

**AP, IB, BC
EXAMINATIONS AND
THREE DIMENSIONS IN THE DARTMOUTH SEMINAR**

by

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B. A. The University of British Columbia, 1995

B. Ed. The University of British Columbia, 1997

**A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF**

MASTER OF ARTS

in

**THE FACULTY OF GRADUATES STUDIES
DEPARTMENT OF LANGUAGE AND LITERACY EDUCATION**

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THE UNIVERSITY OF BRITISH COLUMBIA

MARCH 2004

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Title of Thesis: AP, IB, BC EXAMINATIONS AND
THREE DIMENSIONS IN THE DARTMOUTH
SEMINAR

Degree: MASTER of ARTS Year: 2004

Department of LANGUAGE and LITERACY EDUCATION
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ABSTRACT

Regardless of what objective/aim schools profess to have, their chosen assessment instrument dictates what they actually do to/with the students and indicates what, upon completing secondary education, the students are intended to take with them from their academic experience. This study investigates three such assessment instruments: the IB, the AP and the BC IRP examinations. Looking at how they are designed and what they contain, it also traces the exams' particular demands on the teachers and specific implications for the students. The study then explores these demands and implications in terms of the 1966 Anglo-American Dartmouth Seminar recommendations. Specifically, they are seen in light of John Dixon's (1967) 'Growth' model, Herbert Muller's report on the conference, and John Miller and Wayne Seller's three curriculum perspectives. Basically, of the three exams, the IB exhibits the strongest relationship to the Dartmouth ideals, with the BC displaying some, and the AP reflecting much of what the seminar rejected.

Essentially, exams today continue to display evidence of ideas (and practices) the seminar participants denounced: the Transmission or 'Skills' and 'Heritage' principles. These are not entirely eradicated as generally hoped by the participants or by many modern educators. Nevertheless, there is also clear evidence of their recommendations or the 'Growth' model at work. Transaction and Transformation teaching or learning are encouraged wherein personal response from the student is elicited and, in fact, demanded in the examinations. There is also evidence of activities involving "imagination," creativity in writing, and personal "engagement" with literature (Muller, 1976, pp. 160, 79). There is, in these three exams, at least, definite evidence of a subject continually evolving to nurture keen writers and enamour them permanently with literature.

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LIST OF TERMS

Skills model (Dixon, 1975, pp. 2-9): an early model of English education which is limited by its exclusive emphasis on literacy and neglect of literature; generally characterized by traditional grammar “drills” (p. 2); problematic as it “exaggerated [an area] at the expense of the rest...till the operations specific to the written system of language became the center of English” (p. 3).

Heritage model (Dixon, 1975, pp. 2-9): an early model of English education which “fill[s] the vacuum left by the skills model” but is also limited as it stresses “culture as a *given*”; generally characterized by a “content that is handed over...a lump sum view of inheritance” (p. 3); problematic as it “exaggerated [an area] at the expense of the rest...a fatal inattention to the processes involved in such everyday activities as talking and thinking things over” (pp. 3-4).

Growth model (Dixon, 1975, pp. 4-9): what arose when the “members of the Seminar moved from an attempt to define ‘*What English is*’ – a question that throws the emphasis on nouns like *skills*...and *heritage* – to a definition by process” (p. 7); supercedes the two previous models as it recognizes that “language is learnt in operation, not by dummy runs” and that “in English, pupils meet to share their encounters with life” where “literature” brings “a new voice into the classroom” with which they can interact (p. 13).

Transmission Position (Miller & Seller, pp. 5-6): “the function of education is to transmit facts, skills, and values to students”; “this orientation stresses mastery of traditional school subjects through traditional teaching methodologies, particularly textbook learning...acquisition by students of basic skills and certain cultural values and mores” (pp. 5-6).

Transaction Position (Miller & Seller, 1985, pp. 6): “the individual is seen as rational and capable of intelligent problem-solving”; “education is viewed as a dialogue between the student and the curriculum in which the student reconstructs knowledge through the dialogue process” (p. 6).

Transformation Position (Miller & Seller, 1985, pp. 8): “focuses on personal and social change”; “encompasses three specific orientations: teaching students skills that promote personal and social transformation...a vision of social change as movement toward harmony with the environment rather than as an effort to exert control over it, and the attribution of a spiritual dimension to the environment, in which the ecological system is viewed with respect and reverence” (p. 8).

BC: BC Integrated Resource Package; British Columbia’s high school (five-year) English Language Arts curriculum; provincially produced and administered.

AP: Advanced Placement Program; The College Board’s one-year English Literature and Composition program; American-originated, and internationally implemented and marketed.

IB: International Baccalaureate: The International Baccalaureate Organisation’s two-year Language A1 (First Language - English) program; European-originated, and internationally implemented and marketed.

For two of the most intelligent people I know: my mother and father, who, despite not having had the opportunity to pursue it, valued and believed strongly in higher education.

CHAPTER I

Almost all the participants substantially agreed on what was wrong with most teaching of English in schools.

(Muller, The Uses of English, 1967, p. 8)

On the diagnosis outlined here [Growth Through English], the weakness is serious, a cure urgent...we therefore recommend as a matter of urgency...a group of schools...develop and extend new approaches to English of the kind we have proposed...

(Dixon, Growth Through English, 1975, p. 105)

INTRODUCTION

In order to determine reflections of the Dartmouth recommendations in the three English curricula: the BC (British Columbia), the AP (Advanced Placement), and the IB (International Baccalaureate), this thesis investigates their three respective examinations. Final examinations are positive indicators of pedagogical philosophy and practice as they contain, essentially, the objectives and aims of the course or program. Since these final or summative assessment instruments are intended to represent the bulk of the course content, or rather, the retention of it, they necessarily embody concisely those qualities course (and exam) designers wish to foster and the skills they expect to develop in students. For although the curriculum aims and objectives are officially stated and published to convey to educators and, indeed, to the general public (the tax-paying adults and the school-going children) precisely these aspirations and expectations, they do not, as well as the final exams do, reveal the outcome ultimately attained. Basically, these 'ominous' exams reveal what type of students educators (or governments) would like to produce; that is, the final 'product' at the completion of the (secondary education) process.

This paper explores accounts of the actual event – the discussions and subsequent recommendations from the Anglo-American Dartmouth Seminar of 1966. For this purpose, two

books are referenced exclusively. Fortunately, there are, in this discipline, two insightful and informed accounts: one from an English educator and the other from a journalist, both of whom were present at the conference. Respectively, they are John Dixon (1967, 1975) and Herbert Muller (1967). From the proceedings, Dixon originated the term 'Growth' model to apply to particular recommendations which were not necessarily new or unknown to the participants but were generally assented to at the seminar. He also describes educational models which were renounced by the participants for their detrimental effect on students. These he termed 'Skills' and 'Heritage' models which correspond, respectively, to traditional grammar and literature teaching. This being said, within the recommendations or accepted proposals lies the significance of the seminar: it was the first of its kind and magnitude (geographically, not numerically, speaking). This was the first time that English educators and scholars gathered and collaborated from either side of the Atlantic to address specific pressing or problematic issues plaguing the subject. It was as though a summit was convened specifically for English education and this was certainly a large and novel undertaking. Most significant, of course, is the pooling of resources amassed from the cooperation and collaboration of the international gathering.

Because of the diversity in the participants gathered, numerous proposals were questioned, discussed, contested, and agreed upon throughout the proceedings. In order to examine them under some structure, this thesis also includes a framework based on literature about curriculum perspectives. These are, specifically, the three curriculum orientations as developed by John P. Miller and Wayne Sellar (1985). Although their comprehensive categorization of the Transmission, Transaction, and Transformation curricula covers the historical, philosophical, and psychological background of each orientation, this study shall focus on the philosophical underpinnings in particular. Under these three classifications, the Dartmouth

ideals can be ordered and organized. For as the seminar was comprised of such diverse individuals specializing in widely varying areas of the subject, the clear definitions and distinctions outlined by Miller and Seller (1985) make their assorted recommendations easily identifiable and classifiable for the particular investigations of this study.

With the Dartmouth ideals identified and ordered thus, what logically follows is a similar inspection of the three specific curricula themselves. These are the British Columbia Integrated Resource Package for English Language Arts (IRP), the International Baccalaureate Language A1 Higher Level (IB), and the Advanced Placement Program Course Description: English (AP). These three programs were chosen primarily for their international and transatlantic representation; the AP originated in the US and the IB, in Europe. A secondary reason for this selection is this writer's own personal experiences in teaching locally and internationally which exposed her to all and only these three particular curricula. Specifically, the respective curriculum objectives will be examined and compared as they do pose the counterbalance to the main subject of this discussion: the final exams. They provide the beginnings to the ends articulated in the examinations. Not only is there a sense of symmetry as though comparing two matching bookends, but more importantly, there is the crucial vantage point for determining whether or not the designers, having *started* at a certain point and set out certain objectives, *finished* where expected – accomplished what was hoped.

From these specific curricula, then, the study naturally and finally moves on to the examinations themselves. Each exam is analyzed in terms of design, content, and assessment. In this chapter (III) the exams are basically discussed. The three respective designs and formats are practically described followed by a more detailed account of their actual contents which are categorized under either the language category or the literature category. Finally, the mark

distribution is explained along with the programs' particular percentage weighting, that is, between internal and external designation and formative and summative assessments.

Following the practical information outlined in chapter III is the theoretical investigation where all components are ultimately brought together. The three examinations are discussed in light of the Dartmouth ideals and in terms of the three curriculum orientations. However, although the BC, AP, and IB exams are each assessed through a combination of these two particular perspectives, the overriding focus will be on the qualities reflective of Dartmouth recommendations. Figuratively, then, this thesis looks at the three exams through philosophical and historical 'glasses'. Its delimitation, then, is that it will not delve into the social or political context or background of the seminar nor the exams' development. They will, however, be tangentially acknowledged.

First, the examinations are analyzed using Miller and Seller's (1985) three curriculum models. As stated, these three curriculum perspectives give this particular analyses structure. Thus, each exam can methodically or logically be discussed in terms of its transmissive, transactive, and transformative qualities. Additionally, this manner of classification lends itself neatly to a further division between, for instance, language transmission and literature transmission.

Finally, the examinations, along with the preceding theoretical analyses, are discussed in terms of the Dartmouth ideals. This discussion does not assume intentional observance of the seminar recommendations on the part of the curriculum and exam designers. (Indeed, it is possible they may not even be aware of the occurrence of such an event.) Basically, this chapter (V) looks at the language and literature components of each exam which do or do not reflect Dartmouth recommendations. The point of interest is precisely the notion that these 'English

experts' came together specifically to resolve problems in the subject. Their collective knowledge and experience were brought to bear and from their discussions and arguments were developed positive resolutions. Now, thirty-five years later, it is valuable to revisit the 'proceedings' and consider if their recommendations were in fact put to practice as they had hoped. It must be noted that for this study, the intention or direct correlation is not the issue. The main question is how, if at all, those recommendations, impact the senior student at the time when he or she finishes high school. To a minimal extent, this discussion investigates two claims made thirty-five years ago regarding examinations: that "if [the] evaluation is narrow and mechanical, this is what the curriculum will be" and that students learn "in a social and educational setting which has created and perpetuated examinations...which disregard any reasonable conception of the aims of English and indeed promote rival values and kinds of work" (Dixon, 1975, p. 92; Muller, 1967, p. 159). Not having set out to do so, in retrospect, this thesis, also minimally (and belatedly) responds to the seminar's recommendation that a "review of examinations and grading of all kinds be undertaken forthwith" (Dixon, 1975, p. 94; Muller, 1967, p. 159). The final chapter (VI) is, therefore, an attempt at summarizing the findings of this particular 'review' and provides some possible implications. An epilogue then closes the entire investigation.

CHAPTER II

Dartmouth proposed a new interest in the learner, his development, and the processes of using language to learn.

(Dixon, Growth Through English, 1975, p. 112)

The seminar did not come out with a revolutionary new English...at the end most endorsed a number of recommendations that would be revolutionary enough if put into practice.

(Muller, The Uses of English, 1967, p. 8)

As stated in Chapter I, two frameworks provide the foundations for this thesis: the Dartmouth recommendations and Miller and Seller's (1985) curriculum orientations. Regarding the Dartmouth seminar, in particular, references are made exclusively to the books written by John Dixon (1975) and Herbert Muller (1967), the two writers "asked" to report on the proceedings; Dixon, to the "professional community" and Muller, to the "general public" (Muller, 1967, p. vi). Thus, in addition to the comprehensive nature and sensible manner of the writings, these books are also authoritative in having been assigned and endorsed by the Modern Language Association of America (MLA), the National Association for the Teaching of English (NATE, United Kingdom), and the National Council of Teachers of English (NCTE); the sponsors responsible for the actual seminar (Dixon, 1975, p. ii, Muller, 1967, p. ii). And although John Miller and Wayne Seller (1985) were not writing under the specific mandate of these powerful organizations, they are (in the eyes of this writer), nevertheless, *as* comprehensive, sensible, and logical in their descriptions and explanations as the two seminar reporters. Subsequently they provide well the necessary structure for classifying and comparing the three respective examinations (BC, AP, and IB).

DIXON AND MULLER (THE DARTMOUTH SEMINAR 1966)

According to John Dixon (1975), there are three models of teaching English. The first is the 'Skills' model which focuses on the technical acquisition of specific grammatical knowledge

and the mastery of their proper and precise usage (pp. 1-13). Historically, this “fitted an era when *initial* literacy was the prime demand” (Dixon, 1975, p. 1). The second model he describes “stressed the...need for a civilizing and socially unifying content” (p. 1). This he calls the ‘Cultural Heritage’ model for its presentation of literature as strict historical and interpretive content and values (pp. 1-13). The third and final model he describes is the ‘Growth’ model which was his interpretation of the recommendations which arose from the discussions and debates of the Dartmouth Seminar in 1966. Essentially, this model is based on “*personal* growth: on the need to re-examine the learning processes and the meaning to the individual of what he is doing in English lessons” (Dixon, 1975, pp. 1-2).

This third model is significant as it evolved from the first large gathering of prominent English educators and academics from the US and Britain (with some representatives from Canada) (Muller, 1967, p. v-vii). Indeed with influential figures such as James Britton, Frank Whitehead, Anthony Adams, Douglas Barnes, Benjamin DeMott, Wayne Booth, James Moffett, Albert Kitzhaber, David Holbrook, James Squire, and Harold Rosen in attendance, the event’s title appears a misnomer for the gathering was much more than a seminar or a conference as is commonly perceived today (Muller, 1967, pp. 189-95). (This was not a mere matter of signing up to attend, and it was far from the typical weekend of disconnected workshops, coffee breaks, and school supply display booths.) More significantly, being organized and “cosponsored” by the Modern Language Association of America, the National Association for the Teaching of English (UK), and the National Council of Teachers of English; three of the most powerful organizations in the field at that time (and today), the magnitude of the gathering suggests it could just as well have been called the Dartmouth ‘Summit’ (Dixon, 1975, p. ii; Muller, 1967, p. ii). Indeed, it was the congregation of “some fifty assorted educators...carefully selected to assure diversity of

experience, interest, and point of view” (Muller, 1967, p. v). Some were teachers; some, professors, and still others were “specialists in the various branches of English, such as literature, linguistics, creative writing, rhetoric, and the skills of communication” (Muller, 1967, p. v). Suffice it to say, then, that this was not a typical conference. This was an exclusive ‘summit’ of sorts. It was carefully and intentionally planned for a specific purpose and an “urgent” agenda (Dixon, 1975, p. 105).

The seminar’s imperative objective was to examine the dysfunctions in English education in both countries, pool their talents, and collectively propose solutions. For, as Herbert Muller (1967) describes, when the seminar opened with the initial question, “what is English?”, the answer that came was apparently, “a state of hopeless confusion” (p. 4). As he noted, one description given of teaching was that it was “not a profession but a predicament” (p. 4). However, he also explains that in the end of the proceedings, “after much amicable confusion and debate, [the participants] arrived at a surprising measure of agreement about what is wrong with the teaching of English and what ought to be done about it” (p. vi). Between these two writers’ accounts, then, readers can gather the profuseness and prevalence of articulated “dissatisfaction with traditional modes of instruction” (Dixon P. xv). The recommendations agreed to at the seminar are essentially what Dixon synthesized and entitled, the ‘Growth’ model, and which is, ostensibly, the process for a student’s Growth Through English (1967, 1975). As the name of this book suggests, the main concern of the seminar was the growth; the personal, intellectual, emotional (and to a minimal extent, spiritual) development of the student through his¹ use of English which, incidentally, is the title of Muller’s book, The Uses of English (1967).

¹ Henceforward, in referring to ‘the student’, the male pronoun will be used and, in referring to ‘the teacher’, the female pronoun will be used. In this way, both pronouns are used.

Because of increasing public criticism and mounting discontent in different segments of government, participants were eager to dispense with traditional practices and replace them with effectual alternatives (Sawyer, Watson, & Gold, 1998, pp. iv-v; Goodson & Medway, 1990, p. 63-71). Coincidentally, the critical forces (which, in later years, became hostile, as evidenced in the British publication of the *Black Papers* in the seventies) in each country were pushing the delegates in somewhat opposite directions (Goodson & Medway, 1990, pp. 63-71; Muller, 1967, pp. 12-3). While the British were recoiling from the injustices of the *Eleven-Plus* system where teachers were “simply drilling classes in the syllabus required to get [students] through a series of tests, and some...into university”, the Americans were reacting against what Muller (1967) called the “slackness and confusion” of the education students were receiving within the Progressive curriculum, which, with its focus on “teach[ing] the whole child,” often lost sight of the essence of the subjects being taught (p. 13). Indeed, just as the British English education system would later be plagued by the *Black Papers*, there would arise, in America, the *Back to Basics* movement which was public pressure to return to the ‘Three R’s’ which many parents and educators felt had been neglected or mishandled in the overbearing child-centered focus of the Progressive movement (Dixon, 1975, p. xii; Sawyer, Watson, & Gold, 1998, p. v). Although these critical manifestations did not appear until a few years after Dartmouth, they were the most vociferous symptoms of problems already facing the participants.

Coming into the seminar, the respective delegations’ ‘focus’, then, is the point of contrast. While the Americans were redressing what Muller (1967) called the “slackness” of Progressive education, the British were clearly responding to the general criticism that the rigidity of their curriculum and examination system (particularly the *Eleven-Plus* exams which basically ‘decided’ the professional or vocational fate of students at the age of 15) left no room at

all for attention to the child (pp.12-13). Indeed, as George Allen, a university professor (and formerly Her Majesty's Staff Inspector in the Department of Education and Science), explained, "on the result of a single day, a single examination, a single question, such as an English essay...might depend your whole future and whether you became an office worker, a technician, or an artisan" (Muller, 1967, p. 13). Thus, in this 'single' informed and authoritative statement, it becomes apparent that with such intense 'focus' on the examination results and the selective nature of the curriculum, in Britain, the students became somewhat peripheral to the education system which was created to serve them.

To summarize, then, while one national system was being accused of focusing too narrowly on the child, the other was being reprimanded for caring for him too little. While one was criticized for having an ambiguous and inconsistent curriculum, the other was condemned for having a strict and repressive one. In parental terms, one could be denounced for spoiling the child while the other could be censured for neglecting him. Thus it would appear, that in coming together, the two groups could learn and gain much from each other's experiences. As Muller (1967) explains, "the Americans were upholding the traditional British ideal of intellectual discipline" while "the British were clamoring for the individual freedom that Americans have always prized in theory; but at bottom all wanted both discipline and freedom" (p. 13). Ostensibly, then, the British were reacting against the excesses of a "subject-centered" curriculum and the Americans were reacting against the over-emphasis on a "student-centered" curriculum (Muller, 1967, p. 13). It seems, therefore, that being repelled from the extremes of the same continuum, both parties, seeking their own particular solutions, understandably found them on common ground – somewhere in the middle.

Speaking in terms of Dixon's (1975) educational models, the 'Skills' and 'Heritage' tradition appear to be what the Americans were somewhat nostalgically longing for while the British were wishing to adopt aspects of the Progressive movement (pp. 1-9). Although incidental in comparison to the magnitude of the objectives for the gathering, there was, historically speaking, something timely and proportioned in this meeting of the two sides of the Atlantic. Perhaps this is partially why this has been considered such a pivotal and indeed, 'revolutionary' event in the history of the subject. The significance of the gathering was not simply due to the fact that it was the very first of its kind and scale but it was also because the event came at such a propitious time. It was revolutionary precisely because it came at the time when the need and demand for change (in redressing the Progressive and *Eleven-plus* models) was becoming most pronounced (Goodson & Medway, 1990, pp. 19, 28; Muller, 1967, pp. 12-13; Sawyer, Watson, & Gold, 1998, pp. 2, 23-32).

However, both authors (also, appropriately representative as Dixon is British and Muller hails from the US) were careful to point out the modest impact of the seminar in relation to the magnitude of its aims. As Muller (1967) explained, "the seminar did not come out with a revolutionary new English" but, with respect to the participants, "most...endorsed a number of recommendations that would be revolutionary enough if put into practice" (p. 8). And in the Foreword to Growth Through English (1975), James Britton and James Squire acknowledge that in retrospect, its impact was not so much in large curricula but "in the enterprise of individuals"; that it "stimulated thinking" leading to a "shift in attitude toward the subject matter" (pp. x, xv). Plainly, Squire and Britton state that "the cross-Atlantic dialogue on the aims and methods of English teaching initiated at Dartmouth (1966)...has opened communication between teachers and researchers in all English-speaking countries and the fruits of this interchange are to be seen

in cross-national studies, exchange visits to conferences and schools, the sharing of publications among several countries, and joint enterprises of the professional associations” (Dixon, 1975, p. xviii).

The historical significance of this event, therefore, is that in their earnest attempts to address problems plaguing English education in their respective countries, the seminar delegates managed to lay out the best they had to offer. Although this is not explicitly described by the two authors, it is clear from the corresponding details in their reports that the participants were sincerely concerned about the state of the subject and were serious about stemming the consequent harm it was causing the students. That both books are consistent in describing the seminar’s fundamental focus on the student’s experience of the subject makes this a fair assumption. Muller (1967) explains that these were “some fifty” specialists “liv[ing] and sip[ing] together for...four weeks” gathering “daily to thrash out their differences over a score of issues” in “amicable...debate” (pp. v-vi). As ‘amicable’ as these discussions and arguments may have been, clearly, this was neither a holiday nor an event for self-promotion. Indeed, sacrificing a month away from family and friends says much more about the dedication of these educators than their titles do. As stated, each was selected for a purpose and set a task to accomplish (Muller, 1967, p. v). It only follows that to not have done so would have been evident to and checked by the other forty-nine experts present. Basically, both reports indicate that these were professionals.

Thus, the structure, composition, and background of the seminar necessarily dictated its progress. Indeed, their concern for the state of the subject brought them together and their concern for the student would dictate their conduct. It is a safe assumption that the various participants listed above were chosen not only for their expertise but also for their dedication to

the subject – they did not come to be spectators. Subsequently, they managed to combine their respective resources and experiences to make recommendations toward the best version of the subject they could collectively muster – perhaps the best version of the subject to that time. In these two reports, it is apparent that the delegations learned much from each other's past mistakes but they also shared much of their successes. It is precisely this collaboration and cooperation, new to the time and expansive in aim, which must account for its reputed influence (Sawyer, Watson, Gold, 1998, pp. 23-43). It is also this combination that makes their recommendations worthy of study.

Proceeding, then, with the actual recommendations generated by the majority (for unanimity was rare in such a diverse group). These resolutions are most valuable to the individual teacher and the focus of this particular discussion. Firstly, the "shift" in focus described by Squire and Britton can be inferred from the two books' titles (Dixon, 1975, p. xv). Both are deliberately student-centered. For although the Americans were wary of the Progressive model, they were aware that the problem was not in focusing on the child too much but that they had done so at the expense of the subject. The course structures varied widely between districts which were also, at worst, accused of "watering-down" the content to cater to the lowest denominator in student ability (Muller, 1967, p. 13). Indeed, the main complaint from post-secondary institutions was that there was no consistency in the knowledge and abilities of the students they were accepting (Muller, 1967, p. 51). Clearly, without some form of standardization, an 'A' grade could represent any level of ability or knowledge. However, even in their reaction to these accusations, the Americans perceptively saw the problem in the right light: they were not about to 'throw the baby out with the bath water' and eject the 'whole' child from the curriculum. As Muller (1967) states, "the Americans were also much concerned about

the growth of the child and the harm done by drills in lifeless knowledge” (p. 14). Essentially, it appears that they simply wanted to inject the ‘whole’ subject – not the diluted version – back in the teaching as well. Moreover, they were seeking ways to standardize English education such that colleges might have a valid gauge for admitting students and governments might have monitoring and accountability measures (Muller, 1967, p. 51). For the Americans it was not a matter of removing a component; it was a matter of replacing something that was overlooked and ignored (intentionally or unintentionally). Thus, although they were coming from a different direction (geographically and figuratively), the Americans were along side the British in their focus on the child.

Thus, should one, upon reading the two book covers, enquire with *whose* ‘growth’ and *whose* ‘uses’ of English they are concerned exactly, the answer would be the *student*’s. Both titles reveal this focus of the seminar: “a new interest in the learner, his development, and the processes of using language to learn” (Dixon, 1975, p. 112). The focus was the student.

At the seminar, the focus was clearly and unwaveringly on the learner not the subject to be learned; how does he use the language and how can educators help him use it productively toward self-development? This was evident from the outset as the initial question of the proceedings, ‘What is English?’ was rephrased to ‘What Should an English Teacher Do?’ (Dixon, 1975, p. xviii; Muller, 1967 p. 13). Rather than carrying existential or tautological discussions (as one might suppose scholars do), this group, as is plain from the entirety of the two reports, chose instead to concentrate directly on how best to serve the child. Explicit in Dixon’s discussion is the problem inherent in the first two models: both the ‘Skills’ model and ‘Heritage’ model fail to recognize the central purpose of language which is to communicate experience and help people interact with each other (Dixon, 1975, pp. 2-6). The ‘Skills’ model

would have students mechanically mastering proper grammar and adopting proper or 'Standard English' (Dixon, 1975, p. 2). The 'Heritage' model would have basically amateur literary critics trained in dissecting texts from the first hint of symbolism to the last trace of figurative language. It would promote, primarily, formally accepted interpretations as "given[s]" and omit the personal responses and assessments of students (Dixon, 1975, p. 3). In both models, there is the tacit image of the student absorbing or receiving knowledge and then parroting certain actions as instructed. Therein lies the problem. The students are not being encouraged (indeed, they appeared to the participants to be discouraged) to grow into their own as 'users' of the language and as readers of literature. Basically, they were not, in the English class, developing their individualities. The seminar recommendations and, subsequently, Dixon's (1975) 'Growth' model would directly address these concerns and this apparent contradiction (pp. 2-13). For indeed, Muller noted there was among the delegates, a loud cry for "drastic changes" in the present system, never mind the traditional one (Muller, 1967, p. 14).

What shape these changes should take is outlined by Dixon and described by Muller in various ways but they can be divided into two main areas since these are the natural domain of the subject: language and literature. These also relate to the 'Skills model' and 'Heritage model' respectively. With regard to language, there was much initial disagreement as the Americans were (as previously discussed) seeking constancy and order which can easily be found in a curriculum centered around strict grammar studies and all its permutations. Furthermore, there was the longed-for stability and consistency in the study of literature in all its established moral and historical dimensions. However, the Americans did agree with the British in that there was a need to make English "more liberal" and more "humane" for indeed these were central to the Progressive movement they innovated (Muller, 1967, p. 14). And although the Americans were

recoiling from the effects of this particular movement, they were aware of the futility of grammar drills and of the need for caution in teaching strict literary content or values through literature (Muller, 1967, p. 63). They did concede to focusing on the development of the child (Muller, 1967, p. 40). And although the British were very much against the notions of grammar “knowledge” or literary “content” they did acknowledge the need for students to attain certain standards in order that they not be held back or disadvantaged by the lack thereof (Muller, 1967, pp. 14, 57). After all, excluding them from learning standard usage would be undemocratic and detrimental to their future success in the society wherein this standard is used and upheld. In light of the growing minority population in Britain, focus on the student’s prior knowledge and home language was rejuvenated (Goodson & Medway, 1990, p. 58; Muller, 1975, p. 61-67). Thus they, too, made concessions that as long as language conventions and traditional knowledge are not used to subjugate or suppress the student’s own background and as long as his prior knowledge is also taken into account as essential to his identity, the standard can and should be offered to him. Indeed, the British did not reject ‘knowledge’ or ‘content’ per se but they did object to its stringent and careless use where, in fact, sensitivity and awareness are required so as not to alienate any student. Understandably, the agreement eventually came to the right point: the child. Indeed, as long as the participants kept their eyes on this topic, they could not judge wrongly.

LANGUAGE EDUCATION:

To begin, then, with the seminar’s prescriptions for the teaching or the learning of the English language, all agreed that Standard English should not be propagated as the ‘best’ dialect and in so doing denigrate all other dialects which might be those primarily used by students at home. Indeed, as Muller (1967) notes, one of the statements to come out of the discussions on

language was for educators to “find a way of teaching the standard forms without stigmatizing those which represent the folk speech of the community” (Muller, 1975, p. 61). Two figures in particular, the American, Albert Marckwardt and David Mackay of Britain were mentioned by Muller (1967) for focusing attention to the “grievous harm done to a great many...children by well-meaning teachers bent on saving them from linguistic sin” (p. 61). The seminar recommendation, therefore, was that there should be “more linguistic tolerance” (Muller, 1975, p. 64). And as Muller points out, in spite of dissenting voices who rallied against any “tampering with a child’s language”, the participants agreed that Standard English should nevertheless be taught to the students as another dialect with conventions that are recognized and accepted most commonly in the working world where, if they wish to participate and succeed, they must know its proper usage (Muller, 1975, p. 63).

On a related topic, the participants displayed their liberality and sense of justice as they “unanimously condemned streaming” which was widely practiced in Britain and partially implemented in the US (Muller, 1967, p. 27). The majority acknowledged its degrading and destructive effects on the less able students on whom the practice often had the effect of a ‘self-fulfilling prophecy’. They also recognized that even those in the enriched or gifted groups would miss out on the insights and perspectives of those who may not have their particular talents but come from equally rich backgrounds. Dixon (1975) explains that the members did note the additional problem of a dialect being commonly recognized as an indicator or symbol of status (p. 19). Muller (1967) also notes that in Britain the “class feeling” associated with dialect or accent was “stronger and likely...nastier” due to what is called the “received pronunciation” considered to be the ‘best’ accent as it was the one “accepted in the best society” (p. 65). And as language does express the student’s “identity”, streaming based on language ability would be

tantamount to segregation based on background where particular areas and particular segments of society would already be linguistically disadvantaged without the added stigma of being 'streamed' into one group at school (Dixon, 1967, p. 30).

Basically, then, it could be said that the seminar wanted the English teacher to be aware of this misconception about the 'best' form of English and to accept, not supplant, the unique backgrounds and personal identities which the students bring with them into the classroom in the misguided attempt of 'raising' them to the 'standard'. The participants' main argument was that language from home and language in class must both be acknowledged and accepted as essential components of the students' identities and necessary aspects of their lives (Muller, 1975, pp. 21-27). Therefore, although there was not a group assigned to the issue of multiculturalism or anti-racism, this was, to a certain extent, the issue being addressed as the participants rejected streaming and all the prejudices implicit therein.

With regard to language learning itself, the group's recommendation was that language "should not be practical techniques" but rather a tool or a "means of exploring, illuminating, ordering and shaping experience" (Muller, 1967, p. 49). Again, it is evident in this recommendation that the idea of knowledge and skills acquired simply for their own sake is subordinated to the notion that language should be viewed and studied as a tool to help students 'grow' and develop. The focus is how a student can 'use' language as a 'means' to learn about himself and function productively in society. And as a member of society, the participants wanted the student to "internalize other speaker[s]" and develop an awareness of "different audiences" (Dixon, 1975, p. 26; Muller, 1967, p. 45). This first step is crucial as the participants generally agreed on its importance in teaching students to "conceptualize their awareness of language" (Dixon, 1975, p. 10). After all, the main problem with traditional grammar teaching

was that it separated the language from the speaker and if the students could develop an 'awareness' of listeners to whom they must make themselves understood, they would be well on their way to 'conceptualizing' an 'awareness' of *how* best to make themselves understood. They would be learning or 'conceptualizing' the best way to use language in communication. Language, the participants noted, was traditionally offered as something 'out there' and not part of the person using it (Dixon, 1975, pp. 13-31). In this complex connection between the speaker or writer and the language, the participants acknowledged the key role the science of linguistics (relatively new at the time of the seminar) would play in this endeavour (Muller, 1967, 57). However, on their own, they did not presume to assess the relationship in any scientific way. In fact, the group did not reach a model for scope and sequence except for James Moffett's intricately diagramed model which he himself admitted was, in its systematic rendering, "arrested in mid-agony" (Muller, 1967, p. 41). In this self-deprecation he acknowledged what many at the seminar also recognized (Muller, 1967, pp. 39-54). For all its careful details and logic, the diagram missed the point; the organic and non-linear development of the child can neither be systematically rendered nor schematically translated.

According to Dixon's (1975) and Muller's (1967) reports, 'conceptualizing' this language 'awareness' is basically being aware of the order and organization of language as one is using it, as one is in the process of communicating *with* it (pp. 14-31; pp. 39-74). It would seem, from their discussions, that the difficulty in raising this awareness is directly proportionate to how much the public, in general, takes the language for granted as a simple matter of human function. Simply put, people already use it so naturally and effortlessly that order and organization need not apparently ever be considered. Only in the English class are they forced to

look at it systematically. It is perhaps this natural resistance to studying that which we ‘already know’ which triggers the students’ initial rejection of grammar exercises.

Only later in the process of learning grammar do students become annoyed by their repetitive and mechanical (boring) nature. Indeed, we learn to use language even before we are aware we are using it. Subsequently, the study becomes mere “dummy runs” or drills which Dixon (1975) makes mention as promulgated in traditional English classrooms and which “past research has tended to show [do] not help pupils use language effectively” (p. 13; p. 77). Seen in this light, one can’t help but sympathize with the frustrated students who sat through those notorious classrooms. Although the seminar did not give specific methods or sequences, the main resolution was to reject such mechanical teaching practices and instead have teachers put experience before technique (Dixon, 1975, pp. 14-31). The participants would have teachers provide meaningful writing opportunities from which could arise the students’ own questions about language and their own need for proper expression; that is, students acquire a “working knowledge” (Dixon, 1975, p. 73) of language and not simply knowledge as content in discrete chapters and unit drills frankly referred to by Muller (1967) as our “addiction to packaged material” (p. 54). Essentially, the seminar would have teachers teach “language in operation” (Dixon, 1975, pp. 13; Muller, 1967, pp. 39-54).

The crux of this conclusion, then, is the proper *use* of language, not the *knowledge* of language in isolation as though it were a substance (Dixon, 1975, pp. 14-31; Muller, 1967, pp. 39-54). Indeed, the seminar did not propose to discard the body of knowledge we know as grammar but it did resolve that teachers should justify its inclusion in particular lessons by showing its usefulness at those given times (Dixon, 1975, pp. 14-31; Muller, 1967, pp. 39-54). An example could perhaps be explaining how a certain punctuation mark or verb tense could

help a student striving for clarity in his narrative or argumentative writing. According to Dixon (1975), it is simply putting experience before “correctness” (p. 18). For indeed, the problem is not the knowledge but that the individual student’s identity tends to be displaced in the process of passing on that body of knowledge (Muller, 1967, pp. 37-54). Just as simply as Dixon puts it, Muller (1967) states that the seminar agreed to reply first to “what” the student has said or written and then respond to ‘how’ he said it (p. 44). For the participants, then, the general sentiment was that, in the classroom, the “linguistic discussion should arise from students’ own questions” (Dixon, 1975, p. 78). There should be no curriculum-wide system that should be followed slavishly in spite of student interest and out of step with their writing needs (Dixon, 1975, pp. 14-31; Muller, 1967, pp. 39-54). Instead, students should be freed from the “disabling misconception of language” as a mechanical and fragmented study in class which is separate from the language they use every day (Dixon, 1975, p. 79).

Basically, then, according to the seminar recommendations, students should be made to realize the value of language as an essential tool for living fully and well (Dixon, 1975, pp. 14-31; Muller, 1967, pp. 39-54). And they can only come to this realization if given opportunities to write meaningful compositions where they can discover, for themselves, *their personal need* to express *their own* ideas clearly to others (Dixon, 1975, pp. 14-31; Muller, 1967, pp. 39-54). They must somehow gain the perception that grammar must be learned not in order for one to finish a textbook but in order for one to express and be understood clearly (Dixon, 1975, pp. 14-31; Muller, 1967, pp. 39-54). Each student has something important to say and each of them has the need to be understood. Firstly, then, teachers must conduct classes where students feel and realize that their voices; what they have to say has value (Dixon, 1975, pp. 14-31; Muller, 1967, pp. 39-54). It is this grave oversight of the student’s identity and personal offerings that is most

harmful – it is not inflicting boredom or frustration through drills and emphasis on competition. The former is the injury – the latter are mere symptoms.

In both reports, it is plain that the offence is the omission of the learner in the learning process. It seems the focus on streamlining and itemizing and systemizing the language left no room for considerations of the individual human beings who must live and cope and grapple with it. Basically, as was always the seminar's point of common agreement: the child should have been and should be the central focus, however, not as sole creator or controller of his own knowledge but as organizer of it. Hence, their two main recommendations: that students should be freed from "disabling misconceptions" and that they should be guided in becoming "organizers of experience" (Dixon, 1975, p. 81). These two ideas point precisely to the teacher's role as a 'guide on the side', not a 'babysitter' and certainly not a 'dictator'.

LITERATURE EDUCATION:

With regard to literature, the seminar agreed on its inherent value as forms of art which "stand for humanity" with all its nuances and variations and degrees (Muller, 1967, p. 77). For the study of literature, the participants wanted students to have an "active response" with "deep and lasting effects" (Muller, 1967, p. 79). They wanted students to "not only read well but have a lasting desire to read" (Muller, 1967, p. 79). (Thus, the modern pedagogical notion of 'life-long' learning could be said to have some early transatlantic assent at the seminar.) And since the group had agreed on the ineffectiveness of transmitting pre-formulated knowledge, as in teaching literature history in isolated lessons, they recommended that literature should be taught in a similar fashion to that of language. The text should be presented to students and their responses should have primacy if not priority over the accepted critical interpretations (Muller, 1967, p. 75-94). Once the students have given their own reactions to a text and personally considered its

meanings and symbolism then, and only then, should the teacher relate its historical context and traditional interpretations (Muller, 1967, pp. 75-94). As Dixon (1975) puts it, "students need to be encouraged to trust their own responses" (p. 58). His idea and those of the seminar participants was that the student would be more willing and able to accept others' interpretations once he understands his own; that indeed, they must first be empowered and encouraged to have and share their own responses (Dixon, 1975, pp. 58-65). Muller's (1967) report expresses it almost exactly in that students, perceiving the "right things are what the textbook says or the teacher expects," subsequently "distrust their own responses" (p. 86). Indeed, though the crucial point is that literature is art, it is also important to know that it is unlike other forms of art which are essentially artifacts. Novels or poetry are not complete entities like paintings or sculptures. The binding, the paper, the ink do not constitute the work of art in its entirety. There is, in literature, the necessary engagement of the reader whereby the piece is vested with all his or her unique experiences and knowledge. At that moment of encounter or connection with literature is when it becomes a whole piece of art: when it becomes "a thing of our own making" (Dixon, 1975, p. 60). The painting is seen whereas the book must be read. In the reading is where we make meaning. As testimony to this fact, the participants all read the same poem (Muller, 1967, p. 83). Among them there was no overwhelming agreement about its merits or faults (Muller, 1967, p. 83). If a group of 50 English professionals or experts cannot find agreement in interpreting one poem, how, they ask, can they possibly prescribe teaching singular specific text interpretations for a curriculum serving tens of thousands of people? Indeed, as extreme and impossible as it may seem, "the seminar agreed unanimously that there should never be a uniform syllabus or fixed program" (Muller, 1967, p. 53).

Students should be made aware of this: in using language, they are creators of meaning; in studying literature, they are co-creators of it (Dixon, 1975, pp. 57-65). As both Dixon (1975) and Muller (1967) report, there was “apparent consensus” at the seminar on the central point that “it is literature not literary criticism that is the subject” (p. 60; p.88). Dixon (1975) also states that analyses should not only be cognitive but that it “should mean bringing our living experience to bear” (p. 61). Both Dixon and Muller make note of the seminar’s emphasis on themes over knowledge or content. By focusing on themes first, students can become “engaged” and “involved” (Muller, 1967, p. 79). The participants would have a teacher start lessons from students’ personal responses and then she can lead them from this point toward general discussion and acquisition of specified knowledge associated with the particular piece (Dixon, 1975, p. 59). Dixon (1975) explains that students need to “experience” the piece before discussion of its “language” can proceed (p. 88). In terms of direction, he states that the student should move from “implicit connections” toward “explicit generalizations and theoretical statements” (Dixon, 1975, p. 90). For as Muller (1967) explains, although “both the British and the Americans...welcomed [the New Critics’] stress on aesthetic values and closer reading” they did also “mostly” agree that the approach was “too schematic and called for too much explicit analysis” (p. 87).

Indeed, in beginning with themes with which students are familiar (such as friendship, love, or loss), the knowledge of relevant, though unfamiliar matters (such things as oxymoron and metonymy) will sooner or later make themselves necessary at which point, the lesson given by the teacher will truly be readily received. However, if the teacher begins with the specific content or knowledge and then proceeds to the themes, the students may lose interest even before

they get the chance to invest themselves in the lines. Granted, in this case, learning does still occur. However, in this case it is forced, not relevant.

The seminar also came to agreement on the dual objective of the study of literature: to show students its deep and lasting meanings and to improve their tastes to enable them to discriminate between true art and mere “blah-blah” (Muller, 1967, p. 91). And as an art form, literature is necessarily a study of aesthetics. The seminar recognized the essential need for students to learn the difference between truly great and lasting works and mindless drivel (Muller, 1967, pp. 75-94). However, as in language learning, the participants did not draw up a definitive list or sequence of these valuable works. As Muller (1967) describes it, they could agree that the student “should begin with nursery rhymes and fairy tales before *Hamlet*, but there is no way of deciding just when it is best for him to read *Hamlet* or how much he should be expected to know and say about it” (p. 53).

For the participants, there was no doubt or disagreement that Literature is beautiful and students should recognize its inherent value and its power to enrich their lives (Muller, 1967, pp. 77-9). In this sentiment is the echo of Wordsworth, Coleridge, Arnold, and Eliot. These Romantics and 20th century writers were, after all, the seminal figures in presenting literature as that art with great humanizing and civilizing power to counter the industrial and materialistic forces of their age (Mathieson, 1995, pp. 37-54, Goodson & Medway, 1990, pp. 18-38). Thus, the seminar also agreed that students should be made to read “deep and wide” and be exposed to the immense canon of great literary works (Muller, 1975, p. 88). And although they acknowledged the richness of this tradition, they nevertheless wanted to downplay the focus on literary history and knowledge about critical techniques. They agreed with the New Critics’ assertion that literature should be studied as an art form; that the text should be studied for itself,

but they did wish to personalize and democratize it by showing students that their responses and opinions matter and that within the classroom they also become authors and creators of literature (Dixon, 1967, pp. 58-65; Muller, 1967, p. 87).

Having established the two views of valuing and creating literature, the seminar also added some important qualifications. Since the course is English itself, the English heritage is a necessary component in the subject just as the study of German or Spanish literature would necessarily include its own historical facts and investigations of its own pivotal literary figures (Muller, 1967, p. 89). This study of periods, genres, and influential figures may fall under the volatile category of the 'Heritage' model but if students are truly engaged in the material, they will naturally wish to know about its sources and influences. The students must learn these also for, temporarily or permanently, these are part of the culture and part of the tradition within which they live (Muller, 1967, p. 89). For Muller (1967), this knowledge is as necessary as knowing the standard language usage for through this literary heritage the students can gain a sense of "unity" in one common society (p. 90). As he states in closing the chapter on Literature, in spite of disagreements on emphasis and procedures,

in general the seminar dwelt on what most needs to be said...it was seeking development of the individuality that is threatened by the pressures to conformity in mass education. It was concerned with aesthetic values that do not seem like a real human need in a commercialized industrial society where a vast deal of tawdriness, drabness, and ugliness is accepted as natural and normal

(Muller, 1967, p. 93)

Thus, although many of these ideas about literature may seem to modern English educators to be self-evident, the Dartmouth seminar gave them expression, validation, and authorization in a form and scale they had never had before. It bears repeating that this was, historically, the first meeting of its kind. The seminar acknowledged and assented to the fact that, at whatever stage of development they may be students are naturally curious and are complete

beings when they enter the classroom doors (Dixon, 1975, pp. 58-66, Muller, 1967, pp. 75-94). The cautionary note, voiced in these proceedings from Dartmouth, is that these natural qualities should not be repressed and extinguished during their time in the classroom; especially not in the interest of slavishly serving a curriculum (Dixon, 1975, pp. 58-66, Muller, 1967, pp. 75-94). Instead of alienating them, the English classroom should unify them. Through literature, students can gain insights which they may not acquire through their own experiences (Dixon, 1975, pp. 58-66; Muller, 1967, pp. 75-94). They are also given access to other worlds and other minds with which they may find affirmation of their own values, ideas and feelings (Dixon, 1975, pp. 58-66; Muller, 1967, pp. 75-94). The literature class not only makes these opportunities possible but it also allows students to discuss and examine these stories and themes in order that they may better understand themselves and each other. Indeed, anyone doubting this need only revisit "Tintern Abbey" or "Hollow Men" to remember.

In reflecting, then, on the two accounts of the proceedings and the two main issues discussed at Dartmouth, the claim that "language is best fitted to make a running commentary on experience" is a good counter-balance to the claim that literature "helps people make value judgments more sensitively, in a fuller awareness of ranges of choice" (Dixon, 1975, p. 12; Muller, 1967, p. 18). And as language and literature correspond respectively to the 'Skills' and 'Heritage' models, it is absolutely apparent for this writer, that both models are essential to the subject of English. Indeed, it is clear enough in that – if the reader would indulge this analogy – these educational models can be seen as two legs of the English 'stool'. Unfortunately but understandably, it kept 'toppling over' (keeping in mind the various problems of the Progressive movement and the *Eleven-plus* system discussed above). The Dartmouth seminar was of personal and particular interest for this writer precisely because it had a good purpose: it came

about to address this 'imbalance' problem (the excessive focus on 'Skills' and 'Heritage'). In their various discussions and disagreements, the participants held on persistently to the notion that the solution would not be reached by discarding the problematic components, in effect breaking off a leg due to the visible cracks. In their wisdom they came to the right conclusion – nothing would be taken away (for the more unstable and useless a two-legged stool would become) but something, they realized, must be added. Therefore, rather than cutting them off, they fastened splints to repair the damaged parts and then an additional, a third leg – the student himself – was appended. Only with the third leg did the stool become stable and self-supporting. Only then is it functional. Only then is it truly what it ought to be by definition – just so, with English education. The 'Skills' (grammar) and 'Heritage' (literature) components were essential but needed mending. The seminar proposed solutions. In so doing, the delegates came to the most important conclusion of all – they were missing a third crucial component. The 'Growth' model, with its focus on the child's development was it. Only when this third leg of English education is appended can the course be optimally functional. Only then can it fulfill its true potential for only then can it become truly useful *to* the student.

MILLER AND SELLER (TRANSACTION, TRANSMISSION, AND TRANSFORMATION)

Dixon's assertion that the 'Skills' model could very well be aiming at producing "copy-typists" with perfect spelling, punctuation and syntax fits in the category of Transmission education just as his description of the 'Heritage' model, with its "one-way process" of literary knowledge transfer from the teacher to the student, does (Dixon, 1975, p. 6). The 'Growth' model finds, on the other hand, reflection in the two other curriculum orientations: Transaction and Transformation. To add a structural dimension to this comparative study of the three (BC, AP, IB) examinations (and by extension, their curricula), it is imperative to investigate them

through some philosophical and theoretical perspectives. For this purpose, the comprehensive text, Curriculum: Perspectives and Practice, by Miller and Seller (1985) serves well. Their three curriculum perspectives, Transmission, Transaction, Transformation provide the necessary pedagogical context authoritatively and convincingly.

TRANSMISSION CURRICULUM PERSPECTIVE:

The Transmission model is, structurally, simplest of the three as it outlines a clear one-way process where information travels in one direction: from the teacher to the student. This model is cited first also because it is the most traditional view of education. In this model, the activity is assigned solely to the teacher while the student plays a strictly passive role as the receiver. Along with John Locke's notions of the learner as a 'tabula rasa' and education as habit formation through practice and rewards, Ludwig Wittgenstein is the authority most predominantly associated with this educational orientation (Miller & Seller, 1985, pp.17-21). His empirically-based theory of Logical Atomism or Analytic Philosophy is largely credited with the foundations for this curriculum model (Miller & Seller, 1985, pp.17-21). The basic premise of the theory is that all knowledge can be examined in terms of its smallest elements; hence, the use of the word 'atom' (Miller & Seller, 1985, pp.17-21). According to his theory, all problems can be solved by deconstruction (Miller & Seller, 1985, pp.17-21). Essentially, if people (rational beings) can decompose the question to its basic parts, it can be answered logically. In the field of education, this translates into breaking down knowledge and skills into their many different components and presenting them to students gradually and piecemeal until they have learned the entire concept.

In terms of grammar, this might mean, for example, that students would study punctuation separate from parts of speech (which are themselves subdivided) and verb forms

(conjugations) separate from sentence forms (syntax). There would be a progression from the simplest skills or knowledge to the most complex as the students master each component until, ideally, they have mastered them all.

This idea did not come about only through Wittgenstein. It has its natural origins in the classical studies prominent in secondary education up until the early twentieth century. Basically, the reasoning was that since classical Latin and Greek were taught (to native speakers of English) in this compartmentalized and mechanical manner, it should naturally apply to the English language as well (Applebee, 1974, pp. 6-7; Dixon, 1975, pp. 1-12, 77; Muller, 1967, pp. 67-8). However, as may be evident in many modern English classrooms, this model has been largely rejected for its objectification of the student as an automaton sent to school to be programmed with all the right 'data'. The second and equally important criticism of this notion is that the classic languages are precisely that – classical, they can be systematically and objectively studied since they are not used for basic communication in daily life. However, English is. The problem arises in trying to systemize a function that already comes naturally to the students before they even enter the classroom and trying to objectify this essential piece of their identity. The Transmission model suffices (and is even appropriate) for the classics because the students are detached from them and can, therefore, examine them objectively as the artifacts they are. However, English, being a medium of their very existence, presents a peculiar dilemma as they are forced to reconcile, on their own, the subjective language with an objective, and even at times, scientific, study. The English grammar lessons, as offered traditionally, simply present sections or units or chapters without providing students the tool for this conciliation leaving them often bored, confused, or frustrated.

In terms of literature, this model is invoked in the persistent delivery and memorization of historical or biographical facts pertaining to specific authors in the literary 'canon' (Dixon, 1975, pp. 1-12; Marshall, pp.18-21; Muller, 1967, p. 86). Here also, the lessons would consist of dissected facts and interpretations presented and learned in progressively complicated methods varying with the age level. Repetition is key and rewards would be doled out accordingly but at no time are students' own responses to the literature, much less their interpretations, encouraged or requested. Thus, on the farthest extreme, the Transmission model has the negative connotation of indoctrinating students with the literary interpretations (and respective values) of professional critics or renowned academics. In this instance, the problem presented is that students' own reactions or interpretations of the text studied are ignored at worst and discredited at best. The strongest indictment of this model, then, is that the student's voice is silenced. Seen in light of the Dartmouth seminar, Transmission is the curriculum model which participants denounced most strongly and collectively in their various objections and criticisms.

TRANSACTION CURRICULUM PERSPECTIVE:

The second curriculum orientation is more structurally complicated than the first. From the Transaction perspective, students are no longer seen as passive recipients (Miller & Seller, 1985, pp. 62-77). They are active participants with specified roles in a democratic society (Miller & Seller, 1985, pp. 62-77). The student is an independent agent in a larger community wherein he must coexist peacefully and productively. Prominent in this school of thought is John Dewey whose experiences in small New England town meetings greatly influenced his notion of the student as a valuable individual voice; an active participant in a democratic society (Miller & Seller, 1985, pp. 62-77). Although he was a proponent of the scientific method, his ideas deviate decisively from the autocratic control of the Transmission model in that in his philosophy, the

student is decisively not a passive entity (Miller & Seller, 1985, pp. 62-77). The student actively plays a role in the democratic society precisely because it is a democracy and he is a member who must necessarily fulfill an innate role and, to some extent, God-given responsibilities. He and Locke differ, then, in that Locke sees a 'tabula rasa' and he does not. For Dewey, the student is not a 'blank slate' but in fact one that is already written upon by birth and destiny entailing certain and definite responsibilities (Miller & Seller, 1985, pp. 62-77). In his system of education, the atomistic philosophy of Transmission is also displaced and replaced as knowledge is not so much broken down and reduced to its essential parts for investigation but rather, empirically and collectively considered as hypotheses which must be tried and tested until the proper answer or conclusion is reached (Miller & Seller, 1985, pp. 62-77). Those who must collectively and, of course, cooperatively consider the questions and propose the hypotheses are naturally the teacher and the students; the members of that microcosm of society which is the classroom. In Dewey's model, the teacher retains the role of the expert – as she does in the Transmission model – but in this case, the students are humanized as valid collaborators and vital contributors (Miller & Seller, 1985, pp. 62-77). The focus is no longer the teaching but the learning; a system of enquiry is emphasized and the problem-solving is the method whereby the student, with the teacher's assistance and guidance, acquires requisite knowledge for growth and development.

In this notion of Transaction; of cooperative and collective pursuit, with its focus on the needs of the student, lies the seed of the American Progressive education movement with which Dewey is also largely associated (Muller, 1967, p. 12). However he is not susceptible to the harsh criticism of the movement as he himself did not condone the strict observance of the child's whims and wishes. He does not subordinate education to the child. He shines focus on the

child to expose and indicate his need to be educated not coddled; to be taught to give not merely receive (Miller & Seller, 1985, pp. 62-77). For Dewey, then, the child's needs are addressed but kept in line with the needs of others. For him education is nothing if the student is not an active participant in his own learning gradually developing into a productive member of society.

In examining these first two curriculum perspectives thus, one can follow a movement from the extreme end of the spectrum where the sole focus is the subject/knowledge to a place somewhere in the middle where the focus is set on both the subject/knowledge and the student. In this sense of equal emphasis, the Transaction model gives shape and form to many of the convictions and assertions from the seminar. Indeed, much of what was discussed and recommended by the participants revolved around the idea of giving the child a voice and encouraging him to use it; for his own development and for the benefit and betterment of society.

TRANSFORMATION CURRICULUM PERSPECTIVE:

The final and most complex orientation outlined by Miller and Seller (1985) is Transformation which has its sources in the philosophy of ecology – not as a matter of environmental conservation (the modern interpretation of the word) – but as the interdependence of all creation (pp. 117-125). In this third model one sees that the movement from one orientation to another is not so much linear – from one end of the spectrum to the other – but as a sort of magnification through a lens which zooms in or out, depending on the model we wish to view. In this case the subject under examination is neither the course nor the student. It is greater; it is the individual and his relationship with the entire universe physically, mentally, and spiritually (Miller & Seller, 1985, pp. 117-125). Material aspects are peripheral to the relationship or interdependence between them. Here, basically, we're examining the spaces between.

The names most commonly associated with this philosophy are Huxley, Emerson, Ghandi, de Chardin and Heidegger. Huxley's term, the "Perennial Philosophy" is as widely recognized as the notion of Transcendentalism with which Emerson is particularly associated (Miller & Seller, 1985, pp. 117-125)). Basically, both are ecological points of view where the individual is seen as part of a greater whole, and likewise the greater whole can be seen, even examined in the individual. According to Ghandi, "the forms are many, but the informing spirit is one" (Miller & Seller, 1985, p. 120). In Heidegger's writings these varied forms are reduced to four main elements which are interconnected: "the earth, the sky, the divinities, and the mortal" (Miller & Seller, 1985, p. 120). Then, all these ideas are combined ultimately in de Chardin's notion, that "the farther and more deeply we penetrate into matter...the more we are confounded by the interdependence of its parts" (Miller & Seller, 1985, p. 121).

Ultimately, then, spirituality, not philosophy, appears to be at the core of this final curriculum model. Transformation necessarily encompasses the spiritual realm not in a mystical sense but in the sense that there is depth to knowledge beyond the empirical, which only the soul can attain. In this aspect is, therefore, another juncture where the Transformation model departs from that path shared by the Transmission and Transaction model. For in this orientation what are cultivated or nurtured are the individual's "intuition and insight through contemplation and meditation" (Miller & Seller, 1985, p. 122). Clearly nothing is meant to be physically or empirically observed or reduced to enumerable atomistic parts (as is the case in the Transmission orientation). Neither is logic invoked (as it is in the Transaction orientation). In this orientation, the aim is wisdom not skill mastery or knowledge acquisition. With this distinction, wisdom, it is safe to infer, is the intuitive knowledge of the whole or what Emerson refers to as the "Universal Being" (Miller & Seller, 1985, p. 121). Curiously, however, there is a movement here from the

active pursuit of knowledge implied in the first two models. This departure is expressed as a passive receptiveness; that “quiet state” where one can listen to that “still small voice within” and also experience a “gradual awakening to the interconnectedness of things” (Miller & Seller, 1985, p. 123).

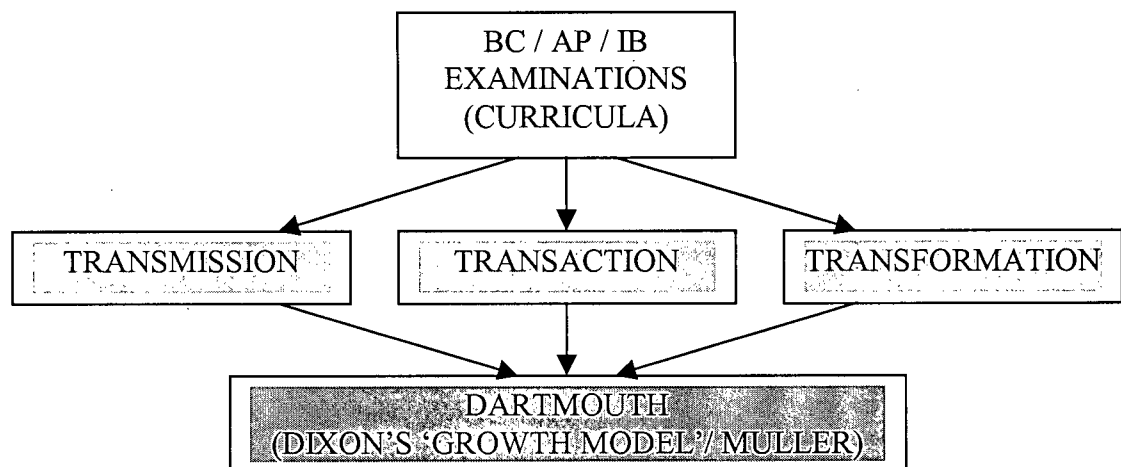
The notion of the active participant, as in the Transaction model, is, in another sense, recalled because each individual is part of a greater whole. However, in this case not only must one fulfill one’s role in a democratic society, as Dewey prescribes, but one must do so to ensure the greater good of the whole universe. The students must not only be educated for the “development of the[ir] mind and body” but they must also learn to care about those of others. Here, then, is the crux of the entire educational philosophy: it is the “education of the heart” (Miller & Seller, 1985, p. 124).

With this last curriculum orientation, then, the seminar recommendations for “language in operation” and “personal response” find final expression as its participants advocated humanizing the language and proposed ways for sensitizing students to their own beliefs in relation to the multitude of values and aesthetics in literature (Dixon, 1975, pp. 14, 58). For indeed, as logical and civil as the first two curriculum orientations are, this third touches on the core of our common humanity. Where the other two orientations appeal to our effective nature, Transformation appeals to our affective. And where the other two summon our rational abilities, Transformation evokes the spiritual.

Having described the two main frameworks for analyzing the three examinations (BC, AP, IB), following is a tabular representation for reference as the next chapters focus on the actual exams themselves (along with their respective curriculum objectives).

Table 1. ANALYSIS FRAMEWORK

	FORMULA	BC	AP	IB
EXAMINATIONS	3 Curricula (aims, rationale, objectives)			
	3 Exam Design/Format (design/language/instruction-wording/time allowance indicates main focus and priorities)			
	3 Exam Content (which specific knowledge or skills are targeted?)			
	3 Assessment (what are sections worth? which have more value? – for whom?)			
	3 Assessment Weighting (internal vs. external, formative vs. summative)			
CURRICULA	Transmission Focus? (evidence of one-way or rote learning; recall testing?)			
	Transaction Focus? (evidence of democratic principles at work?)			
	Transformation Focus? (evidence of spiritual/ecological, response/engagement requirement?)			
DARTMOUTH	Skills Focus? (evidence of rote learning, memory testing, grammar skills emphasis?)			
	Heritage Focus? (evidence of literary history/content/knowledge transmission?)			
	Growth Focus? (evidence of personal development considerations?)			



CHAPTER III

For them, objectives are conceived so much in terms of ground to be covered, examinations to be passed, and standards of proficiency to be reached, that English...too often becomes a means to an end.

(Kitzhaber in Growth Through English, 1975, p. 104)

The seminar agreed unanimously that there should never be a uniform syllabus or fixed program...

(Muller, The Uses of English, 1967, p. 53)

The following chapter investigates the design, content, and assessment of the BC, AP, and IB examinations. To begin with, however, their respective curriculum objectives are discussed as a point of reference and background for each exam. Some comparison is expressed but no attempt yet is made in this chapter to evaluate the exams in terms of the Dartmouth ideals or the three curriculum orientations outlined in Chapter II. Essentially, the three examinations (and curricula) are described for their basic distinctive qualities.

THE OBJECTIVES (BC, IB, AP CURRICULA)

The BC Integrated Resource Package (BC) uses the term '*Prescribed Learning Outcomes*'; in usage, generally referred to as *PLO*'s (BC IRP, 1996, pp. 5-11). The same subset is simply entitled '*Objectives*' in the International Baccalaureate (IB) teacher's guide package (IB, 1999, p. 6). And, in the Advanced Placement (AP) Program Course Description, no specific term is used; the entire course is described under the heading of 'Literature and Composition' (College Board AP, 2000, pp. 40-43). The three curricula also differ in their terminology for their general ideals for the course. The BC IRP describes these under the heading '*Rationale*' intimating, subsequently, a certain amount of justification while the IB, on the other hand, simply calls them '*Aims*' suggesting certain aspirations. Lastly, the AP, as stated above, lists all such ideas under the single general title: *Course Description*. However, as aims and rationales are

ultimately expectations *for the course* (implementation), it is more appropriate to focus on the list of the curriculum designers' expectations *of the students* themselves. After all, the core of this thesis is that which the students attain and retain at the point of the programs' completion. Simply, this investigation is not so much concerned with how well the program is implemented as it is with what students are expected and made to do.

With a deeper level of comparison, the three guidelines, although equally prescriptive, distinguish themselves more individually as each places the emphasis on different points. The BC IRP states, "it is expected that students will -"; the IB dictates, "candidates will be expected to demonstrate -"; while the AP simply outlines, "students should -" (BC IRP, 1996, pp. 4-11; IB, 1999, p. 6; College Board AP, 2000, pp. 40-43). Although in all three cases, the student (or "candidate") is addressed particularly, the AP seems to broach the expectations which the BC IRP states passively, and the IB dictates authoritatively. Furthermore, although all three fall somewhere within a theoretical 'goals' continuum, none comes close to the extremes which would either express the slight objective: 'it is *hoped* that students will' or the strict demand: 'students *must*'. In avoiding these two extremes, these three programs avoid the danger of being accused of and being either 'flimsy' or 'despotic'. 'Safely' in the middle, then, rest all three curricula but distinctly apart from each other.

However, in its passive wording, the BC IRP does beg the question of whose expectations are stated precisely. Ultimately the answer must be the BC Ministry of Education and subsequently the provincial government. As a government curriculum, there seems a diffusing of or distancing from accountability here as one considers that although "it is expected that students" will attain certain goals, it does not necessarily entail that they will – therefore

somewhat impressing a 'no fault' and 'no blame' attitude; a fairly safe stance, if taken literally, from the teacher's, the school's, and the district's perspective.

Similarly, the globally-implemented, though European-originated, IB makes repetitive use of the words, "candidates will be expected to demonstrate" without stating whose expectations are being described. However, as it is not tied to one nation or government's curriculum, the lack of a specific subject in the sentence, "candidates will be expected to demonstrate" can be attributed precisely to its global nature, to the fact that it is trying to meet requirements for universities the world over. The issue in this program, then, is not lack of specific accountability but addressing the demands of too many authorities.

Furthermore, unlike the BC IRP, in the IB, the wording begs the distinction between what is 'demonstrated' and what in fact the students know. It is possible for a student to demonstrate something unintentionally (as in guessing the right answer on a multiple-choice question) or in mimicry (as in repeating someone else's interpretation of a text) without possessing the 'expected' knowledge. Conversely, and far more significant, is the fact that a student would naturally know more than he demonstrates at any given time. A further question is begged, then, in that the IB curriculum designers, not strictly associated with a national system, have to be very circumspect in selecting particular knowledge or skills which, once 'demonstrated', would represent the best if not the bulk of the student's English education as is acceptable worldwide. Still more problematic is the question of whether they are placing value on the demonstration at a given point in time (in this discussion, being that single examination period) or on the accumulated development of the person (which, as discussed in chapter II, is the thrust of the entire Dartmouth prescription). The temporal implication of the word 'demonstrate' simply

leaves a rhetorical question: 'when' is the optimal time for this 'demonstration' and how does it capture the quality or quantity of the student's education?

In omitting the word 'demonstrate' for each expectation, the BC IRP and the AP avoid the implication of finite (and therefore limited) knowledge: an exhibition or display of knowledge good for a particular point in time. However, the AP, like the other two curricula, does open itself up to queries as well as it does not express each point as a strict requisite. Moreover, it is the only one of the three which utilizes paragraphs as opposed to definitive bullet points. There is a discursive tone to its descriptions of the objectives

Table 2. "Course Objectives" items from the AP Course Description

An AP English course in Literature and Composition should engage students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students should deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers... (College Board AP, 2000, p. 40)

which is lacking in the rigid lists of the other two programs (note that italics are added here).

Table 3. "Course Objectives" items from the BC IRP

It is expected that students will use language to explore thoughts, ideas, feelings, and experiences to prepare for their roles in the world. (BC IRP, 1996, p. 7)

It is expected that students will identify connections between their own ideas, experiences, and knowledge and a variety of literary and mass media works created by classroom, local, British Columbia, Canadian, and international authors and developers from various cultural communities. (BC IRP, 1996, p. 5)

It is expected that students will apply their knowledge of the conventions of language and use appropriate vocabulary to talk about them. (BC IRP, 1996, p. 5-6)

Table 4. "Course Objectives" items from the IB Course Description

Having followed the Language A1 programme at Higher Level (HL) *candidates will be expected to demonstrate:*

- an ability to engage in independent literary criticism in a manner which reveals a personal response to literature
 - an ability to express ideas with clarity, coherence, conciseness, precision and fluency in both written and oral communication.
 - a command of the language...
- (IB, 1999, p. 6)

Connoted in the word 'should' is the possibility that although all expectations are stated, not every one will be met. Nevertheless, it seems the designers wish to go 'on record' by stating that the students 'should' meet them. Although the student 'should' be able to do a certain task, it is not implicit that he 'will' or that he 'must' do it. Here, then, the AP differs from the other two curricula in that it does not have prescriptions but something closer to aspirations for the student. It has, in this sense, descriptors not for the average student but descriptions of what the 'ideal' student would produce; that is, the ideal student 'would' be able to do all that he 'should' while the regular student might accomplish some or many of them but not all that are stated.

The list of objectives for the three curricula can be distinguished as follows: they are aspirations (AP), expectations (BC), and prescriptions (IB), which, taken altogether, can also be seen in order of increasing imperative degree. Table 5 provides the lists of objectives from the different subject guides. Since the AP objectives were not listed, they are stated to match the format used in the other two programs.

EXAM FORMAT/DESIGN

The BC² examination consists of three main parts: grammar, literature interpretation, and original composition. The time allotment is proportionate to the point value of each section and totals two hours. In this exam, the literature component is divided between poetry and prose (making four sections altogether instead of three), and accounts for 53 of the 90 possible points. The grammar section (valued at 13 points) is, in fact, given the lengthy heading of 'Editing, Proofreading and Comprehension Skills'. (The title's accuracy is no less exceptional than its exclusion of the commonly denigrated comprehensive term: Grammar.) The editing portion is comprised of a short passage divided into sentences which may or may not "contain

² Although the BC exam is called 'BC English 12 Provincial Exam', for simplicity, any reference to the BC English 12 Exam – as opposed to the 'AP exam' or 'IB exam' – will be termed, 'BC exam'.

problems in grammar, usage, word choice, spelling, or punctuation” (BC Exam, 2001, p. 2). It is designed in the multiple-choice format where students must choose parts of the sentences which

Table 5. CURRICULUM OBJECTIVES “LIST” FOR THE BC, IB, AND AP

BC (Expectations)	IB (Objectives)	AP (“Should ---”)
It is expected that students will develop repertoires of skills and strategies to use as they anticipate, predict, and confirm meaning while reading, viewing, and listening.	Candidates will be expected to demonstrate an ability to express ideas with clarity, coherence, conciseness, precision and fluency in both written and oral communication.	“Students should deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers.”
It is expected that students will demonstrate their understanding of written, oral, and visual communications.	Candidates will be expected to demonstrate a sound approach to literature through consideration of the works studied.	Students “should consider a work’s structure, style, and themes as well as such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone.”
It is expected that students will identify connections between their own ideas, experiences, and knowledge and a variety of literary and mass media works created by classroom, local, British Columbian, Canadian, and international authors and developers from various cultural communities.	Candidates will be expected to demonstrate an ability to engage in independent literary criticism in a manner which reveals a personal response to literature.	“Students...should read actively such close reading involves the...experience of literature, the interpretation of literature, and the evaluation of literature...experience...mean[s] the subjective dimension...precritical impressions and emotional responses.”
It is expected that students will draw reasoned conclusions from information found in written, spoken, or visual communications and defend their conclusions rationally.	Candidates will be expected to demonstrate a thorough knowledge both of the individual works studied and of the relationships between groups of work studied.	Students “should read deliberately and thoroughly, taking time to understand a work’s complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form.”
It is expected that students will apply their knowledge of the conventions of language and use appropriate vocabulary to talk about them.	Candidates will be expected to demonstrate a command of the language appropriate for the study of literature and a discriminating appreciation of the need for an effective choice of register and style in both written and oral communication.	“Students should consider the social and historical values it [a work] reflects and embodies.”
It is expected that students will employ a variety of effective processes and strategies, including the use of electronic technology, to generate, gather, and organize information and ideas.	Candidates will be expected to demonstrate a wide-ranging appreciation of structure, technique and style as employed by authors, and of their effects on the reader.	“Students should also read works from several genres and periods – from the sixteenth to the twentieth century – but, more importantly, they should get to know a few works well.”
It is expected that students will enhance the precision, clarity, and artistry of their communications by using processes that professional authors and presenters use to appraise and improve their communications.	Candidates will be expected to demonstrate an appreciation of the similarities and differences between literary works from different ages and/or cultures.	“Students should gain some awareness that the English language writers use has changed dramatically through history and that today it exists in many national and local varieties.”
It is expected that students will demonstrate their understanding of and abilities to use a variety of forms and styles of communication that are relevant to specific purposes and audiences.	Candidates will be expected to demonstrate an ability to engage in independent textual commentary on both familiar and unfamiliar pieces of writing.	Students “should also be aware of literary tradition and the complex ways in which imaginative literature builds upon the ideas, works, and authors of earlier times.”
It is expected that students will use language to explore thoughts, ideas, feelings, and experiences to prepare for their roles in the world.	Candidates will be expected to demonstrate an ability to structure ideas and arguments, both orally and in writing, in a logical, sustained and persuasive way, and to support them with precise and relevant examples.	
It is expected that students will use language to interact and collaborate with others to explore ideas and to accomplish goals.		
It is expected that students will use language to help establish and maintain relationships within the school and community, to collaborate to get things done, and to value and support others.		

BC Education English Language Arts 1996 (pp. 4-11), IBO Language A1 1999 (p. 4), College Board (ETS) AP Literature and Composition 2000 (pp. 40-43).

contain the grammar errors. There is a choice for cases where there is 'no error' in the sentence. Finally, there are three comprehension questions regarding the content of the passage itself.

The next two sections, 'Interpretation of Literature: Poetry' and 'Prose', include the 'unseen' texts; that is, a passage and a poem students have not previously studied in class. These sections are exactly as the title implies. Here, too, the students answer multiple-choice questions which test their comprehension but also their knowledge of literary devices and forms. And although both literature sections end with written answers to interpretive questions, for the poetry portion, the students are required to write "in paragraph form" (125-150 words) whereas in the prose section, they must write an entire essay which needs only be twice as long as the paragraph answer (BC Exam, 2001, p. 8). (The oddity here is that an introduction and a conclusion alone could make up much of the word count before one even considers the body of the essay.) One may also question why quantitative adjectives are not applied to the poetry paragraphs. Such an omission is only conspicuous as one is tempted to ask whether the examiners want only one paragraph or more than one for indeed, they could have as easily worded it as 'in two or more paragraphs, answer the question'. But perhaps here they wanted to give the student as much freedom as the question allows. The prose section is slightly more liberal than this is, though, as it gives the student the choice between two questions depending on whether or not he wishes to write about the style and language more than the content of the passage.

Lastly, the student encounters an (almost) entirely open section which does not even give a direct question. It simply has a statement around which the student can compose an entire essay. He is also given the freedom to choose the style of writing to use. For the task, the student can use "any combination of exposition, persuasion, description, and narration" (BC Exam, 2000, p. 17). Furthermore, the writing cue includes two photos (in the 2001 and 2002 exams but

not in the 2002 exam) as supporting documents which the student is free to use or ignore. These visual supplements are noteworthy for their absence in the other two curricula under discussion but also for their enormous availability to subjective interpretation as in proverbially being worth 'a thousand words'. Indeed, a sentence can be interpreted to mean a limited number of ideas but in a picture, one can focus on an indefinite number of points which may or may not even include the central subject shown. Thus, with this truly liberal and 'original' essay of "approximately 300 words", the student finishes the BC exam (BC Exam, 2001, p. 17).

The IB exam, in contrast, dispenses altogether with any type of simple-answer questions much less include the curt multiple-choice format. Immediately apparent is its holistic approach and comprehensive nature as it bypasses the fragmented exhibition of specified items and demands. Instead, it asks for a synthesis of all the student's knowledge in one complete composition. In this 'demonstration', the designers seem confident to be able to deduce, with accuracy, the level of the student's comprehension and knowledge of grammar³ and literary criticism. The only subdivision in the exam is its being comprised of two 'Papers': one is a "commentary" and the other, an "essay" answer (IB Exam, 2001, p. 2). Each is two hours long and they are meant to be written in two different sittings (normally also on different days). Each 'Paper' is worth 25 points.

For this investigation, the 'IB Higher Level' program is used as opposed to 'IB Standard Level', since this is the course which is taken mainly by native speakers of English and is, of the two levels, the more proportionate to the BC and AP exams. And although it is described by the IB as that taken by students pursuing "literature, or related studies, at university", it is, nonetheless, the level taken by most students who are native speakers – regardless of what they

³ In this thesis, for simplicity, standard rules of grammar and usage will be termed only, 'grammar' as high school teachers would commonly use in class talk and as the general public would commonly accept to mean rules for writing properly.

plan to study after high school – since all students must take four courses at Higher Level in order to fulfill the diploma requirements (IB, 1999, p. 4). This choice of Higher Level English is obvious for those students going into Humanities in university, but even for students who wish to attend Science faculties, English provides a sense of ‘respite’ when taken with two or three Higher Level Science courses.

Beginning with the first paper or ‘Paper 1’, a similarity with the BC exam is evident: both include the texts on which the student must write a commentary. Furthermore, the texts are comprised of a poem and a prose passage. However, unlike the BC exam, the students are not required to discuss both texts. Thus, depending on which genre they know better and feel more comfortable with, they need only comment on one. The BC exam does not allow for such an omission or, alternatively, a ‘comfort zone’. Furthermore, unlike the BC exam, very little by way of instruction is given. In contrast to the IB, the BC exam seems to lead the students in its detailed step-by-step directions. Whereas the BC exam states explicitly the required length and form, with various precise adjectives, the IB suffices with simply, “write a commentary on one of the following” (IB Exam, 2001, p. 2). Nothing but the passages themselves follow these eight words. With that single sentence, the students are left to their ‘own devices’. Absent are instruction such as “write a coherent, unified, multi-paragraphed composition of approximately...you may apply any effective and appropriate method of development” (BC Exam, 2001, p. 17).

Figuratively speaking, the exam is not mapped out for the IB students as it is for the BC students. The route is decided solely by the individual student. Indeed, in terms of physical appearances alone, it is an interesting comparison between the BC exam’s thirty sheets and the IB’s four sheets. Some may point out that the BC exam is a thicker stack of papers only because

it includes eight lined-pages for writing but this, too, points to a form of leading as students may feel that the three pages allotted for each essay is the exact amount of writing required. Furthermore, despite these lined-pages without instructions there are clearly more sections, questions, and instructions for the student to contend with in the BC exam than in the IB. Especially with IB's 'Paper 2', altogether, there is actually only one page (six questions from which to choose one) for the student to consider. At face value, then, the BC contains more 'exam' while the IB, on the other hand, contains more 'language and literature'.

Regarding this second paper or 'Paper 2', the design is such that it tests the student's memory of the works studied during the program. Specifically, these are the 'Groups of Works' which are chosen or grouped by genre whether they be all poetry, all fiction, all non-fiction, or all drama. This decision is solely at the teacher's or the English department's discretion. Although four or five works may be included in this group, for the examination, the students are required to discuss only two works with allowance for minor reference to the others. There are two questions for each genre and the student need only answer one for the particular genre covered in his course. Furthermore, should the student not be happy or satisfied by these two choices, also provided are four 'General Questions' which can be applied to any of the four genres. Thus, ignoring all questions which apply to the other three genres not studied in the 'Groups of Works', the student has a maximum of six questions to consider and choose from. Generally, these questions take the form of 'compare and contrast' with the unknown variable being that aspect which must be compared. Here, too, one can generalize as the questions focus mainly on the character, plot or theme of the given works. However, it is an interesting point of distinction that more than the other two exams, the IB utilizes axioms as cues on which to base questions. Table 6 shows three such examples from the same exam.

Table 6. “Paper 2” Essay question(a) samples from the IB Exam

2. b) ‘Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.’

Discuss the part played by memory and recollection in shaping poems you have read.

4. b) ‘Literature aptly serves the human need to get inside someone else’s head.’

In what ways, and by what means, have your chosen prose works (other than novels and short stories) helped you to see the world through the eyes of ‘someone else’ and thereby extended your insight into and sympathy with human life?

5. d) ‘*Reading against the grain* is a phrase often used to describe reading that identifies but refuses to accept unspoken or implicit assumptions that lie deep within texts.’

In what ways could you read two or three texts ‘against the grain’ and with what validity?

(2001)

In the BC exam this is used only in the ‘Original Composition’ and in the AP it is used in the ‘open’ essay question regarding a major work studied in class.

The third, component in the IB external assessment is the 15-minute taped ‘Oral’ presentation which is essentially an oral version of ‘Paper 1’. It is a direct commentary on a text for which the student is provided 20 minutes preparation prior to the taping. One or two guiding questions are included but other than that, the student must examine and discuss the poem or prose passage in light of what he has learned in class. The teacher may also ask one or two questions near the end of the taping session should some point need elaboration or clarification and should the student finish too early (well before the 15 minutes have passed). For although the specific choice of texts is not known by the student in advance, it is always something he has already studied during the course of the two-year program. It would be possible, for example, that from the study of Frost, “The Road Not Taken” may appear and, in the study of Emma, a particular passage from the climax might be given. Thus, with the 15 points from this exercise along with the 50 points from the two papers, the (definitive or conclusive) externally-controlled performance of the students comprise 65 percent of his IB grade. For indeed, although this oral assessment is designated as ‘internal assessments’ in the course description, it is nonetheless

timed and externally 'moderated' leaving the final evaluation of the student's performance in the hands of the IB examiners – not the classroom teacher's. Conversely, although the 'World Literature' essays are designated as 'externally assessed' components, they are, nonetheless, dissimilar to exam components in that they are not externally-timed but are, rather, developed gradually with the teacher's direct supervision. These two essays are 1000-1500 words each and must be based on different 'World Literature' works (international works translated into English such as Crime and Punishment) studied in the course. Clearly, none of the other exams allow for teacher supervision and none of them grants weeks and months for completion.

The last of the three exams, the AP, has a format which uses the multiple-choice/essay combination employed in the BC exam. During the three-hour exam, the student is expected to spend an hour answering 46 multiple-choice questions and two hours writing three essays. The first section is comprised of four texts, which, symmetrically, are two poems and two prose passages. This exam, unlike the IB, gives the student no choice between genres. He must simply be prepared to address both. This is, of course, the case also with the BC exam. Specifically, the student must answer several questions regarding the form and content of each. It is a particular distinction, therefore, that only in the IB there is the possibility that for the final examination, the student need not cover poetry at all (that is, if the 'Groups of Works' he studied for 'Paper 2' were not poems and if he decides to comment on the prose passage for 'Paper 1'). However, it is now also clear that the BC exam is distinctive as the only one of the three which treats grammar as a separate component to be tested outside of the act of writing. In the IB and the AP the student's grammar is simply assessed in the essays as part of how clearly and articulately these express his answers or interpretations. Apparently, for the AP and IB exam designers, the student's editing and proofreading skills can be sufficiently assessed in his discussion and need

not be tested in isolation. And since multiple-choice questions regarding grammar actually expedite the marking process, this distinction cannot be attributed to the international programs' need for efficiency or centralization. If anything, the locally-generated BC exam allows for more liberty and time to assess long answers while the international ones could benefit from the acceleration in computer-calculated answers. In this case, then, one might simply attribute the persistence of the isolated grammar testing to strongly-held traditions within the BC government's Ministry of Education.

However, in certain respects, the AP does stand alone also. As is implicit in its exclusive rights to assessment, it appears rigid and regimented compared to the other two exam formats which do allow for some internal or formative grading from the individual school or teacher. Moreover, throughout the exam itself, little, by way of choices, is given the student. It is as though once the exam clock is started, the student boards a roller-coaster from which he cannot dismount to ride another or less-threatening one.

In this exam, the first section is comprised entirely of multiple-choice questions. Then there is the second section which must be answered in three essays with a time allotment of 45 minutes each. And since there is no opportunity for selection or omission, the student must simply answer all three or lose points. Indeed, this figurative roller-coaster provides no 'buffer' or 'relief' as the other two exams do: the student must simply hold on tight and ride out each peak as it comes.

Nevertheless, there is, in the third essay question, a democratic aspect as a selection of works to analyze is listed. However, this 'choice' is actually predetermined by the teacher. This final essay is based on works chosen and taught by the teacher or department. For this question the student does not 'choose' but rather, identifies from a list, those works which he has studied

and discusses the one with which he is most familiar. Should the list not have particular works he has studied, he is permitted to use any “suitable play or novel” (College Board AP, 2000, p. 67). This third question is similar in form to the general questions in the IB ‘Paper 2’. It is an open-ended question regarding character, plot, theme, or form of any major piece of work previously studied in class. The difference here is that, unlike the IB, the students may not write about poetry; it must be a major piece of work by one writer and they need only discuss one work instead of two.

In this regard then, the BC exam sets itself apart in that it does not require students to discuss previously studied works, minor or otherwise. It bases its assessment of the student’s interpretive capacities on texts available only at the time of the examination. Thus, no memorization of previously discussed themes, characters, or plots is required. Theoretically speaking, then, a student *can* not read texts assigned in class and still do well in the exam given that he knows grammar and literary devices well and given that he can analyze and write well. (A difficult, though interesting, study then, would be one that looks at how well BC students perform despite not having read the required texts assigned in class.)

Carrying the comparison further, the first two questions in the AP essay section also look very much like the IB ‘Paper 1’. They are two texts which must be analyzed by the student. However, there are some significant differences. First, as previously stated, the AP requires the student to write on both texts, while the IB allows for the omission of one. The AP student must discuss a poem *and* a prose piece; the IB student need not. The other notable difference between the two international exams is the wording of the instructions. In the IB, the students are simply directed to ‘comment’. In the AP, the students are told to ‘analyze’. However, beyond this variation in verb usage, the AP is more akin to the BC exam in that it describes what examiners

want in more detail: “a well-organized essay” (College Board AP, 2000, p. 60). Furthermore, it directs the discussion whereas the IB leaves it completely open. The AP may ask the student to “analyze how the speaker uses the varied imagery of the poem,” for example, or specifically, to “analyze the literary techniques used to convey [the narrator’s] attitude” (College Board AP, 2000, pp. 60-63). Clearly, in this respect, the AP and the BC exam are more similar in design to each other than the IB is to either of them. The two exams are also similar in their time allotment for essay questions; both suggest 40-45 minutes. Thus, with the three 45-minute essays in the second section, the AP student concludes the exam.

These similarities, then, along with their explicit and detailed instructions, as distinguished from the IB, begs the question of why such specification is needed by the AP and BC exams. One may wonder, for example, if it is not implicit for the students that, having practiced and studied ‘good writing’ for five years, in this final evaluation more than at any other time in high school English, attaining good grades would require a “coherent, unified, multi-paragraph composition” or a “well-organized essay” as opposed to a disorganized, incoherent one (BC Exam, 2002, p. 17; College Board AP, 2000, p. 64). With regard to one of the BC essays, however, the elaboration is somehow justified as it delineates how the grades will be calculated; that is, it tells the student that “the mark...will be based on the appropriateness of the example(s)...the adequacy of [the] explanation and the quality of [the] written expression” (BC Exam, 2002, p. 8). In this case, then, the details do not appear redundant but, in fact, necessary. Nevertheless, both in the IB and the AP, no such marking descriptions accompany the instructions. The responsibility must therefore lie in the teacher who needs to explain the grading criteria and mark distribution in class as much for proper preparation as to reply to the common question, ‘what will they mark us on?’ However, it is hard to imagine that the BC teacher would

not provide this information in class as well, in which case, the exam designers give, to some extent, the impression of insecurity in either the teachers or the students (or in both).

EXAM CONTENT

All three examinations cover language and literature. However, they differ much from each other in the amount of emphasis they place on either component. As previously stated, the BC exam gives literature 53 points out of a possible 90 with 13 being assigned to grammar and comprehension, and the remaining 24 to the 'Original Composition' which is, essentially, a language exercise as it is based on personal experience and not a literary analyses. In this exam, then, about 59 percent is assigned to literature and 41, to language.

In the AP and the IB, the language assessment is derived solely from the essay answers as there is no discrete grammar section. Included here is the oral component of the IB where the student must, as in essays, analyze the text and compose his discussion, though, in this case, verbally. Furthermore, as in essays, content, organization, and language are assessed particularly. With this distinctively IB component, it distinguishes itself farther from the other two exams. Indeed it is commonly understood that it is easier to edit oneself, and therefore be more clear, if not more eloquent or articulate, in writing than in speech. Especially in the 15-minute taped-situation of the IB 'Orals', self-correction cannot occur as much as in a written response of two hours length. In this respect, too, the IB differs from the other exams as it provides two hours for each composition while the AP provides only 45 minutes for each of the three essays and the BC exam suggests only 40 minutes approximately.

With regard to editing, the BC exam is thrown in sharp contrast. However, in this case the distinction is its adherence to isolated grammar testing, specifically problems in sentence structure such as subject-verb agreements, parallelisms, and incorrect punctuation, rather than

assessing them in the students' own (actual) compositions. It could be that these grammar problems are exceptionally prevalent in BC students' writings. Or, rather, it is as though the examiners cannot rely on the essay answers alone as trustworthy or accurate indicators of the students' knowledge of language use. It seems as if, for the BC designers, grammar knowledge is different from writing skills. For the IB and the AP designers, on the other hand, the two apparently count for the same thing.

Regarding literature, the three exams are fundamentally the same. All three require analyses of presented texts which may be poetry or prose. However, the BC exam is the only one which does not ask students to discuss works previously studied in class. Thus although it seems most stringent in its language section, its exclusion of literary texts not immediately presented to the students (at the time of writing) seems to compensate somehow for grammar exercises which tax the memory as remembering character, plot, and themes does (though perhaps in a lesser extent). For the BC exam, the main concern is with the present; with how well the students can edit, write, and interpret at the exact time of the exam. Furthermore, since works studied in class are not directly covered in the exam, this could account for the percentage weighting in favour of internal assessment over external. In the BC curriculum, the individual teacher is responsible for 60 percent of the student's grade as, apparently, more of the course work is excluded than included in the exam itself.

Therefore, although all three curricula cover such essential works as Shakespeare's plays, Restoration novels, and Romantic poetry throughout the course of the program, the BC exam differs in its exclusion of the works from the actual examination. Thus, even though the BC curriculum requires coverage of the same genres throughout the course as the other two – fiction,

poetry, drama, non-fiction – its students need not memorize specific aspects of the particular works studied to prepare for and succeed in the exam.

The AP, too, holds a particular distinction in the literature section. In its open-ended essay question regarding works previously studied, a list which changes annually is given from which the student may choose. Although it already contains over thirty titles, the student is given the additional option of writing on “another suitable play or novel” should the list not contain a work of his preference (College Board AP, 2000, p. 67). Thus, the student can have possibly forty works to choose from and discuss. In this profuseness in topic choice, the AP is unparalleled. In the BC exam the issue never arises as works previously studied are, as explained, not directly tested while in the IB, the students are asked to discuss only two of four works they have studied.

However, even though the IB does not have an abundant selection as the AP does, it nevertheless allows for the same amount of preparation as students also know well in advance the works they will write about: any text(s) they prefer from the course. Indeed, if they wish, of the four in the ‘Groups of Works’, the IB students can study two more intently than the others and save themselves the trouble of studying all at a high or even mediocre level. Thus, although the AP provides the largest selection of works for essay analyses, the performance required is essentially the same as in the IB; students would generally prepare for and write about the works they liked best during the course of the programs.

Investigating the literature sections with more precision, they can be discussed separately as poetry and prose. With poetry, all three exams provide poems of approximately the same length. This is a trivial comparison but for the fact that reading time was probably considered in the same light by all three exam committees. Basically, the poems are all approximately 30-40

lines long. The periods in which the poems were written are the only substantial variation among exams and among writing years. For example, a poem by Seamus Heaney was in the BC Exam 2003 while one by John Donne was in the AP 2001, and one by Stephen Edgar was in the IB 2001.

Regarding analyses of prose, all three exams provide passages of approximately seventy to eighty lines presumably to allow for sufficient material to analyze as well as sufficient time to write the analyses. However, the AP gives more text samples than the other two exams. Altogether, it provides three passages, two in the multiple-choice section and one in the essay section. In the IB and the BC exams, only one prose text is given and, in the IB, the student can even opt to reject it and comment instead on the poetry text. Moreover, if the 'Groups of Works' covered in his class was poetry, it is possible that the student would not be required to write about prose at all in the final exam. Therefore, even though in terms of opportunities to write text analysis, the BC exam provides the most minimal (only one sample), it does, at least, guarantee that the student will not complete the exam without writing about each genre. The significant distinction here, then, is that in the IB the possibility exists that the student can choose to omit one genre from the entire exam.

EXAM ASSESSMENT

The grade distribution has been touched upon in the discussion of percentage weighting between the internal and external assessments of each program. However, within the examinations themselves, the particular details of mark designation also need to be outlined.

In the AP, the maximum number of points a student can earn is 46 points (although the 2003 exam, which is not available to teachers or the public, apparently had 55). The second section presents three essay questions and each is worth nine points. The percentage division is,

as stated earlier, 55 for the essays and 45 for the multiple-choice questions. The final grading is from 1 to 5 (as opposed to A to F); 5 being the highest attainable grade designating one to be “extremely well qualified” with a 3 designation being simply “qualified”, and 1 obtaining “no recommendation” at all (College Board AP, 2000, p. 73).

The AP multiple-choice section is unlike the one in the BC exam in that students are penalized two points for incorrect answers. Thus a student, uncertain of the correct answer, is better off not answering a question than guessing and guessing wrongly. The essay section is, however, not very different from that of the other two exams. The answers are marked for expression and content, that is, for the student’s accurate or valid interpretation of the text or work, his command of the language, and his knowledge of literary features and works.

For the BC student, a maximum number of 90 points is attainable. In this exam the percentage division is opposite of the AP which assigns more value to the section with less points; that is, from the possible 27 points in the essay portion, the student acquires 55 percent of his grade while the remaining 46 points account for only 45 percent of the grade. In the BC exam, the percentage assignment is directly proportionate to the number of points awarded (or earned). Basically, in the BC exam it is not the case that a smaller number of points would have the greater percentage value in the exam. In this exam the percentage allocation is proportionate to the mark distribution as follows: Part A (Editing, Proofreading and Comprehension Skills) is worth 13 points; Part B (Interpretation of Literature: Poetry) is worth 20; Part C (Interpretation of Literature: Prose) is worth 33; and Part D (Original Composition) is worth 24. In this exam, then, unlike the AP, Part A’s 13 points cannot be of more percentage value than Part C or Part D.

The BC exam does have a unique feature in that it mixes multiple-choice questions with long or essay answers for text analyses. With the AP, a text will either be analyzed only for

multiple-choice questions or it will be interpreted in an essay. One and the same text cannot be analyzed using both exam formats which is how the BC exam presents its texts. Thus, in the BC exam, the student is, to an extent, primed for the essay or paragraph answers because he is, through the multiple-choice questions, given cues regarding features about which he can write the analysis. Notably, at the opposite end of the analysis spectrum, the IB provides no such cues at all. The student is simply given the text and then is left to decide the aspects on which to 'comment' or focus his discussion.

The IB, as stated earlier, simply instructs one to "write a commentary on one of the following" and leaves the student to his own devices (IB Exam, 2001, p. 2). Perhaps an observer can accuse the BC exam of 'coddling' the senior student in which case it would be for certain that the IB could not be seen as guilty of the same. Indeed, in this exam, the student is truly left with only the text and himself. All that is at his disposal is his five years in English class, his own memory and writing skills. The two hours can be filled with activity, or not; the examiners will not (and do not) structure it for him. Individual resourcefulness seems directly targeted in this stark contrast to the specifically-detailed instructions of the BC exam with its exact adjectives and stated word-count requirements.

Finally, the IB distinguishes itself definitively not for its lack of a multiple-choice section but for its inclusion of the 'Oral' component. While 25 points are assigned to each of the two 'Papers', 15 points are awarded for the taped 'Oral Presentation' which is sent away at any time during the two years (though 'externally moderated' only in spring of the second or final year). Here, as in the BC exam, the percentage assignment is directly proportionate: the 65 externally awarded points correspond to 65 percent of the student's grade while the remaining 35 points are formatively earned throughout the two years and directly influenced by the teacher.

ASSESSMENT WEIGHTING

The IB examination consists of two essays and one oral question. These are externally assessed and comprise 65 percent of the student's grade. The remaining 35 percent is derived formatively throughout the two-year course. Fifteen percent is derived from various informal in-class oral presentations while the final 20 is assigned to the 'World Literature' essays which, although externally graded, are written over the period of the two-year program and with direct and regular teacher supervision. It is the only program of the three which incorporates a long-term project and an oral component. Clearly, the notable aspect here comes not from its being obviously different from the others but from its apparent attempt at being a truly comprehensive student evaluation.

For the BC curriculum, the (external or summative) exam accounts for 40 percent of the student's graduation mark. The other 60 percent is the student's (internal or formative) class grade as designated by the high school teacher. There is a notable contrast here, then, in the two programs' ratio of externally assigned grades against marks internally earned as the IB awards 65 externally and 35 internally. This inversion of percentage allocation can be attributed to the localized nature of the BC curriculum and the international nature of the IB. The provincial program can easily be monitored (geographically and historically speaking) and thus more authority and control is granted the individual districts (and teachers in particular). The global nature of the IB necessitates the centralization of its grading system to address disparities in the assessment practices of different countries (and indeed, of different districts within the diverse countries). Thus more control is weighed toward the organization – the IB itself – as opposed to the individual nations or schools.

Lastly, the AP, also being an internationally recognized and implemented curriculum, gives precedence, as the IB does, to external over internal assessments. Indeed, its partiality is such that it derives *all* of its grades externally: from the final exam. Unlike the IB, it allows for no class-generated marks at all. The division of 55 percent for the essay portion and the 45 percent for the multiple-choice section accounts for the entirety of the student's AP mark and is earned at the single-sitting event at year's end. However, as it is marketed by the organization and recognized by many North American universities as a first-year equivalent, it is somehow justified in being exempt from internal assessments by teachers (like this writer) who, for the most part, likely do not hold qualifications equivalent to those held by university professors.

Once more, apparent is a gradation along a continuum where the measurement is the value placed on the student's class performance; that is, in the BC curriculum the percentage weighting is in favour of internal assessments, with the IB next in line, assigning less internally, until at last, a point is reached where no internal assessments are accepted at all, as is the case with the AP. Again, the fact that the AP and the IB are international programs designed to be taken in diverse schools and countries accounts for their reduced emphasis on internally-generated grades. These are precisely external programs which must, in maintaining global standards, retain more evaluating control than the individual school or district. Moreover, since the AP is specifically offered as a first-year equivalent, it is somehow justified in its lack of formative evaluation as some university courses do grade students solely based on their exams. However, even universities allow for mid-terms (formative assessment to a minimal extent) whereas the AP only has the single summative evaluation in the three-hour year-end exam. And although the IB is one year longer than the AP, it still appears very different for its inclusion of formative evaluation with its 'World Literature' essays and in-class oral presentation marks. In

this formative consideration, then, the development of the student appears to be valued more in the IB than in the AP. With the AP, it is the 'final product' and its final performance that is the focus. With the IB, at least, accommodations are made to include some developmental assessments along with oral productions which allow for a more comprehensive evaluation. Lastly, although the BC curriculum does give more weight to the formative grades, its localized nature allows for this but it would, conversely, not be feasible for international implementation and administration.

CHAPTER IV

It is all too easy for the immature student, feeling his own responses to be unacceptable, to disown them and profess instead the opinions of the respected critics. And to many teachers... this looks like good teaching. It may, of course, be the best kind of preparation for an ill-conceived examination.

(Britton in Growth Through English, 1975, p. 58)

These [literary] critics made a poem "a fascinating clockworks that told no time".

(DeMott in The Uses of English, 1967, p. 87)

As stated in Chapters I and II, the curriculum perspectives of Miller and Seller (1985) are used to give structure to the analyses of the three examinations. The theoretical definitions and frameworks they have provided for each curriculum orientation shall serve as guidelines for identifying and categorizing qualities of each exam. Both the BC exam and the IB are analyzed using three consecutive samples: the BC's June 2001, 2002, 2003 exams, and the IB's May 1999, 2000, 2001 exams. Only one sample is used for the AP Exam which releases them at four-year intervals; the 1999 exam published in the College Board's 2000 Advanced Placement Program Course Description. One sample of each exam is reproduced in the Appendix. The delimitation is based on the most current examinations available to the writer. As well, considerations were made regarding sufficient variety for comparison while assuring a manageable sample size for the time, scope, and aim of this thesis. Regarding the following analyses, then, the three exams are investigated following Miller and Seller's (1985) organization; that is, all three are inspected through Transmission, Transaction, and Transformation perspectives.

ANALYSES (MILLER AND SELLER CURRICULUM PERSPECTIVES)

TRANSMISSION FOCUS (BC):

The multiple-choice section on grammar, although entitled definitely as "Editing,

Table 7. "Editing, Proofreading and Comprehension" questions(a) from the BC Exams

1. Hummingbirds are tiny birds with brightly coloured, iridescent plumage. They have an unusually short wingspan and is noted for their ability to hover in the air as they feed on the nectar of flowers.
(A) (B) (C) (D) no error (2003)
2. "Its a constant battle, and we can't afford to ignore any possibilities," says Carl Munster, a prominent health researcher.
(A) (B) (C) (D) no error (2002)
3. In the future; however, we may be using viruses to cure much more serious bacterial infections, as strange as that may appear.
(A) (B) (C) (D) no error (2002)
4. Until 50 BC, the painstaking nature of glassmaking involved forming a mold, applying molten glass to it, and then cut the glass from the mold.
(A) (B) (C) (D) no error (2001)
5. It is clear that antibiotics have become widely overused, significantly eroding their affectiveness against many types of harmful bacteria.
(A) (B) (C) (D) no error (2002)
6. All hummingbirds love visiting various gardens, drinking nectar from inviting flowers and to sip sugar water from blossoms.
(A) (B) (C) (D) no error (2003)
7. Glass, then, may have appeared first as the unwanted byproduct of this activity and other processes such as smelting copper or firing ceramics; because these procedures involved extremely high temperatures.
(A) (B) (C) (D) no error (2001)
8. Their size may make them cute, but it also dictates a frantic pace of life. Enough to give even the prettiest bird an aggressive personality.
(A) (B) (C) (D) no error (2003)
9. The very mention of the word "virus" strikes panic into those of us who are accustomed to good health. With visions of coughs, runny noses, or upset stomachs.
(A) (B) (C) (D) no error (2002)
10. These tiny creatures get most of their energy sipping nectar from flowers. Out of necessity, each hummingbird must find as many as 1,000 flowers and drink up to it's weight in nectar each day just to keep itself alive.
(A) (B) (C) (D) no error (2003)
11. In the future; however, we may be using viruses to cure much more serious bacterial infections, as strange as that may appear.
(A) (B) (C) (D) no error (2002)

Proofreading and Comprehension Skills”, entails characteristics of the traditional grammar drills. Above are examples from three recent exams. The answers in these particular examples pertain to subject/verb agreement, punctuation usage, and parallelism, homonym spelling, verb tense, fragments, and other similar grammar components. That the specific components mainly targeted are clearly discernable and quite predictable in kind (the same types appear in the three consecutive exam samples) points to the systematic training students would likely undergo to prepare for this portion of the exam. Although systematic does not always necessarily entail mechanical, the consistency of the occurrence of these particular grammar components would indicate it does in this case. For example the focus on ‘its/it’s’ and ‘affective/effective’ would certainly compel teachers to train students in spelling and usage drills to ensure their ability to distinguish various homonyms in their proper contexts (questions 2 and 10, Table 7). Similarly, practice writing parallel sentences repeatedly would train students to conform verbs to the same tenses and enable them to identify errors such as question 4 and 6 (Table 7). Indeed, generic exercise handouts or worksheets focusing on specific components would be very efficient teaching tools for transmitting rules of usage: when it is appropriate to use certain components or when a sentence doesn’t conform to a certain format. Finally, repetitive practice tests would solidly engrain these rules in the students’ minds such that come exam time they would be able to identify that questions 8 and 9 are fragments and questions 7 and 3 are colons and semi-colons misused (Table 7).

As a matter of course, students in the IB and AP programs would also be introduced to the grammar components found in Table 7. These are, after all, fundamentals in writing. However, because of the mechanical, seek-and-identify nature of this section in the BC exam, drills are more likely to occur in the BC classroom. Indeed, one can envision periods where, for

the sake of efficiency or simply due to time constraints, the BC teacher would drill students on old exam samples. In this instance, the student would not be learning how to edit or correct exactly but would be memorizing or learning by rote how to identify incorrect usage similar to those that would appear in the exam. Editing and correcting entail an additional step not demanded (despite the section's detailed title) by the BC exam. They are not being asked to edit and correct, therefore the class preparation would not necessarily have to include these additional tasks (in which case, the section title becomes a misnomer). They are simply asked to identify the mistakes. In class, then, practice would also likely only involve identification; repeated drills at identification to guarantee proficiency. Moreover, because this task demands specific generalized skills, not complex personalized responses – as in inventing new phrases to correct a fragment – it can be taught to the entire class simultaneously as opposed to attending to each student individually. Proficiency at identification can be acquired through generic drills; competency (much less creativity) in effective writing cannot. As the struggle to write plainly and clearly varies with each individual so must the teaching. For some students it comes easily; for others it remains a struggle even after five years of high school English. This exercise does not address individual levels of writing ability or individual needs. It addresses a single skill. Teaching good writing requires that, to some extent, each individual student be targeted regarding his or her specific writing strengths and difficulties. This exercise requires that the skill be targeted not the student. And since the skill is singular, it can be practiced by all the students simultaneously. The rules of usage are transmitted and repetition ensures retention of the rules.

For this section of the BC exam, then, the teaching can have an almost scientific feel as the student is trained to memorize a formula and identify mistakes or anomalies which may appear in it. This is, of course, assuming that the teacher wants to expedite the training. Given

enough time and writing opportunities (including the teacher's individualized attention to the compositions), most students could very well learn to identify such things without doing any drills at all. However, time always is at a 'premium' in high school (teachers are constantly reminded by students that English is not the only class for which they have to do assignments). Drills in class would allow for minimizing assignments to (larger) ones where more than grammar usage is being assessed; where perhaps creativity, interpretation, and organization are involved. And as this section counts for the least percentage (13) of the exam, it would likely warrant the least amount of time and attention in class.

Practically (or realistically) speaking, in comparison to grammar rules, literary analysis, is considered more pressing as it is worth more (53 percent) in the exam and does require more of the course time allotment. The two sections designated to literature will be discussed further in this chapter. Suffice it here to say that in comparison to retention of grammar rules, close reading and interpretations (written or discussed) require much time. In analyses, clearly, identification is not the only goal. The student is not only required to identify instances of figurative language but must also know how to analyze it and comment on its effects appropriately and fully. While the task of identification lends itself readily to drills, the written analyses of texts do not. One does not simply read a poem and identify aspects of it. By its essence, interpretation defies a 'black or white', 'yes or no' answer. Much in the way of trial and error and class discussion is necessary for learning to interpret literature. Much writing practice is also required as literary analysis is different from other forms of composition. Granted it can be taught as a combination of expository and argumentative composition, yet still, in its being an amalgamation, it is, by definition, different from that essay which is solely expository or argumentative or narrative in nature.

This contrast between identification and analysis is not quite as mutually exclusive in the multiple-choice questions contained in the literary interpretation sections, however. The examples below do not test merely the student's identification skills but his comprehension and analytical skills as well (Table 8).

Table 8. "Interpretation of Literature" questions(a) from the BC Exams

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| <p>16. Lines 18 to 20, "Indeed, we can travel / wherever we like / as long as we're home by noon", suggest that the friends will</p> <ul style="list-style-type: none"> a. Travel extensively. b. Have too many animals. c. Be dedicated to the farm. d. Need help looking after the farm. (2001) <p>28. The phrase "unfolding solitude" (paragraph 19) suggests the boy's</p> <ul style="list-style-type: none"> a. Feeling of anger. b. Need to be warm. c. Fear of being shot. d. Sense of separation. (2002) <p>12. Lines 3 to 5 suggest that the speaker finds the "sound"</p> <ul style="list-style-type: none"> a. Foreign. b. Familiar. c. Surprising. d. Disturbing. (2003) |
|--|

These questions, it appears, require more than mere identification unlike the following examples (Table 9).

Table 9. "Interpretation of Literature" questions(b) from the BC Exams

- | |
|---|
| <p>14. Line 1, "Yes; we've agreed, when we grow newly old", contains an example of</p> <ul style="list-style-type: none"> a. hyperbole b. oxymoron. c. metonymy. d. understatement. (2001) <p>15. In line 5, "and bleating of love," the sound device used is</p> <ul style="list-style-type: none"> a. alliteration. b. dissonance. c. onomatopoeia. d. internal rhyme. (2001) <p>27. The selection "Playing to Win" is an example of</p> <ul style="list-style-type: none"> a. a literary essay. b. a personal essay. c. a persuasive essay. d. an argumentative essay. (2003) <p>21. The form of this poem is</p> <ul style="list-style-type: none"> a. ode. b. lyric. c. elegy. d. ballad. (2003) |
|---|

Like the grammar questions in Table 7, these in Table 9 do not require much by way of interpretation. For these questions requiring basic identification, memorization is key. Facts can be transmitted thus: the teacher transmits the definitions of poetic devices or rules of grammar usage and the students memorize them. In these cases, the English student need only know the formula and then ‘plug in’ the variable in order to test its validity. If, for example, [oxymoron = ‘2 opposite terms placed side by side for effect’] and [“newly old” = ‘2 opposite terms placed side by side for effect’], then [oxymoron = “newly old”]. Thus, although the terms and variables contain literary diction, the student in this case can be seen more akin to the physics or math student than the literature student. Furthermore, as in math or physics, a certain amount of drilling is required to train students in finding the definition or the ‘value’ of a given variable. Indeed, ‘[a]cceleration’ in $F = ma$ is as closed to subjective interpretation as ‘like’ or ‘as’ is in the definition of a simile.

The above discussion and examples (Tables 7 and 9) suggest, then, that there is a certain amount of transmission teaching in preparing students to answer the multiple-choice questions on grammar and literary device identification. For although the design of these sections does not necessitate this traditional teaching practice, it does encourage and facilitate it. Of course, that these specific types of questions are not present in the other two exams, does not necessarily mean that teachers of the IB or AP would not also use drills to familiarize students with subject/verb agreement or oxymorons. But the fact that they are actual discrete components of this particular exam and that they lend themselves efficiently and practically to drill exercises implies that transmission teaching seems most likely to occur in the BC classroom.

TRANSMISSION FOCUS (AP):

In the AP, there are multiple-choice questions also but these do not simplistically contain exactly defined literary devices nor ask for identification of grammar components. Although much knowledge of literary devices is needed, these questions cannot be answered through mere identification alone nor by a simple 'plug in' formula. There is, however, a clear and strong emphasis on vocabulary – a requirement for extensive knowledge of it (Table 10).

These questions in Table 10 of which type numerous examples invariably appear, reminds one of the format of the American Scholastic Aptitude Tests or SAT's (the nation-wide college entrance examinations), which traditionally has a heavy emphasis on vocabulary (College Board, 2003). The fact that the AP was developed by the College Entrance Examination Board in the 1950's and is still administered by them (in the US) can suggest the connection for this emphasis (Applebee, 1974, p. 190). Furthermore, today in North America, both are seen in the same light; both are recognized and, many would say, esteemed for their validity and authority for university entrance. Indeed, even at the time of the seminar, Muller (1967) noted that those schools which offered AP were "reputed to have distinctly higher standards" (p. 29). As is stated in their course description, among the 2,900 institutions which grant credit for the AP's "33 college-level courses" are UBC, University of Victoria, Pennsylvania State University, Stanford, Yale, Michigan State, and Cornell (College Board AP, 2000, p. 1, 70).

This strong explicit focus on vocabulary knowledge indicates that this must be valued highly by such institutions. A highly sophisticated general vocabulary is also required for excellent performance in the IB and BC but, in these exams, at least, a student would not be penalized if he did not know, for example, one of the following words (from Table 10): 'assumed', 'arrogance', 'laconic', 'grudging', 'respect', 'feigned', 'bitterness', 'sarcastic',

Table 10.

Multiple-choice questions(a) from the AP Exam

2. In context, the word “sensitivity” (line 6) is best interpreted to mean
- self-esteem
 - forthright and honest nature
 - capacity to observe accurately
 - ability to ignore the unimportant
 - awareness and responsiveness
4. The shift in the speaker’s rhetorical stance from the first sentence of the second paragraph (lines 11-16) to the second sentence (lines 16-18) can best be described as one from
- subjective to objective
 - speculative to assertive
 - discursive to laconic
 - critical to descriptive
 - literal to figurative
10. The speaker’s attitude toward “dancing-masters” (lines 50-51) might best be described as
- assumed arrogance
 - grudging respect
 - feigned bitterness
 - sarcastic vindictiveness
 - wry disdain
13. The speaker’s tone in the passage can best be described as which of the following?
- Flippant
 - Whimsical
 - Pretentious
 - Satirical
 - Contemptuous
27. The speaker characterizes a “romance” (line 9) as all of the following EXCEPT
- nostalgic
 - insubstantial
 - fanciful
 - exciting
 - religious
31. The speaker implies in the second paragraph that the narrative that follows will most likely be a
- vehement attack on a modern institution
 - straightforward account of ordinary events
 - witty criticism of eminent social figures
 - cautionary tale about a degenerate cleric
 - dramatic account of an unexpected occurrence
38. In the first stanza, the speaker makes use of paradox by doing which of the following?
- Requesting that he be simultaneously serenaded and assaulted
 - Expressing both a desire and an apprehension
 - Using mere language to depict a religious experience
 - Addressing a presence invisible to the reader
 - Depicting silence as though it were a kind of sound
45. What is the subject of “provide” (line 27)?
- “Poverty” (line 25)
 - “bride” (line 25)
 - “marriage feast” (line 26)
 - “lily-colored clothes” (line 27)
 - “spouse” (line 28)

(1999)

‘vindictiveness’, ‘wry’, ‘disdain’. In these other two exams, the student’s grade would not depend – to a substantial extent (considering the strict point and negative point marking system) – on his intensive knowledge of general vocabulary.

One might argue that literary devices as tested in the BC exam and required in the IB are also vocabulary. However, these terms are essential to literary analyses and interpretation – the words ‘feign’, ‘vindictive’, or ‘wry’ are not. It is not difficult to imagine that, not knowing some specific vocabulary but understanding a passage and being able to analyze, a student could very well proceed to write a successful analysis of it to attain a high grade. Indeed, one can envision a student doing very well on an essay using synonyms such as ‘fake’ or ‘vengeful’ or ‘ironic’ (all perhaps more commonly used words than the former list).

However, in the AP, the student, not having an expansive enough vocabulary, can lose a point or worse, he can lose two points. As the punitive system stipulates that students lose two points for every wrong answer, uncertainty would incline one simply not to answer. Indeed, not knowing one term in a list of choices would make one wonder whether that unknown word could be the more accurate answer than the already known word and therefore likely compel the student not to hazard a guess. Of course, the contention here is not the demand for a sophisticated level of vocabulary usage – this is simply expected of outstanding students – but the rigorous requirement of it and the strict punitive system in place for cases when even the outstanding student forgets the precise definition of a particular word or fails to distinguish the subtle difference between synonymous terms seems harsh and possibly counterproductive.

Modern thinking would have students take risks in writing not shy away from them (Goodson & Medway, 1990; Marshall, 2000; Sawyer, Watson & Gold, 1998). The type of exercise inherent in Table 10 would tend to suppress not aid the individual’s creativity. It

certainly does not enhance his unique voice. This section of the exam compels students to cling to their honed memorization skills rather than their intuitive interpretive abilities. Again, as in the preceding discussion of the BC exam, the facts are the focus and transmission is key. That valuable quality of trusting one's own intuition is overshadowed by the need for exact or precise factual knowledge (Goodson & Medway, 1990; Marshall, 2000; Sawyer, Watson & Gold, 1998). This need (or even, demand) is evident in the fact that the latter is precise and therefore dependable for a point while the former is approximate and can cost a student two points. In this exam section, the quantity of knowledge outweighs the quality. There is, in the urgency of the time constraints (one hour for the section) and the weighing of guesses against how many points one can afford to lose which leaves little, if any, room for appreciating the meaning of the entire passage (or all four of them).

Table 11. Prose passage from the Multiple-choice section of the AP Exam

But, whatever censures may be passed upon her, it is my business to relate matters of fact with veracity. Mrs. Waters had, in truth, not only a good opinion of our hero, but a very great affection for him. To speak out boldly at once, she was in love, according to the present universally received sense of that phrase, by which love is applied indiscriminately to the desirable objects of all our passions, appetites, and senses, and is understood to be that preference which we give to one kind of food rather than to another.

But though the love to these several objects may possibly be one and the same in all cases, its operations, however, must be allowed to be different; for, how much soever we may be in love with an excellent sirloin of beef, or bottle of Burgundy; with a damask rose, or Cremona fiddle; yet do we never smile, nor ogle, nor dress, nor flatter, nor endeavour by any other arts or tricks to gain the affection of the said beef, etc. Sigh indeed we sometimes may; but it is generally in the absence, not in the presence, of the beloved object....

The contrary happens in that love which operates between persons of the same species, but of different sexes. Here we are no sooner in love than it becomes our principal care to engage the affection of the object beloved. For what other purpose, indeed, are our youth instructed in all of the arts of rendering themselves agreeable? If it was not with a view to this love, I question whether any of those trades which deal in setting off and adorning the human person would procure a livelihood...Nay, those great polishers of our manners...even dancing-masters themselves, might possibly find no place in society. (College Board AP, 2000, pp. 45-6)

Indeed, faced with forty-six questions each wanting precise decisions in approximately one minute, any affective response whether joy or sympathy or disgust evoked by the passage

would quickly dissipate. Any reflection beyond that would be time wasted and folly. Although this is admittedly a difficult point to prove, the time allotment would indicate this to be the case as within a one-hour time span, the student must read four texts (two poems and two passages, one of which is reproduced in part above) and then answer the forty-six questions, scrutinizing and cross-referencing phrases, lines, paragraphs, and stanzas in the process.

For instance, the humour in the second paragraph of Table 11 is infectious and given the chance, the reader might go on to ponder a personal experience of being “in love” and the subsequent “arts” he or she employed in attempts at becoming “agreeable” to “the object beloved”. It would seem this absorbing and reflecting upon the wit and astuteness of the writer is displaced in the ‘rummaging’ (as in answering questions 2, 4, 10, and 13 of Table 10) for definitions and precise words. (Then, time permitting, one might hear the echo of Hamlet’s exasperated “words, words, words” ticking like DeMott’s meaningless “clockworks” [Muller, 1967, p. 87].) If relating to literature and the experiences of others is valuable then this demand for urgent precision in the AP multiple-choice section actually sends a discouraging if not, exactly, the wrong message: precise definitions and hard (memorized) facts are valued; intuition and personal engagement are (potentially) worth less than zero.

Finally, as the AP is a one-year course, in the interest of economizing time, a teacher could be tempted to simply give students vocabulary drills, another manifestation of mechanical transmission. There is, apparent, a certain amount of recall or memorization training, drilling, if you will, necessary to prepare a student for identifying and distinguishing precise definitions as opposed to enabling him to have the wherewithal to use the language effectively for expressing his own particular argument or point of view. The important distinction here is that although the vocabulary drills do help the student retain a larger selection of terms at his disposal, they are

still necessarily learned by rote and not by personal interest or curiosity. In preparing for this portion of the AP exam, the student would feel obligated to look up words to ensure that he can answer a related multiple-choice question (should it appear) rather than personally compelled to understand the full weight of the author's meaning.

This brings to mind a minor newspaper article (for which the source is unfortunately lost and forgotten) where it was described how many people (children and adults) looked up the term "Muggles" some time after the release of the popular Harry Potter novel. People, in this case, genuinely wanted to know the definition; they were not, it is safe to assume, studying to be tested. One would also assume that intuitively, many people would deduce that the term applied to normal 'non-sorcery' people, yet the fascinating aspect here is that they nevertheless felt they should confirm it just in case it meant something else. Certainly there are similar instances where readers do look up words because of genuine curiosity, in the interest of knowing the book better and for no other purpose than to enjoy fully the complete literary experience. Clearly there are different reasons for learning vocabulary. Preparation for the AP exam seems to encourage something quite different from that natural impulse which compelled the Harry Potter readers and propelled them toward the dictionary. And if 'life-long' desire to read literature is the aim, it seems a teacher would better serve her students if she could provide more opportunities for such impulses than make them do vocabulary drills. This small article showed genuine interest not a sense of obligation. Whatever difficulty there may be in instilling genuine interest in literature, a heavy emphasis on defining words in the text, basically, in vocabulary transmission cannot make the task easier.

Another point of distinction, then, is the fact that the AP, unlike the other curricula, is the only one which does not make all its previous exams readily available. (The IB sends extra

copies for the school coordinators and teachers while the BC IRP releases them on the web and provides all exams older than three years to post-secondary institutions.) The AP exams are released (for sale) “every four years, on a staggered schedule” after the writing date, apparently, for validity and ‘quality control’ as “selected multiple-choice questions are reused from year to year” (College Board AP, 2000, p.81, 76). The fact that the multiple-choice section can’t be released as questions may be ‘memorized’ for the next year’s exam points also to that generic (impersonal) transmittable quality of this section of the exam.

Furthermore, realistically speaking, there is a limit to the number of complex words one can encounter in a half dozen long texts and 365 days (including summer reading). And even if one argues that those are numerous enough, remembering all their definitions is not very easy. Remembering as many difficult words as possible to have on hand during the exam requires organized memorization as in, perhaps, terms listed neatly alongside their definitions and read and absorbed in an orderly page-by-page manner without the interruption of simple or common words that do appear frequently in novels, plays, and poems. And even if one considers the practice for the exam as training students such that they are, in future, able to look up definitions and cross-reference terms on their own as they read novels, poetry, and drama, the reasoning seems illogical. The students have not been trained to ‘run’ from literature to dictionary for pleasure. They have been trained to ‘run’ on demand under pressure.

In this sense the students have been trained to feel obligation and fear of failure. The training in defining and cross-referencing don’t actually compel or encourage them to relate to or enjoy the text. However, pleasure and enjoyment cannot be examined (or, rather, graded); they do not lend themselves easily to multiple-choice questions. And since ‘at the end of the day’ something must be examined (to enable 2,900 institutions to determine those who are worthy of

university English education and those who are not), the multiple-choice questions serve this purpose well (College Board AP, 2000, p.1). Especially when the students can't distinguish subtle differences and confusedly guess the wrong one of two or three similar terms, this distinction becomes quite apparent, making it fairly easy to weed out the less able and recognize the true university literature student. These astute students are worthy of entry as they are highly capable in identifying precisions in others' writing though they may not necessarily develop such precision in their own. Recognizing and identifying precision is a different skill from writing, revising, and achieving it.

TRANSMISSION FOCUS (IB):

Not having a multiple-choice section exempts the IB exam from any immediate association with drills and memorization techniques. In this sense, it appears 'transmission-proof'. It is subsequently also immune from any criticism that may be levied against the other two curricula which have such a section prominently incorporated in their exams. The two 'Papers' which comprise the whole of the final exam are, as said earlier, designed to test holistically, the student's resourcefulness and composite or cumulative knowledge. There is a hint of the Gestalt philosophy implicit in the design of the exam as the whole or the entirety of the student's learning is demanded without any division in parts; language and literature, knowledge and creativity are to be synthesized as one answer. Moreover, very little is provided by way of instruction and more is consequently required of the student by way of composing and organizing his or her own answer. It seems, in contrast to the other two exams, to avoid compartmentalizing or fragmenting the subject or the student's learning. It simply provides the text and leaves the rest to the student. "Write a commentary on one of the following" it states (IB Exam, 2000, p. 2). This is all the instruction the student receives in two hours. The poem and

prose passage follow. In this exam, it seems, the student's interaction with the text has primacy over whether or not, for example, he can remember the difference between synecdoche and metonymy. In this sense the designers seem focused on a single point: the design indicates a genuine interest in the student's encounter with the text, with literature. The designers seem truly interested in how the student engages himself with the text, what aspects he is personally compelled to address or 'comment' upon, and how clearly and thoroughly he would express his understanding and interpretation of the piece.

The added responsibility of identifying literary features which distinguish the particular text are left in the student's hands. He is not asked to focus on the 'author's use of x or y'. The decision regarding analyses are not made for him. This additional task makes the IB somewhat more circumspect in its evaluation of the student's skills. Not only must the student answer questions but, in this case, he must also formulate them for himself. He would have to ask what stylistic devices the author uses and how. He would have to ask what themes and symbols are most significant and why. And then, he would answer these questions. The efficiency of transmission learning cannot be appealed to in this situation. As it does not expedite the preparation for this type of exam (as opposed to transmitting definitions for multiple-choice answers), it is likely minimally (if at all) utilized in the IB classroom. Instead, teachers would most likely regularly engage students in class discussion and written compositions where they basically (and with progressive complexity) analyze texts together. This process would have regularity but not technical precision as in grammar (as may be used in the BC) or vocabulary drills (as may be used in the AP). Furthermore, as personal reflection and understanding are required for the various interpretations, students cannot be said to be merely parroting or

regurgitating others' ideas. This subjective aspect of the preparation required for the exam points rather to the Transaction mode of learning which is discussed in the following section.

There is, however, some transmitted knowledge required in 'Paper 2' as it places a certain demand on the student's memorization skills and prior knowledge regarding works studied in the course of the program. The six questions from which the student must choose are formulated in the typical fashion to elicit comparison between works by themes or stylistic features. The following are representative of questions the IB student might encounter.

Table 12. 'Paper 2' Essay question(b) samples from the IB Exams

3.a) Compare uses and/or abuses of power as a theme in novels or short stories you have read. Say what this theme and its presentation contributes to each work you discuss. (2001)
3.b) Discuss the part played by apparently minor characters in novels which you have studied, indicating what you think are the effects of their presence. (2000)
1.b) Compare and contrast the presentation of any three or four characters in plays you have studied. Say how, and how effectively, each character seems to you to further the dramatic force of the play in which he or she appears. (2001)
8.b) '...a sympathetic, exact portrayal of recognizable lived experience' was recently offered as a description of the work of a twentieth century poet. How far could you apply this to your own reading of chosen poems, and what would you add, or alter, to express more exactly your personal response to them? (1999)
2.a) Drawing on specific poems you have read, say in what ways gender seems to be important to the poets. (2001)
3.b) Say what the titles of some individual works you have studied indicated to you at the outset. In what ways were your first impressions reinforced or altered as you read and explored each work? (2001)
3.b) The scale of the novel has always allowed the novelist the fruitful use of time and history. How have novelists employed time and/or history to good effect in your chosen novels? (1999)
5.a) With specific reference to two or three works you have read, including drama if appropriate, compare the effects of an identified or unidentified narrative voice. (2001)

It is evident that a certain amount of factual recall is required to answer these types of questions (Table 12). However, preparation for this essay eludes simple rote learning (as in memorizing rules for semi-colon usage or retaining the definition of personification) as the

student must revisit the text not to memorize events in the plot or characters' personalities but actually consider the significance of those events and the motivations of the characters if he is to answer questions of "how effectively, each character...further[s] the dramatic force of the play" (Table 12, question 1b). The important distinction here is that rote learning or memorizing can answer predictable 'what' questions but not 'how'. The IB teacher can't transmit 'how' information as the AP or BC teacher can 'what' definitions such as '*giving inanimate objects human qualities*'. Transmission cannot assist the teacher in showing the IB student how to answer questions like 3a or 2a (Table 12). For preparing for the exam the student must truly understand the entire text (all of The Tempest or Pride and Prejudice) to be able to compare any significant aspect of it with another work, to be able to discuss, for example, the "uses/abuses of power" or the role of "gender" in these works with any authority or credibility (Table 12).

Regarding questions of literary style and techniques (as in questions 3b and 5a), the student can memorize features distinct to or characteristic of the four or five authors studied in the 'Groups of Works' but precise definitions are not demanded in the task. There are six questions to choose from. Should the student forget the definition for 'narrative voice', he is not in danger of losing one or two points (question 5a, Table 12). He can answer one of the other five questions. In this sense, then, the IB can be said to espouse a bit of transmission learning but, unlike the multiple-choice sections of the BC or AP, in a very minimal capacity.

Without necessarily drilling students to memorize definitions, in order to make substantial comparisons as the 'Paper 2' questions require, particular characteristics of works or authors must be pointed out by the teacher and simply noted or remembered by the students (Table 12). An example would be Eliot's frequent classical and Biblical allusions and quotations which are distinctive in that his poems are saturated with them whereas they are incidental in

Frost's verse. Another would be stating that Shakespeare's plays are more skillfully written than those of Miller not only because he persistently crafted them as verse in iambic pentameter but because he loaded them with figurative language, the abundance and brilliance of which no one has ever equaled. These facts, memorizable facts, cannot be simply deduced by the students. They must be transmitted to them. Thus, it is evident that even the most apparently circumspect of exams is not entirely immune to the demands of Transmission.

TRANSACTION FOCUS (BC):

Dewey's democratically-inclined philosophy of education is alive and thriving in the BC exam, perhaps not in the multiple-choice sections but certainly in the final essay: the 'Original Composition'. Indeed, in this section not only is individual choice crucial but the number of choices given the student is numerous and unequalled in the other two exams. The student is instructed as follows:

Using standard English, write a coherent, unified, multi-paragraph composition of approximately 300 words on the topic below. In your composition, you may apply any effective and appropriate method of development which includes any combination of exposition, persuasion, description, and narration...you may draw support from the pictures below, the experiences of others, or from any aspect of your life: your reading, your own experiences, and so on.

(BC Exam, 2001, p.17)

Not only is the student given choice among a number of essay styles, such as narrative, expository, or argumentative, but he is also given supplemental visuals (2001 and 2002 exams only) which he may choose to use in his composition. Furthermore, the task is not given as a question which must be answered in essay form but a single direct statement which can be interpreted by the student in any manner he chooses; he can relate it to "any aspect of [his] life" (Table 13). In a lesser degree, the literature interpretation section (Prose, Section 3) does allow

for the student to choose between essay questions. There is no choice of paragraph questions, however, for the poem selection (Poetry, Section 2).

Additionally, the BC exam (without assigning intent here) does address the sense of civic duty inherent in Dewey's ideals (Miller & Seller, 1985, pp. 62-77). The final essay is normally based on a statement imbued with morals or values (Table 13).

Table 13. 'Original Composition' questions from the BC Exams

- | |
|--|
| <ol style="list-style-type: none"> 1. We learn the most from those closest to us. (2003 – no accompanying photos) 2. People can be influenced by their environment. (2002 – with photos) 3. A good life does not have to be complex. (2001 – with photos) |
|--|

Basically, students are challenged to take a stand on the topic and defend it in writing. One student, in answering question 1 may relate it to an aunt while another might discuss his own father (Table 13). Furthermore, in undertaking the challenge (the exercise), the student is forced to examine his own beliefs and make value judgments with respect to the statement provided. What qualities do make a 'good life', he might ask himself and how does one judge a life that is 'good' over one that is 'bad'? In these individual choices and personal evaluations, much is made of democratic principles. This is, indeed, a very Dewian exercise.

TRANSACTION FOCUS (AP):

Not much by way of personal choice is constructed into the AP exam. The multiple-choice section is not 'personal' or democratic but a basic matter of identifying the correct answer among others that are incorrect. In the essay section, as discussed in Chapter III, the choice of works to write about for the third and final essay question is not in fact decided by the student but predetermined by the teacher in the reading selection chosen for the course. Thus, although the final essay question instructs the student to "choose a work from the following list", the 'choice' in this case is not 'personal' but a mere matter of identification as in 'identify from the

list that text which you studied and with which you are most familiar and comfortable' (College Board AP, 2000, p. 67).

However, although not much is made of the democratic ideal of individual or personal choice, regarding the civic implications of the Transaction orientation, the AP does provide passages which contain moralistic ideas with which the student must grapple and subsequently derive some introspection or self-examination. Following is one such example (Table 14). This extract from the novel Obasan by Joy Kogawa is only a quarter of the text actually provided in the exam.

Table 14. Prose passage from the Essay section of the AP Exam

1942

We are leaving the B.C. coast – rain, cloud, mist – an air overladen with weeping. Behind us lies a salty sea, within which swim our drowning specks of memory – our small waterlogged eulogies...We are hammers and chisels in the hands of would-be sculptors, battering the spirit of the sleeping mountain. We are the chips and sand, the fragment of fragments that fly like arrows from the heart of the rock. We are the silences that speak from the stone. We are the despised rendered voiceless, stripped of car, radio, camera and every means of communication, a trainload of eyes covered with mud and spittle...We are the Issei and the Nisei and the Sansei, the Japanese Canadians. We disappear into the future undemanding as dew.

(College Board AP, 2000, p. 65)

In this case, the student can write an entire essay (given the 45-minute time allotment) about the imagery alone or the poetic nature of the prose (indeed, the entire novel abounds with more similes and metaphors than “fly like arrows”, “we are hammers and chisels” or “a trainload of eyes”) (Table 14). However, the instruction does specifically call for analysis of the “narrator’s complex attitude toward the past” which, specifically, is her experience of the “relocation of Japanese Canadians to internment camps during the Second World War” (College Board AP, 2000, p. 64). In this directed essay, the student is being made to ‘walk in another’s shoes’ and consider such persecution subjectively. Indeed, it is their good fortune that most students in AP classrooms would not have had or have to experience racism much less

experience living in ‘internment camps’. However, if the student’s argument is to carry any weight of conviction at all he must, to some extent, reflect on the injustice inherent in this instance of racism even if in his own life he may have never experienced it. This exercise can help students (in particular those who have never been the victims of racism) realize the emotional implications of such a situation; of being “despised” and “voiceless, stripped” of all possessions and evacuated from the only place they called home (College Board AP, 2000, p. 65). It can help them be (more) aware of the immorality of racism – the theme with which the question (indeed, the entire novel) specifically contends. The sensibilities summoned in such an exercise are clearly in line with Dewey’s sentiments regarding the individual’s responsibilities to and in a democratic society where equal rights entail equal respect (Miller & Seller, 1985, pp. 62-77).

TRANSACTION FOCUS (IB):

In the IB, the student is required to make a personal decision about the essay he will write for ‘Paper 2’. As stated, there are six to choose from. This is a substantial number even in comparison with the other two exams because it accounts for half of the entire written exam. The grade for this particular ‘Paper’ lies in a single decision which would require that the student choose carefully or end up spending two hours on an essay which may not ‘demonstrate’ his knowledge best. Thus, there is, inherent in this choice of questions, an appeal to the student’s individuality and personality. Indeed, one student may wish to examine previous texts with respect to the theme of “power” or the theme of ‘peace’ (Question 3a, Table 12). On the other hand, a student may wish to focus on the authors’ use of “narrative voice” or his use of ‘soliloquies and asides’ (Question 5a, Table 12). Evoked in this exam is the comfort of knowing that one is writing what one ‘specializes’ in or even what ‘wants’ to write. In any case, the choice

is personal and not decided (though limited to six) by the designers for the student. In comparison to the literary sections of the other two exams there is a greater amount of power divested from the designers and invested in the individual IB student. This sense of student empowerment is certainly one that falls under Dewey's democratic auspices (Miller & Seller, 1985, pp. 62-77).

Slightly more restricting, however, is 'Paper 1' where the student must choose between two options only: to write on either prose or poetry. This is, nevertheless, a very significant decision as it does ultimately free the student from an undertaking with which he may not be comfortable. For although he may be well-versed in poetry, he may not feel confident enough (for exam purposes or for that particular moment only) to 'comment' on the text provided. Of course, this is applicable to the prose passage as well. The point of distinction here is not so much that the student is given a choice, for clearly he must, ultimately, choose to write only one paper; but that he is given a choice to exclude from *his* exam one, less desirable component. Again to use the 'roller-coaster' analogy, in this exam, the student is not forced to board a ride he does not want to be on. Then, as there is not much more included in the exam itself (he is told only to 'comment'), there is not much more for the student to decide except for the decisions inherent in the analyses and writing process which students of the other two exams must likewise undergo.

In this exam, no specific literary or language features are targeted (Table 8). It is decisively anti-formulaic and unstructured. No cross-referencing question requires the student to define a word in line *x* in relation to a preceding paragraph (as in the AP), nor are there specified rules of usage to assess for correctness (as in the BC). The student must simply summon up all of it – as much of what he has learned as possible about literature and language – and synthesize

everything for the particular passage or question he has chosen. All the rules of grammar, literary devices, and general vocabulary are demanded but not in discrete or specified sections or questions. Clearly, the more information retained in memory the better but the student is in no danger of losing a point or two for forgetting some information as no number of rules or definitions are listed for identification. He can also work toward his strengths as he can choose poetry over prose (for example, in 'Paper 1') and perhaps choose a question regarding content (theme of "power") as opposed to style (use of "narrative voice") for 'Paper 2' (Questions 3a and 5a, Table 12). There are no cues or 'primers' which direct him to focus on specific themes or stylistic devices over others. The student must focus his discussion in the direction his *own* intellect or emotion dictates. Indeed, there is something quite liberating (and liberal) about opening an exam and being instructed to do nothing but simply "write a commentary on one of the following" or "write an essay on one of the following" (IB Exam, 2001, 'Paper 1', p. 2; 'Paper 2', p. 2).

In a very real way, then, the Transaction philosophy and the democratic ideal of Dewey is present in the IB exam (Miller & Seller, 1985, pp. 62-77). Whereas the student seems to shrink in stature before the numerous (and ominous) directives and restrictions of the BC and AP exams' literature sections, the IB exam seems to imply that the student is, instead, greater than the exam as the decisions regarding it are left in his hands. The literature is there for him to interpret not there already interpreted and given for him to justify and explain. Given a poem or prose passage, the IB instructs the student to "write a commentary" not, for example, specifically "discuss how the boy attempts to conform to the expectations of the adult hunters" or "analyze how the speaker uses the varied imagery of the poem to reveal his attitude toward the nature of love" (BC Exam, 2002, p. 13; College Board AP, 2000, p. 60). Apparently, the designers have

formatted the IB exam to focus centrally on the student; the one who must display his own individual creativity, knowledge, and ability to make decisions. Indeed, the minimal two sheets (two A3's folded in half) which make up the entire IB exam seem to symbolize how much greater the student is than the exam. There is in this juxtaposition a sense of the student's elevation or empowerment.

TRANSFORMATION FOCUS (BC):

The 'Original Composition' section in the BC exam appeals, in a very direct way, to the student's sense of humanity and ecology (Miller & Seller, 1985, pp. 117-125). The three samples of 'Original Composition' statements in Table 13, whether regarding the nature of "learn[ing]", a concept of the "good life", or an individual's 'influence' on her "environment", are all universal in scope. The connectedness among all creation is somehow implied in the first and last statements but is explicitly pronounced in the second (Table 13). The student cannot comment on these open statements without pondering the relations between himself and other people or his 'environment' (Miller & Seller, 1985, pp. 117-125). In composing the paper, the student must pose, for himself, questions in order to generate ideas to write down. Indeed, the final statement could have been presented as "what comprises a good life?" (Table 13). However, this additional step in the writing process, of formulating the question, makes the student stop and internalize the question before he even begins to answer it. The sense of ownership is somehow complete in the student: 'I create the question and I supply the answer'.

However, the more important aspect of this section in the exam is how the answer is generated. The student must, essentially, search through all that he knows: the instructions and the design of the exam make this clear; that the student is not limited to literary or, for that matter, English, references only. "In addressing the topic", the student "may draw support from

the pictures...the experiences of others” or in fact resort to “any aspect of [his/her] life” (BC Exam, 2001, p. 17). For here, the examiners are asking not only what the student learned in English class but how that learning helps him perceive, organize, and understand his life. In this case the student is not only applying what he knows about language to answer questions in a textbook but he is ultimately turning it inwardly toward himself. The question implied in this final section of the exam is ‘What do my experiences mean?’ It is not ‘What do I know about English?’ but ‘What do I know about life?’

If through Transformation students are intended to see the interrelation and interdependence of everything around them, then this final exercise in the BC exam encourages this to a great extent (Miller & Seller, 1985, pp. 117-125). Not only is this entailed in the composition of the answer, as in determining an individual’s influence on her “environment” but it is also embodied in the task itself (Table 13). This section shows that English as a subject does serve to order one’s experiences. Furthermore, in the process of ordering one’s experiences, it can actually also enrich it.

Although, this is peripheral to the discussion of Transformation, this exercise could be a particularly gratifying portion for markers or examiners to read. For here the personality and experiences of students are the primary factors. Not only are topics varied but writing styles would be also as students may choose among “exposition, persuasion, description, and narration” (BC Exam, 2001, p. 17). They can, in fact, combine all sorts of styles and information. The design of this exam section (as outlined in pages 80-1 above) allows for experience to decide the format and style of the essay. Language would serve the purpose of expressing the student’s personal experiences. Ultimately, then, the markers are not reading answers to questions: they are reading literature that the students themselves have produced.

TRANSFORMATION FOCUS (AP):

There is, in the AP, an exclusive focus on literature. Any side-wise nod to personal (much less, universal) concerns is peremptory and fleeting. With three hours to do forty-six multiple-choice questions on provided texts, two essays on two more texts, and an essay on a major work, there is, apparently, little time or room in this university-equivalent course for subjective ponderings or self-examination much less reflections on one's 'relationship to the universe'. Indeed, such Transformation-like considerations require much time (Miller & Seller, 1985, pp. 117-125). The multiple-choice section is comprised of literary questions and answers; the essay section requires three literary analyses which vary only in the subject of analysis: individual poems, selected prose passages, or entire works. Essentially, in this exam (and subsequently, in the course), there is Literature. There is the text. And then, as Hamlet says, "the readiness is all".

One could, of course, argue that the level of comprehension being demanded is subjective or personal, varying from one student to another. However, given the difference between personal ability and personal response, the latter is what is clearly lacking here and what is specifically targeted in the other two exams, albeit in different degrees. One's personal abilities are demanded in determining, for example, "the narrator's attitude toward Dorothea Brooke" and "analy[zing] the literary techniques used to convey this attitude" (College Board AP, 2000, p. 63). One's personal response is required in discussing one of the topics in Table 12 or in writing a "commentary" on a completely new text (IB Exam, 2000, p. 2). The choice of texts in the final AP paper which could possibly include personal interpretation is only that: a choice of texts. The topic of discussion however, is predetermined. A given question is firmly about how "a character plays a significant role" in "highlight[ing] the values of a culture or a society" (College Board AP, 2000, p. 67). Ecological or universal concerns are not addressed particularly; at least, not the

student's. However, an author's treatment of such topics (such as "love" or 'racism') may pose a very good literary analysis essay question (Table 11 and 14).

TRANSFORMATION FOCUS (IB):

In the IB, too, the focus is exclusively literature. However, in comparison with the AP exam, a student's personal preference is given some weight as he is allowed to choose which texts he will write about. All three components, the two 'Papers' and the Oral analysis, are essentially discussions on texts. How a student sees himself and his relation to the universe are apparently given no consideration in the exam design. In asking the student to choose a poem or

Table 15. 'Paper 2' Essay question(c) samples from the IB Exam

3.b) Say what the titles of some individual works you have studied indicated to you at the outset. In what ways were your first impressions reinforced or altered as you read and explored each work? (2001)

7.b) 'If everything is significant, then nothing is.' How far do you detect any principle of selection of the 'significant' in the autobiographies which you have studied, and how did such selection affect your appreciation and interpretation of the works? (2000)

8.a) 'Tension can be one of the most powerful qualities of a poem, between for example levels of language, the beginning of the poem and the end, the feelings of the poet.'
What tensions have you found in poems which you have studied and how are they explored by the poet? (2000)

1.a) 'As the action of the play unfolds, dramatic tension is often produced by the contrast of concealment and revelation.'
Compare and contrast at least two of the plays which you have studied in the light of this statement. (2001)

5.a) A critic wrote: 'The best way to set people thinking is not to tell them what to think.' Discuss plays which you have studied in the light of this remark. (2000)

3.a) 'Conscious and unconscious motives, assisting and frustrating circumstances: this is the territory of the novel's action.'
How have motives and circumstances figured in novels you have studied, and to what effect? (1999)

4.b) 'Literature aptly serves the human need to get inside someone else's head.'
In what ways, and by what means, have your chosen prose works (other than novels and short stories) helped you to see the world through the eyes of 'someone else' and thereby extended your insight into and sympathy with human life? (May, 2001)

a prose passage to comment on, 'Paper 1' does allow for personal reflection and ecological considerations; however, it does not require it to the extent that the BC's 'Original Composition' does. Similarly, moments of introspection may occur, minimally, in choosing the question to answer as one would deliberate over how able he is, personally, to 'tackle' any task; deciding ultimately on that which would be easiest to accomplish well.

The seven examples of 'Paper 2' questions in Table 15 above provide some indication of the extent of literary focus as well as the possibility for a more personal discussion. Question 4b is unlike the other six (and is, in fact, the only one of its kind in the entire May 2001 exam paper), in that it calls specifically for the student's subjective responses and experiences. It is not concerned with the author's opinions or style but rather with the student's own "insight into and sympathy with human life". Although in this case the question is stated specifically, it is nonetheless very similar to the final section of the BC exam in its demand for personal reflection and ecological concerns. Thus, although the Transformation philosophy is not incorporated as a requisite in this exam, it is, nevertheless, offered – should the student wish to address it.

In summary, then, the IB appears to have the most significant qualities of the Transaction and Transformation curriculum orientations while the BC and AP exams (in their explicit focus on grammar and vocabulary) exhibit qualities of Transmission. Not only are these qualities evident in the discrete multiple-sections incorporated in the BC and AP exams which lend themselves to 'drills' on old exams but they are also evident in the amount of detailed direction given to students in the instructions for particular sections. The IB suffices with simpler instructions giving more responsibility to the individual students. Nevertheless, the BC exam's 'Original Composition' is very liberal in design and, of the three exams, provides the strongest example of Transaction and Transformation principles.

CHAPTER V

Indeed, among the Seminar reports it was noted that some of those destined early for an academic style of life developed such rigid intellectual controls as to become "emotionally disadvantaged", unable to respond fully to literature and to life.

(Dixon, Growth Through English, 1975, p. 103)

The two camps [the British and the Americans] arrived at a consensus in a middle ground... together with the primary ability to read, write, speak, and listen well, they urged in general the need of making English a more liberal, humane study.

(Muller, The Uses of English, 1967, p. 14)

Having studied the three examinations in terms of particular categories (Transmission, Transaction, Transformation), their individual components and qualities become easier to distinguish as particular tasks or sections are identified with one orientation or another. Furthermore, having the curriculum perspectives, provides a framework for discussing precisely those qualities which relate positively or negatively to the Dartmouth recommendations. Basically, Miller and Seller's (1985) theoretical structures provide a common language for discussing the varied exams but also help classify recommendations of "some fifty" diverse educators (Muller, 1967, p. v).

INTERPRETATION (DARTMOUTH SEMINAR FOR DIXON AND MULLER)

LANGUAGE (BC):

A basic perusal of the grammar section of the BC exams gives the impression of order and rules (Table 7). It is clear what is required ("if you find an error, select the underlined part that must be changed in order to make the sentence correct and record your choice on the Response Form provided") and the choices for possible answers ("the following passage has been divided into numbered sentences which may contain problems in grammar, usage, word choice, spelling, or punctuation") are presented systematically (BC Exam, 2000, p. 2). Derived

from this systematic presentation, is some security by the student who would, at this point, be familiar with the design of the exam and the format of this particular section (Table 7). Having seen previous exams (for copies are, as previously stated, given to the schools), it would appear as he would have expected it to appear and there would be a certain level of comfort in that.

However, as Muller (1967) points out, the seminar had specifically charged that "language should not be practical techniques" (p. 49). Table 7 requires transmission of grammar rules for practical, not personal, application; that is, the student is required to identify correct usage not compose it himself as a means of communication or personal expression. Furthermore, varied and minimal as these grammar exercises may be, they are, nevertheless, technically disconnected fragments; identified but neither fashioned by nor available to the student for revision: the student is not using "language in action" (Dixon, 1975, p. 92-3). This language exercise would not apparently receive the Dartmouth 'stamp of approval' as in it, the student does not actually use language for "exploring, illuminating, and shaping experience" (Muller, 1967, p. 49). The design of this section clearly does not recognize students as "organizers of experience" but some type of 'problem spotters' in which case, English does "become a weird kind of game" (Dixon, 1975, pp. 81, 93). In the way that the types of problem sentences are similar each year (note, for example, Table 7's similar forms of fragments and parallel statements from the three consecutive years) and fairly consistent shows that previous exam samples can be 'transmitted' to the students rendering this one of those "stereotypical examinations" denounced by the participants for being technical to the point that they "could be anticipated such that teachers drilled while students crammed" (Muller, 1967, p. 156). Indeed, drilling students on old exams would be the easiest way to make them adept at spotting the problematic portions. Table 16 shows the formula which students must memorize for 'its/it's'

distinction (question 1 and 2), for parallelism (question 3 and 4), and for fragments (questions 5 and 6). With practice on enough samples of such formulaic ‘problem’ sentences, students should become very adept indeed at identifying the error as it will ‘jump out’ at them though they may not necessarily know *how* to correct the errors themselves.

Table 16. “Editing, Proofreading and Comprehension” questions(b) from the BC Exams

1. “ <u>Its a constant battle</u> , and we can’t afford to <u>ignore any possibilities</u> ,” says Carl Munster, a <u>prominent</u> (A) health researcher. (B) (C) (D) no error (2002)
2. These tiny creatures <u>get most of their energy</u> sipping nectar from flowers. <u>Out of necessity</u> , each (A) hummingbird must find as many as 1,000 flowers and drink <u>up to it’s weight in nectar</u> each day just to (B) keep itself alive. (C) (D) no error (2003)
3. Until 50 BC, the <u>painstaking nature of glassmaking</u> involved <u>forming a mold</u> , <u>applying</u> molten glass to (A) it, and then cut the <u>glass from the mold</u> . (B) (C) (D) no error (2001)
4. All hummingbirds <u>love visiting various</u> gardens, <u>drinking nectar from inviting</u> flowers <u>and to sip sugar</u> (A) <u>water from blossoms</u> . (B) (C) (D) no error (2003)
5. Their size may make them <u>cute</u> , but it also dictates a <u>frantic pace of life</u> . <u>Enough</u> to give even the (A) prettiest bird an aggressive personality. (B) (C) (D) no error (2003)
6. The very mention of the <u>word “virus” strikes panic</u> into those of us <u>who are accustomed</u> to good <u>health</u> . (A) <u>With visions</u> of coughs, runny noses, or upset stomachs. (B) (C) (D) no error (2002)

In the systematic predictability of this exam portion, organic teaching or learning of language use is not essential; that is, students are not learning the language (rules) as they use it and as the personal need arises for them to express, for example, an idea in a parallel format or perhaps correct a fragment they have unintentionally created. Here, then, is the ‘rub’: this exam section encourages something other than an organic or developmental style of education. The practice and subsequent proficiency is for identifying the (in)correct components. It is not

practice and proficiency for writing thought clearly. It is this disjointed technical practice and memorization with which the seminar participants have contention: when “exams test for a body of knowledge not for its availability in action” (Dixon, 1975, p. 81).

Perhaps the rationale behind this section of the exam is that in memorizing the grammar rules through drills, students would know them for occasions when they must write. However, the main point of contention stands in that time spent ‘practicing identification’ is precisely time *not* spent ‘practicing writing’. And although linguistics was valued and well-represented (considering how new this field of study was at the time of the seminar), most participants acknowledged the negative or inconclusive findings from studies done on the effectiveness of grammar drills for improving writing skills (Dixon, 1975, 77; Muller, 1967, p. 68).

Ideally, teachers would teach grammar organically, precisely through usage or, as Dixon (1975) would say, through “language in operation” and address issues as they arise for each student (pp. 80-1). However, human nature has the tendency to be more realistic and practical. Time constraints and substantial class sizes make it very difficult to speak to individual students about individual compositions much less take class time to treat each individual grammar problem in those individual compositions. And, as the exercise calls only for identification, in the interest of time, basic mechanical identification exercises are likely used in preparing for this section. Indeed, it is likely that transmission or mechanical teaching and learning are still occurring, if teacher strikes still arise with class size reduction often high among their common demands. With large class sizes and individualized attention at a ‘premium’, teachers would conserve time as well as they can and this grammar exercise certainly lends itself to some time-conserving drills. Thus, it would be likely that drills (transmission of grammar knowledge) are

still happening in BC classrooms, though, of course, conversely: repetitive identification is still pursued but in this case, for the transgression, not for the rule.

Certainly the format of these multiple-choice questions does not preclude the organic or developmental teaching of grammar (the method generally-espoused at the seminar). However, as there is a certain amount of predictability in the pattern these problematic sentences take and as there is a limited number of mistakes one can make with a certain rule, it is more than likely that a teacher would, wishing to train her students sufficiently, give samples of previous exams as drills. She could, of course, write some of her own but that takes time. And, given the choice between, for example, marking essays more thoroughly or composing formulaic practice (problematic) sentences, the teacher would likely opt for using the available time to read the essays once more in order to better assess and assist each student.

Furthermore, this section of the exam, in being very suitable as drills on basic recognition, would likely be offered as such in the interest of helping students prepare for the exam while conserving time to help them improve their own (particular style of) writing. Basically, since this is a discrete requisite component in the exam entailing its own techniques, the teacher would likely offer it this way though she may prefer to teach students, individually, how to identify problems in *their own* writing and edit *their own* expressions and statements. This separation of the 'identifying' section (the grammar portion is section 1 in the exam) from the 'writing' (the literary interpretation and 'Original Compositions' portions are sections 2 and 3 respectively) are what Muller (1967) describes as that "unnatural division of English" in examinations (p. 156). Indeed, not only was this "unnatural" for the seminar participants, but for exam 'participants' – for students too – the grammar section could be "unnatural" or untenable in its being detached from their own writing. Furthermore, as Muller (1967) also points out, "the

clearest agreement [among the participants] was again that the study of traditional grammar had a negligible effect on the improvement of writing, or even harmful one, since it takes up time that might have been spent writing" (p. 102). Indeed, the time students spend on practicing to identify (and only identify) mistakes could be better spent on editing or revising their own writings. For clearly, correcting and refining one's own writing is drastically different from identifying fault in those of others just as finding faults can be done as class-wide drills while personally achieving clarity of expression cannot. They are two different activities and two separate skills in the way that editors and writers belong to two separate professions. This begs the question then of what skill is actually valued (valuable enough to warrant a section in the exam) by the BC exam designers: identifying well or writing well? For although these two choices are related the former does not necessarily entail the latter.

The grammar section's mechanical or technical quality (as in repeatedly identifying misused punctuation or groups of verb phrases containing one wrong tense) does, therefore, point to the methodical or systematic training in error identification conducted in class. And although these methods may not strictly take the form of drills, they would, nonetheless, be something akin in their transmittable and repetitive nature.

In terms of the Dartmouth recommendations, then, this multiple-choice grammar section encourages a teaching practice which the participants renounced as antithetical to the positive development of the student (Dixon, 1975, p. 77; Muller, 1967, p. 68). This section exhibits the "specialized uses of language" as opposed to the "natural uses of language" which Dixon (1975) claims "teachers and pupils genuinely forget" since the "examination begins to look quite normal, and English becomes a weird kind of game" (p. 93). In this case (the incorporation of this exam section), Dixon's (1975) sentiment applies to the impression that 'identification' not

'communication' is the aim of English education. Indeed, of the three models, this section falls precisely under the 'Skills' category, one of the two models rejected in favour of the 'Growth' model. The seminar's reasoning for this rejection is that the student, in practicing drills, is not developing his language awareness through personally meaningful usage.

For the seminar participants, basically, given opportunities to write, to use language as "organizers of experience", students would naturally encounter moments where they would need to learn a new concept to express themselves clearly or better (Dixon, 1975, p. 77). These organic or natural moments are precisely how the seminar felt that grammar or language "knowledge should arise" (Dixon, 1975, p. 78). The participants' prescriptions were that language learning should be personally justified and language knowledge "should never impose the future unless the teacher can relate it to the present" (Dixon, 1975, p. 78). A simple example would be perhaps not drilling students on exercises showing rules for using semi-colon when their own writings do not show problems with or need for that particular punctuation mark.

This particular recommendation can therefore be extended to apply to the exam designers. The task of identifying the incorrect use of parallelism or semi-colon would entail no evident connection to the present level of individual students' writing ability other than honing mistake-spotting skills precisely because these honed skills are not applied to their own writings. Indeed, a student could remain a poor writer but be an adept 'mistake-spotter' (it is difficult to apply the term 'editor' here even though the section is entitled "editing" because the student is merely identifying and not taking the further step of correcting the mistakes) having, through practice, memorized the formula of the exam's grammar section. The searching, formulating, and rearranging that takes place in a writer's mind is starkly different from the basic act of recognition entailed by this exam's grammar section. And, as previously noted, although this is

directly associated with the future (of would-be editors), its relation to producing basically skilled “organizers of experience” is not readily evident (Dixon, 1975, p.77). For this section and for the training involved in preparing for this section, the students are neither required to express personal experience nor ‘organize’ it. Be that as it may, this intensely contested ‘Skills’ component (requiring not ‘organization’ but ‘identification’) is, nevertheless, prominently institutionalized in the exam.

The question, then, is why the exam designers would want skilled ‘mistake-finders’. For if the designers ultimately want skilled writers this exam section does not make this second desire apparent. However, the fourth section of the exam somehow compensates for this one. (Or, perhaps, it could also be viewed conversely as the grammar section diminishing the ideal construction of the last section.)

This last section of the exam entitled ‘Original Composition’ is precisely as it is called. The student is given the single general statement as writing cue and all other considerations are left to him (Table 13). In this portion’s evident transactive and transformative nature (as discussed in the preceding chapter), the students are given ‘free rein’ to be “organizers of experience” (their own as well as others’) in any style of writing they wish to employ (Dixon, 1975, p. 77). Equally important in this exercise is the appeal to, or rather, the demand for the students’ “imagination, taste, and sensitivity” (Muller, 1967, p.160). Taking question 1 from Table 13 as an example, the student must imagine all the people who have “influence[d]” him and use his personal judgment to discuss them in the order and manner he sees best. Here, as in the IB’s ‘Paper 1’, the student is essentially told only to ‘comment’ in his best writing. The course the student takes through this writing process is uniquely his own. The designers do not command him to take a specific direction. All directions are open to him. However, the BC’s

composition section is a step closer to the Dartmouth's "organizer" ideal in that the student not only organizes the "experience" presently before him (as in the passages provided by the IB) but also the experiences contained in his own life; in his past. This duality makes the BC's 'Original Composition' section more educationally-inspired if seen in terms of the seminar recommendations. In this section the students are asked, essentially to use language to suit their individual purposes and use it precisely "as a means of exploring, illuminating, ordering and shaping experience" (Muller, 1967, p. 49).

LITERATURE (BC):

Literature interpretation is almost completely addressed in the BC exam but for the fact that texts studied throughout the course are not given consideration. There are the literary texts provided in the second section to be analyzed and interpreted. However, no opportunity is given to students to describe, for example, what they learned from Shakespeare or what they found impressive in the writings of the Romantics. No opportunity is given to justify the reading of certain works over others during the course of the class. This may therefore present the problem that outside of the class assignments and unit tests the student would not have any obligation to read the major works at all.

In this omission of the works previously studied and also in the text analyses provided, the students are not asked, much less "encouraged", for any 'demonstration' (using the IB term) of their "own responses" to literature (Dixon, 1975, p. 58). They are however being asked to justify and explain responses of others (the designers). In the multiple-choice questions students are asked to answer such questions as are in table 17. Some students may interpret the boy's "fidget[ing]" (question 22, Table 17) in a way not listed in the choices of a, b, c, or d. Some

students might have thought the cause to be ‘apprehension’, for example. One may argue that if it is not in the list of four choices then it would be the ‘wrong’ interpretation anyway.

Table 17. “Interpretation of Literature” multiple-choice questions from the ‘02 BC Exam

22. In paragraph 1, the boy is fidgety while waiting in the truck because

- a. he is angry.
- b. he is excited.
- c. his father is ill.
- d. his father is unprepared.

18. Line 18, “running zypher-like with him,” contains an example of

- a. simile.
- b. metonymy.
- c. apostrophe.
- d. personification.

30. The character of the boy is

- a. flat.
- b. stock.
- c. static.
- d. dynamic. (2002)

However, the main contention for the seminar would be that the student is not given the chance at all to generate a response – his own – be it wrong or right. The problem, then, is that, in Dixon’s (1975) words, students are not “encouraged to trust their own responses” (p. 58). Questions like those in Table 17 seem to say rather that the students can’t be trusted to generate the ‘right’ (and there is the one) response on their “own” and must be given it though not directly (for that would be too easy) but with the added challenge of picking this ‘right’ response from a selection of wrong ones. Furthermore, although this would be subconscious and perhaps unconsidered by the students themselves, the impression this multiple-choice format gives is that students should *not* trust their “own responses” since the designers appear to place no trust in these “personal responses” anyway (Dixon, 1975, p. 58). Thus, rather than sending an “encourag[ing]” message, this section in fact sets a limit (four choices only) on students’

personal responses, and indeed, to an extent, discourages them (Dixon, 1975, p. 58). Surely, thousands of students would have more than four 'responses' to any given question.

Table 18. "Interpretation of Literature" essay questions from the '02 BC Exam

2a. In multi-paragraph essay form and with reference to the story, discuss how the setting contributes to the element of conflict.
OR
2b. In multi-paragraph essay form and with reference to the story, discuss how the boy attempts to conform to the expectations of the adult hunters. (2002)

Similarly, the essay questions (Table 18) set a certain limit (two, in this case) on these "personal response[s]" (Dixon, 1975, p. 58). The "setting" could mean to students many things other than "conflict" (2a, Table 18). Likewise, a student's initial response to the passage may have to do with the boy's relation to nature and the area which "he had hunted...for years and had always known...to be rich with wildlife...west or south to lower valleys" (BC Exam, 2002, 'Reading Booklet', p. 3). This personal response (though in this case hypothetical) cannot be expressed as such but if it is, it must be related to the two choices (again, personal choices of somebody other than the thousands of students writing the exam) provided by the designers (Question 2a, 2b; Table 18).

The second question in Table 17 shows another type of exercise rejected at the seminar. This is that type of literature study based on "transmitted knowledge" (Muller, 1967, p.80). These types of questions testing memorization of poetic devices tip the balance of focus toward something other than literature. However, one explicit statement to come from the seminar was that "it is literature, not literary criticism, which is the subject" (Muller, 1967, p.88). Nevertheless, exam questions like those in Table 17, would compel students to study and memorize lists of terms (figurative language) and their definitions. And although they would be studying examples *from* literature which show these terms, the cross-referencing of definitions

and examples does not encourage them to relate to aspects of the writing which in fact move them or appeal to them personally. All are being directed toward the “simile” in “line 18” though individual responses may not, in fact, incline all of them toward it (Table 17). Thus “personal response” is not, in the BC exam, personal at all. It may be “personal” to the designers but certainly not to the students (Dixon, 1975, p. 58).

LANGUAGE (AP):

Despite the absence of a discrete grammar section, there is in the AP exam a heavy emphasis on vocabulary or precise definitions which must demand some proportionate amount of focus in the classroom if students are to be aptly prepared (Table 10). More specifically, this emphasis points to a mechanical acquisition of vocabulary as discussed in the Transmission aspects of the exam (Chapter IV). Indeed, reading the year’s required texts, superior or difficult as they may be, may not give the student enough exposure to as much vocabulary as the exams evidently require. For even if the student reads two or three Shakespearean plays, two of Tolstoy’s novels, and anthologies of Eliot’s poems, he must be reading for general understanding and interpretation, first and foremost, not for finding complex words and memorizing their meaning for future recall. Indeed, it is difficult to imagine the practical application of the AP multiple-choice exercises; that is taking down Anna Karenina from the shelf and reading it but, every few pages (two or three or even fourteen; it is difficult to gauge what the ratio would be for a full-length text but the AP has approximately one dozen questions for a passage of the length of fifty lines), stopping to consider such questions as 2, 4, 13, and 27 in Table 19. The heavy emphasis on vocabulary knowledge (as in questions in the form of questions 4, 10, 13, and 27 in Table 19) required for success in the AP necessitates much term/definition memorization in addition to the intensive (within a year span) reading of demanding literary works.

Table 19.

Multiple-choice questions(b) from the AP Exam

2. In context, the word “sensitivity” (line 6) is best interpreted to mean
- self-esteem
 - forthright and honest nature
 - capacity to observe accurately
 - ability to ignore the unimportant
 - awareness and responsiveness
4. The shift in the speaker’s rhetorical stance from the first sentence of the second paragraph (lines 11-16) to the second sentence (lines 16-18) can best be described as one from
- subjective to objective
 - speculative to assertive
 - discursive to laconic
 - critical to descriptive
 - literal to figurative
10. The speaker’s attitude toward “dancing-masters” (lines 50-51) might best be described as
- assumed arrogance
 - grudging respect
 - feigned bitterness
 - sarcastic vindictiveness
 - wry disdain
13. The speaker’s tone in the passage can best be described as which of the following?
- Flippant
 - Whimsical
 - Pretentious
 - Satirical
 - Contemptuous
27. The speaker characterizes a “romance” (line 9) as all of the following EXCEPT
- nostalgic
 - insubstantial
 - fanciful
 - exciting
 - religious
31. The speaker implies in the second paragraph that the narrative that follows will most likely be a
- vehement attack on a modern institution
 - straightforward account of ordinary events
 - witty criticism of eminent social figures
 - cautionary tale about a degenerate cleric
 - dramatic account of an unexpected occurrence
38. In the first stanza, the speaker makes use of paradox by doing which of the following?
- Requesting that he be simultaneously serenaded and assaulted
 - Expressing both a desire and an apprehension
 - Using mere language to depict a religious experience
 - Addressing a presence invisible to the reader
 - Depicting silence as though it were a kind of sound
45. What is the subject of “provide” (line 27)?
- “Poverty” (line 25)
 - “bride” (line 25)
 - “marriage feast” (line 26)
 - “lily-colored clothes” (line 27)
 - “spouse” (line 28)

(1999)

(Indeed, question 13 is demanding already but question 10 seems to want a response with even more precision in that if these were mathematical answers, question 13 would require only a whole number while question 10 would need an answer with the precision of 'two decimal points'.) Thus, although these terms are presented in literary contexts within the exam, the methodical amassing of sufficient vocabulary or, what Muller refers to as schools "cramming [students] with vocabulary," aligns it with the 'Skills' model of education (p. 157). Indeed, along with grammar drills, the traditional practices in English teaching included much in the way of spelling and vocabulary definition exercises (Applebee, 1974, pp. 3-4; Muller, 1967, pp. 67-72). The transmission of vocabulary for the sake of identification (as in the grammar section of the BC exam) does give the impression that "cramming" not 'digesting' is occurring. Students are not necessarily using the words learned but simply distinguishing them from each other. Taken as a whole, then, the 'Skills' model was rejected by the seminar participants for being mechanical and lacking the personal investment of the students as the study of language (and literature, as these vocabulary questions applied to literary texts) became potentially inhumane and destructive. These modifiers may seem excessive or extreme but in fact the possible long-term effects of disenchanting students with the language or discouraging them from further study do constitute destruction of sorts. For what Dixon (1975) says of the "method of writing drills" could very well apply to vocabulary drills as well (p. 17). For him, the method "seems difficult to motivate, of dubious effectiveness, and possibly damaging effect" (Dixon, 1975, p. 17). His assertion is, rather, that language learning (usage as well as vocabulary) should be "associate[d]...with pleasure rather than drudgery or uncertainty" (Dixon, 1975, p. 17). This is also significant because as Muller (1967) explains, "if elements in the repertoire of interest, curiosity, and delight that a child brings to school are not developed and used in his education,

they tend to die" (p.73). And although it may be difficult to prove that the types of questions in Table 19 (in class practice or in actual exams) are perceived as "drudgery" by students, it seems far more unlikely that they induce "pleasure" in them (Dixon, 1975, p. 17). Nevertheless, one can't say conclusively that the multiple-choice section of the AP exam promotes drills (as in practicing to answer 46 literary and vocabulary questions in one hour) for that would somehow mean that the designers tolerate the 'death' of students' "interest, curiosity, and delight" in language and literature (Muller, 1975, p. 73). The least one can say here, though, is that Dixon and Muller, in interpreting the recommendations of the seminar, would accept no such outcome.

LITERATURE (AP):

The AP exam is not exclusively based on literature but it is entirely involved with it. As discussed in Chapter III, written expression in the essay section is assessed but literary analysis is extensively pursued in all aspects of the exam.

This strong focus on literary analysis may make it difficult to enjoy a poem or a novel if one must stop repeatedly (and with some frequency) to determine, as in question 2 (Table 19), that "sensitivity", for example, means precisely, "forthright and honest nature" or "awareness and responsiveness" or "capacity to observe accurately". Understandably this could happen in normal contexts of reading literature on one's own. However, the significant difference between the exam context and normal reading contexts is that in the former, the stops would pose as 'interruptions' in the process since these are not evoked within the reader but demanded of him. Indeed, reading literature in order to learn to answer efficiently and precisely questions such as are in Table 20 constitutes a tortuous, though not necessarily, torturous task, and one that constitutes something else other than 'reading literature'. This is, of course, only if 'reading literature' is defined as a meaningful encounter not an insensate dissection.

Table 20. Multiple-choice questions(c) from the AP Exam

1. The structure of the sentence beginning in line 5 does which of the following?
 - a. It stresses the variety of Mr. Jones's personal attributes.
 - b. It implies that Mr. Jones is a less complicated personality than the speaker suggests.
 - c. It disguises the prominence of Mr. Jones's sensitive nature and emphasizes his less readily discerned traits.
 - d. It reflects the failure of some observers to recognize Mr. Jones's spirit and sensibility.
 - e. It belies the straightforward assertion made in the previous sentence.
4. the shift in the speaker's rhetorical stance from the first sentence of the second paragraph (lines 11-16) to the second sentence (lines 16-18) can best be described as one from
 - a. subjective to objective
 - b. speculative to assertive
 - c. discursive to laconic
 - d. critical to descriptive
 - e. literal to figurative
5. The word "former" in line 15 refers to
 - a. "face" (line 12)
 - b. "delicacy" (line 12)
 - c. "air" (line 13)
 - d. "person" (line 14)
 - e. "mien" (line 14)
25. The phrase "ought to be doing" in line 4 does which of the following in the opening sentence?
 - a. It shifts the focus from generalities to individual cases.
 - b. It replaces descriptive prose with imaginative speculation.
 - c. It presents a judgment on the curates.
 - d. It emphasizes the theoretical rather than the practical.
 - e. It proposes a discussion of the spiritual duties of modern curates.
28. The word "noon" (line 7) refers most directly to the
 - a. period in which the narrative will be set
 - b. period in which the speaker lives
 - c. beginning of the century in which the speaker lives
 - d. central portion of the narrative
 - e. present proliferation of curates
27. The speaker characterizes a "romance" (line 9) as all of the following EXCEPT
 - a. nostalgic
 - b. insubstantial
 - c. fanciful
 - d. exciting
 - e. religious

(College Board AP, 2000)

It is not clear how training (as in practicing with previous exams) for such exercises (as are in Table 20) encourages true appreciation or instills a life-long desire to read literature: what the seminar participants expressed as an "active response to literature with deep and lasting effects" (Muller, 1967, p. 78). They wanted students to be "engaged" and "involved" so as to

“not only read well but have a lasting desire to read” (Muller, 1967, p. 79). Furthermore, in their discussions, they did not associate with “engaged” and “involved” the vision of students ‘scrutinizing’ and ‘cross-referencing’ severed fragments as in determining the answer for questions posed like number 4 and 25 (Table 20). Likewise, “deep and lasting effects” would probably have a different meaning for students after answering 46 questions similar to those above (Muller, 1967, p. 78). Such an exercise and similar ones that preceded it in class preparation would probably not endear literature to students as an art that could enrich their inner lives. However, a look at the ‘Objectives’ list (Table 2) reveals the absence of ‘life-long desire’ to read literature in the AP’s list of expected outcomes. Thus, even if the AP designers were aware of this particular Dartmouth recommendation of students “not only read[ing] well but hav[ing] a lasting desire to read,” they are not apparently attempting to ‘fall in line’ with it (Muller, 1967, p.79).

Nevertheless, the passages provided for analyses appear to have the potential to inspire and evoke pleasure, even joy (Tables 11 and 14). They also appear to be of a challenging level for analyses or discussion should students be encouraged to discuss their points of view on racism or love, for example (Tables 11 and 14). However, the multiple-choice exercises which demand intensive scrutiny, repeated deconstruction, and relentless cross-referencing of numerous words and lines have the ‘effect’ (though not necessarily “deep and lasting”) of overshadowing or displacing the original pleasure and joy derived from the passage. In the attempt to determine, for example, the answer to question 8 (Table 21) in approximately one minute (as one hour is allotted for the 46 questions), any (personally) pleasurable aspects of the literature itself must be set aside (for the time-being and perhaps even permanently) as three paragraphs must be classified and then cross-referenced with each other. The rigorous one-hour process (and all

such processes which involved exam practice in class) has the unfortunate effect of dissipating the original and personal responses of the reader.

Table 21. Multiple-choice question from the AP Exam

- | | |
|--|---------------------------------|
| <p>8. The style of the third paragraph differs from that of the first and second paragraphs in that it is</p> <ul style="list-style-type: none"> a. instructive rather than descriptive b. argumentative rather than expository c. interpretative rather than metaphorical d. objective rather than representational e. conversational rather than analytical | <p>(College Board AP, 2000)</p> |
|--|---------------------------------|

The individual's own emotional and intellectual response of joy or sadness or indignation are somehow set aside to focus on the demanding task at hand. One student may wish to consider (and be subsequently prepared to write about) the "arts" people "employ" in courtship but that personal inclination – equally valid, if not more than considering the "speaker's attitude toward 'dancing-masters'" – is diminished or erased by 46 other (disconnected) considerations (Tables 11 and 10). The discrepancy this produces is between the exam designers' 46 chosen considerations which, in the exam, outweigh those of 704, 000 students from 14, 000 high schools (College Board AP, 2000, p. 2). For the sake of comparison, the IB 'Paper 1' and the BC 'Original Composition' would likely, providing the same text as writing cue, produce 704, 000 different responses, some of which may or may not include considerations of the "dancing-masters" or the "arts" "employed" in courtship. In these two other exams, the student's "personal response" is evidently encouraged as no one else's response can be discussed by the particular individual writing the exam except his own (Dixon, 1975, pp. 58-9). In the AP, it appears many (46) other considerations (from "dancing-masters" to the meaning of the word "sensitivity") are tended to except for those of the individual students (Table 10).

The AP exam exercises do not apparently acknowledge the possibility that the reader would have a "personal response" to the literature read (Dixon, 1975, p. 58-9). While the

pleasurable aspects could lead to a discussion along a certain line, perhaps involving the various symbols or manifestations of the “love” for the narrator and the reader, the exercises necessarily force the student to follow another track (Table 11). Therefore, although the AP list of objectives does stipulate that students’ “close reading” should involve “precritical impressions and emotional responses”, the design of the exam, in fact, indicates a disregard for these particular personal factors (College Board AP, 2000, p. 40).

Again, in the AP, as in the BC literature section, one’s original intuitive response is subordinated if not discarded for the agenda of exam designers who wish to know, for example, precisely what word the term “latter” and “former” refer to in line 14 (question 5, Table 20). (Indeed, it is of such apparent significance that the student should at once be reminded that it is worth one positive mark or two negative ones.) Proceeding to the following question, the careful weighing of the word “speculative” with “discursive” with “critical” and “assertive” with “laconic” with “descriptive” (and their respective combinations) has, by this point, probably erased any remnant of personal reaction to the text whether it was joy, sadness, or anger (question 4, Table 20). This particular question, like the others, seems, in diverting the student’s attention toward detached fragments, to miss the point of the entire passage being analyzed. Indeed, the four passages (entire poems and complete segments of prose) appear to be provided for the sole purpose of being cut up into 46 ‘pieces’. Thus, wherever the point may not be in the passage from Table 11, one is, nevertheless, inclined to say that the point lies somewhere in the clever wit of Henry Fielding whose descriptions of a handsome man, a love-struck woman, and the qualities of love are indeed striking and resonant. It is difficult to pinpoint where exactly this is but the search must begin from the moment the glint of self-recognition appears in a reader’s eyes or when the smile appears on her face for this is where that ‘personal’ encounter with

literature begins. It is that “that’s me!” realization which Dixon explains has two components: the ‘that’ which is the literature and the ‘me’ which is the individual reader (p. 59). Clearly, for Dixon, and for the seminar he was describing, ‘me’ is not the exam designers.

It should also be noted, therefore, that these designers had the time to reflect upon – even allow themselves to enjoy – Fielding’s wit and sentiments. The students, however, are not given this privilege. There is, in this discrepancy, something unjust. At least, there does not appear to be evidence of transaction as entailed in Dewey’s democratic principles (Miller & Seller, 1985, pp. 62-77). All matters to be considered are, rather, transmitted, and the student must consider precisely those.

Thus for this third of the time allotment (one hour) and nearly half of the exam’s value (45 percent), this ‘encounter’ is ignored or unbidden. Once they open the exam, the text is simply seen by students as a specimen which must be, exactly, dissected (even mutilated) in order to examine sentences in detailed minutiae and distill the subtlest nuance of particular terms. It is true that not acknowledging the ‘personal encounter’ in this substantial amount of exam time and space does not necessarily imply that the designers see no value in personal response to literature. However, it certainly does not validate it either.

This problem must also find expression in the AP classroom where students would, in practicing for the exam, spend much time rehearsing on similar exercises from previous years as opposed to responding personally and relating to the literature read. The teacher’s responsibility, then, would be training them for this exam component while allowing them to appreciate and enjoy (genuinely) those recommended “works of recognized literary merit”; those apparently marvelous works they are reading (College Board AP, 2000, p. 40). Indeed, in fulfilling the former, the students are not being trained to marvel. Scrutinizing, identifying, distinguishing, and

deconstructing are not marveling. For this reason, it is ironic that one of the curriculum objectives is actually that students understand “the ways writers use language to provide both meaning and pleasure for the readers” (College Board AP, 2000, p. 40; Table 2). “Pleasure” (from the texts) is not bidden and apparently not encouraged and “meaning” (of entire poems or passages) is lost in the myriad of deconstructed fragments, excised lines, and cross-referenced terms.

In all this time of practicing and confirming with answers from the ‘back of the book’, it must be considered when students are, in fact, asked for “personal response[s];” how they liked what they have read and why (Dixon, 1975, p. 58). During class, there must be time for these questions and for the individual answers which follow, for indeed, during the entire length of the exam, it is not addressed once. Finally, it must also be asked why, despite emphasizing “subjective...emotional response” to how “writers...provide both meaning and pleasure for...readers”, the designers do not seem to allow for it (Table 2). For indeed, there is a tacit impression that training students for answering 46 specified multiple-choice questions in one hour and answering three pre-formulated essay questions in two hours is monumentally different from guiding them to derive personal ‘meaning’ and ‘pleasure’ from the readings; from endearing literature to them. The two teaching practices simply cannot be the same.

Thus, in terms of Dartmouth, this exam would fall under the category of Dixon’s (1975) ‘Heritage’ model where everything – what should be valued and focused on – is “given” (p. 3). The AP exam omits or does not ask for the “personal culture” that the student “brings to literature” which “he develops in a living response to his family and neighbourhood” (Dixon, 1975, p. 3). The irony here is that the exam “reduces” what is essentially “personal culture” (the author’s own) to “right/wrong questions” and neither the author nor the students reading his or

her work do so (Dixon, 1975, p. 93). People's lives cannot be reduced as such. However, multiple-choice questions do not allow for "partly-partly" answers which cannot be "described by a two-valued logic" (Dixon, 1975, p. 93). Personal response must, in being 'shades of gray', therefore, be set aside.

However, following Dixon's (1975) logic and the sentiments of the seminar, it would be more natural to have students relate the author's "personal culture," the text to his own since these are alike in nature even if not in kind (p. 3). In this case, then, students would be cross-referencing not phrases with stanzas or lines with paragraphs but life with life. Indeed, cross-referencing in the former manner may be measurable but it does comprise a "weird game" of sorts (Dixon, 1975, p. 93). The latter, however, is something more significant; it is where authors "tell us of experience as they know it" and, in turn, "we accept in so far as this helps us make sense of our experience" (Dixon, 1975, p. 56). The latter, basically, is real. It may not be translatable to a number over 46 but it does, at least, allow for students to "explore aspects of their immediate lives with the same insight we expect of their fictional representations" (Dixon, 1975, pp. 54-5).

The AP exam does not ask for or make allowances for relating literature to one's own life. For example, perhaps a student has an interesting story about a 'love letter' he wrote which relates to Fielding's narrative (Table 11) and is prepared and able to share (write about) it. The exam does not make allowances for this (whether it be written proficiently or poorly). He must quiet the 'that's me' response because he must, in the space of an hour, systematically dissect words and lines and stanzas and paragraphs. It is basically this overbearing technical approach to literature study which the seminar rejected for presenting and perceiving literature as an artifact to be studied and analyzed but not felt or subjectively considered. Dixon (1975) states

unequivocally that “it is literature not literary criticism that is the subject” (Dixon, 1975, p. 60). Certainly, analytical or interpretive skills are valuable, but, for the participants, English education should produce students who have a “lasting desire to read” even “a love of literature;” it should not be a ‘factory’ that “turn[s] out little literary critics” (Muller, 1967, p. 79, 86). Otherwise the study of literature is, as Benjamin De Mott states, nothing more than “a fascinating clockwork that told no time” (Muller, 1967, p. 87). Something in this witty statement (and those preceding it) rings true: truly, literature (in this particular exam) becomes lifeless and clinical. It is the study of a ‘corpse’ not a ‘human being’.

LANGUAGE (IB):

There is no compartmentalized grammar section in the IB exam. It is simply expected that the amount of knowledge (five years’ worth) the student has about language will make itself apparent in the writing of the two ‘Papers’. At issue here is, exactly, language in use or what Dixon (1975) calls “language in operation” and precisely not disjointed fragments of it (p. 14). In this respect, the IB reflects Dartmouth’s recommended teaching technique. The participants pointed out that language separated from meaningful expression and clear writing is virtually pointless and potentially harmful as “disabling conceptions of ‘correctness’” (Dixon, 1975, p. 77). Indeed, for these educators, “language is best fitted to make a running commentary on experience” (Dixon, 1975, p. 12). In the IB’s ‘Paper 1’, students are, in fact, asked to do this. They are in being asked simply to “comment on one of the following” passages: essentially being asked to “make a running commentary” on their experience of the ‘unseen’ text (IB Exam, ‘Paper 1’, 2001, p.2; Dixon, 1975, p. 12)). As there is no directed or pre-formulated question, this task entails a unique commentary based on their own experience of the text precisely *as they* experience it.

Thus, in the IB's omission of discrete grammar or vocabulary focused components, it does, more than the other two exams, encourage practices in the classroom which exclude mechanical drills on grammar and vocabulary. In its holistic approach to testing language abilities, the exam actually encourages language learning "as means of exploring, illuminating, ordering, and shaping experience" as opposed to "practical techniques" (Muller, 1967, p. 49). Just as the exam asks the student to "comment on one of the following" texts, there must be periods in class where the students would "comment" on a reading by "exploring, illuminating, ordering, and shaping" their personal experiences or responses to the text (IB Exam, 2001, p. 2; Muller, 1967, p. 49). After all, what is required in the exam must necessarily find reflection in the preparation conducted in class.

In fact, this reflection must actually be a practice in the IB classroom since its exam also incorporates that component which Dixon (1975) states plainly as "often simply excluded:" talk (p. 93). In preparing for the 'Oral' portion of the IB exam, the students must necessarily *talk about* literature in class for it is, in essence, a verbal version of 'Paper 1' for which they must *write about* literature. The exclusion of this component in the AP and BC exams does not, of course, imply that talk about literature would not occur in these other curricula. However, from this omission, which already renders "methods of examining...extremely narrow," Dixon (1975) sees more problems where "situations constructed supposedly for sampling language in action narrow the range still further" as, for example, in requiring "three major essays...in three hours" or reducing components to "right/wrong questions" (pp. 92-3). Although lack of talk cannot be definitively attributed to the other two exams, these other problematic qualities Dixon (1975) describes do reflect actual aspects of their exams.

The IB exam, then, more than the other two, provides a more comprehensive (less “narrow”) test of the student’s ability to use language on his own (Dixon, 1975, p. 92). If the student strives to find the right combination of verb phrases to form a parallel sentence or struggles to determine the exact meaning of the word “sensitivity”, it is because he personally needs to, not because it is demanded of him (Table 19). Indeed, the self-correction and pauses in finding the right expression can be heard in his discussion of a given text. Thus, the designers do not concern themselves with whether or not the students can identify errors in expression or if they know various synonyms and antonyms of specific vocabulary. Rather, the exam design seems to indicate that the focus is whether or not students can avoid such errors or *independently* summon the right word to express their *own* thoughts with clarity and accuracy.

LITERATURE (IB):

Unlike the other two exams, the IB calls for literary analysis without cuing, directing or restricting the student. Like the AP, however, it is based exclusively on literature. The first paper is based on ‘unseen’ passages or texts not previously studied in class while the second paper is precisely about (two) works that have been covered in the course.

For ‘Paper 1’, the format is similar to those in the BC and AP exams in that the texts are given and the student must analyze them. However, in the IB the students are not given cues or primers. This allows them to focus on and address issues which appeal to them alone. The BC exam, on the other hand, would present multiple-choice questions such as 14 and 15 to prime them or lead toward the answer to the following composition question (question 1, Table 22). Similarly, the AP exam would, for example, cue or point directly to the “narrator’s attitude” or the “speaker’s complex conception of...” and ask the student to comment on that (AP Exam, p. 62-3).

Table 22. "Interpretation of Literature" combined questions from the '03 BC Exam

14. In lines 15 to 16, the speaker expresses his
- a. fear.
 - b. jealousy.
 - c. admiration.
 - d. encouragement.
15. Lines 17 to 21 suggest that the speaker's grandfather was
- a. alone in the bog.
 - b. a sloppy drinker.
 - c. a dedicated worker.
 - d. unsteady on his feet.
1. In paragraph form and with reference to the poem "Digging," discuss what the speaker values.

The IB, on the other hand, simply offers the text and leaves it to the student to choose emphasis where it appeals to him. Having done commentaries in class, the IB student would know to read for themes, imagery, attitudes, conceptions and the stylistic devices which support them. However, in the exam, he can focus on the themes, the imagery, the "narrator's attitude" or the "speaker's complex conception", but he is not restricted to it nor ruled by any single one of them as he would be in the other two exams (College Board AP, 2000, pp. 62-3). What the exam designers want to know is not only the 'narrator's attitude' or the theme but *also* what the student *wants* to discuss. The other two exams omit the student's personal source of interest in the text. The IB would have them write from that cue rather than a designer's. Classroom practice would teach them to look for themes and attitudes and relevant poetic devices but more importantly it would not suppress their intuitive reactions; rather, it would "encourage [them] to trust their own responses" (Dixon, 1975, p. 58).

Taking the AP's Obasan (Table 14) passage for example, in the IB, the student might spend some time on the poetic language of the prose and the individual themes contained in specific images. He would almost naturally also mention the narrator's anger and sadness in the situation for these are essentially what the images symbolize. However, the student is left to react to the text personally first (as no other 'person' is writing/guiding/cuing his exam for him) and

then comment on it based on how he understands it. He is not restricted or strictly directed to “analyze how changes in perspective and style reflect the narrator’s complex attitude toward the past” (College Board AP, 2000, p. 64).

It would seem a natural consequence, therefore, that essay answers generated in the IB would be more heterogeneous while those from the AP would be homogeneous as students would ‘zero in’ on the same ‘required’ subject first and proceed from there. In the IB, a student would first of all have a reaction all his own. Thereafter he would decide the best way to express it. Not only does this harken back to the principles of Transaction but it also reveals the allowance for that expression of the ‘individual’ valued highly by the Dartmouth delegates (Dixon, 1975, p. 58; Muller, 1967, pp. 79-80).

In the exam setting, then, the important experience is, in fact, the student’s initial and unique ‘encounter’ with literature not with the designers’ questions. In the IB, the designers are conspicuously detached if not entirely absent. There are essentially only two verbs: “*write* a commentary on **one** of the following” and “*answer* one essay question” (IB Exam, 2000, ‘Paper 1’, p. 2; ‘Paper 2’, p. 5). The student is left to read the passage or recall the works he studied. And with minimal instruction, the student must summon the qualities sought in the seminar: “imagination, taste, and sensitivity” (Muller, 1967, p. 160). The absence of these particular qualities or “criteria” is the reason the participants had for deploring the “mechanical examining” happening in both Britain and United States at the time of the seminar (Muller, 1967, p. 160). That these “criteria” are met in the IB is evident first in its clearly non-mechanical format; there are no requirements for identifying or specifying particular items and no discrete sections asking for individual fragments of information each worth certain points or negative points. It is also evident in the way that every one of the thousands of students will have his or her own *sensitive*

reaction to particular stimulus in the text and will resort to his or her own individual *imagination* to summon the answer. In these ways, then, the IB exam is the only one of the three which reflects almost completely the 'Growth' model. It does this in as much as the BC and the AP, in their explicit demand for grammar identification and rigid literary deconstruction, rest respectively in the 'Skills' and 'Heritage' models (as in the transmission of rules of grammar and vocabulary or literary terms discussed in preceding sections). Its observance of the principles behind 'personal growth' can be traced to the simple question that would be heard asked in any IB classroom: "comment" on this passage (IB Exam, 2001, p. 1). The answers will be as "personal" and as varied as the number of students present (Dixon, 1975, p. 58; Muller, 1967, pp. 79-80).

This juxtaposition of the 'momentous' four-hour event and the minimalist format is incongruous if one does not consider it as a sign, to an extent, of respect for the student who is subtly recognized as sufficiently responsible, able, and equipped to appreciate, engage, and grapple with literature when presented with it. In personally engaging with the text or the "personal culture" of another human being, the student can make "discoveries about himself and about people in general," which in turn enables them to "make small steps toward maturity" (Dixon, 1975, p. 55). Subsequently, the IB's exam format also conveys a great amount of faith or 'trust' placed in the student to fill the four hours with substance not superficialities; with meaningful interpretation not regurgitated facts. There is a level of maturity implied in the design of the exam especially as it symbolizes the ultimate objective of the course: to enable students to engage with literature on their own – without the intervention of exam designers or teachers – just as they would in the future. They must "comment" independently on the text provided as they might do in future when no one will direct them to focus on the theme or remind them to

discuss the narrator's attitude (IB Exam, 1999, p. 2). The training for the IB exam is, more than for the other two exams, similar to situations in which they will encounter literature in future. They will likely read novels and poems again but, as adults, they will not be given cues as to what features to focus on and appreciate or ponder deeply. Furthermore, it is almost certain that no one will demand that they scrutinize a particular word or phrase from a novel for a definition with the precision of two modifiers for the purpose of cross-referencing it to a preceding paragraph.

In future, students must generate responses on their own. They must be personally compelled to 'run' to the dictionary. A true test, therefore, is that which proves definitively whether or not the teacher(s) and the course have equipped students well enough not to 'engage' themselves *with tasks* set for them but to 'engage' themselves personally and thoughtfully *with literature* – to do this on their own. Again, Dartmouth wanted students to be "engaged" and "involved" with literature not tasks (Muller, 1967, p. 79). As was stated at the seminar, and it bears repeating here, "it is literature not literary criticism that is the subject" (p. 60). In not engaging students in various fragmented exercises apparently to test various discrete skills (as in grammar rules memorization and vocabulary memorization), the IB does in fact 'engage' students with literature (whether provided or previously studied). There is nothing else in the two sheets of paper to be 'involved' with, no cross-referencing to follow, no definitions to match, no rules to identify.

Pass or fail, the IB can say that the student has been trained and has done what he truly can with language and literature. He has made choices according to his own preferences and his own strengths. Perhaps he chose to focus more on themes than characters. Perhaps he chose to write about content more than style. Perhaps he chose 'these' two works over 'those'. Whatever

the outcome may be, at the very least, the IB can say that he has shown his very own 'personal response' to literature; he has revealed the strength of his literary analyses; and he has written in the clearest way he can – that is, he has also used the language to the best of his abilities (as the occasion demands). And more than in the other two exams, the possibility of a "that's me" connection would be included in the essay answer (Dixon, 1975, p. 59). There is no other 'hook' by which the student can 'hang' his discussion. There is only the reader and there is only the text.

Thus, whatever the outcome may be, the IB can say that the student's ability to use language and respond to literature is tested. What can't and won't be said is that he performed poorly because he forgot a rule of grammar or because he confused the definitions of some literary terms or he forgot the definition for one of the words in a list consisting of "nascent", "mortal", "internal", "imperfect", "amorphous" (College Board AP, 2000, p. 58).

Of course, mistakes are mistakes and the IB markers would be wrong to reward students for making them. However, the point is that the IB design does not 'bait' students and set them up for numerous possibilities to make errors and then penalize them. The designers rather focus on the more substantial matter: the student, his own English composition, his own expression and response to literature. They do not want to know first and foremost what grammar or vocabulary students know or don't know. They want to see mainly how a student meets and treats literature. The rest, the other details, are important but given secondary consideration. After all, for a profession that would claim to produce lovers of literature not lovers of grammar or literary devices, the individual 'encounter' with literature itself should be the more important aspect of the course. And to a great extent, the IB exam promotes this result convincingly and certainly much more than the other two exams do.

In having studied the three examinations in terms of the Dartmouth recommendations, the distinctions among them become very significant. With the omission of multiple-choice questions, the inclusion of an oral component, and allowances for individual interpretation, the IB comes closest to their ideals. The BC exams' 'Original Composition' exhibits the best example of "language in operation" which the participants espoused while the AP displays strong qualities of the transmissive 'Heritage' model which they rejected (Dixon, 1975, pp. 14, 2-6). Basically, these distinctions are significant if the objective of English education is, indeed, to equip students to write well (as opposed to recognize mistakes well) and respond independently or personally to literature in future interactions outside and after high school. The IB, more than the other two exams, appears to encourage these practices during class since exams are valued by all involved in their implementation.

CHAPTER VI

In this perspective the recommendations of the Anglo-American Seminar may again look more radical – an almost complete reversal of emphasis. While providing for the basic skills that all students need for their practical purposes, it subordinated these to human values. Its objective was not merely proficiency but pleasure in the uses of language and literature, and these uses as a means to learning how to live, exploring as well as communicating experience, illuminating, deepening, and enriching it. Similarly its stress was on personal experience, the development of children as individuals, with provision for their different personal needs and potentialities.

(Muller, The Uses of English, 1967, p. 176)

Because for convenience the syllabus or curriculum is often phrased in terms of a body of knowledge, rather than the activities which it helps to guide and steer, there has been and still is a predilection among specialist teachers for “feeding in” the frame of reference still in its abstract form...often this error goes unnoticed because the examinations test for body of knowledge, not for its availability in action.

(Dixon, Growth Through English, 1975, p. 81)

SUMMARY

The IB seems to reflect most closely the Dartmouth recommendations in its attempts at varying assessment procedures to account for student development in spite of difficulties inherent in its immense organization. This exam seems to entail, more than the other two, “language in operation” as opposed to “dummy runs” (Dixon, 1975, p. 5). The ‘Growth’ model is present in the IB’s ‘Paper 1’ commentary which allows for personal response; not only is there an instance of immediate personal response in choosing which text catches the student’s interest but there is also complete freedom to structure and focus his discussion as he prefers. For although his knowledge of literary styles and devices come from the course and the teacher, at the point of exam writing, “the language and the meaning are both his, not a product handed over by the teacher” or exam designers in this case (Dixon, 1975, p. 5).

In its ‘Paper 2’, this is true to a lesser extent as the questions are posed such that the discussions are focused on specified aspects of previously studied texts (on the theme of love, for

example). The student can, however, decide which one of six possible questions to answer (as in choosing, for example, 5d over 4b from Table 23). (Note that this is a duplicate of Table 6).

Table 23.

“Paper 2” Essay question(d) samples from the IB Exams

2. b) ‘Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.’

Discuss the part played by memory and recollection in shaping poems you have read.

4. b) ‘Literature aptly serves the human need to get inside someone else’s head.’

In what ways, and by what means, have your chosen prose works (other than novels and short stories) helped you to see the world through the eyes of ‘someone else’ and thereby extended your insight into and sympathy with human life?

5. d) ‘*Reading against the grain* is a phrase often used to describe reading that identifies but refuses to accept unspoken or implicit assumptions that lie deep within texts.’

In what ways could you read two or three texts ‘against the grain’ and with what validity?

(2001)

And although the questions are pre-formulated, in giving this freedom to choose from six options (and four works), the IB still appears more liberal and unintrusive than the other two exams. Furthermore, in its third externally-assessed component, it exhibits an answer to that which Dixon (1975) claims “is often...excluded” in exams and which George Allen, a British professor, simply “deplore[d]” as the “lack of an oral test,” a sentiment shared by many of the seminar participants (pp. 92-3; Muller, 1967, pp. 155-156). More significantly, the seminar’s general call for the valuing of talk in the English classroom, to which Dixon (1975) devotes an entire section in his report and which Muller (1967) describes the seminar discussing as a “matter neglected in the schools,” finds true expression in this exam (pp. 34-43; p. 106). Indeed, it is reasonable to infer that if it is not given value in the ‘almighty’ exam (responsible for 100 percent of the AP, 65 percent of the IB, and 40 percent of the BC grades), the chance of its getting much attention in class is not very high. Clearly, in preparing for the ‘Orals’, much practice in verbally analyzing texts must occur in the IB classroom. Finally, not only did the seminar reject the separation of talk from English as a subject but it also recommended not

“split[ting]” the exam “into language and literature” – which was considered an “unnatural division of English” (Muller 1967, p. 156). The IB exam certainly does not separate the two components in the exam design. Thus, in these various qualities, the IB seems to mirror the Dartmouth ideals most fundamentally.

Although the BC and AP exams do not provide opportunities for oral evaluation, they do have some of their own respective qualities which reflect other recommendations from Dartmouth. However, as more prominent properties of their exams belong to the ‘Skills’ and ‘Heritage’ models, these will be summarized first. As discussed in Chapters IV and V, their literature essay questions do direct students about which aspects of texts to analyze specifically without giving them the choice (as the IB does) of several ‘pre-focused’ questions to answer; that is aspects of the text to be ‘valued’ are “given” (Dixon, 1975, p. 59). Furthermore, in the multiple-choice question format of the BC and AP exams, the ‘Skills’ and ‘Heritage’ models are still somehow respectively invoked as students must also still grapple with “pre-formulated messages” which “ignore the discoveries we make in the process of talking and writing” and the “discoveries about [ourselves] and people in general” (Dixon, 1975, pp. 6, 55). In these two exams, the ‘discoveries’ about language and literature are made already, are ‘given’; the student need not ‘discover’ them. He must only identify them from a, b, c, or d. In the AP multiple-choice section specifically, “culture as a given” is exactly given (Dixon, 1975, p. 3). The “personal culture” which the student “brings to literature” or that “interplay between his personal world and the world of the writer” is, as Dixon (1975) might put it, “ignore[d]” (p. 3).

Then too, the grammar multiple-choice section of the BC exam alone focuses on language rules not language through the process of actual expression, not language-in-use. Basically, the exam does not call for a “working knowledge” (as the student is not writing or

speaking the language) but an identification skill (Dixon, 1975, p.73). Furthermore, in its predictable components (e.g., parallelism, subject/verb agreement) it encourages a practice which Muller (1967) describes as an issue which received “the clearest agreement [among the participants]” for they recognized from various research findings that “the study of traditional grammar had a negligible effect on the improvement of writing, or even harmful one, since it takes up time that might have been spent writing” (p. 102). Moreover, in its precisely-detailed instructions (including word count) and priming questions (multiple-choice questions which bring focus to certain aspects of the text to be analyzed) for literary analyses, the BC exam seems to ‘coddle’ the student. This illustrates the problem which Dixon (1975) notes of how educators “don’t teach children to plan” but “plan for them” (p. 25). Thus the BC exam, more than the AP with its heavy emphasis on vocabulary retention, is reflective of the ‘Skills’ model rejected by the seminar.

With regard to the second model renounced at the seminar, the ‘Heritage’ model, the AP exam seems most representative. In formulating the questions (46 specific questions about disconnected aspects of provided passages) and focusing the essay questions for the student, the AP – and to a lesser extent, the BC exam – denies the student that opportunity to respond personally first and “trust” that subjective response (Dixon, 1975, p. 58; Muller, 1967, p. 86). Still, in these exams, the response to the literature is someone else’s; it is “a given” (Dixon, 1975, p. 3). The multiple-choice section in the AP, especially, seems to bypass “personal response” or “personal involvement” as the urgency of the task requires the student to examine five responses (by someone else) for each question and choose the ‘correct’ one (Dixon, 1975, p. 58, 51). In effect, the student is expected, at the end of the program, to know how *others* respond to literature not how he *himself* can and should respond to it. Again, according to Dixon (1975)

the seminar would have students “encouraged to trust their own responses” or, as Muller (1967) reports, that students “not distrust their own responses” (p. 58; p. 86). This is a difficult recommendation for most teachers to accomplish as it is, but with the demand for absolute correctness and precision as is necessary in the AP exam, the task may prove, for some less able educators, impossible. Thus, the ‘Heritage’ model of literature as a ‘given’ is most strongly exemplified in the AP exam.

Having shown what would be considered negative qualities in Dartmouth terms, it is also important to emphasize that the BC exam does exhibit some strong qualities of the ‘Growth’ model which the AP does not and which can even be considered more liberal than the IB. Its ‘Original Composition’ section is entirely based on the student’s personal experience and allows for the choice of any suitable style of writing such as narrative, expository, or argumentative. Neither the IB nor the AP allows for a narrative composition in its exam. Thus, in this exam component, the BC exam comes closest to the Dartmouth notion that “language is the best fitted to make a running commentary on experience” and that students can (and should) be taught to be “organizers of experience” (Dixon, 1975, p. 12, 77).

Clearly then, the Dartmouth criticism that “exams test for a body of knowledge not for its availability in action” is most apparent in the AP (Dixon, 1975, p. 81). The BC exam strikes a balance of requiring both strict ‘knowledge’ and individual ‘action’. However, the IB appears to be the safest distance from this Dartmouth criticism. Walter Loban, an American professor at the seminar, stated plainly that “if your evaluation is narrow and mechanical, this is what the curriculum will be” (Dixon, 1975, p. 92). In the IB, one can say that this is not the case. In the IB, at the very least, English is not “a weird kind of game” whether in finding wrong usage of grammar components or cross-referencing and defining terms (literary or general) in variously

specified ways (Dixon, 1975, p. 93). In the IB, there is the student and there is the text. All things being equal (that is, all knowledge of language and literature acquired in all three types of classroom), at the point of exam writing, the IB student is closest to those Dartmouth ideals of an “organizer of experience” responding “personal[ly]” to literature (Dixon, 1975, pp. 77, 58). One could even say that in this instance, more than at any other time, the student becomes the ‘ideal Dartmouth student’. Thus, as the BC exam is most exemplary of the ‘Skills’ model and the AP is most reflective of the ‘Heritage’ model, just so does the IB exhibit, most strikingly, the ‘Growth’ model.

CONCLUSION

The historical significance of the Dartmouth seminar was interesting and its subsequent influence was enlightening as a collection of diverse voices speaking out against malpractice in the subject and, at the same time, for the personal rights of the students within it. Dixon (1975) and Muller (1967) gave faithful (in their evident sincerity and corresponding reports) and comprehensive (in their lengthy discussion of all crucial issues from streaming to literary text selection) accounts of the actual proceedings while shedding light on the pedagogical implications or significance of particular discussions and decisions. Both texts are, thirty-five years later, still respected and valued in the field (Goodson & Medway, 1990; pp. 56-69; Marshall, 2000, pp. 18-38; Sawyer, Watson, & Gold, 1998, pp. 23-32). As Wayne Sawyer (1998) states,

The universe of English teaching has moved on since Dixon wrote his ground-breaking report on the Dartmouth conference. Some of the report’s values have been left behind; some of its important recommendations have never been implemented in widespread practice. Nevertheless, the bulk of what it has to say has underpinned leading-edge English practice for thirty years. It is worth re-visiting for these historical reasons, as well as investigating what it still has to say for the future.

(p. 31)

In particular, then, Dixon's distinctions among three models of English education have provoked much study and sparked much introspection within the field (Goodson & Medway, 1990; pp. 56-69; Marshall, 2000, pp. 18-38; Sawyer, Watson, & Gold, 1998, pp. 23-32). His classifications of the 'Skills', 'Heritage', and 'Growth' model have given shape and form to aspects of the subject which should be addressed with caution or embraced wholeheartedly. The transmission approach inherent in the 'Skills' and 'Heritage' model is, today, used guardedly just as the transactive and transformative potential of the 'Growth' model is more prevalent (Sawyer, Watson, & Gold, 1998, pp. 23-32).

The theoretical or philosophical framework provided by Miller and Seller's (1985) three curriculum models – Transmission, Transaction, and Transformation – have provided a valuable structure for examining particular aspects of the exams while helping connect some of the diverse Dartmouth recommendations. These curriculum orientations have grounded the seminar's various prescriptions in a uniform theory and have given a common language for discussing and comparing three examinations as different as the BC, AP, and IB.

The investigation of these three exams along with their respective objectives provided good subjects of study and rich points of comparison in considering the state of English education today. However, if three varied exams (two of which are internationally implemented) can be some form of measure, then they provide a small indication of where the subject is at present. This study has reviewed some persistent remnants of Transmission, 'Skills', and 'Heritage' teaching practices as required in performing successfully in the BC and AP exams. However, much evidence has also been revealed that the 'Growth' model entailing Transaction and Transformation – those ideals encouraged in the seminar – is alive and growing. It finds the most comprehensive expression in the 'Original Composition' section of the BC exam and in

almost the entire IB exam with its unique 'Oral' component and its two holistically-designed 'Papers'.

Comparing the three examinations, then, the differences are immediately apparent in terms of design and content. However, seen in light of the Dartmouth seminar with the added structure of Miller and Seller's (1985) curriculum perspectives, the differences are even more pronounced. The persistence of traditional transmission exercises which would naturally find expression within the classroom is still in evidence in the BC and AP exams. Thus, the 'Skills' model – rejected by the seminar – may not be completely eliminated from these two modern curricula. However, in the IB it may very well be.

With regard to the 'Heritage' model of also transmitting literary content and criticism, there are still tacit remnants. Although the Transaction model is more prominent today than ever before, some transmission is still occurring. Of the three exams, the most conspicuous agent is the AP with the BC not far behind. The AP's demand for precise interpretation of terms and figurative effects to the point of distinguishing virtual synonyms provides the most extreme example while the BC has a less stringent format of requiring identification of instances of figurative language within provided texts. Again, the IB is the only one of the three to discard the 'Heritage' aspect almost completely (as the 'Paper 2' does still have pre-formulated questions though chosen from six) from its exam. Its holistic design dispenses with and may even defy the Transmission model. Indeed, in its simplified instruction of "writ[ing] a commentary" and its broad essay questions, Transaction is the principle more naturally evoked. The liberality to interpretation and the demand for individual decision and responsibility are clear representatives of the Transaction curriculum orientation. More significantly, in its departure from the 'Skills'

and 'Heritage' models and the transmission practice these entail, this curriculum comes closest to the Dartmouth ideal.

IMPLICATIONS (For Research)

For this writer, of most prominent interest is the prevalence of 'Skills' and 'Heritage' models in the transmission practices encouraged by the BC and AP exam designs in spite of their widely-acknowledged shortcomings and detrimental effects for the students. Further studies to branch out from this particular discussion might be investigation of actual classroom practices occurring in schools where the three curricula are offered. Clearly, in this thesis much deductive reasoning was used in describing teaching practices which would likely be entailed by each exam; that is, given what is tested, specific teaching methods would most likely be employed in training or preparing students for the ultimate summative evaluation which are the BC, AP, and IB exams. Thus, although the 'prevalence' of these models and practices may be extrapolated from the examinations, the most natural extension of this discussion would be an empirical study, an actual investigation of BC, AP, and IB classrooms, to determine just how 'prevalent' they are.

Another important topic for study would be the methods of marking used in the three exams. Having indications of practice in class and knowing the activities entailed by particular examination tasks, it would be of interest to identify which tasks are being evaluated exactly and how. More than looking at the criteria for evaluation, the study could examine the system utilized in each organization, beginning, for example, with the number of markers who read each paper. This study might, therefore, also look at the organization of the respective examination headquarters in New York, Cardiff, and Victoria.

One more substantial study extending these exam comparisons would be a closer inspection of the distinction between the locally and internationally developed curricula. From hearsay, one gets the impression that the international curricula such as the IB and the AP are more highly respected since they are directly associated to university entrance requirements. It is always interesting to determine whether or not some things are better than others and the reasons that they are, if, in fact, they are.

With regard to these two internationally implemented curricula, the first consideration for comparison would be their 'top-down' design as requirements handed *down* by universities from various countries are the primary factors while in the BC or local program, the curriculum design begins as the natural extension from elementary education *up*. A further related study might therefore examine the feasibility of implementing international curricula in local settings where the 'clientele' are not expected to study abroad and are not of diverse nationalities. It would be interesting to see how well it is received by the school and the school community. It would also be interesting to compare the results of the local students with the results of the international students studying the program abroad.

IMPLICATIONS (For Practice)

Within the classroom, this thesis' aim was to investigate teaching practices (good or bad) in relation to preparing students for the different examinations. This study responds, in a minimal extent, to Muller's (1967) explanation that

A compromise report drawn jointly by an American and an Englishman...concluded with a recommendation that a systematic "review of examinations and grading of all kinds should be undertaken forthwith", considering such questions as the purposes to which they lend themselves...and which of the purposes may impede the proper teaching of English.

(p. 159)

Additionally, Dixon's (1975) contention that "the pressures in the schools ought to be strongly educational, not anti-educational as with many examinations in English" is the central theme in this thesis (p. 104). Where the AP's rigid and rigorous design seems largely anti-educational in the impression it gives of classes with an "atmosphere of anxiety, the pursuit of marks, and for many a sense of failure," this thesis attempted to show which particular 'Skills' and 'Heritage' aspects produce this impression (Dixon, 1975, p. 101). Similarly, this thesis showed, as in the example of the BC exam, how an exam can 'embrace' the 'Growth' model but still 'cling' to the two preceding models. This locally-developed exam exhibits, at once, how "both the skills and heritage emphasize the teacher as authority" (in the grammar and literature multiple-choice questions) and how the student is empowered completely (in the 'Original Composition') as an "organizer" of his own "experience[s]" (Dixon, 1975, pp. 96, 77). Basically, in this study, the aim was to determine exam qualities which help or hinder students in their development and subsequently, which of the curricula serves them best. And, taking again Walter Loban's claim that "if [the] evaluation is narrow and mechanical, this is what the curriculum will be," there is comfort in knowing that exams today, the IB in particular, do exhibit liberal qualities conducive to having students relate to literature; to having them genuinely grapple with its complexities and diverse messages. For indeed, in a minimal extent, this study has identified ways in which this exam is precisely not "narrow and mechanical" (Dixon, 1975, p. 92).

Although this study does not provide specific recommendations, it does at the very least point to some well-meaning experts with sound advice recorded in two authoritative books (Dixon, 1975; Muller, 1967). At the very least, then, this thesis shows that a teacher troubled with certain aspects of the practice may refer to some educators who also grappled with troubling issues in their time. Then, perhaps, she would not despair too much as the answer may not have

to be in 're-inventing' the wheel but in 're-focusing' the practice, returning to the primary issue of the development of the student, the 'growth' of the child. And in this consideration, good references are the Dartmouth ideals embodied in the 'Growth' model and a combination of the Transaction and Transformation practices.

This seminar is a good reference because it was comprised of individuals genuinely concerned about the student and the deplorable state of the subject on which their professions were based. As such, they considered most crucial aspects of English education with respect to the development of the child and not the glorification of the subject. They recognized the value of the subject (indeed, they would not be specialists in the field otherwise), but examined its primary components in light of how best to present them to students such that they would, in later life, also value the subject and benefit fully from having been educated in it.

Specifically, the presentation of language and literature, the seminar determined, should always be justified in terms of their relevance to individual students' lives. Subsequently, the issue of relevance would likely eliminate the use of drills and the strict transmission of literary interpretations. Instead, students would be given meaningful writing assignments wherein the teacher could examine individual problem areas and address them accordingly as time (hopefully) permits. Likewise, literature would not be offered as lifeless artifacts to be dissected and deconstructed. Student responses would be encouraged, validated and scholarly built upon precisely for being 'personal' and for representing the identity, cumulative knowledge, and experience of the individual who must ultimately learn to relate these personal aspects to the experiences of authors; those wiser and more experienced writers.

Thus, in exploring the three examinations in relation to the Dartmouth seminar, the implication for individual teachers would not be to switch from examinations or curricula which

pose harm to students – for that is not possible in most cases – but to resist those practices entailed by such exams despite the temptation to surrender to the ease of drills and transmissible literary content or interpretations. Beyond this act of resistance, the more significant implication is to consider seriously those recommendations made by specialists thirty-five years ago. Their “revulsion against the traditional method of teaching English” should be impetus for examining aspects which may be reprehensible in our own practices today (Muller, 1967, p. 176). Teachers should determine how they can – beyond the two suggestions on resistance given here – apply the recommendations to their daily practice. For, as Muller states (1967), many at the time were “saying what most needs to be said” and it resonates today as much as it did back then, that “in our technocratic society. They were defending the all-important human values that are being neglected in the interests of economy and efficiency, when not sacrificed to both military and commercial interests” (p. 176).

Basically, then, even if nothing absolutely conclusive is accepted by readers about the oppressive or liberal qualities of the three examinations investigated here, one important thing for practice can be admitted. This singular conclusion is the reminder to educators that English is personal. It is nothing if not personal. We (educators and scholars) must always keep this in mind and, as true educators should, ‘practice what we preach’ or ‘walk the walk’. Though we cannot switch curricula in favour of one exam over another, we can, in our classrooms persist in teaching individual students as opposed to ‘blank slates’. We can dispense with mechanical drills, efficient though they may be, and we can be careful not to silence the voices of thirty or so individuals who may not necessarily ‘see’ the passage the way we and critics (in old exams or in textbooks) do. We must not theorize and mechanize the subject to the extent that it becomes a ‘weird’ punitive ‘game’ and loses its basic human foundation. Math and biology are theoretical

and physical respectively, and this is well and good. But English has that particular distinction of being a subject of the heart. It alone has the power or capacity to express our anguish and our joys – our hopes and our fears. Our students may not immediately realize this personal, this human, subject. They are younger and less experienced. We should not deny them the right to come to this realization before they even begin to understand the subject. For in that instance, we are no longer educators and certainly not promoters of English literature.

EPILOGUE

The British representatives heeded the American warnings about the “disaster” that overtook progressive education. They took more pains to make clear that the freedom they wanted for children was not license of fancy or self-indulgence, but a way of stimulating them to use their own heads and work more wholeheartedly.

(Muller, The Uses of English, 1967, p. 44)

While the Seminar was united in the essential value of literary experience...it was full of doubt and dismay about prevailing approaches to the teaching of literature...so many seemed in the process to sap the central enjoyment and satisfaction of the act of reading and responding.

(Dixon, Growth Through English, 1975, p. 58)

In ending we must return to the beginning; the titles of the key references for this study: Growth Through English and The Uses of English. Dixon and Muller wrote accounts of and, to an extent, interpreted the Dartmouth Seminar. Interestingly, both felt compelled to entitle their books thus instead of perhaps the “*English Curriculum Today*” or some such prosaic heading. Their titles imply something more dynamic: a movement or ‘process’. The key connotation here, though, is their emphasis on utility.

Through biology students eventually learn to become doctors. Through physics they learn to become astronauts. Through music they learn to become entertainers. If pressed, this English teacher can’t specify what a student could hope to become through the study of English.

Whatever this may be, I am of the same mind as these authors: I did not go into this profession to educate “copy-typists” who are personifications of precise “clockworks that tell no time” (Dixon, 1975, p. 6; Muller, 1967, p. 87). Through this research, essentially, I was asking what I suppose many English educators ask themselves at some point or other: why do I teach this and what do I want to produce at the end of the entire process? It is for this reason that I ‘cut to the chase’ and focused directly at the end of the process: at that final exam. Because, like most

people, I fancy my job to have actual meaning, my hope was to determine that at the end of ‘it all’ – when they leave my classroom in grade 12 – my efforts have come to some good.

What I learned through this entire process is that, as the seminar participants came to realize collectively, in English, the point is not to learn a set *content*, as one would in math or history where the content (e.g. the quadratic formula or the proceedings at the “Treaty of Versailles”) is handed down generally. It is a subject wherein one learns to use an *instrument* personally. In this way it is more akin to music than the ‘academic’ subjects with which it is generally associated. Here also, one can (and should) make a quick distinction between using the instrument to accomplish a task and using it to support one’s development as a person. In making this distinction, it is clear that Muller and Dixon covered both ‘bases’ with regard to the concerns within the subject and the concern of those fifty participants in particular. One author focused on the students’ ‘growth’ while the other focused on their ‘uses’ of the subject.

For both educators, English has utility, and both wanted to communicate this idea to their readers. Interestingly, they found common assent on this notion at the seminar. In this gathering, however, the most noteworthy opinion they shared was the noble purpose of language and literature.

Conferences are fantastic places where one rediscovers one’s passion and finds affirmation from others who share it. Often, after attending a conference, I find myself revitalized in my teaching and refreshed in my beliefs about it. It’s that renewal of faith which I think many also experience after congregating with others in the field. (I see also how dangerously close to religious this is sounding.) This is the feeling I got after reading both books. It is that sense of refocusing on the important things which should dictate practice rather than the other way around. It is that sense of affirmation from those more knowledgeable but equally

passionate practitioners. Indeed, if one gets too involved in the routine of day-to-day; of lessons and tests and marking and the repetition of this whole cycle, one tends to forget the point of 'it all' and gets bogged down in the habit of 'it all'. Fortunately, through literature, I had the opportunity to 'attend' a conference and was, subsequently, educated.

What have I learned? Having read both Dixon and Muller twice over as well as various other works, I would say, much. And having, for a few months, struggled to organize thoughts and words on 140 odd pages, I would say, very much.

But, basically, I learned that I prefer the 'Growth' model. I am convinced of its faithfulness to the students and to the subject. It may not have the efficiency and marking reliability of the 'Skills' model or the authoritative weight of the 'Heritage' model but it does have that basic human factor. It has sense and it has heart – the other two don't.

Literature cannot be simply transmitted for then it is a monologue. The student loses voice. It must necessarily be a transaction – a dialogue among participants – among educators and students with the subsequent outcome of transforming both. English is not meant to be a monologue whether in writing or reading. We 'use' it in writing and we 'grow' through reading it. The symmetry in the two reports from the seminar only serves to highlight this dual purpose of the subject.

There is, in the AP, a rigidity which disturbed or troubled me intuitively (as a student and teacher of literature). Perhaps it is a personal matter of taste. But now, after having studied it in comparison with the other two curricula and having examined it through these various perspectives, I can attribute it to its strict and exclusive adherence to the 'Skills' and 'Heritage' models and the Transmission orientation. There is a manic pressure to transmit as much

knowledge as possible – as if there was a time limit to English – which seems to run counter to the appreciation of its parts.

(Indeed, in considering the AP class, what teacher would forgive herself for, say, allowing students to read page 298 without pointing out that a word in the fourth paragraph actually refers to the sentence in the second paragraph of page 297 or that Austen's Mr. Darcy is, on page *xyz*, 'haughty', 'aloof', 'detached', 'unconcerned', 'indifferent', 'nonchalant' but NOT 'distracted'? Then, in these considerations, would the observer be accused of a. cruel sarcasm, b. charged irony, c. genuine bitterness, or d. sincere disappointment if she were to judge these types of exercises severe and counterproductive? But truly, faced with the 46 questions, one may be provoked to plead simply to 'let them enjoy the passage!')

Similarly, then, I had, while teaching the IB for the first time, a sense of something true (even good) in its structure. Something in its comprehensive design seems to revere English while also respecting the student. Its exam seems to treat literature not as a specimen to be dissected but as an inviolable connection between the reader and the author.

Then, somewhere in the middle between the two international programs is our own locally-developed BC exam which, while holding strongly to engraining grammar skills, manages to employ one of the most innovative and liberal forms of written testing. It is exemplary in its requirement of an 'Original Composition' asking students not only to relate to literature but also create it in exposition, argumentation, or narrative. Whichever form is chosen, the exam empowers students as authors in their own right as well.

Clearly some exams test for the examiner's sake, for the ability to sift through the population of students and determine those who are 'college-bound' and those who are bound elsewhere. Still, there are those exams that test (for something, apparently, must be tested) for

the sake of the learner. I must say that I for one did not pursue this career to teach *tests*. I wish to teach *students*. In this aim, I feel the IB serves me best. In not restricting the students, it also gives much freedom to the teachers. It gives me the chance to converse with the students about texts. I am not trying to implant as much information as possible in the students. I am actually trying to draw it out of them. I am able to ask them questions and we talk about literature – what we like, what we don't like. However, I must stress that, as they are for the BC IRP and AP, fundamentals are equally important for the IB – it requires that students do know proper grammar and literary analysis – but as means within the course not as the end of it. (A close comparison of the three course outlines must be reserved for another study.) However, the exam preparation allows for genuine enquiry into language and literature not a frantic amassing of disjointed information. Clearly we 'rush around' too much as it is and the 'drilling' and 'cramming' discussed above has the effect of leaving literature and the 'personal' (a word seemingly overused at this point) experience of it by the wayside.

I do recognize that English is a leisurely subject which must necessarily submit to time constraints. Early in the previous century it joined the leagues of other 'academic' subjects and must therefore conform to their standards. Fair enough. However its own standards must not be sacrificed – and certainly not by those entrusted to preserve and promote it. There is, if you will, in English something noble. It has utility which is above common utility. It is this nobility which attracted me to it and which, I believe, attracts others to its study. It is not perfection because it is not a perfect subject. It is not superiority because it is not superior to other subjects. It is noble precisely in its humble technology – ink and paper – which can embody much power. Literature carries the weight of our clearest ideas, the force of our strongest convictions, and the touch of our purest emotions. (Respectively, Descartes, Martin Luther King Jr., and Shakespeare can

attest to this.) Literature speaks for our hearts and minds that others may share, understand, relate, and learn. It is noble because it keeps us in society. It keeps us in touch with humanity. It affirms our humanity. Indeed – it defines our humanity.

For the reasons stated above, this thesis is decidedly written according to the 'Growth' model and in the perspective of Transaction and Transformation education. I have reflected on my own experiences as a teacher of various curricula; I have considered and chosen only to focus on exams; I have rediscovered why I do what I do; I have learned to serve my students better.

Subsequently, this thesis also conforms to the format of the IB exam; that is, the task is set simply: posit a basic question, investigate the answer, share the discovery. I have asked, I have answered, I have shared.

Lastly, more personal content may be included than is normally allowed in theses but such is the nature of my subject and my profession. My study was based on 'people teaching people to relate to books written by people about people', not, for instance, 'the influence of photosynthesis on sunflowers' (although some may have strong feelings on this subject). Because of the entirely human – entirely personal – nature of this study it was impossible not to include some subjectivity.

*Mary Fritzie Perez
Dec. 3/03*

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APPENDIX A

IB EXAMINATION (and letter granting permission for reproduction).

English A1 Higher Level, May 2001.

International
Baccalaureate

Baccalauréat
International

Bachillerato
Internacional



International Baccalaureate Organization

145

Nov. 26 / 03

Dear Mr. Perez

*Permission is granted to append the
English A1 (HL) May 2001 exam to your
thesis.*

Good luck with it.

R. Poole

R. A. POOLE

DIRECTOR, VANCOUVER OFFICE IBNA

NORTH AMERICA & CARIBBEAN REGIONAL OFFICE

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ENGLISH A1 – HIGHER LEVEL – PAPER 1
ANGLAIS A1 – NIVEAU SUPÉRIEUR – ÉPREUVE 1
INGLÉS A1 – NIVEL SUPERIOR – PRUEBA 1

Thursday 3 May 2001 (afternoon)

Jeudi 3 mai 2001 (après-midi)

Jueves 3 de mayo de 2001 (tarde)

2 hours / 2 heures / 2 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Write a commentary on one passage only.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- Ne pas ouvrir cette épreuve avant d'y être autorisé.
- Rédiger un commentaire sur un seul des passages.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Escriba un comentario sobre un solo fragmento.

Write a commentary on one of the following:

1. (a)

- 5 She was almost through with her figures when she heard a cart drive up to the gate, and looking out of the window she saw her two older brothers. They had seemed to avoid her ever since Carl Linstrum's arrival, four weeks ago that day, and she hurried to the door to welcome them. She saw at once that they had come with some very definite purpose. They followed her stiffly into the sitting-room. Oscar sat down, but Lou walked over to the window and remained standing, his hands behind him.
- "You are by yourself?" he asked, looking toward the doorway into the parlor.
- "Yes. Carl and Emil went up to the Catholic fair."
- 10 For a few moments neither of the men spoke.
- Then Lou came out sharply. "How soon does he intend to go away from here?"
- "I don't know, Lou. Not for some time, I hope." Alexandra spoke in an even, quiet tone that often exasperated her brothers. They felt that she was trying to be superior with them.
- 15 Oscar spoke up grimly. "We thought we ought to tell you that people have begun to talk," he said meaningly.
- Alexandra looked at him. "What about?"
- Oscar met her eyes blankly. "About you, keeping him here so long. It looks bad for him to be hanging on to a woman this way. People think you're getting taken in."
- 20 Alexandra shut her account-book firmly. "Boys," she said seriously, "don't let's go on with this. We won't come out anywhere. I can't take advice on such a matter. I know you mean well, but you must not feel responsible for me in things of this sort. If we go on with this talk it will only make hard feeling."
- Lou whipped about from the window. "You ought to think a little about your family. You're making us all ridiculous."
- 25 "How am I?"
- "People are beginning to say you want to marry the fellow."
- "Well, and what is ridiculous about that?"
- Lou and Oscar exchanged outraged looks.
- 30 "Alexandra! Can't you see he's just a tramp and he's after your money? He wants to be taken care of, he does!"
- "Well, suppose I want to take care of him? Whose business is it but my own?"
- "Don't you know he'd get hold of your property?"
- "He'd get hold of what I wished to give him, certainly."
- Oscar sat up suddenly and Lou clutched at his bristly hair.
- 35 "Give him?" Lou shouted. "Our property, our homestead?"
- "I don't know about the homestead," said Alexandra quietly. "I know you and Oscar have always expected that it would be left to your children, and I'm not sure but what you're right. But I'll do exactly as I please with the rest of my land, boys."
- 40 "The rest of your land!" cried Lou, growing more excited every minute. "Didn't all the land come out of the homestead? It was bought with money borrowed on the homestead, and Oscar and me worked ourselves to the bone paying interest on it."

"Yes, you paid the interest. But when you married we made a division of the land, and you were satisfied. I've made more on my farms since I've been alone than when we all worked together."

45 "Everything you've made has come out of the original land that us boys worked for, hasn't it? The farms and all that comes out of them belongs to us as a family."

Alexandra waved her hand impatiently. "Come now, Lou. Stick to the facts. You are talking nonsense. Go to the county clerk and ask him who owns my land, and whether my titles are good."

50 Lou turned to his brother. "This is what comes of letting a woman meddle in business," he said bitterly. "We ought to have taken things in our own hands years ago. But she liked to run things, and we humored her. We thought you had good sense, Alexandra. We never thought you'd do anything foolish."

Alexandra rapped impatiently on her desk with her knuckles. "Listen Lou. Don't talk wild. You say you ought to have taken things into your own hands years ago. I suppose you mean before you left home. But how could you take hold of what wasn't there? I've got most of what I have now since we divided the property; I've built it up myself, and it has nothing to do with you."

60 Oscar spoke up solemnly. "The property of a family really belongs to the men of the family, no matter about the title. If anything goes wrong, it's the men that are held responsible."

"Yes, of course," Lou broke in. "Everybody knows that. Oscar and me have always been easy-going and we've never made any fuss. We were willing you should hold the land and have the good of it, but you got no right to part with any of it. We worked in the fields to pay for the first land you bought, and whatever's come out of it has got to be kept in the family."

Oscar reinforced his brother, his mind fixed on the one point he could see. "The property of a family belongs to the men of the family, because they are held responsible, and because they do the work."

70 Alexandra looked from one to the other, her eyes full of indignation. She had been impatient before, but now she was beginning to feel angry. "And what about my work?" she asked in an unsteady voice.

Lou looked at the carpet. "Oh, now, Alexandra, you always took it pretty easy! Of course we wanted you to. You liked to manage round, and we always humored you. We realize you were a great deal of help to us. There's no woman anywhere around that knows as much about business as you do, and we've always been proud of that, and thought you were pretty smart. But, of course, the real work always fell on us. Good advice is all right, but it don't get the weeds out of the corn."

80 "Maybe not, but it sometimes puts in the crop, and it sometimes keeps the fields for corn to grow in," said Alexandra dryly. "Why, Lou, I can remember when you and Oscar wanted to sell this homestead and all the improvements to old preacher Ericson for two thousand dollars. If I'd consented, you'd have gone down to the river and scraped along on poor farms for the rest of your lives."

Willa Cather, *O Pioneers!* (1913)

1. (b)

The Secret Life of Books

- They have their stratagems too, though they can't move.
They know their parts.
Like invalids long reconciled
To stillness, they do their work through others.
5 They have turned the world
To their own account by the twisting of hearts.
- What do they have to say and how do they say it?
In the library
At night, or the sun room with its one
10 Curled thriller by the window, something
Is going on,
You may suspect, that you don't know of. Yet they
- Need you. The time comes when you pick one up,
You who scoff
15 At determinism, the selfish gene.
Why this one? Look, already the blurb
Is drawing in
Some further text. The second paragraph
- 20 Calls for an atlas or a gazetteer;
That poem, spare
As a dead leaf's skeleton, coaxes
Your lexicon. Through you they speak
As through the sexes
A script is passed that lovers never hear.
- 25 They have you. In the end they have written you,
By the intrusion
Of their account of the world, so when
You come to think, to tell, to do,
You're caught between
30 Quotation marks, your heart's beat an allusion.

Stephen Edgar, from *Corrupted Treasures*, (1995)



ENGLISH A1 – HIGHER LEVEL – PAPER 2
ANGLAIS A1 – NIVEAU SUPÉRIEUR – ÉPREUVE 2
INGLÉS A1 – NIVEL SUPERIOR – PRUEBA 2

Friday 4 May 2001 (morning)
Vendredi 4 mai 2001 (matin)
Viernes 4 de mayo de 2001 (mañana)

2 hours / 2 heures / 2 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Answer one essay question. You must base your answer on at least two of the Part 3 works you have studied. Substantial references to a Part 2 work of the same genre are permissible but only in addition to the minimum of two Part 3 works. References to other works are permissible but must not form the main body of your answer.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- Ne pas ouvrir cette épreuve avant d'y être autorisé.
- Traiter un sujet de composition. La composition doit être basée sur au moins deux des œuvres étudiées dans la troisième partie du cours. La composition peut comporter des références importantes à une œuvre du même genre étudiée dans la seconde partie, mais uniquement en plus des deux œuvres de la troisième partie. Les références à d'autres œuvres sont permises mais ne doivent pas constituer l'essentiel de la réponse.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Elija un tema de redacción. Su respuesta debe basarse en al menos dos de las obras estudiadas para la Parte 3. Se podrán hacer referencias importantes a una obra de la Parte 2 del mismo género pero solamente como complemento a las dos obras de la Parte 3. Se permiten referencias a otras obras siempre que no formen la parte principal de la respuesta.

Write an essay on one of the following. You must base your answer on at least two of the Part 3 works you have studied. Substantial references to a Part 2 work of the same genre is permissible but only in addition to the minimum of two Part 3 works. References to other works are permissible but should not form the main body of your answer.

Drama

1. Either

- (a) 'As the action of the play unfolds, dramatic tension is often produced by the contrast of concealment and revelation.'

Compare at least two of the plays which you have studied in the light of this statement.

or

- (b) Compare and contrast the presentation of any three or four characters in plays you have studied. Say how, and how effectively, each character seems to you to further the dramatic force of the play in which he or she appears.

Poetry

2. Either

- (a) Drawing on specific poems you have read, say in what ways gender seems to be important to the poets.

or

- (b) 'Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity.'

Discuss the part played by memory and recollection in shaping poems you have read.

Prose: The Novel and Short Story

3. Either

- (a) Compare uses and/or abuses of power as a theme in novels or short stories you have read. Say what this theme and its presentation contributes to each work you discuss.

or

- (b) Say what the titles of some individual works you have studied indicated to you at the outset. In what ways were your first impressions reinforced or altered as you read and explored each work?

Prose: Other than the Novel and Short Story

4. Either

- (a) What do you learn about a culture from reading prose works (other than novels and short stories)? How is this knowledge imaginatively presented in the works you have read?

or

- (b) 'Literature aptly serves the human need to get inside someone else's head.'

In what ways, and by what means, have your chosen prose works (other than novels and short stories) helped you to see the world through the eyes of 'someone else' and thereby extended your insight into and sympathy with human life?

General Questions on Literature

5. Either

- (a) With specific reference to two or three works you have read, including drama if appropriate, compare the effects of an identified or unidentified narrative voice.

or

- (b) 'Realism is as contrived a way of writing as any of the methods of writing against which it is defined.'

With specific reference to two or three works which you have read, say how far you would agree with this proposition.

or

- (c) Compare the subject matter and style of two or three works you have read, which highlight regional locality, saying in each case what is gained by this local focus.

or

- (d) '*Reading against the grain*' is a phrase often used to describe reading that identifies but refuses to accept unspoken or implicit assumptions that lie deep within texts.'

In what ways could you read two or three texts 'against the grain' and with what validity?

APPENDIX B

154

AP EXAMINATION (and letter granting permission for reproduction).

AP English Literature and Composition Examination, May 1999.



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December 19, 2003

Mary Fritzie Perez
6548 130th Street
Surrey, BC
CANADA
V3W 4J1

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Expository Prose

Joseph Addison, Gloria Anzaldua, Matthew Arnold, James Baldwin, James Boswell, Thomas Carlyle, Jesús Colón, Ralph Waldo Emerson, William Hazlitt, Samuel Johnson, Charles Lamb, Norman Mailer, Mary McCarthy, H. L. Mencken, John Stuart Mill, George Orwell, Richard Steele, Lewis Thomas, Henry David Thoreau, Barbara Tuchman, Virginia Woolf

Other Works

See pages 11 and 12 for a list of composition, literary, and rhetorical handbooks that may be useful to the teacher.

The Examination

Yearly, the Development Committee in English prepares a three-hour examination that gives students the opportunity to demonstrate their mastery of the skills and abilities previously described. The AP Examination in English Literature and Composition employs multiple-choice questions that test the student's critical reading of selected passages. But the examination also requires writing as a direct measure of the student's ability to read and interpret literature and to use other forms of discourse effectively. Although the skills tested in the examination remain essentially the same from year to year, each year's examination is composed of new questions. The essay part of the examination is scored under standardized procedures by college and AP English teachers.

Ordinarily, the examination consists of 60 minutes for multiple-choice questions followed by 120 minutes for essay questions. Performance on the essay section of the examination counts for 55 percent of the total grade; performance on the multiple-choice section, 45 percent. Examples of multiple-choice and essay questions from previous examinations are presented below and are intended to represent the scope and difficulty of the examination. In the questions reproduced here, the authors of the passages and poems on which the multiple-choice questions are based are Henry Fielding, Elizabeth Bishop, Charlotte Brontë, and Gerard Manley Hopkins.

I. Sample Multiple-Choice Questions

Questions 1-13. Read the following passage carefully before you choose your answers.

Mr. Jones, of whose personal accomplishments we have hitherto said very little, was, in reality, one of the handsomest young fellows in the world. His face, besides being the picture of health, had in it the most apparent marks of sweetness and good-nature.

Line

(5) These qualities were indeed so characteristic in his countenance, that, while the spirit and sensibility in his eyes, though they must have been perceived by an accurate observer, might have escaped the notice of the less discerning, so strongly was this good-nature painted in his look, that it was remarked by almost every one who saw him.

(10)

It was, perhaps, as much owing to this as to a very fine complexion that his face had a delicacy in it almost inexpressible, and which might have given him an air rather too effeminate, had it not been joined to a most masculine person and mien: which latter (15) had as much in them of the Hercules as the former had of the Adonis. He was besides active, genteel, gay and good-humoured,

and had a flow of animal spirits which enlivened every conversation where he was present.

When the reader hath duly reflected on these many charms which all centered in our hero, and considers at the same time the fresh obligations which Mrs. Waters had to him, it will be a mark more of prudery than candour to entertain a bad opinion of her because she conceived a very good opinion of him.

But, whatever censures may be passed upon her, it is my business to relate matters of fact with veracity. Mrs. Waters had, in truth, not only a good opinion of our hero, but a very great affection for him. To speak out boldly at once, she was in love, according to the present universally received sense of that phrase, by which love is applied indiscriminately to the desirable objects of all our passions, appetites, and senses, and is understood to be that preference which we give to one kind of food rather than to another.

But though the love to these several objects may possibly be one and the same in all cases, its operations, however, must be allowed to be different; for, how much soever we may be in love with an excellent sirloin of beef, or bottle of Burgundy; with a damask rose, or Cremona fiddle; yet do we never smile, nor ogle, nor dress, nor flatter, nor endeavour by any other arts or tricks to gain the affection of the said beef, etc. Sigh indeed we sometimes may; but it is generally in the absence, not in the presence, of the beloved object. . . .

The contrary happens in that love which operates between persons of the same species, but of different sexes. Here we are no sooner in love than it becomes our principal care to engage the affection of the object beloved. For what other purpose, indeed, are our youth instructed in all of the arts of rendering themselves agreeable? If it was not with a view to this love, I question whether any of those trades which deal in settling off and adorning the human person would procure a livelihood. Nay, those great polishers of our manners, who are by some thought to teach what principally distinguishes us from the brute creation, even dancing-masters themselves, might possibly find no place in society.

In short, all the graces which young ladies and young gentlemen too learn from others, and the many improvements which, by the help of a looking-glass, they add of their own, are in reality those very *spicula et faces amoris** so often mentioned by Ovid; or, as they are sometimes called in our own language, the whole artillery of love.

* The spears and flames of love

1. The structure of the sentence beginning in line 5 does which of the following?

- (A) It stresses the variety of Mr. Jones's personal attributes.
- (B) It implies that Mr. Jones is a less complicated personality than the speaker suggests.
- (C) It disguises the prominence of Mr. Jones's sensitive nature and emphasizes his less readily discerned traits.
- (D) It reflects the failure of some observers to recognize Mr. Jones's spirit and sensibility.
- (E) It belies the straightforward assertion made in the previous sentence.

2. In context, the word "sensibility" (line 6) is best interpreted to mean

- (A) self-esteem
- (B) forthright and honest nature
- (C) capacity to observe accurately
- (D) ability to ignore the unimportant
- (E) awareness and responsiveness

3. The first two paragraphs indicate that the speaker assumes that

- (A) accurate observers of human nature are rare
- (B) spirited and sensible people are by nature rather effeminate
- (C) a person's character can be accurately discerned from his or her outward appearance
- (D) a correlation exists between an individual's "personal accomplishments" (line 1) and his or her physical prowess
- (E) good-naturedness in a person is usually not readily apparent

4. The shift in the speaker's rhetorical stance from the first sentence of the second paragraph (lines 11-16) to the second sentence (lines 16-18) can best be described as one from

- (A) subjective to objective
- (B) speculative to assertive
- (C) discursive to laconic
- (D) critical to descriptive
- (E) literal to figurative

5. The word "former" in line 15 refers to

- (A) "face" (line 12)
- (B) "delicacy" (line 12)
- (C) "air" (line 13)
- (D) "person" (line 14)
- (E) "mien" (line 14)

6. The speaker's allusion to Hercules and Adonis (lines 15-16) serves primarily to
- imply an undercurrent of aggressiveness in Mr. Jones's personality
 - suggest the extremes of physical attractiveness represented in Mr. Jones's appearance
 - assert the enduring significance of mythical beauty
 - symbolize the indescribable nature of Mr. Jones's countenance
 - emphasize how clearly Mr. Jones's features reflected his personality
7. The use of the phrase "it will be" in line 21 indicates that the speaker
- wishes the reader to arrive at the same conclusion regarding Mrs. Waters as the speaker has
 - believes the presentation of Mr. Jones before this passage to have been predominantly negative
 - expects that the description of Mr. Jones will offend some of the more conservative readers
 - regards Mrs. Waters' judgment concerning Mr. Jones to be impulsive rather than sincere
 - fears that the readers will be overly lenient in their judgment of Mrs. Waters
8. The style of the third paragraph differs from that of the first and second paragraphs in that it is
- instructive rather than descriptive
 - argumentative rather than expository
 - interpretative rather than metaphorical
 - objective rather than representational
 - conversational rather than analytical
9. In the fourth paragraph, the speaker establishes the predominant tone for the rest of the passage primarily by
- exaggerating the affection Mrs. Waters has for Mr. Jones
 - contrasting the popular understanding of love with the speaker's own view of love
 - describing candidly the affection Mrs. Waters has for Mr. Jones
 - likening the popular conception of love to people's physical appetites
 - insisting on the veracity of the speaker's personal opinions concerning Mrs. Waters

10. The speaker's attitude toward "dancing-masters" (lines 50-51) might best be described as
- assumed arrogance
 - grudging respect
 - feigned bitterness
 - sarcastic vindictiveness
 - wry disdain

11. The passage indicates that the speaker believes which of the following to be true of Mr. Jones?

- He is principally concerned with attracting the attention of women.
- He is naturally suited to engage the affections of women.
- He has practiced extensively the arts and graces with which youths render themselves agreeable.
- He is too good-natured to make full use of "the whole artillery of love" (lines 56-57).
- He has cultivated his good nature and sensibility in order to compete well with other men.

12. The final metaphors of the last paragraph (lines 54-57) suggest that this passage most probably precedes a description of

- the way in which Mr. Jones acquired his manners and good-nature
- a costume ball at which Mr. Jones and Mrs. Waters meet and dance
- a scene in which Mr. Jones prepares himself for a meeting with Mrs. Waters
- an attempt by Mr. Jones to engage the affections of Mrs. Waters with the help of classical love poetry
- an encounter between Mr. Jones and Mrs. Waters couched in the terminology of war

13. The speaker's tone in the passage can best be described as which of the following?

- Flippant
- Whimsical
- Pretentious
- Satirical
- Contemptuous

Questions 14-23. Read the following poem carefully before you choose your answers.

Sestina

September rain falls on the house.

In the failing light, the old grandmother

sits in the kitchen with the child

beside the Little Marvel Stove*,

(5) reading the jokes from the almanac,
laughing and talking to hide her tears.

She thinks that her equinoctial tears

and the rain that beats on the roof of the house

were both foretold by the almanac,

(10) but only known to a grandmother.

The iron kettle sings on the stove.

She cuts some bread and says to the child,

It's time for tea now; but the child

is watching the teakettle's small hard tears

(15) dance like mad on the hot black stove,
the way the rain must dance on the house.

Tidying up, the old grandmother

hangs up the clever almanac

on its string. Birdlike, the almanac

(20) hovers half open above the child,
hovers above the old grandmother

and her teacup full of dark brown tears.

She shivers and says she thinks the house

feels chilly, and puts more wood in the stove.

(25) *It was to be*, says the Marvel Stove.

I know what I know, says the almanac.

With crayons the child draws a rigid house

and a winding pathway. Then the child

puts in a man with buttons like tears

(30) and shows it proudly to the grandmother.

* Brand name of a wood- or coal-burning stove

But secretly, while the grandmother
busies herself about the stove,
the little moons fall down like tears
from between the pages of the almanac
(35) into the flower bed the child
has carefully placed in the front of the house.

Time to plant tears, says the almanac.

The grandmother sings to the marvelous stove

and the child draws another inscrutable house.

"Sestina" from THE COMPLETE POEMS 1927-1979 by Elizabeth Bishop. Copyright © 1979, 1983 by Alice Helen Methfessel. Reprinted by permission of Farrar, Straus & Giroux, Inc.

14. The mood of the poem is best described as

- (A) satiric
- (B) suspenseful
- (C) reproachful
- (D) elegiac
- (E) quizzical

15. In line 10, "known to" is best interpreted as

- (A) imagined by
- (B) intended for
- (C) predicted by
- (D) typified in
- (E) experienced by

16. In line 19, "Birdlike" describes the

- (A) markings on the pages of the almanac
- (B) whimsicality of the almanac's sayings
- (C) shape and movement of the almanac
- (D) child's movements toward the almanac
- (E) grandmother's movements toward the almanac

17. Between lines 24 and 25 and between lines 32 and 33, there is a shift from

- (A) understatement to hyperbole
- (B) realism to fantasy
- (C) optimism to pessimism
- (D) present events to recalled events
- (E) formal diction to informal diction

18. The child's attitude is best described as one of
 (A) anxious dismay
 (B) feigned sympathy
 (C) absorbed fascination
 (D) silent remorse
 (E) fretful boredom
19. All of the following appear to shed tears or be filled with tears EXCEPT the
 (A) child
 (B) teacup
 (C) almanac
 (D) teakettle
 (E) grandmother
20. The grandmother and the child in the poem are portrayed primarily through descriptions of their
 (A) actions
 (B) thoughts
 (C) conversation
 (D) facial expressions
 (E) physical characteristics

21. Throughout the poem, the imagery suggests that
 (A) both nature and human beings are animated by similar forces
 (B) most human activities have more lasting consequences than is commonly realized
 (C) past events have little influence on activities of the present
 (D) both natural and artificial creations are highly perishable
 (E) the optimism of youth differs only slightly from the realism of age
22. Which of the following literary devices most significantly contributes to the unity of the poem?
 (A) Use of internal rhyme
 (B) Use of epigrammatic expressions
 (C) Use of alliteration
 (D) Repetition of key words
 (E) Repetition of syntactic patterns

23. The poet's attitude toward the characters in the poem is best described as a combination of
 (A) detachment and understanding
 (B) disdain and curiosity
 (C) envy and suspicion
 (D) approval and amusement
 (E) respect and resentment

Questions 24-36. Read the following passage carefully before you choose your answers.

Of late years an abundant shower of curates has fallen upon the North of England: they lie very thick on the hills; every parish has one or more of them; they are young enough to be very active, and ought to be doing a great deal of good. But not of late years are we about to speak. We are going back to the beginning of this century: late years—present years—are dusty, sunburnt, hot, arid. We will evade the noon—forget it in siesta, pass the mid-day in slumber—and dream of dawn.

If you think, from this prelude, that anything like a romance is preparing for you, reader, you never were more mistaken. Do you anticipate sentiment, and poetry, and reverie? Do you expect passion, and stimulus, and melodrama? Calm your expectations; reduce them to a lowly standard. Something real, cool, and solid lies before you; something unromantic as Monday morning, when all who have work wake with the consciousness that they must rise and betake themselves thereto. It is not positively affirmed that you shall not have a taste of the exciting—perhaps towards the middle and close of the meal—but it is resolved that the first dish set upon the table shall be one that a Catholic—ay, even an Anglo-Catholic—might eat on Good Friday in Passion Week. It shall be cold lentils and vinegar without oil; it shall be unleavened bread with bitter herbs, and no roast lamb.

Of late years, I say, an abundant shower of curates has fallen upon the North of England; but at that time that affluent rain had not descended. Curates were scarce then; there was no Pastoral Aid, no Additional Curates' Society to stretch a helping hand to worn-out old rectors and incumbents, and give them the wherewithal to pay a vigorous young colleague from Oxford or Cambridge. The present successors of the Apostles, disciples of Dr. Pusey and tools of the Propaganda, were at that time being hatched under cradle-blankets or undergoing regeneration by nursery-baptism in wash-hand basins. You could not have guessed

by looking at any one of them that the Italian-ironed double frills of its net-cap surrounded the brows of a pre-ordained, specially sanctified successor of St. Paul, St. Peter, or St. John; nor could you have foreseen in the folds of its long nightgown the white surprise in which it was hereafter cruelly to exercise the souls of its parishioners, and strangely to nonplus its old-fashioned vicar by flourishing aloft in a pulpit the shirt-like raiment which had never before waved higher than the reading-desk.

Yet even in those days of scarcity there were curates: the precious plant was rare, but it might be found. A certain favored district in the West Riding of Yorkshire could boast three rods of Aaron blossoming within a circuit of twenty miles. You shall see them, reader. Step into this neat garden-house on the skirts of Whinbury, walk forward into the little parlor — there they are at dinner. Allow me to introduce them to you: Mr. Donne, curate of Whinbury; Mr. Malone, curate of Briarfield; Mr. Sweeting, curate of Nunely. These are Mr. Donne's lodgings, being the habitation of one John Gale, a small clothier. Mr. Donne has kindly invited his brethren to regale with him. You and I will join the party, see what is to be seen, and hear what is to be heard. At present, however, they are only eating, and while they eat we will talk aside.

24. In lines 1-4, the primary effect of using clauses that elaborate on one another is to
- (A) establish the eminence of the curates
 - (B) create a precise narrative setting
 - (C) establish an appropriately solemn tone
 - (D) emphasize the sense of abundance being described
 - (E) lull the reader into an impressionable frame of mind

25. The phrase "ought to be doing" in line 4 does which of the following in the opening sentence?
- (A) It shifts the focus from generalities to individual cases.
 - (B) It replaces descriptive prose with imaginative speculation.
 - (C) It presents a judgment on the curates.
 - (D) It emphasizes the theoretical rather than the practical.
 - (E) It proposes a discussion of the spiritual duties of modern curates.

26. The word "noon" (line 7) refers most directly to the
- (A) period in which the narrative will be set
 - (B) period in which the speaker lives
 - (C) beginning of the century in which the speaker lives
 - (D) central portion of the narrative
 - (E) present proliferation of curates

27. The speaker characterizes a "romance" (line 9) as all of the following EXCEPT
- (A) nostalgic
 - (B) insubstantial
 - (C) fanciful
 - (D) exciting
 - (E) religious

28. The expectation referred to in lines 9-12 is reinforced most strongly by which of the following phrases?
- (A) "an abundant shower of curates" (line 1)
 - (B) "young enough to be very active" (line 3)
 - (C) "But not of late years" (line 4)
 - (D) "going back to the beginning of this century" (lines 5-6)
 - (E) "dream of dawn" (line 8)

29. From the statement "It is not, positively affirmed that you shall not have a taste of the exciting" (lines 16-17), the reader may infer that
- (A) suspense is an integral part of the story
 - (B) some drama may enter the story
 - (C) the reader's expectations will be confirmed by the story
 - (D) the reader's taste is likely to be changed by the story
 - (E) the story depends on melodrama for its effect

30. In the context of the passage, the phrase "cold lentils and vinegar without oil" (line 21) is used as a metaphor for the
- (A) religiosity of Catholics
 - (B) austerity of curates
 - (C) poverty of the previous era
 - (D) serious state of mind of the narrator
 - (E) beginning episode of the speaker's story

31. The speaker implies in the second paragraph that the narrative that follows will most likely be a
- (A) vehement attack on a modern institution
 - (B) straightforward account of ordinary events
 - (C) witty criticism of eminent social figures
 - (D) cautionary tale about a degenerate cleric
 - (E) dramatic account of an unexpected occurrence

32. The phrases "hatched under cradle-blankets" and "undergoing regeneration by nursery-baptism in wash-hand basins" (lines 31-32) imply a contrast between
- (A) believers and disbelievers
 - (B) disciples and mentors
 - (C) younger clergy and older clergy
 - (D) ministers and their congregations
 - (E) Roman Catholics and Anglo-Catholics

33. Which of the following aspects of the "disciples of Dr. Pusey" (lines 29-30) is most clearly emphasized by the description of their preaching style in line 39?

- (A) Their humility and moral rectitude
- (B) Their bizarre behavior in the eyes of tradition-minded clergy
- (C) The respect they inspire in their congregations
- (D) The radical nature of the doctrine they preach
- (E) The success with which Dr. Pusey's tenets have been promulgated

34. The description of a curate in lines 32-40 has the primary effect of

- (A) augmenting the curate's own view of himself
- (B) reflecting the speaker's religious intensity
- (C) indicating the important position in society occupied by the curate
- (D) suggesting the elaborate pretensions of the curate
- (E) emphasizing the respect accorded the curate by his parishioners

35. The phrase "rods of Aaron" (lines 43-44) refers specifically to

- (A) curates
- (B) saints
- (C) trees
- (D) Apostles
- (E) gardens

36. The passage as a whole introduces contrasts between all of the following EXCEPT

- (A) young and old
- (B) present and past
- (C) plenitude and scarcity
- (D) romance and realism
- (E) virtue and vice

Questions 37-46. Read the following poem carefully before you choose your answers.

The Habit of Perfection

Elected Silence, sing to me
And beat upon my whorled ear,
Pipe me to pastures still and be
The music that I care to hear.

Line

- (5) Shape nothing, lips; be lovely-dumb:
It is the shut, the curfew sent
From there where all surrenders come
Which only makes you eloquent.

- (10) Be shelled, eyes, with double dark
And find the uncreated light:
This ruck and reel which you remark
Coils, keeps, and teases simple sight.

- Palate, the hutch of tasty lust,
Desire not to be rinsed with wine:
(15) The can² must be so sweet, the crust
So fresh that come in fasts divine!

- Nostrils, your careless breath that spend
Upon the stir and keep of pride,
What relish shall the censers³ send
(20) Along the sanctuary side!

¹ Multitude and commotion
² Vessel for holding liquids
³ Vessels for burning incense

O feel-of-primrose hands, O feet
That want the yield of plushy sword⁴
But you shall walk the golden street
And you unhouse and house the Lord.

25) And Poverty, be thou the bride

And now the marriage feast begun,
And lily-colored clothes provide
Your spouse not labored-at nor spun.

⁴Grass-covered land

37. The importance of "Silence" (line 1) is established by all of the following EXCEPT

- (A) capitalizing the "s"
- (B) alluding to it throughout the poem
- (C) describing it as elected
- (D) imparting to it human qualities
- (E) placing it at the beginning of the poem

38. In the first stanza, the speaker makes use of paradox by doing which of the following?

- (A) Requesting that he be simultaneously serenaded and assaulted
- (B) Expressing both a desire and an apprehension
- (C) Using mere language to depict a religious experience
- (D) Addressing a presence invisible to the reader
- (E) Depicting silence as though it were a kind of sound

39. The reference to "curfew" (line 6) indirectly establishes the

- (A) depth of the silence sought by the speaker
- (B) existence of an ultimate spiritual power
- (C) disparity between what the speaker seeks and what can actually be attained
- (D) connection between the speaker's past and the future he anticipates
- (E) inability of "lovely-dumb" (line 5) lips to achieve true eloquence

40. Which of the following best conveys the meaning of the word "uncreated" (line 10)?

- (A) Nascent
- (B) Mortal
- (C) Internal
- (D) Imperfect
- (E) Amorphous

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41. Which of the following best paraphrases the meaning of line 12?

- (A) Confounds true vision
- (B) Delights the spirit
- (C) Demands visual acuity
- (D) Emits an intense light
- (E) Maintains the simplicity of vision

42. In line 13, the word "hutch" suggests the

- (A) lowly animal nature of human appetite
- (B) personally destructive effects of alcohol
- (C) finite influence of sensual desires on the spirit
- (D) ardor associated with abstinence
- (E) state of poverty sought by the speaker

43. The verb phrase "must be" (line 15) serves primarily to

- (A) suggest that the speaker demands the sensation of sweetness
- (B) indicate that the speaker has not actually experienced the sweetness
- (C) importune the reader to share in the sensation of sweetness described
- (D) modify the tone of emotional intensity established by the previous stanza
- (E) reflect an attitude of ambivalence on the part of the speaker

44. The words "stir" and "keep" (line 18) convey which of the following?

- (A) Attraction and repulsion
- (B) Excitement and exploitation
- (C) Stimulation and sustenance
- (D) Disruption and confusion
- (E) Acquisition and refinement

45. What is the subject of "provide" (line 27)?

- (A) "Poverty" (line 25)
- (B) "bride" (line 25)
- (C) "marriage feast" (line 26)
- (D) "lily-colored clothes" (line 27)
- (E) "spouse" (line 28)

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46. The speaker metaphorically likens himself to a
- (A) musician
 - (B) bridegroom
 - (C) laborer
 - (D) gardener
 - (E) soldier

II. Sample Essay Questions

Please note that there are more sample essay questions here than would appear on an actual examination.

I. (Suggested time—40 minutes)

Read the following poem carefully. Then, in a well-organized essay, analyze how the speaker uses the varied imagery of the poem to reveal his attitude toward the nature of love.

The Broken Heart

- He is stark mad, who ever says,
That he hath been in love an hour,
Yet not that love so soon decays,
But that it can ten in less space devour;
Line
(5) Who will believe me, if I swear
That I have had the plague a year?
Who would not laugh at me, if I should say,
I saw a flask of powder burn a day?
- Ah, what a trifle is a heart,
(10) If once into love's hands it come!
All other griefs allow a part
To other griefs, and ask themselves but some;
They come to us, but us Love draws,
He swallows us, and never chaws;¹
(15) By him, as by chain'd shot,² whole ranks do die,
He is the tyrant pike, our hearts the fry.³

¹chews

²cannon balls chained together

³small fish that the pike devours

If 'twere not so, what did become
Of my heart, when I first saw thee?
I brought a heart into the room,
But from the room, I carried none with me:
(20) If it had gone to thee, I know
Mine would have taught thine heart to show
More pity unto me: but Love, alas,
At one first blow did shiver it as glass.

(25) Yet nothing can to nothing fall,
Nor any place be empty quite,
Therefore I think my breast hath all
Those pieces still, though they be not unite;
And now as broken glasses⁴ show
(30) A hundred lesser faces, so
My rags of heart can like, wish, and adore,
But after one such love, can love no more.

—John Donne

⁴mirrors

MAY
3 HRS.
1 MULT-CHOICE SS
HR : 3-5 reading.
3 essays 2 HRS
2. on LT
1 Open Ending

2. (Suggested time—40 minutes)

The following poem was written by a contemporary Irish woman, Eavan Boland. Read the poem carefully and then write an essay in which you analyze how the poem reveals the speaker's complex conception of a "woman's world."

It's a Woman's World

Our way of life
has hardly changed
since a wheel first
whetted a knife.

Line (5)
Well, maybe flame
burns more greedily
and wheels are steadier
but we're the same

(10)
who milestone
our lives
with oversights—
living by the lights

of the loaf left
by the cash register,
(15)
the washing powder
paid for and wrapped,

the wash left wet.
Like most historic peoples
we are defined
(20)
by what we forget,

by what we never will be:
star-gazers,
fire-eaters.
It's our alibi

(25)
for all time
that as far as history goes
we were never
on the scene of the crime.

— "It's a Woman's World." Copyright © 1982 by Eavan Boland, from AN ORIGIN LIKE WATER: Collected Poems 1967–1987 by Eavan Boland. Used by permission of W. W. Norton & Company, Inc.

3. (Suggested time—40 minutes)

Read carefully the following passage from George Eliot's novel *Middlemarch* (1871). Then write an essay in which you characterize the narrator's attitude toward Dorothea Brooke and analyze the literary techniques used to convey this attitude. Support your analysis with specific references to the passage.

Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress. Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters; and her profile as well as her stature (5) and bearing seemed to gain the more dignity from her plain garments, which by the side of provincial fashion gave her the impressiveness of a fine quotation from the Bible,—or from one of our elder poets,—in a paragraph of today's newspaper. She was usually spoken of as being remarkably clever; but with the addition that her sister Celia had more (10) common-sense. Nevertheless, Celia wore scarcely more trimmings; and it was only to close observers that her dress differed from her sister's, and had a shade of coquetry in its arrangements; for Miss Brooke's plain dressing was due to mixed conditions, in most of which her sister shared. . . .

Dorothea knew many passages of Pascal's *Pensées* and of Jeremy Taylor¹ by heart; and to her the destinies of mankind, seen by the light of Christianity, made the solitudes of feminine fashion appear an occupation for Bedlam. She could not reconcile the anxieties of a spiritual life involving eternal consequences, with a keen interest in guimp² and artificial protrusions of drapery. Her mind was theoretic, and yearned by its nature after (20) some lofty conception of the world which might frankly include the parish of Tipton and her own rule of conduct there; she was enamoured of intensity and greatness, and rash in embracing whatever seemed to her to have those aspects; likely to seek martyrdom, to make retractions, and then to incur martyrdom after all in a quarter where she had not sought it.

(25)
Certainly such elements in the character of a marriageable girl tended to interfere with her lot and hinder it from being decided according to custom, by good looks, vanity, and merely canine affection. With all this, she, the elder of the sisters, was not yet twenty, and they had both been educated, since they were about twelve years old and had lost their parents, on plans at once narrow and promiscuous, first in an English family and afterwards in a Swiss family at Lausanne, their bachelor uncle and guardian trying in this way to remedy the disadvantages of their orphaned condition. . . .

¹Blaise Pascal (1623–1662): French philosopher

Jeremy Taylor (1613–1677): English clergyman and writer

²A yoke of lace, embroidery, or other material worn with a dress

The rural opinion about the new young ladies, even among the cottagers, was generally in favour of Celia, as being so amiable and innocent-looking, (35) while Miss Brooke's large eyes seemed like her religion, too unusual and striking. Poor Dorothea! compared with her, the innocent-looking Celia was knowing and worldly-wise; so much subtler is a human mind than the outside tissues which make a sort of blazonry or clock-face for it.

Yet those who approached Dorothea, although prejudiced against her by this alarming hearsay, found that she had a charm unaccountably reconcilable with it. Most men thought her bewitching when she was on horseback. She loved the fresh air and the various aspects of the country, and when her eyes and cheeks glowed with mingled pleasure she looked very little like a devotee. Riding was an indulgence which she allowed herself in spite of conscientious qualms; she felt that she enjoyed it in a pagan sensuous way, and always looked forward to renouncing it.

She was open, ardent, and not in the least self-admiring; indeed, it was pretty to see how her imagination adorned her sister Celia with attractions altogether superior to her own, and if any gentleman appeared to come to the Grange from some other motive than that of seeing Mr. Brooke, she concluded that he must be in love with Celia. Sir James Chettam, for example, whom she constantly considered from Celia's point of view, inwardly debating whether it would be good for Celia to accept him, he should be regarded as a suitor to herself would have seemed to her a ridiculous irrelevance. Dorothea, with all her eagerness to know the truths of life, retained very childlike ideas about marriage. She felt sure that she would have accepted the judicious Hooker,³ if she had been born in time to save him from that wretched mistake he made in matrimony; or John Milton when his blindness had come on; or any of the other great men whose odd habits it would have been glorious piety to endure; but an amiable handsome baronet, who said "Exactly" to her remarks even when she expressed uncertainty,—how could he affect her as a lover? The really delightful marriage must be where your husband was a sort of father, and could teach you even Hebrew, if you wished it.

4. (Suggested time—40 minutes)

Read carefully the following passage from Joy Kogawa's *Obasan*, a novel about the relocation of Japanese Canadians to internment camps during the Second World War.

Then, in a well-organized essay, analyze how changes in perspective and style reflect the narrator's complex attitude toward the past. In your analysis, consider literary elements such as point of view, structure, selection of detail, and figurative language.

³Richard Hooker (1554-1600): Oxford theologian

1942.

We are leaving the B.C. coast—rain, cloud, mist—an air overlaid with weeping. Behind us lies a salty sea, within which swim our drowning specks of memory—our small waterlogged eulogies. We are going down to the middle of the Earth with pick-axe eyes, tunneling by train to the interior, carried along by the momentum of the expulsion into the waiting wilderness.

We are hammers and chisels in the hands of would-be sculptors, battering the spirit of the sleeping mountain. We are the chips and sand, the fragments of fragments that fly like arrows from the heart of the rock.

We are the silences that speak from stone. We are the despised rendered voiceless, stripped of car, radio, camera and every means of communication, a trainload of eyes covered with mud and spittle. We are the man in the Gospel of John, born into the world for the sake of the light. We are sent to Siloam, the pool called "Sent". We are sent to the sending, that we may bring sight. We are the scholarly and the illiterate, the envied and the ugly, the fierce and the docile. We are those pioneers who cleared the bush and the forest with our hands, the gardeners tending and attending the soil with our tenderness, the fishermen who are flung from the sea to flounder in the dust of the prairies.

We are the Issei and the Nisei and the Sansei*, the Japanese Canadians. We disappear into the future undemanding as dew.

The memories are dream images. A pile of luggage in a large hall.

Missionaries at the railway station handing out packages of toys. Stephen being carried on board the train, a white cast up to his thigh.

It is three decades ago and I am a small child resting my head in Obasan's lap. I am wearing a wine-coloured dirndl skirt with straps that criss-cross at the back. My white silk blouse has a Peter Pan collar dotted with tiny red flowers. I have a wine-colored sweater with ivory duck buttons.

Stephen sits sideways on a seat by himself opposite us, his huge white leg like a cocoon.

The train is full of strangers. But even strangers are addressed as "ojisan" or "obasan," meaning uncle or aunt. Not one uncle or aunt, grandfather or grandmother, brother or sister, not one of us on this journey returns home again.

The train smells of oil and soot and orange peels and lurches groggily as we rock our way inland. Along the window ledge, the black soot leaps and settles like insects. Underfoot and in the aisles and beside us on the seats we are surrounded by odd bits of luggage—bags, lunch baskets, blankets,

*The Issei, Nisei, and Sansei are, respectively, first, second, and third-generation Japanese Canadians.

1) pillows. My red umbrella with its knobby clear red handle sticks out of a box like the head of an exotic bird. In the seat behind us is a boy in short gray pants and jacket carrying a wooden slatted box with a tabby kitten inside. He is trying to distract the kitten with his finger but the kitten meows and mews, its mouth opening and closing. I can barely hear its high steady cry in the clackity-clack and steamy hiss of the train.

A few seats in front, one young woman is sitting with her narrow shoulders hunched over a tiny red-faced baby. Her short black hair falls into her birdlike face. She is so young, I would call her "o-nesan," older sister.

The woman in the aisle seat opposite us leans over and whispers to Obasan with a solemn nodding of her head and a flicker of her eyes indicating the young woman.

Obasan moves her head slowly and gravely in a nod as she listens.

"Kawaso," she says under her breath. The word is used whenever there is hurt and a need for tenderness.

5) The young mother, Kuniko-san, came from Saltspring Island, the woman says. Kuniko-san was rushed onto the train from Hastings Park, a few days after giving birth prematurely to her baby.

"She has nothing," the woman whispers. "Not even diapers."

Ava Obasan does not respond as she looks steadily at the dirt-covered floor. I lean out into the aisle and I can see the baby's tiny fist curled tight against its wrinkled face. Its eyes are closed and its mouth is squinched small as a button. Kuniko-san does not lift her eyes at all.

"Kawai," I whisper to Obasan, meaning that the baby is cute.

Obasan hands me an orange from a wicker basket and gestures towards Kuniko-san, indicating that I should take her the gift. But I pull back.

5) "For the baby," Obasan says urging me.

I withdraw farther into my seat. She shakes open a furoshiki—a square cloth that is used to carry things by tying the corners together—and places a towel and some apples and oranges in it. I watch her lurching from side to side as she walks toward Kuniko-san.

7) Clutching the top of Kuniko-san's seat with one hand, Obasan bows and holds the furoshiki out to her. Kuniko-san clutches the baby against her breast and bows forward twice while accepting Obasan's gift without looking up.

5. (Suggested time—40 minutes)

In his essay "Walking," Henry David Thoreau offers the following assessment of literature:

In literature it is only the wild that attracts us.

Dullness is but another name for tameness. It is the uncivilized free and wild thinking in *Hamlet* and *The Iliad*, in all scriptures and mythologies, not learned in schools, that delights us.

From the works you have studied in school, choose a novel, play, or epic poem that you may initially have thought was conventional and tame but that you now value for its "uncivilized free and wild thinking." Write an essay in which you explain what constitutes its "uncivilized free and wild thinking" and how that thinking is central to the value of the work as a whole. Support your ideas with specific references to the work you choose.

6. (Suggested time—40 minutes)

Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed.

Choose a play or novel in which such a character plays a significant role and show how that character's alienation reveals the surrounding society's assumptions and moral values.

You may choose a work from the following list or another suitable play or novel. Do NOT write on a short story, poem, or film.

<i>The Adventures of Huckleberry Finn</i>	<i>M. Butterfly</i>
<i>America is in the Heart</i>	<i>Medea</i>
<i>An American Tragedy</i>	<i>The Merchant of Venice</i>
<i>Another Country</i>	<i>Middlemarch</i>
<i>The Awakening</i>	<i>Moll Flanders</i>
<i>The Bluest Eye</i>	<i>Mrs. Warren's Profession</i>
<i>Cry, the Beloved Country</i>	<i>Murder in the Cathedral</i>
<i>The Diviners</i>	<i>Native Son</i>
<i>A Doll House</i>	<i>No-No Boy</i>
<i>The Grapes of Wrath</i>	<i>Obasan</i>
<i>Great Expectations</i>	<i>Othello</i>
<i>House Made of Dawn</i>	<i>The Power and the Glory</i>
<i>Invisible Man</i>	<i>Saint Joan</i>
<i>Jane Eyre</i>	<i>The Sun Also Rises</i>
<i>Jude the Obscure</i>	<i>Winter in the Blood</i>
<i>Light in August</i>	<i>Wise Blood</i>
<i>Love Medicine</i>	<i>Zoot Suit</i>

APPENDIX C

BC EXAMINATION (and letter granting permission for reproduction).

BC Ministry English 12 Provincial Exam, June 2002.



171

m_f_perez@hotmail.com

Printed: December 25, 2003 6:46:45 PM

From : Gunk
Sent : Dec 25
To : "m_f_perez"
Subject : Grade 12 Examinations

Dear Mary Fritzie Perez,

I've been asked to respond to your letter to the Honourable Christy Clark, regarding the use of a copy of the June 2002 English 12 examination.

You have permission to use a copy of the specified exam as part of your Master's thesis, provided you credit the British Columbia Ministry of Education. The Grade 12 examination may be used for research purposes only. It may not be published, for profit or otherwise, nor used for any additional purpose. The examination itself, as well as components of the examination, are protected by copyright legislation.

Thank you for seeking permission in advance. All the best in your studies.

Sincerely,

Britta Gundersen-Bryden
Manager - Policy, Marking and Reports
Manager - French Programs
Assessment Department
Ministry of Education
PO Box 9143, Station PROV GOV
Victoria, BC V8W 9H1
(250) 356-7690

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**BRITISH
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MINISTRY USE ONLY

English 12

JUNE 2002

Course Code = EN

Student Instructions

1. Place the stickers with your Personal Education Number (PEN) in the allotted spaces above. **Under no circumstance is your name or identification, other than your Personal Education Number, to appear on this booklet.**
2. Ensure that in addition to this examination booklet, you have a **Readings Booklet** and an **Examination Response Form**. Follow the directions on the front of the Response Form.
3. **Disqualification** from the examination will result if you bring books, paper, notes or unauthorized electronic devices into the examination room.
4. When instructed to open this booklet, **check the numbering of the pages** to ensure that they are numbered in sequence from page one to the last page, which is identified by
END OF EXAMINATION.
5. At the end of the examination, place your Response Form inside the front cover of this booklet and return the booklet and your Response Form to the supervisor.
6. Before you respond to the question on page 13, **circle** the number corresponding to the topic you have chosen:
2a or 2b.

ENGLISH 12

JUNE 2002

COURSE CODE = EN

GENERAL INSTRUCTIONS

1. Electronic devices, including dictionaries and pagers, are **not** permitted in the examination room.
2. All multiple-choice answers must be entered on the Response Form using an **HB pencil**. Multiple-choice answers entered in this examination booklet will **not** be marked.
3. For each of the written-response questions, write your answer in **ink** in the space provided in this booklet.

Adequate writing space has been provided for average-sized writing. Do **not** attempt to determine the length of your answers by the amount of writing space available. You may not need to use all the allotted space for your answers.
4. Ensure that you use language and content appropriate to the purpose and audience of this examination. Failure to comply may result in your paper being awarded a zero.
5. This examination is designed to be completed in **two hours**. *Students may, however, take up to 30 minutes of additional time to finish.*

ENGLISH 12 PROVINCIAL EXAMINATION

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	Value	Suggested Time
1. This examination consists of four parts:		
PART A: Editing, Proofreading and Comprehension Skills	13	10
PART B: Interpretation of Literature: Poetry	20	25
PART C: Interpretation of Literature: Prose	33	45
PART D: Original Composition	24	40
Total:	90 marks	120 minutes
2. The Readings Booklet contains the prose and poetry passages you will need to answer certain questions on this examination.		

PART A: EDITING, PROOFREADING AND COMPREHENSION SKILLS

176

Total Value: 13 marks

Suggested Time: 10 minutes

INSTRUCTIONS: The following passage has been divided into numbered sentences which may contain problems in grammar, usage, word choice, spelling, or punctuation. One or more sentences may be correct. No sentence contains more than one error.

If you find an error, select the underlined part that must be changed in order to make the sentence correct and record your choice on the Response Form provided. Using an HB pencil, completely fill in the circle that corresponds to your answer. If there is no error, completely fill in circle D (no error).

Strong Medicine

1. The very mention of the word "virus" strikes panic into those of us who are accustomed
(A) (B)
to good health. With visions of coughs, runny noses, or upset stomachs. (D) no error
(C)
2. In the future; however, we may be using viruses to cure much more serious bacterial
(A) (B)
infections, as strange as that may appear. (D) no error
(C)
3. All ready scientists have cured mice of potentially lethal diseases by successfully
(A) (B)
using bacteria-eating viruses known as bacteriophages. (D) no error
(C)
4. These efforts have been widely praised since doctors need new weapons to fight against
(A) (B)
the ever-growing variety of bacteria resistant to antibiotics. (D) no error
(C)

5. Bacteriophages were first discovered in the 1920s by Felix d'Herelle, a Canadian
(A)
microbiologist, he recognized that these viruses could be used
(B)
to combat devastating epidemics.
(C) (D) no error

6. Ironically, the discovery of penicillin largely ended the Canadian researcher's work,
(A)
but now scientists believed bacteriophages have real potential to cure.
(B) (C) (D) no error

7. "Its a constant battle, and we can't afford to ignore any possibilities," says Carl
(A) (B)
Munster, a prominent health researcher.
(C) (D) no error

8. "Today, we realize that certain viruses will attack particular strains of bacteria,"
(A)
states Munster, and we have had dramatic success in some cases."
(B) (C) (D) no error

9. It is clear that antibiotics have become widely overused, significantly eroding
(A) (B)
their affectiveness against many types of harmful bacteria.
(C) (D) no error

10. Nevertheless, the medical profession is hopeful that d'Herelles research will now
(A) (B)
provide some much needed answers in the fight against bacteria.
(C) (D) no error

OVER

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INSTRUCTIONS: Based on the information contained in the passage on pages 2 and 3, "Strong Medicine", select the **best** answer for questions 11 to 13 and record your choice on the Response Form provided.

11. According to sentence 3, bacteriophages are
- A. widely used.
 - B. bacteria-eating.
 - C. potentially lethal.
 - D. antibiotic-resistant.
12. According to sentences 5 and 6, the research of Felix d'Herelle
- A. ended with the 1920s.
 - B. discovered strains of bacteria.
 - C. promoted the use of penicillin.
 - D. ended with the discovery of penicillin.
13. The purpose of this article is to
- A. inform.
 - B. criticize.
 - C. persuade.
 - D. entertain.

PART B: POETRY**Total Value: 20 marks****Suggested Time: 25 minutes**

INSTRUCTIONS: Read the poem "The Quarter Horse Colts" on page 1 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

14. The phrase "the golden mares" (line 3) means the horses are
- A. very young.
 - B. deep yellow.
 - C. extremely old.
 - D. very expensive.
15. At the end of stanza 1, the speaker compares the colts' frolicking to
- A. playing.
 - B. running.
 - C. dashing.
 - D. dancing.
16. The mood established in the first stanza is
- A. joyous.
 - B. wistful.
 - C. chaotic.
 - D. humorous.
17. "...[T]hey turn their heads, ears pricked," (line 10) suggests the foals are
- A. content.
 - B. grateful.
 - C. terrified.
 - D. suspicious.
18. Line 18, "running zephyr-like with him," contains an example of
- A. simile.
 - B. metonymy.
 - C. apostrophe.
 - D. personification.

19. Lines 20 and 21 suggest the narrator appreciates

- A. the cycle of nature.
- B. the mares' gentleness.
- C. the clean environment.
- D. the absence of humans.

20. In the poem, the foals primarily learn by

- A. trial and error.
- B. human instruction.
- C. watching other colts.
- D. copying their mothers.

21. The form of this poem is

- A. ode.
- B. lyric.
- C. elegy.
- D. ballad.

1. The poet makes extensive use of imagery. In paragraph form and with reference to the poem, discuss how imagery contributes to theme. (12 marks)

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page.

Organization and Planning**1st****2nd**

PART C: PROSE

184

Total Value: 33 marks

Suggested Time: 45 minutes

INSTRUCTIONS: Read the story entitled "Taseko" on pages 2 to 4 in the **Readings Booklet**. Select the **best** answer for each question and record your choice on the Response Form provided.

22. In paragraph 1, the boy is fidgety while waiting in the truck because
- A. he is angry.
 - B. he is excited.
 - C. his father is ill.
 - D. his father is unprepared.
23. In paragraph 2, the line "...rock ridge colours, cattail ponds and open grassy slopes" contains examples of
- A. rhyme.
 - B. assonance.
 - C. dissonance.
 - D. onomatopoeia.
24. According to paragraph 4, Mt. Tatlow was important to the Tsilhqot'in people because it was
- A. blunt.
 - B. sacred.
 - C. glacial.
 - D. scarred.
25. In paragraph 5, the phrase "into the bite of an icy wind" is an example of
- A. allusion.
 - B. symbolism.
 - C. synecdoche.
 - D. personification.
26. According to paragraph 9, the attitude that the boy displays towards his gun on this, his first hunting trip, is one of
- A. fear.
 - B. disgust.
 - C. respect.
 - D. affection.

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27. In paragraph 14, after four unsuccessful days of hunting, the hunters realize that the snow will

- A. end the hunt.
- B. help the hunt.
- C. trap the hunters.
- D. cover the tracks.

28. The phrase "unfolding solitude" (paragraph 19) suggests the boy's

- A. feeling of anger.
- B. need to be warm.
- C. fear of being shot.
- D. sense of separation.

29. In paragraph 21, the hunters' progress is slowed by

- A. icy branches.
- B. rocky terrain.
- C. rushing water.
- D. heavy clothing.

30. The character of the boy is

- A. flat.
- B. stock.
- C. static.
- D. dynamic.

INSTRUCTIONS: Choose **one** of the following two topics and write a multi-paragraph essay of approximately **300 words**. Write in **ink**. The mark for your answer will be based on the appropriateness of the example(s) you use as well as the adequacy of your explanation and the quality of your written expression.

- 2a. In multi-paragraph essay form and with reference to the story, discuss how the setting contributes to the element of conflict.

OR

- 2b. In multi-paragraph essay form and with reference to the story, discuss how the boy attempts to conform to the expectations of the adult hunters.

Before you begin, go to the **front cover** of this booklet and **circle** the number corresponding to your chosen topic – **Instruction 6**.

(24 marks)

I have selected topic _____.

FINISHED WORK

FINISHED WORK

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FINISHED WORK

189

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1st

2nd

- 15 -

OVER

Organization and Planning

190

PART D: ORIGINAL COMPOSITION

Value: 24 marks

Suggested Time: 40 minutes

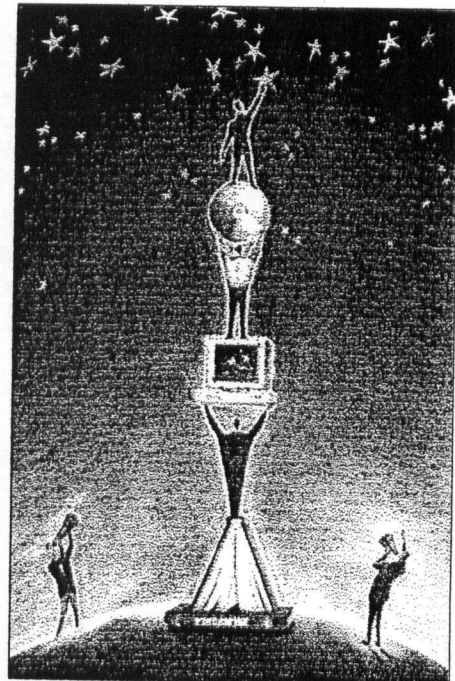
INSTRUCTIONS: Using standard English, write a coherent, unified, multi-paragraph composition of approximately **300 words** on the **topic** below. In your composition, you may apply any effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, and narration.

Use the page headed **Organization and Planning** for your rough work. Write your composition in **ink** on the pages headed **Finished Work**.

3. Write a multi-paragraph composition on the **topic** below. In addressing the **topic**, you may draw support from the pictures below, the experiences of others, or from any aspect of your life: your reading, your own experiences, and so on.

Topic:

People can be influenced by their environment.



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FINISHED WORK

193

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FINISHED WORK

194

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page.

END OF EXAMINATION

1st

2nd

ENGLISH 12

READINGS BOOKLET

JUNE 2002

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INSTRUCTIONS: Read the following passage and answer the questions on pages 6 to 9 of the written-response booklet.

The Quarter Horse Colts

by Irene Arndt Huettl

- 1 Spring is the time of young life in ranch country—
the time when red cows drop their calves;
and the golden mares, the bays and buckskins
stand to suckle their young—
- 5 progeny born to the beauty of the flowing movement,
exquisite with small rounded bodies,
appealing miniatures of their quarter horse dams.
They frolic about on long colt legs,
upending tiny hoofs in half-kicks of ballet prance.
- 10 Innocently they turn their heads, ears pricked,
wary of my enthralled approach—
slow, slow lest I frighten them away.
The mares graze tranquilly, paying me no attention.
But their foals watch expectantly,
- 15 curious but poised for motherward flight.
- Apart, the bay mother of the smallest lowers her head,
arching her brown velvet neck,
running zephyr-like with him,
Teaching him with poignant gentleness.
- 20 Oh, I can never have enough of spring's returning vision
of the unspoiled young life in ranch country—
the tender grace of the little colts.

INSTRUCTIONS: Read the following selection and answer the questions on pages 10 to 15 of the written-response booklet.

adapted from **Taseko**

by Christian Petersen

- 1 The rifles, in their leather scabbards, were placed behind the seat of the pickup. The boy's parents were talking quietly on the porch, while he waited with Lars in the truck. He was fidgety. At last, his father came down the steps, carrying his hunting boots which shone with dubbin¹. As they pulled out, Mother waved, especially to her boy it seemed. He almost wished she hadn't. Like Lars he simply lifted his hand.
 - 2 They drove several hours on the highway, tires whining on the dry, grey pavement, sunshine glinting on the hood, warm on the dash. The two men spoke about work. He listened to them, and to the fading radio, but most of his attention was on the land: growth lines dividing the spruce and aspens, rock ridge colours, cattail ponds and open grassy slopes. West of Lee's Corner was gravel road and dust. They crossed the Chilcotin River, then climbed higher up the Plateau. Now, on the crest of a hill, great reaches of country came into sight, vast dark stands of jackpine, and autumn wild meadows. It was largely untouched, except for occasional corrals or rail fences sketched into the distance.
 - 3 Lars geared down as they neared a number of plain plywood houses. Long-travelled cars were parked under the trees, or already half-buried in the weeds. Children came close to the road to watch them pass. Lars waved, and the kids grinned and ran behind the pickup shouting. Past the houses was a pole corral holding a half dozen horses. A man stood inside the corral holding an open lariat. He did not turn to the road. The boys, perched on the fence, looked briefly, but then went back to watching the man with the rope and the horses. The boy in the pickup twisted in his seat, gazing back until they had rounded the next bend.
 - 4 By late afternoon they were into the first folds of the Coast Range, following a river that was glacial green and laced with rapids. The road became two ruts worn in scant mountain turf. Lars pointed out a big blunt peak to the west, called Tatlow, that was sacred to the Tsilhqot'in people.
 - 5 The men had a site in mind for a camp; from there they could cover two adjoining valleys. They stepped out of the truck into the bite of an icy wind. The boy's fingers numbed as he helped his father assemble their tent. As dusk crept quickly westward, the snow on the peaks and in the facial crevices retained the essence of the day's light.
-
- 6 In the morning, frost clustered in the bunchgrass and the juniper needles, and clung in webs against the tires and fenders of the truck.

¹dubbin: *waterproofing*

- 7 The boy was first up and made a fire with bone-white branches of pine. Then he dug the charred coffee pot out of the campbox and took it down to the creek. The boy dipped into the icy stream, then scooted back to his fire. He sat on his heels with his back to the warmth, hands tucked deep into his coat. A vibrant light rose above the mountains as the pine sticks snapped in the fire.
 - 8 Lars always hunted alone. This trip he was after a goat, so he worked the higher ridges, sometimes crossing the patches of grainy snow that had lasted through summer at that altitude. He left early each morning, taking only rye bread and cheese for lunch, and did not return until dusk.
 - 9 The boy and his father stayed below timberline most of the time, watching the game trails and meadows for moose or mule deer. They each carried their lunch and a Thermos. On a leather sling over one shoulder his father had an Enfield .303, with a long black scope. It was accurate at three hundred yards or more. The boy carried his own Winchester carbine. He was proud of the gun, careful not to scuff it in the brush, but leery with it too. Lightly he touched the cool lip of the trigger and the gnarled steel hammer end. They stopped often, to listen, waiting for movement in the woods.
 - 10 Scanning, his binoculars in hand, the boy's father would point out their next route through alpine slopes and mossy rock-slides.
 - 11 Each evening his father and Lars spread the map on the tailgate and described the country they had crossed. Under a kerosene lamp hanging from the truck's canopy the three of them prepared a meal. Afterward they settled close to the fire and Lars poured their tea. The boy cupped his hands around the hot drink, listening closely to the men's talk and quiet laughter. He was intently aware of when his father spoke. For a moment he did not recognize that voice, and he did not trust his own. Often, as if he heard something, he looked over his shoulder. Just there, beyond the firelight, was the wild, an absolute darkness.
 - 12 After four days they had seen no game. Any tracks or sign they found, seemed to be more than a week old, which puzzled Lars. He had hunted the region for years and had always known it to be rich with wildlife. But each day it grew colder and perhaps the animals had already moved west or south to lower valleys.
 - 13 Lying in the tent one night, after his father was asleep, the boy heard a low, lasting howl, but the aged wolf may have been calling from the dark slope of a dream.
-
- 14 On the morning of the fifth day there were two inches of snow on the ground and the boughs of the pines, and grey clouds were banked above the mountains, covering the peaks. Over breakfast they had to make a decision. It was two hours by truck to the good road. If it began to snow again during the day, and continued for any time, they could have real trouble getting out. However, the snow would allow them to finally determine if there was any game around, and if there was, today it could be easily tracked. They chose to hunt one last day.
 - 15 It was tough going. The snow on the dried grass made any incline slippery and for the first time the boy had trouble keeping up. His boots chafed him. It was cold and he'd worn extra clothing which now had him sweating. Perhaps his father had wanted to leave that morning; he seemed impatient. He looked gruff with five days of beard.

OVER

- 16 Not wanting to range too far in the uncertain weather, they checked benches and thickets they had covered on previous days. The boy's father hoped to get a deer. He recalled his own first hunting trip, and he wanted something like that for his son. The boy sensed this. For a time he shared his father's frustration. But that afternoon when they turned back for camp, the boy felt only relief.
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- 17 A shot ripped the white valley.
- 18 When the boy started to speak, to ask—his father sharply raised a hand. The man's attention strained for the direction of the echo.
- 19 During those few taut moments—the gun's report gone, snow and wind rising, spirits moaning in the timber—in that time the boy first perceived his own unfolding solitude.
- 20 Another shot. His father headed towards the sound. The boy jogged behind, frightened now by the haste with which they broke through the brush. His father wanted to find Lars and help him dress the animal. They stopped in camp to gather some rope and an axe.
- 21 It was difficult to see the depth of ravines until they had plunged into them. Icy branches clawed at their clothing. Despite the pace their progress seemed slow and stubborn. Then his father stopped, motioned for the boy to be quiet, and called out to Lars. A shout from behind them startled the boy.
- 22 In a few minutes they discovered the hunter in a tiny matted clearing, a moose bed. Lars knelt close to the dead bull.
- 23 They cleaned the animal, and his father rigged a rope harness around it. They had to get the meat to camp that night.
- 24 The boy looked over at the long head of the moose. When Lars removed the rack, the boy winced. Lars held them a moment, and then handed them to the boy. The men took up the ropes on the sides of glistening meat. The boy shouldered the rack and followed them through the darkness.

ACKNOWLEDGEMENTS

Huettl, Irene Arndt. "The Quarter Horse Colts." *Participating in the Poem: An Introduction to Poetry*. Third Edition. eds. Kovacs, Mary Anne and Loewe, Ronald G. The Centre for Learning, 1989.

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