THE UNIVERSITY OF ZAMBIA

THE TEACHING OF COMPOSITION WRITING IN ZAMBIAN HIGH SCHOOLS: THE CASE OF TWO SCHOOLS IN CHOMA DISTRICT

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BY

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A dissertation submitted to the University of Zambia in partial fulfilment of the requirements for the award of a degree of Master of Education (Applied Linguistics)
DECLARATION

I, JOJO JEREMIAH SIDAMBI, hereby declare that this dissertation represents my own work and that it has not been previously submitted for a degree at this or any other university.

Signed: ......................................................

Date: 1.0...Z...H... ......................................
DEDICATION

This Dissertation is dedicated to my wife Petriniah, daughters; Dauyrence, Dauydrica, dauyrinah, Dauyfain, Dauyrent and Dauycelia (twins); my son: Dauyson and my last two daughters: Dauyceby and Dauysanah. They exercised patience and rendered encouragement during the course of my study.
APPROVAL

This dissertation of JOJO JEREMIAH SIDAMBI is approved as fulfilling part of the requirements for the award of Master of Education (Applied Linguistics) at the University of Zambia.

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ABSTRACT

Zambia is an Anglophone country, resulting from its colonial past, and hence English is its official language. This means that high school leavers need to have mastered all the receptive and productive skills in the use of English required for effective communication in the real world outside school; in political, commercial and social administration. For this reason, English is taught as a second language and a medium of instruction from Grade one to university. The choice of English as a medium of instruction was thought to have potential to facilitate the pupil’s acquisition of the language skills needed for communication and social administration. However, there has been dissatisfaction with school leavers’ language skills; especially writing. This is despite the fact that the language skills are taught separately and appear on the timetable.

In the case of productive skills of writing a separate lesson is timetabled where fortnightly the pupils are taught how to write composition. In simple terms, the situation has been, and still is, that the pupils finish Grade 12 with very poor composition skills. But what we do not know as yet is whether what goes on during those lessons designated for composition is anything that can promote the learning of the skills needed for a pupil to be able to write a composition. A study was, therefore needed to find out how composition was being taught in high schools. The information is intended for Teacher Education and high school teachers in the teaching composition writing.

The study was designed to be a cross-sectional case study. The population consisted of 11 high schools in Choma District, and two of them were sampled for data collection. Data collection involved actual observation of live composition lessons and discussions with the teachers who
had taught the lessons. Quantitative data was in form of absolute figures and percentages. Whereas Qualitative data was in form of what was observed, opinions, feelings, and suggestions as expressed by the teachers in the two schools. This data was analysed in terms of what was being observed and said in relation to the question as to whether whatever went on in the lessons designated for composition was anything that could promote the learning of the skills needed for a pupil to be able to write composition.

The findings were that the teachers are in dire need in all the vital areas of teaching composition. Among such areas are: content and knowledge of composition types, discourse types composition skills, and of the actual teaching-learning procedures in a composition lesson.

The conclusion arrived at was that what went on in the eleven of the twelve lessons observed could not promote the learning of the skills needed for pupils to be able to write a Composition.

In light of the conclusion above, we recommend that the Ministry of Education should design and run a refresher teacher education programmed to retrain teachers in the teaching of Composition, including teaching grades 10, 11, and 12.

The study suggests that perhaps a larger scale of study involving a district or a province might be necessary to find out whether or not the teaching of composition runs differently in the teaching of the skills in a composition lesson.
CHAPTER ONE
INTRODUCTION

1.1. Background of the Study

Zambia is classified as an Anglophone country, resulting from its colonial past, and hence English is its official language (Alidou et al. 2006, and Snelson, 1974). This means that high school leavers need to have mastered all the receptive and productive skills in the use of English required for effective communication in the real world outside school, for example, in political, commercial and social administration.

For this reason, English is taught as a second language and is also used as a medium of instruction from Grade one to University (MOE, 1996).

The choice of English as a medium of instruction was thought to have the potential to facilitate the pupils' acquisition of the language skills needed for communication in Political and social administration. However, there has been dissatisfaction with school Leaver's language skills, especially writing. This is despite the fact that the language skills are also taught separately and appear on the timetable. In the case of productive skills of writing a separate lesson is timetabled where fortnightly the pupils are taught how to write composition. But as far back as the 1980s, the public media carried articles in which members of the public complained about the poor writing abilities among the high school pupils and school leavers.

For example, the Zambia Daily Mail of March 31 1985 carried an article in which it was reported that:

Members of Parliament (MPs) deplored the poor quality of education in Zambia and criticised the falling standards of teachers who they said lacked motivation. Some MPs went as far as saying that some Grade 12 pupils were unable to write a letter in English and that Zambia as a developing country should not allow her educational standards to sink.
(Zambia Daily Mail, March, 31. 1985)
In recent times, the pupils’ weaknesses in composition writing have also been acknowledged with concern. For example, the Chief Examiner’s report on candidates’ performance in the 2007 Joint School Certificate and General certificate of Education English Language Paper (1) said the following:

Most candidates do not know how to write an article; therefore, Section II was poorly done. Some candidates failed to spell some elementary words. The content of this report is directed to teachers of English.

(ECZ, 2008:1)

In simple terms, the situation has been, and still is, that the pupils finish grade 12 with very poor composition skills. But what we do not know as yet is what exactly happens during those lessons designated as composition. One is left to wonder whether what goes on during those lessons is anything that can promote the learning of the skills needed for a pupil to be able to write a composition. A study was, therefore needed to find out how composition was being taught in high schools.

1.2 Statement of the Problem

The problem that this study aimed to address was that of not knowing how composition was being taught in high schools. We know that composition writing is timetabled at every high school, and lessons are conducted fortnightly. But we do not know how the actual teaching of composition writing in high schools is carried out.

1.3 Purpose of the study

The purpose of the study was to find out how composition writing was being taught in high schools.
1.4 Research Objectives

The objectives of the study were as follows:

a). To find out the composition types taught in high schools.

b). To identify the discourse types taught in a composition lesson.

c). To find out the teaching and learning procedures in a composition lesson.

d). To find out whether what goes on during these lessons is anything that can promote the learning of skills needed for a pupil to be able to write a composition.

1.5 Research questions

e). To identify the skills taught during a composition lesson

The study sought to find answers to the following questions:

a). What type of composition is taught in high schools?

b). What is the discourse type taught in a composition lesson?

c). What are the actual learning and teaching procedures in a composition lesson?

d). Is what goes on during these lessons promoting the learning of the skills needed for a pupil to be able to write composition?

e). What skills are taught during a composition lesson?

1.6 Significance of the Study

The findings may help high school teachers to devise better strategies of teaching composition writing. Furthermore, the findings may suggest how modification of the teacher education curriculum can be done.
1.7 Delimitations

The research was carried out in Choma District only, due to proximity to the researcher. The researcher lived near the sites.

1.8 Limitations

The Research was done in two schools (school 01 and 02); the findings may not reflect the situation in other high schools in the district, let alone in the country.

1.9 Operational terms

The terms used in the present study were operationally defined as follows:

Composition: A lesson type in which pupils learn the skills of continuous writing.

Composition type: Open / Free Composition, and Situational Composition.

Discourse type: Narrative, Descriptive, Argumentative and Analytical.

Grant-Aided Schools: Mission Schools managed by Church Agencies and which receive grants, the personnel and salaries for the personnel from the Government.

High School: A school at which only Grades 10, 11 and 12 pupils learn.

Higher Institution of Learning: colleges and universities.

Methods: These are teaching techniques and practices.

Pupil: A learner in either Grades 10, 11 or 12.

Secondary School: A school where Grades 8, 9, 10, 11 and 12 only learn.

Skill: What needs to be developed in pupils so that they would be able to write composition.
School Certificate Examinations: Examinations that pupils sit for at the end of Grade 12.

Teacher : One who teaches, including teaching composition writing.
CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This study sought to find out how composition writing was being taught, as explained in the background (see chapter one). The idea was that by observing an actual composition writing lesson we could gauge whether or not what was going on in a typical composition writing lesson was anything that could enable the learners to acquire the composition writing skills. What we need to do in this chapter, therefore, is to explain the conceptual frame work of the study by doing as follows:

We are going to define composition writing, describe the different composition types and identify the specific skills that good composition writing demands. Furthermore, we are going to suggest how these skills may be acquired by the learners, and also suggest how the skills can be taught.

2.1 Definition of Composition writing.

Composition is a lesson type in which pupils learn the skills of continuous writing. For example, pupils learn how to plan and organise ideas in a logical communicative manner. It is in a composition lesson where teaching and learning of the skills of communication through writing is done (Luangala, 2004; Heffernan and Lincoln, 1994). In his definition of what composition is, Sutton (1972:1) says:

Whenever we put words together in such a way that they pass our meaning to a person for who it is intended, we are doing composition: We put words in two ways in speech
and in writing. So, any time we speak or write, we are really doing composition. Composition writing is, therefore, the skill of communicating through writing (MOE, 1996).

A written composition may not be quite so simple. A writer has to imagine that he or she is speaking to somebody as he or she is writing. For success in writing, one should apply the golden rule of writing, which says: Imagine the person you are writing to is with you and write the words as you would have spoken them (Ibid: 1).

Composition writing is not merely putting down on paper the conventional symbols of the writing system that represents utterances one has in mind. It is also a presentation or purposeful selection and organisation of ideas, facts and experiences. Simply put, composition writing is much more than an exercise in transcription or copying (Heffernan & Lincoln, 1994).

Unlike speaking, writing aims at compactness and precision in expression as well as grammatical, orthographic and idiomatic accuracy. Conventions of writing tend to be less flexible than those of speech (Raimes, 1983).

Writing in English entails coping with spellings and punctuation, problems of ease and fluency of expression, of grammatical and lexical accuracy, and of the appropriateness of the style of writing demanded by the occasion (Tunnicliffe, et al 1986). According to Verghese (2007) writing is using grammar with ease and presenting facts in some sequential order as tools.
2.2. Composition types

There are two types of composition and these are: i). Open /Free Composition, and ii). Situational Composition.

i). Open and Free Composition

In this composition the teacher gives only the title and it is for the pupil to decide on the facts he or she should include, and their arrangement and expression in some logical sequence. The open / free composition involves production by the pupil of both content and language (Verghese, 2007).


Pupils write on realistic issues and of practical nature. Pupils do letter-writing, report-writing, writing minutes, articles and speeches (Luangala 2004).

2.3. Discourse types

In discourse types, pupils write in prose or in continuous writing. Discourse types include:

i). Descriptive writing

Pupils describe processes, objects, places, atmosphere and scenes. To describe a scene, process, place or an object, event and an atmosphere vividly, one must have a clear picture of it in mind. Then paint a picture in words. The writer should think about what he or she can see, hear, taste, and smell. He should give as much detailed information about what is being described. Adjectives and comparisons (similes and metaphors) are useful in descriptions (Mann and Rich 1987).
ii). Narrative writing

A narrative composition is one which tells a story. There are many different types of stories to choose from: some are full of mystery and suspense, some are about exciting action and others are about ordinary life. To make the story interesting, pupils should think out the important ideas before they begin writing. They should plan the story carefully (Mann and Rich (1987).

iii). Argumentative writing

An argument is put forward on a particular problem which might be social, political, educational or even personal. The writer is asked to state his or her views on the subject.

Argumentative writing is subjective the writer aims to convince or persuade the audience (Luangala, (2004).

iv). Analytical writing

It is an Expository writing in which an analysis of an object is carried out. Conveyance of information is of a global relationship (Luangala (2004).

2.4. Composition Skills

These are needs to be developed in pupils so that they are able to write a composition concisely and coherently. These skills are as follows:

i). Spellings

There are almost 500,000 words in a Standard English dictionary. The development of mass print technology has made mankind to now accept only one spelling, or at most two as correct for each word. It is not surprising to find most writers find some words they cannot spell, i.e.
cannot remember the accepted spelling. Tunnicliffe et al (1986:121) said the following about
the accepted spellings:

It is a remarkable feat of memory to be able to use the accepted spelling for all the 8,000 or
so words in an educated person's vocabulary.
Learning and teaching of the skill of spellings develops the pupil's mind to remember the
accepted spellings

ii). Punctuation

We use letters of the alphabet in groups to represent the actual words spoken. We use marks of
punctuation between the words to show how the parts of a sentence relate to the whole
sentence, how the words were spoken, or how the speaker paused. If the words have never
been heard, the punctuation marks tell a reader how to it sound either aloud or in his or her
head. Now that writing is used widely, punctuation is indispensable. Punctuation marks help
the reader to understand more exactly what is written. They help the pupil to tidy up and put in
order his thoughts and ideas.

iii). Grammar / Syntax

Syntax is the word used for the system of rules that govern the orderly use of a language;
especially the parts of speech, the way words change or inflect their forms and how these
forms are used, and the combination of words into sentences. Words form sentences – units
meaning. Syntax is the branch of grammar concerned with sentence structure. It is
indispensable for high school pupils to learn this skill.
iv). Vocabulary

The words used in a language constitute its vocabulary. Broadly speaking, words are in two
groups; i). Function words and ii). Content words. Function words are prepositions,
auxiliaries, etc, and content words are those words of particular grammatical classes that are
meaningful. The high school pupil is involved with the vocabulary for communication
including writing (Verghese, 2007).

v). Planning: Thinking of relevant ideas / imagination

Pupils think of relevant ideas for the writing activity. This can either be by brainstorming or
through a branching activity. This is pupil-talk, with pupils producing relevant ideas,
vocabulary, making comments, asking questions and making associations on the topic. After
brainstorming together, pupils can do the same on paper, writing down as many ideas as they

vi). Organisation of ideas

a). After pupils have come up with the relevant ideas, they pick up major and minor points
and assign minor points to major ones in their order of preference depending on their
rhetorical strategy.

b). Pupils re-arrange points in a required order. The re-arrangement may be in any order such
as: Chronological order, spatial order, cause and effect order, climatic order, or oppositional
order.
c). having arranged the points in an order of choice, pupils make an outline of the composition to be written. This is where the planning of connections of minor points to major points is done. There are two basic types of outlines, namely: i). One a pupil writes before writing the a first draft, and, ii). A second one a pupil writes after the first draft has been checked.

It is during the making of an outline where the planning of connections of minor points to major points is done. An outline may be either a tree diagram or a vertical list (Ibid: 55).

vii). Organisation of Composition

A composition script is organised under three main parts; namely: Introduction, Main body and Conclusion.

In composition (written English), we state our thesis statement in the Introduction. The thesis statement is our main idea, focus or point of view. In the Main body, we usually elaborate on our statement by adding details, such as facts, examples, descriptions, illustrations, reasons, causes, effects, comparisons, and contrasts. In short, we show our reader that there is a basis for the statement that we made. Our supporting details may be in paragraphs; such as: paragraph one will have a Topic sentence and supporting details to the topic sentence of paragraph one, two, etc, depending on the length of the composition. In the Conclusion, we sum up the main points and suggest possible measures, remedies or solutions. We also relate the need to recognise the problem in an argumentative writing.
We also emphasise the use of the right schema in a composition; meaning, there is a topic or lead sentence in each paragraph to link the previous paragraphs to the next and the subordinate sentences as supports to the lead sentences.

Raimes (1983) and Sesman (2008), Heffernan and Lincoln (1994) and Parady (2008) all agree that a composition is organised under three (3) main parts; namely:

a) Introduction. b) Main body and c) Conclusion.

Heffernan and Lincoln (1994) help us to understand the process enabling them to arrive at these three components of a composition, and a well organised composition script is usually a series of answers to the most basic questions a reader might ask:

What are you talking about? – **Introduction.**
What point are you trying to make? **Statement of thesis (title).**
Can you explain that? – **Development- supports** (Main body).
What does it all add up to? – **Conclusion.**
(Heffernan and Lincoln, 1994:46)

2.5. Structuring information

In Linguistics, both Halliday (1985) and Van Dijk (1977) recognise the dual structure of information conveyance that it involves the use of what is known in the context and what is not yet known. Halliday (1985) calls what is known as the *Given*, and what is not yet known as the *New*. He defines the conveyance of information as *Given + New*. However, (Van Dijk 1977) calls what is known as the *Topic* and what is not yet known as the *Comment*. The understanding here is that, people communicate by grafting the *New (the comment)* on the
Given (the topic). In every composition discourse, there must be a starting point with which the composition is concerned.

In his book, Text and Content, Van Dijk (1977:133-134) said the following about the topic of discourse:

... a concept or conceptual structure may become a discourse topic if it HIERARCHICALLY ORGANISES the conceptual (proportional) structure of the sequence.

In furtherance, Heffernan and Lincoln (1994) call the known as the lead sentence and the not yet known as the list or chain structures.

Consequently, given the pieces of information A, B, C, D, etc in a composition, the conceptual structure X is the topic/given/lead sentence of discourse if all structures are organised around it. A relation in which the components A, B, C, D, etc map onto X individually is said to be a ‘global’ one (Van Dijk 1977). Typical of this relation is that of a list. For example, take a text like this one:

X - They were a diverse group.

A - There were priests.

B - There were noblemen.

C - There were clerks

D - There were young men

E - There were journeymen

F - There were peasants without land
In some cases, each one of the components in a discourse may have other sub-components. Van Dijk (1977) has this in mind when he talks about macro-structures and micro-structures. For example in the discourse cited above, components E and F might have other sub-components so that the list looks like this:

X : They were a diverse group.
A - There were priests.
B - There were noblemen.
C - There were young men.
D - There were clerks
E - There were journeymen and servants.
F - There were peasants without land and many others.

This is a complex relation, and on the tree diagram it looks like this:

![Tree Diagram](image)

Figure 2.2

Secondly, information conveyance can be structured linearly. This is when the conceptual structures map onto each other, one after the other to form a linear relation. For example, the conceptual structures which bear cause and effect relation are expressed in this way. In an essay on "Why women long to be thin (Hefferman and Lincoln 1994:127-129) illustrate this, and can roughly be broken into the following to show the linear type of information structuring:

X : Why do women long to be thin?

A - Situation to be explained (Why young women yearn to lose weight).

B - Causes: 1. Magazine ads. and articles. 2. TV ads. and programes
C - Effects: of thinness, of fatness, of yearning for thinness, of breaking obsession with thinness, books on fitness, dieting by thin female celebrities.

On a tree diagram, the relation is presented as in Figure 2.3:

```
A       B       C (X)
```

These are the two ways in which information may be structured.

In our observation of composition lessons, we should also look at ways in which the pupils structure their information – hierarchically organized or linearly as in augmentative writing while hierarchically as in listing and narrative. As to whether or not this is done in Zambia and Choma high schools is the focus of this research.

2.6. Writing the composition

a). In a Free-Writing type of composition, pupils should write 1st draft, 2nd draft or even 3rd draft before they write the final text.

b). Pupils revise compositions on grammar and usage, and, on suitability and arrangement of ideas.
c). Pupils edit their composition; identifying and correcting on mechanical skills or errors.
d). Having revised and edited their compositions, pupils write the final version of the composition and hand in to the teacher for marking.

In any preparation for writing a composition, writers should plan, organise, arrange ideas in a required order and make outlines. They should also write drafts before writing the final version to be marked. This lessens errors in planning and production of incoherent composition. All these aspects are to be taught in a composition lesson. We do not know if teachers carry out these activities or simply write a topic and ask pupils to write a composition.

2.7 How the skills are learnt

a). Learning by looking at samples

In order to learn how to write composition, the first thing pupils need to do is to familiarise themselves with the composition types. Pupils should be given a chance to read a composition sample to appreciate the skills which are involved in it. This is in agreement with what Johnson (ed) Johnson and Morrow (1981) said:

... we cannot write successfully unless we know at each point how the reader will interpret our words and what he will be expecting us to say next. ... certainly, time spent on analyzing sample passages, on asking questions about their construction and how they reflect the writer's interest is not time wasted. We may indeed be moved to claim that any communicative writing course must contain a large component of reading comprehension — of course, that is, for the writer is a reader.

(Johnson & Morrow1981:101).

Raimes (1983:50) shares Johnson's idea cited above that pupils should read during composition writing lessons, and she said:
When our students read, they engage actively with the new language and culture. The more our students read, the more they become familiar with the vocabulary, idioms, sentence patterns, organisational flow, and cultural assumptions of native speakers of the language.
(Raimes 1983:50)

Consequently, when pupils read, they interact with a text that somebody else has written, so they learn a great deal about writing, too.

Therefore, genuine composition samples should be given to pupils for reading practice in the initial stages (Jupp & Milne 1969). It is during the close reading when pupils attend to all the choices the writer has made, such as content, vocabulary and organisation. They should discuss them orally to examine how each component contributes to the whole writing process. It is also during this time when pupils identify and discuss the various ways in which the writers structure their information, use cohesive links, punctuation, grammar and writers examine sentence arrangement in a composition sample (Ross & Darty 1965). This will enable them to develop a sense of judgment about accuracy in writing and be in a position to decide what sort of style to use in each composition exercise to express what sort of information.

To this effect, a number of activities may be designed to afford pupils an opportunity to learn by doing as Raimes (1983) and Heffernan and Lincoln (1994) suggest. In their books Techniques in Teaching Writing and Writing a College Handbook, respectively, they suggest a number of reading activities that can be used to re-enforce the reading practice. The reading activities prepare pupils for writing tasks. This research is to find out if these aspects are taught
2.7b). Learning through reading sample passages

A study on Teaching Composition should also verify whether pupils in high schools learn composition writing by reading sample composition passages. In sample composition reading, pupils learn such techniques as below:

i). Examining cohesive links.

When pupils examine a piece of writing closely they can discover the devices the writer has used to connect one sentence to another to make the text cohesive. In a text, there are logical and linguistic links between the sentences. Learning to use *these* links is an important part of learning how to write a composition. For example, the word *these* connects the word *links* to the same word in the previous sentence. Examining cohesive links during sample passage reading is useful in teaching composition writing in that pupils might imitate the use of the technique and be good writers. Pupils should be able to use connecting words and phrases that we use to add an idea (such as: also, in addition, furthermore), to show sequence (first, then, after that, next, finally), to show result (so, therefore, as a result, consequently), and to show contrast (but, however, nevertheless, on the other hand). All these must be teaching points that must be covered in composition teaching. This is what this study aims to establish if teachers teach these aspects.

ii). Examining punctuation and grammar

When pupils examine a piece of writing closely, they do not only discover the cohesive devices the writer uses but also the rules of punctuation and grammar that the writer employs. Close reading of the sample passage lets the pupils scrutinize the choices the writer has made and the rules he has followed. This consideration of choices and rules is not only important at elementary level but also at high school level. At high school level, pupils should be able to
begin a sentence with a word ending in *ing* Pupils can benefit from reading a text and identifying and describing the grammatical. Rules used in it. Pupils need to be aware of how punctuation is used in a longer text rather than in single sentences for grammatical practice. They will not learn it in their spoken English practice; punctuation is a feature of written language. Writers should examine where and how other writers use commas, semicolons, colons, and exclamation marks.

**iii). Examine sentence - arrangement**

Very often, pupils of English as a second language write a series of sentences which are accurate grammatically, but on examining each sentence in isolation we discover that the sentences do not seem to *hang together* very well. For example, a pupil wrote:

(1). *Our shop has three storerooms and two offices.* (2). *In front of the shop was a garden.* (3). *My father planted a lot of flowers.*

Pupils at high school level should examine sample composition texts carefully so that sentences *hang together* according to the basic principle; *Old* (known) information comes before the *New* (not yet known) information in a sentence. In sentence 2, *the shop* is *Old* (known) information, as it was referred to previously in sentence 1; *a large garden* is the *New* (not yet known) information. Pupils should practice making choices within a text between sentences that convey the same meaning as individual sentences, but are arranged differently. Pupils cannot do all these things if they are not taught during composition lessons. This research wants to find out if teachers include these aspects when teaching composition.

**iv). Summarise**

Summarising gives pupils a chance to practice in searching for meaning and communicating that meaning. Reading a sample composition passage, pupils do not only have to find the main
ideas, but also be able to express them in their own words. This ability to understand concepts, to process them, and to restate them in his or her own words is a major goal of the language-learning process in composition. In composition writing, pupils should utilise this technique so that they might search and express meanings in their own words clearly.

v). Speculate

Speculation involves thinking beyond the given text. Speculative questions open up opportunities for both discussions and writing. In addition to speculation beyond the given text, high school pupils may be given tasks that encourage them to complete a text about its content, context, organization and the writer’s choice of words. Composition writing involves speculation. Pupils should, therefore, learn this technique so that they may able to write composition concisely and coherently.

2.7c). Learning by actual Writing

During writing activities, the teacher and the pupils play different roles and the following procedure may be used to facilitate learning how to write composition.

A). Teacher’s roles

i). The teacher presents learners with a topic or a situation as an exercise for them to work on.

ii). The teacher should provide learners with all the necessary items; such as: sample composition passages, cues, problems to solved, etc, for the pupils to use in their writing exercise.

Whatever kind of exercise set for the pupils, the teacher should consider the following to facilitate learning:
iii). The composition lessons should cover the widest possible range of kinds of writing.

iv). No exercise should be set that is too difficult for pupils to tackle it within the language they pupil know.

vi). Irrespective of the approach used, whatever grammar teaching that is done should be relevant to the needs of the composition.

vii). All composition exercises should draw on the pupil’s experience.

viii). The teacher should encourage pupils to write a draft of the exercise first, then revise it and finally rewrite it as a final version to be marked.

ix). The teacher should not teach by units in a text book per se; but that he or she must see that progress is achieved before proceeding to something more demanding (Verghese, 2007).

B). Pupil’s roles

i). The Class breaks up into groups. They discuss the topic, or the question to be answered in the composition. According to Heffernan and Lincoln (1994) and Raimes (1983), this is unlocking the writer’s block and brainstorming respectively.

ii). In the same groups, pupils arrange the major points in an appropriate order of their choice and make an outline.

iii). They either jointly or individually write the 1st, 2nd or even a 3rd draft of the composition based on the three main parts of a composition; namely: Introduction, Main body and Conclusion (Sesman, 2008).

iv). Pupils check each other’s draft or drafts for organisation and logical presentation of ideas and mechanical errors.

vi). Pupils revise and edit their texts as advised during the check by fellow pupils.
vii). When pupils are satisfied with their composition, they write the final version and hand in to the teacher for marking.

In the teaching and learning of continuous writing, teachers and pupils should perform their specific roles as cited in A and B above so that pupils might acquire the composition skills involved.

2.7d. Learning through errors

The pupils' work should be gone through by the teacher. This enables the teacher to assess the pupils' level of achievement and prepare for more demanding task ahead.

Writing about errors Raimes (1983) advises:

- *See errors as friends but not enemies to be conquered; they tell you a great deal about your students and their learning process, for in errors we can see evidence of the learning process at work.*
- *Use errors in students' writing to plan ahead: What do the students need to work on next? What are they having trouble with?*  
  (Raimes 1983:22)

Raimes' advice poses as a reaction against the traditional practice; the traditional practice has been for the teacher to mark every error in red and draw the attention of the pupil to the errors (Verghe 2007). This dampens the pupils' enthusiasm.

In furtherance of the idea, Bright and McGregor (eds) Verghe 2007:81, observed: *It is the pupils and not the teacher who should learn to spot mistakes by practicing proof reading.*
In their view, the teacher should never do anything for the pupil that the pupil can do for himself or herself. So, it is suggested that the teacher should use symbols in the margin of the exercise book against the mistakes committed by the pupil so that the pupil may correct his mistakes. If the pupil fails, should seek the help of the teacher. The teacher, for instance may indicate spelling mistakes by ‘S’, mistakes in the use of tense by ‘T’, wrong construction by ‘C’, grammatical error by ‘G’, etc, and also direct the pupil occasionally to consult a dictionary by using ‘D’. How teachers go about on this aspect is not known, hence this research.

Secondly, (Knapp 1965:213) went a step further in the suggestion. He offered a system of a checklist for use in marking a composition:

... composition teachers are not proof readers and shouldn’t be; ... it is a mistake to mark all the mistakes; ...the correction of grammatical errors is only a subsidiary aim in teaching composition; ...giving a composition a grade is unnecessary and undesirable.
(Knapp, 1965:213).

The checklist should cover those items which the teacher expects the pupils to have assimilated, and if a pupil’s composition shows that he or she has used an item successfully, a red plus may be marked in front of the item on the composition checklist. This would be a kind of encouragement to the pupil. The checklist is also useful to the teacher to direct the pupils’ attention to the items which they have not assimilated by singling them out and explaining them to the pupil with the help of correct patterns.

A class checklist may include teaching composition skills. For example, a class checklist can include all the skills in writing composition as:

A) Organisation, logical use of sequence and appropriate style.
B) Correct spelling, punctuation, and capitalization.

C) Correct and appropriate use of idiomatic expressions and vocabulary.

D) Subject – verb agreement, articles, prepositions and possessives.

E) Connectives, subordinate clauses, infinitives, gerunds and parallel structures.

F) All other grammatical elements.

A limited number of classified categories are enough at a time, but the treatment of one category needs the scrutiny and analysis of mistakes in that category. (Verghese, 2007).

However, Sesman (2008:140) said the following about marking composition:

> Whatever form of essay you set, you will eventually have to mark it. The problem is that you have to mark two different aspects of the same essay: 1). The mechanical features such as spelling, punctuation and grammar. 2). The content – that is, the facts, the logic, and the arguments. If you have been able to move through the ‘sentence – paragraph – essay sequence with your pupils ....you will have ‘cured’ most mechanical errors. If you did not be careful not to discourage them with pages covered in red ink.

Here is a sequence you can follow when marking essays:

1). First decide that each essay will be marked out of 20;
- 10 marks for content and argument (‘points’)
- 10 marks for grammar, spelling and punctuation.
2). with older children who make fewer mechanical errors you can change the

\[
\text{ratio} 12:8 \text{ and later to } 15:5
\]

(Sesman, 2008:140)

Sesman, however, approves awarding a grade to a composition.

In her article, ‘Objective Evaluation and Self-Evaluation of English Composition skills’ (eds) in *English Language Teaching Journal* (1980) Deyoe devised a system which encourages pupils to strive to better their own performances without requiring to ‘oust’ a classmate in
order to do so. The system serves: 1) to eradicate biasness due to subjective marking. 2) to avoid pitting one pupil against another in an effort to impress the teacher. 3) to promote pupil participation to identify areas in need of improvement.

What is important in error-correction work is the pupils' active participation. The teacher's explanation in class and the painstaking manner in which the teacher marks the mistakes will yield results only if the pupil works for himself or herself by correcting the mistakes. Simply put, the pupil should be made to write out all corrections in full. For example, if the exercise is written on alternate lines, the pupil can neatly cross out and correct and achieve a text which says in good English what he was trying to say in the first place; by this, pupils learn writing concisely and coherently.

In general, educators have recognised and established the importance of the learner (pupil) in both the process and the actual act of learning. In simple terms pupils should be full-participants and the ones who should acknowledge having learnt and mastered the new knowledge presented in a composition writing lesson. On the other hand the teacher's role in the instructional procedures is to prompt, encourage and provide clues to the pupil who should do the learning for himself or herself, such action by the teacher is referred to as scaffolding.

2.8). How the skills may be taught

Hefterman and Lincoln (1994:3) instill confidence in us teachers and learners, when talking about writing, that:

... no one learns how to write automatically. You cannot write even a single letter of the alphabet without a conscious effort of mind and hand and to get beyond a single letter, you must be shown how to form words, how to put words together into sentences and how to punctuate these sentences.
(Heffernan and Lincoln 1994:3).

The citation above points to the fact that composition (written English) has to be taught and learned. The sentiment above is in agreement with Gurry (1966:2) who said:

Most teachers feel that, the teaching of this subject – Written English (Composition) is one of the most difficult, and also one of the most problematic: quite apart from the difficulty of teaching pupils to write at all, there is the problem of teaching them to write good English.
(Gurry, 1966:2).

The intriguing questions are, therefore:

1. How can we teach anyone to write?
2. Can it really be done?

The answers to these questions call for one’s theories and methods reminding ourselves that no formulae for thinking will save us mortals from mistakes in our imperfect apprehension of the matter to be thought about.

Setting about teaching composition writing in Zambian high schools calls for starting at the departure point, and that point is exposing pupils to all the composition types and composition skills as indicated in 3 under the conceptual framework. Additionally, the composition course should cover the widest possible range of kinds of writing. Pupils should be exposed to these different types, so that they, in turn, can recognise and appreciate them. By so doing they are able to write according to the ingredients of each type in terms of format, grammar and style. In simple terms, pupils will be able to appropriately and correctly apply the skills needed in a Composition. This may justify the significance of this study to find out if teachers include and do teach in composition lessons.
The main aim of composition writing is to train the pupils in expressing themselves effectively in good English. This means that pupils must be taught to present information in a format acceptable for the occasion, be it an article, speech, minutes or letter-writing and writing instructions. The pupil should, therefore, be taught to be sensitive to the rules of discourse in English as well as to obey certain conventions which are appropriate to the particular purpose he or she has in mind (Simwiinga 2004) and Verghese (2007). In short, the language the pupil uses should be good and effective, and should suit the matter that is being conveyed as well as the occasion for which it is composed. Pupils cannot automatically acquire these skills without teachers making efforts to teach them. This study aims at establishing if teachers do so.

The writer must determine his or her purpose for writing and then be guided by it, as Kreuzer (1966:5) said:

*The guiding purpose is what the writer uses to determine the length of the piece of writing, tone, the content to include and exclude, the order of materials, the diction – everything.*

(Kreuzer, 1966:5).

Composition writing skills are taught mainly Learner-centered methods:

2.8.1. Controlled composition method.

2.8.2. Guided composition method.

2.8.3. Free writing method.

2.8.1 Controlled composition writing method

A great deal of the content and, or form is supplied in controlled tasks, more is given to pupils, such as: an outline to complete, a paragraph to manipulate, a model to follow, or a passage to
continue. It is a method of reinforcing grammar, vocabulary and syntax in contexts. In addition, as the pupils write the passage, they are using the conventions of written English such as indentations, punctuation, connecting words, and spelling. (Raimes, 1983:97). It is a useful tool at all levels of teaching composition.

2.8.2 Guide composition writing method

It is an extension of controlled composition method that gives pupils some, but not all of the content and form of the sentences they will use. Their finished products will thus be similar but not exactly alike. Pupils are given “first sentence, last sentence, an outline to fill in, a series of questions to respond to, or information to include in their peace of writing.” (Ibid: 103). As with any free writing tasks, with guided composition, pupils should be able to discuss, make notes, share findings, and plan strategies together before they begin to write. This method concerns itself with ideas and facts supplied by the teacher for learners to express in their own sentences observing the mechanics of composition, such as filling in blanks in a paragraph and sentence construction. (Jupp and Milne 1969:1).

2.8.3 free composition writing method

It is the opposite of the controlled writing method. In free writing method, pupils “generate, organize and express their own ideas in their own sentences.” (Raimes, 1983:97). As with any guided writing task, free writing composition methods pupils should be able to discuss, make notes, share findings and plan strategies together before they begin to write.

It is important to note that controlled writing can fit into a composition curriculum at any level of pupil ability in two places:
1. before free writing; when pupils practice a grammatical point or syntactic structure within a text and not just a sentence exercise, and at the same time use the text as a source of vocabulary, ideas, idioms, and organization to help them in planning their own piece of writing.

2. After free writing; when the teacher sees what problems pupils are having and assign a controlled task to give them practice with the problem areas.

In this study we observe on whether teachers teach composition using these methods

2.9. Qualities of a Good Composition Lesson.

Qualities of a composition lesson are essential to learning composition writing. These qualities may be adhered to so that learning takes place in a learner. These qualities are as follows:

2.9.1. The task should be at the level of the class.

The task set should facilitate learning and should neither be so easy that the pupil can carry them out correctly without conscious effort nor so difficult even with assistance per se. (Varghese, 2007:80-1). This means that the task should be within what Vygosky (1962) called the "zone of proximal development," otherwise the task will not serve the purpose of facilitating learning.
2.9.2. The Errors as a Learning Tool.

The teacher should not do anything for a pupil that he or she can do for oneself. So, during marking pupils’ work, the teacher should use symbols in the margin of the exercise book against the mistakes committed by the pupils so that he or she may attempt to correct them himself or herself, if fails, should seek the help of the teacher. The teacher, for example, may indicate spelling mistakes by ‘S’, mistakes in the use of tense by ‘T’, wrong construction by ‘C’, grammatical error by ‘G’, number (plural or singular wrong by ‘P’ and also direct the pupil to consult a dictionary by using ‘D’ etc (Vergheese, 2007:81) and (Sesman 2008:141).

When pupils identify and correct their mistakes and errors, they will have known how to avoid the error; they will claim ‘aha!’ meaning, they have (discovered) and known the process of how to write correctly through peers and teacher providing scaffolding. Indeed, the final act of learning writing is always solitary; it is completely impossible for anyone to know something on someone’s behalf.

2.9.3. Teacher Competences

The teacher should be equipped in order to handle a composition lesson in which the pupil poses as the final arbiter. Therefore, the role of the teacher in a composition lesson is to organize the learning context by availing necessary elements of the tasks intended to facilitate learning. The teacher should also motivate the pupils into: a) wanting to solve the problem; b) solving it strategically as opposed to through haphazard and subtle manipulation, and c) being conscious of the sequence of the strategies so used. Since many pupil writers do not
possess the strategies to recall, trigger, and activate these stored experiences while writing, the role of the teacher in strategy training is paramount. The result is improved pupil writing because the connection with the topic and process gives pupils something interesting to write about and the tools to do it. Kochhar (2006:312-13) says about the teacher:

The teacher must be a treasure-house of knowledge and information and yet gives minimum possible help to pupils – only that much help which will not mar the spirit of Heuristic method. He should be a good guide, giving that amount of guidance rightly needed by the pupils. He must adept in the art of questioning. The teacher should be capable enough to plan, devise problems for investigation by pupils. He should be capable of intelligent supervision and train the pupils in a way that he himself becomes "dispensable." in the words of Adams. (Kochhr, 2006.312-13).

2.9.4. Life-Long Learning

The process approach and the process-genre model entail three things: a) acquisition of the content knowledge and procedural skills. b) Mastery of the steps involved in writing. c) Learning (studying) the relationship between purpose and form respectively. Badger and White (2000)

The process approach identifies four stages in writing: 1) Prewriting, 2) Composing/drafting, 3) revising, and 4) editing (Trible 1996), and Hefferman and Lincoln (1994). These stages are recursive, or nonlinear, and they can interact with each other throughout the writing process. The process approach emphasizes revision, and also feed back from peers, teacher and others, so pupils may produce mainly drafts with much crossing out of sentences and moving around of paragraphs.
An important element of the process approach is the meaningfulness it brings to pupils who make a personal connection to the topic and come to understand the processes they follow when writing about it. This starts with prewriting and brainstorming to generate ideas and activate the schemata, which is the background experience or world knowledge a person possesses that allows a writer to relate personal experiences to the topic and discover everything he or she has to say. It is this point which is referred to as: ‘learning how to learn.’ This very skill ensures life-long learning, in that it ensures the pupil’s ability to discover everything in writing tasks in composition, a skill much needed in this world of writing. (Forrest, 2006:152)

2.9.5. Outcome Oriented Perception of the Target of Instruction

In learning how to write concisely and coherently in a composition lesson, the target of instruction is perceived in terms of such outcomes as ‘understanding and feeling.’ This is based on the process approach model of learning writing cited above. It is different from a typical traditional lesson where the objective to be attained is perceived as a change in the observable behaviour of the pupil despite whether that change is accompanied with comprehensive understanding of the facts and the context in which they are presented. After writing a composition essay, we are looking for outcomes that spur understanding of the writing process and instilling a feeling of having learnt the art of solving a writing problem.

2.9.6. Real-Life Problem Solving Tasks for Joint Attention and Social Learning.

Composition essays are a very useful way to reinforce life skills – that is, some of the social skills and abilities that pupils will need in later life. Asking pupils to solve a problem or argue
for or against a decision which they may all have to make at some time or another can be very
useful. Such a context as this one would facilitate learning as it requires pupils to work on in
groups. The task at hand provides a point of focus for 'joint attention', for it is only when all
members of a group have their individual attention on that point of focus can group work truly
be said to be taking place. Sitting in groups per se is not synonymous with group work. This
is so, as social learning means a social group having 'joint attention' on one problem and
merging together their cognitive resources to work out a way of solving the problem
'systematically' and 'strategically,' as in prewriting activities.

2.9.7. A composition writing lesson should promote creative thinking

Solution of a composition task calls for a heuristic method, a pupil-centred method and a
process genre approach model. All these teaching-learning methods challenge pupils to think
creatively through: 1) The principle of activity. 2) The principle of logical thinking. 3) The
principle of proceeding from the known to the unknown. 4) The principle of purposeful
experience, and 5) The principle of mental development. In other words, pupils are asked to
go beyond the information given in a context and to work out what is new by using the context
consisting of what is old (MOE, 2001:1).

2.9.8. Arousing Human Propensity for Curiosity (Making the Subject Matter
Meaningful).

For any learner, pupil or school-leaver, learning becomes pleasurable when it works to satisfy
one's curiosity. The question is; how can teachers arouse and sustain the curiosity of pupils in
a composition writing lesson? The answer is: a) the context in which the knowledge and
skills targeted for learning are presented should be such that it exploits the human natural
tendency for curiosity.

This is by making the subject matter meaningful.

Raimes, (1983:15) said:

> when topics move away from personal narrative, pupils find it meaningful and helpful if we specify a communicative purpose for each piece of writing, not just, "Write a composition telling why you would like a new bicycle," but, "you have entered a competition to win a new bicycle. The winner will be the one who writes the most convincing reasons why he or she wants that bicycle. Try to win the competition."

(Raimes, 1983:15).

So, with every task that we assign our pupils, we should consider how to make it as meaningful and interesting as possible so that the pupils’ curiosity is aroused and sustained through the composition writing process.

2.9.9. Time given to pupils for their writing.

Usually, language activities and group work take a lot more time than the usual writing assignment. But then, how much time should we allow for a composition writing task? Furthermore, we ask, what do pupils (writers) do when they write a composition? In a nutshell, Raimes (1983) says, pupils (writers) do the following as they write:

- They identify why they are writing;
- They identify whom they are writing for;
- They gather material through observing, brainstorming, making notes or lists, talking to others and reading;
- They plan how to go about the task and how to organise the material;
- They write a draft; (Churchill, 1984:5)
- They read the draft critically;
- They revise;
- They prepare more drafts and then a final version;
- They proof read for errors.

(Raimes, 1983:21)
For all the above to come to fruition in a composition writing lesson, time is a crucial element in the writing process, and, it is time that distinguishes writing from speaking. Pupils should have time to make decisions, time to play around with ideas, time to construct and reconstruct sentences, to form and reform arguments, to experiment with words, and above all, time to change their minds. However, time should not be a constraint, and revision should not be a punishment (as in “You made seven mistakes; please rewrite the composition”) but a built-in part of the writing process.

Therefore, when planning our curriculum, it is important to give enough time for pupils to explore a topic thoroughly and to try again. Raimes (1983) emphasizes what pupils have to do to have a well written composition essay, and she says the following:

Students need to be encouraged to write “messy” notes, to scribble ideas, to tear up what they have written and to start again. Only in that way will they be able to make their writing more interesting, organized and accurate. (Raimes, 1983:22)

2.10. Dialogic Speech as Externalised Regulatory Thought Process

In the process of solving a composition problem, pupils should communicate with one another in a group during pre-writing, composing, revising and editing stages, making suggestions and guiding each other using overt speech. In this way, pupils overtly vocalize their inner thoughts through what initially was thought to be private speech or egocentric speech, (Vygoskey, 1962). According to Luangala (2008) the value of vocalized thought during group work is of twofold.

a). should the pattern exemplified in a vocalized private speech turn out as inappropriate for finding a solution to the problem being tackled, the learner will have made it available to his or her peers for correction and guidance;
b). should that thought pattern be the one leading to the solution of the problem, the learner will have made it available to his or her peers as a model. (Luangala, 2008:5)

In a cognitive task – as in composition writing, dialogic speech helps the pupils in a group to develop the meta cognitive skills of self-regulated verbal thought, as defined by Vygosky (1962, 1978). Learning writing is facilitated through dialogic speech in a group as members share and scaffold each other’s thought process and patterns. This is yet on the basis of social learning; it enhances oral preparation (Parker, 1958:26-27)

In the above discussion, it has been described what one should expect to observe in a composition lesson. The question that arises is that of whether these are the sort of characteristics that one is likely to observe in a typical composition lesson in a typical high school classroom in Zambia. The evidence adduced in the study being reported here should help us to answer only the part with regard to the high schools where the data was collected.

2.11. The situation in Zambian high schools

Presently, the situation is that pupils finish Grade 12 with very poor composition writing skills (see Chapter 2). However, as a lesson type, composition writing is timetabled and sessions are held fortnightly to teach pupils the relevant skills. Dissatisfaction with high school pupils’ and school – leavers’ writing abilities has been there in Zambia for a very long time.

2.12. Issues investigated

The study investigated the teaching of composition writing in Zambian high schools in Choma District. The study investigated the question of whether what went on during these lessons designated for composition was anything that could promote the learning of the skills needed for pupils to be able to write a composition concisely and coherently.
CHAPTER THREE

METHODOLOGY

3.0 Introduction

The chapter is divided into 9 subsections. The first four sections describe the research design, population, sample, and sampling procedures. Data collection, data analysis and Research instruments are the other three sections. The last two sub-sections provide data interpretation and challenges during field work.

3.1 Research Design

The study was designed to be a cross-sectional case study of the situation as it naturalistically obtains currently in each school targeted.

3.2 Population

The population consisted of the 11 High Schools: 475 pupils and 6 teachers were targeted for the study.

3.3 Sample

The sample of the schools to be visited for data collection consisted of 2 of the high schools in Choma District. These schools were purposeful sampled.

3.4 Sampling Procedure
The criteria used were: 1) Boarding and single sex schools. 2) Day and co-education schools. 3) Grant-Aided schools, and 4) Rural schools. School 1 and 2 met the criteria above and were selected as the two research sites.

3.5 Research Instruments

Three research instruments were used; namely:

3.5.1 Direct Observation

The researcher himself observed live lessons to find out how the teaching of composition writing in high schools is done. For the observation guide, refer to appendix 7.

3.5.2 Interview

The researcher held an interview with the teacher at the end of an observed lesson. The interviews sought to find out the teaching procedures in operation, and why the lessons went the way they did.

3.5.3 Focus Group Discussion

The researcher held a Focus Group Discussion at site 1 with the 6 teachers. The discussion sought to find out whether or not the lessons observed promoted the learning of Composition Skills.

3.6 Data Collection

Data collection process involved such activities as: copying the individual timetable for the teachers who were involved in the study, and the spontaneous observation of composition lessons. With the timetables the researcher observed the lessons per timetables. What was
given priority was to observe a teacher assigned to that grade at the time of research work. The qualifications of the teachers were also considered and ranged from Certificate, Diploma to Degree.

The researcher attended each lesson armed with a pen and blank A-4 sheets of paper, and made notes as each lesson progressed; capturing information on the presence or absence in a lesson of the objectives of the study, and the qualities presented under Literature Review (chapter 2) as characterising a composition lesson.

There was no hypothesis to refute or affirm. However, the researcher's question was simply that of whether or not whatever went on in the lessons observed was anything that could promote the learning of the skills needed for a pupil to be able to write composition. In this, the researcher intended to have two questions answered by the data: A) How a typical composition lesson in these schools progressed. B) Whatever the way a typical lesson preceded, could it be anything that could promote the learning of composition skills? The answer to the second question was going to be YES only in the case of a lesson that had most of the qualities in the concept of a good composition lesson cited above.

3.7 Data Interpretation

Quantitative data was in form of absolute figures and percentages and analysed in figures and percentages. Qualitative data was in form of what had been observed and said by the teachers in the 2 schools. This data was analysed in terms of the significance of what had been observed and said relative to the question; whether whatever went on in the lessons designated
for Composition would be anything that could promote the learning of the skills needed for a pupil to be able to write composition.

**3.8 Challenges during Field work**

Some teachers were reluctant to participate in the study. They viewed the study as a way of reporting on their classroom performance. However, the researcher and the Head teacher talked to them and the teachers participated in the study.

Another challenge was that the researcher was transferred to another distinct. This delayed completion of data collection. It also burdened the researcher financially in meeting tuition, travel and accommodation expenses which came up unexpectedly.
CHAPTER FOUR

FINDINGS OF THE STUDY

4.0 Introduction

The findings of the study were derived from the observed lessons, interviews, focus group discussion, and from the criteria known as qualities of a good Composition.

4.1 FINDINGS BASED ON LESSONS OBSERVED

In order to find out how Composition was being taught in the two high schools, the researcher thought that the best way to do so was to actually observe the teachers at work during Composition lessons. Below are findings of lessons 1-6.
<table>
<thead>
<tr>
<th>S/N</th>
<th>WHAT THE TEACHER SAID</th>
<th>WHAT THE TEACHER DID</th>
<th>WHAT PUPILS SAID AND DID</th>
<th>OBSERVER’S COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Today we are going to learn composition.</td>
<td>The teacher wrote the word composition on the chalkboard.</td>
<td>Pupils read the word aloud on the chalkboard.</td>
<td>The teacher told the pupils the type of the lesson as Composition. This would direct the pupils’ attention into the lesson.</td>
</tr>
<tr>
<td></td>
<td>Yes. Composition.</td>
<td>The teacher Confirmed class’ response.</td>
<td></td>
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</tr>
<tr>
<td>2.</td>
<td>Close your eyes. You are on a truck going to town. You meet people of different attitudes. You reach home and meet your parents. How is the Situation in truck and home? Results are out for grade 12; what situation are you in? One got 6 points. What about you? You find you also got 6 points. Situation of your parents on learning the results. Choose college to go to. Complete and employed.</td>
<td>The teacher told pupils to close their eyes and keep them closed.</td>
<td>The Class closed their eyes and kept them closed.</td>
<td>The teacher presented the pupils with a situation and he told them a story in which they would visualise their future. The teacher tried to teach the skill of imagination.</td>
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<tr>
<td></td>
<td>Activity</td>
<td>Description</td>
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<td>3.</td>
<td>Let’s open our eyes. What were we seeing? Our future.</td>
<td>The teacher told the pupils to open their eyes. The teacher asked the pupils what they were seeing.</td>
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<td></td>
<td>This is the aim of literature. It visualises the future; it has characters. “Things Fall Apart” with the character of Okonkwo.</td>
<td>Pupils opened their eyes. Pupils answered <em>our future</em>. Pupils listened quietly.</td>
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<td></td>
<td></td>
<td>In his introduction the teacher wanted pupils to imagine their future.</td>
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<td></td>
<td>Read the passage: <em>Reading and Composition</em> in turns.</td>
<td>The teacher pointed at who to read.</td>
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<td></td>
<td></td>
<td>Pupils opened on page 21. Pupils found the passage: <em>Reading and composition</em>.</td>
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<td></td>
<td></td>
<td>Pupils read aloud in turns.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>The teacher exhibited teacher competence in presenting his lesson content by providing a sample passage</td>
<td></td>
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<tr>
<td>5.</td>
<td>Why should Okonkwo be banished when it was by accident?</td>
<td>The teacher asked the pupils.</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Put yourself in Okonkwo’s shoes.</td>
<td>The teacher prompted pupils to think.</td>
<td></td>
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<td></td>
<td></td>
<td>Pupils listened quietly.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>They did not answer the question asked by their teacher.</td>
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<td></td>
<td></td>
<td>Pupils could not make a decision on why Okonkwo should be banished. This suggests that pupils have not learned anything about how the writer used the skills of writing, the writer’s aim of writing, etc. in their reading of the sample passage.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 7. | What letter is this one?  
Yes. *Informal letter.* |
|----|--------------------------------------------------|
| 7. | How do you write the address?  
Come and write on the chalkboard. |
|----|----------------------------------------------------------------------------|
| 7. | The teacher asked the pupils.  
The teacher confirmed the pupils’ response.  
The teacher asked.  
The teacher pointed at a pupil and called her to write the address on the chalk board. |
|----|----------------------------------------------------------------------------|
| 7. | Pupils answered *Informal letter.*  
Pupils put up their hands.  
The Pupil wrote the address and the date below it. |
|----|----------------------------------------------------------------------------|
| 8. | Good.  
Skip one line.  
What do you write?  
What is *salutation*?  
Come and write on chalkboard. |
|----|----------------------------------------------------------------------------|
| 8. | The teacher complimented the pupil. The teacher advised.  
The teacher asked the pupils.  
The teacher calls out the pupil to write on the chalkboard as a demonstration. |
|----|----------------------------------------------------------------------------|
| 8. | A Pupil answered *salutation.*  
The pupil answered: *Dear, Hi,...*  
The pupil wrote: *Dear,* |
<table>
<thead>
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<tbody>
<tr>
<td>9.</td>
<td>Indent paragraph (1) 2cm.</td>
</tr>
<tr>
<td>----</td>
<td>----------------------------------------------------------------------------</td>
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<tr>
<td>9.</td>
<td>The teacher advised pupils to indent paragraph 1.</td>
</tr>
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<td>----</td>
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<tr>
<td>9.</td>
<td>The teacher tried to teach the skill of organisation of the composition genre as letter writing.</td>
</tr>
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<td>----</td>
<td>----------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
After paragraph (1), indent paragraph (2) and conclusion. In conclusion, summarise the points in Main body of the letter.

How do you end your letter? Come and show us how to do so on the chalkboard.

Then, what follows? Come and write your name below Yours Sincerely.

10. Now write a letter of 250 to 350 words on task 3 in our pupils’ Book 10, on page 22: Write a letter to a friend about an occasion when you were punished for an offence you
<p>| | | |</p>
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<tbody>
<tr>
<td><strong>11.</strong> Write the letter as Homework. Hand in books on Monday.</td>
<td>The teacher gave the composition exercise as Homework.</td>
<td>Pupils answered: <em>yes Sir</em>, and closed their Pupils’ Book.</td>
</tr>
</tbody>
</table>

A pupil interrupted the teacher by raising her hand. *Yes Sir. How do we count words?*

The class responded with: *Ok. Ok.*

Pupils continued writing.

The teacher announced to the pupils.

The teacher smiled.

The teacher allowed the pupil to interrupt during his teaching.

Though the topic drew on the pupils’ experience, the teacher could have provided more necessary sample passages, guidance, etc. for pupils to use during the actual composition writing. The teacher could have spent more time on pre-writing activities. It seemed it was a revision on the address format as most of the time was spent on it. The teacher could have shown how the letter could be written in lively and interesting ways to express views on the punishment. The teacher ran out of time as the bell rang.
The findings in lesson 1 were that the teacher taught only 2 skills; *the skill of imagination, and format of an address of a letter*. He taught 2 skills out of the seven skills – 2/7 (see chapter 2: Composition skills). The teacher taught the 2 skills through examplification and demonstration, and through story-telling methods (Lesson 1, columns 2-3, and 7-9) respectively. Of the 10 features of the criteria known as Qualities of a Good Composition, the teacher only taught 2 features; *Real life problem solving task for joint attention and social learning,* and *Teacher competence*. He taught 2 features out of 10 features – 2/10. The teacher seemed to have lacked content knowledge. This is evident in his teaching *organisation of composition* in 3 parts; namely: *Introduction, Main body, and, Conclusion,* he only taught the content of the two parts but did not teach the content of the first part; *Introduction.* Besides, the skill of imagination which he tried to teach could not benefit the pupils in that they could not make a decision on the question their teacher asked them after having read the sample passage. The teacher did not encourage pupils in the actual writing stage to do pre-writing activities, and, write drafts before writing the final text to be marked by the teacher. Irrespective of his having taught only 2 skills, the teacher ran out of time from the double period allocation of 80 minutes. The teaching-learning procedure did not facilitate the learning of the Composition skills since only 2 skills were taught.
<table>
<thead>
<tr>
<th>S/N</th>
<th>WHAT THE TEACHER SAID</th>
<th>WHAT THE TEACHER DID</th>
<th>WHAT PUPILS SAID AND DID</th>
<th>OBSERVER’S COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>It is composition time now. Put away any other books.</td>
<td>The teacher told pupils that it was Composition lesson time.</td>
<td>The pupils sat quietly listening to the teacher.</td>
<td>The teacher presented the topic as a description under discourse type of writing.</td>
</tr>
<tr>
<td></td>
<td>Our topic is: <em>Describing a process in a Recipe Book and in an instructional manual.</em></td>
<td>The teacher presented the Composition topic to pupils and wrote it on the chalk board.</td>
<td>Pupils read the Topic on the chalk board board.</td>
<td>-------------------------------------------------------------------------------------------------------</td>
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<tr>
<td></td>
<td>The teacher said it is a cook book and a book with instructions on how something is operated or used.</td>
<td>The teacher explained and defined a recipe book and an instructional manual.</td>
<td>Pupils sat quietly and listened to the teacher.</td>
<td>-------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Now You know them.</td>
<td>.The teacher asked the pupils.</td>
<td>The pupils answered <em>Yes</em>.</td>
<td>-------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>3.</td>
<td><strong>How To Cook Nshima (P. 17 – 19)</strong></td>
<td>The teacher wrote the heading on chalkboard</td>
<td>Pupils read the heading aloud on the chalk board.</td>
<td>The teacher provided pupils with a sample passage. The teacher taught the skills of: sequencing and organisation (syntax) of ideas in a recipe book.</td>
</tr>
<tr>
<td></td>
<td>The teacher said use:</td>
<td>The teacher told the pupils.</td>
<td>Pupils sat quietly and listened to the teacher.</td>
<td>-------------------------------------------------------------------------------------------------------</td>
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<td></td>
<td>the present tense – carries.</td>
<td>The teacher exemplified and wrote on the chalkboard</td>
<td>Pupils read the examples aloud.</td>
<td>-------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>the passive ....are used, etc</td>
<td></td>
<td></td>
<td>-------------------------------------------------------------------------------------------------------</td>
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<tr>
<td></td>
<td>the sequence indicators. E.g. 1, 2, 3, etc</td>
<td></td>
<td></td>
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<td></td>
<td>etc in order.</td>
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</table>
| 4. | **Now take English 10 Book 1. Open to page 19 and look at example 1:**  
**How to make a Picture frame.**  
Tools, materials required:  
Procedure:  
Let us read. | The teacher advised the pupils.  
The teacher told the pupils to open on page 19.  
The teacher wrote the heading on chalkboard.  
The teacher pointed at a pupil to read: tools, materials required, and example 1. | Pupils answered, *Yes.*  
Pupils took English 10 Book 1 and opened on page 19.  
The pupils read the heading on the chalkboard.  
The pupil read from the chalkboard and the *Pupils’ Book.* |
| 5. | **Let’s go to example 2:**  
**Stopping a tap from dripping**  
Read instructions on the process of repairing. (Prose)  
Examine the steps of the process. | The teacher wrote example 2 on the chalkboard.  
The teacher pointed at a pupil to read  
The teacher directed. | Pupils read aloud the heading on the chalk board.  
A pupil read the instructions from the *Pupils’ Book.*  
Pupils noted the steps involved.  
The teacher and his pupils read genuine sample passages on Real Life situations. The teacher taught through a heuristic, pupil-centered methods and process approach. |
| 6. | **Let us move to example 3:- recipe**  
**How to cook perfect Rice**  
Same pupil read on ingredients – Utensils. Method.  
Let us examine how the writer | The teacher wrote example 3 on chalkboard.  
The teacher pointed at the same pupil to read. | Pupils read the heading aloud.  
The pupil read from the board and the *Pupils’ Book.*  
The researcher observed that through reading the passages the teacher and his pupils discussed cohesive links, sentence-arrangement, |

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7. Now we move to an exercise on:
Write a set of instruction for any one of the process suggested below: A – H.
Let’s write;
A: **How To Construct A Hut.**

I will dictate:
Materials: poles, shovel, fibre, hammer, grass, bricks, hoe, water, door frame, axe. (show where used during construction of the hut).
Procedure: Measure the size of hut. Dig the foundation. Build level.

The teacher told the pupils that they were going to write a set of instruction for constructing a hut.

The teacher told the pupils that they were to examine how the writer managed to write the process of cooking.

The pupils identified the way how the writer wrote the recipe.

Pupils found the processes A- H.

Pupils copied the heading from the chalkboard.

Pupils wrote as the teacher dictated

Pupils wrote the dictated materials because the *Pupils’ Books* were very few.
The pupils and their teacher discussed the materials needed to describe the processes, and thinking and organisation of ideas. The teacher took pupils through the steps the writer used in describing a process. The teacher availed necessary materials for pupils’ use during the lesson.
Build foundation. Upwards: Window level, wall plate level.

Roof: Measure poles to right size. Mount two poles in A - fashion, then attach poles - have a roof shape.

Now let's read B-H in groups and discuss the processes as we did above.

The teacher told the pupils to read B-H silently and discuss.

The teacher went round to check on the groups as they worked.

Pupils read B-H silently and discussed the processes in their group in 6 groups of 8.

The pupils used the dictated material in their groups.

The researcher observed that the teacher assisted pupils in their groups as they dialogued.
The pupils dialogued and creatively participated in the discussion.
The task at hand was motivating and at their ability level and drew on their experiences. This was evident as they worked. They seemed to understand what they were doing. The pre-writing activities of thinking and organisation of ideas were done.
The teacher instructed the pupils. Pupils listened from the teacher and wrote down what the teacher would be looking for in the Composition.

The teacher gave pupils a checklist of what he would be marking in the composition. The teacher could have guided pupils during actual writing of the Composition. He ran out of time of the 80 minutes double composition lesson period.

Pupils wrote the individual heading in their exercise books.

The findings in lesson 2 were that the teacher taught 6 Skills out of the 7 Composition skills; namely: organisation, punctuation, spelling, vocabulary, syntax and thinking of ideas. This is 6 skills taught out of the 7 skills - 6/7. Of the 10 features of Qualities of a Good Composition, the teacher taught 9 features:

*The task should be at the level of the pupils.* The teacher treat errors as teaching-learning tool (gave a checklist of what he expects of the Composition). Teacher Competence exhibited through his availing pupils with necessary materials for use in the lesson. Life-long learning in his teaching through the process approach and the Heuristic and the Pupil-centered methods. The teacher perceived the target of instruction in terms of understanding and feeling. The task was a Real Life problem solving for joint attention and social learning for it reinforced life skills building, cooking, and repairing a tap. The lesson promoted creativity through the pupil-centred method, heuristic method and the process approach which would spur mental development. The task aroused human propensity for curiosity as it drew on pupils’ experience (pupils were motivated into the task). During Group work, pupils engaged into dialogic speech as externally regulated regulatory thought process. Of the 7 Composition skills, the teacher taught 6. This suggests that the lesson promoted the learning of the skills.

However, the teacher did not assist the pupils during the actual writing since he ran out of time.
**LESSON THREE**

School: 2  Date: 20.6.08  Teacher: 2.3  Class: 11

**DURATION: 80 MINUTES**

<table>
<thead>
<tr>
<th>S/N</th>
<th>WHAT THE TEACHER SAID</th>
<th>WHAT THE TEACHER DID</th>
<th>WHAT PUPILS SAID AND DID</th>
<th>OBSERVERS COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>In our composition today, we are going to learn: Report Writing. Understand?</td>
<td>The teacher told the pupils they were to learn <em>writing a report</em> and wrote the heading on the chalk board. The teacher asked the pupils?</td>
<td>Pupils read the heading aloud. Pupils wrote the heading in their books Pupils answered yes.</td>
<td>The teacher presented the genre as Report-writing. By this, the teacher drew the pupils’ attention from doing other work to learning Composition.</td>
</tr>
<tr>
<td>2.</td>
<td>We begin with writing: the Title <strong>Institution title:</strong> (school name) <strong>Work title:</strong> report on condition of the dining hall. <strong>Name of reporter:</strong> (name of pupil) <strong>Date:</strong> 20/6/08 <strong>To:</strong> head teacher <strong>Subtitles</strong> <strong>Size:</strong> <strong>Food served</strong> <strong>Furniture:</strong></td>
<td>The teacher wrote the title on the chalk board. The teacher wrote the institution title. The teacher wrote the title. The teacher wrote on the chalk board the preceding subheadings.</td>
<td>Pupils wrote the title in their books. Pupils wrote the institution title in their books. Pupils wrote the work title in their books. Pupils wrote the preceding subheadings.</td>
<td>The teacher taught the skill of the format of a Report. She pointed out that the subheadings are sub divisions in which a report is divided.</td>
</tr>
</tbody>
</table>
### 3. **Language used**

I dictate.
The language used is:
use past simple: - is – was, etc
avoid use of I.
use she, he or they
the Report should be formal
a Report should not be exiting.

The teacher instructed the pupils.
The teacher said and wrote *language used* on the chalk board.
The teacher dictated to the pupils the type of the language used in a report.
The teacher told the pupils that the Report should be formal.

Pupils wrote the subheadings and underlined them and wrote in capital letters their books.
Pupils wrote *language used* in their books.
Pupils wrote in their books as the teacher dictated.
Pupils were silent over the vocabulary forming a formal report.

The teacher tried to teach the skill of vocabulary in passing.
The language used, format, and occasion were suitable for the purpose of writing a report.

### 4. **Summarise**

writer of report signature.
writer of report designation (Food Rep.)
Number of words used.
No address. It is not a letter but a report.

The teacher continued dictating.
The teacher answered the pupil’s question.

Pupils continued writing the dictation.
A pupil asked, *Do we write an address?*

The teacher differentiated the format of a Report from that of a letter in that the report bears no address.
| The formal format of a report should be:  
(name of school)  
report on the condition of the dining hall.  
To: head teacher.  
From: (name of pupil)  
Introduction; (name of school)  
Size: |
|---|---|---|
| The teacher told the pupils.  
The teacher exemplified.  
Pupils listened from their teacher.  
Pupils looked on.  
The teacher recapitulated the format of a Report and the language used for the purpose of writing a Report. |

| Assignment:  
I summarise and write:  
Write a report on school dining hall. Size, food served, cleanliness of the staff, food and utensils used Finances (money allocated enough or not enough) -suggestion/opinion. -recommendations -signature |
|---|---|---|
| The teacher wrote Assignment on the chalkboard.  
The teacher told the pupils.  
The teacher instructed the pupils and wrote points in note form.  
Pupils copied Assignment from the chalkboard.  
Pupils listened and looked on.  
Pupils copied from the chalkboard.  
The vocabulary suited the report on the dining hall. This was a Real life situation task.  
The teacher was supposed to have taught writing an article on either air or on water pollution, but the teacher omitted it and opted for teaching writing a report. |

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7. In your writing, please note:
Think of how the sentence is to end or to continue before you write.
number of words; 250 words.
Start writing now.

Time is up: finish off on your own time.

The teacher instructed the pupils.
The teacher instructed the pupils on sentence construction, etc.
Pupils started writing.

The teacher told the pupils.

Pupils listened.

Pupils listened.
Pupils wrote the composition Individually.
Pupils stopped writing.

The teacher could have shown the pupils how he meant in the instructions. Time allocated to Composition seemed not enough. Pupils seemed to have difficulty in how to write Composition.

The findings in lesson 3 were that the teacher taught 2 skills out of the 7 Composition Skills; namely: the skill of organisation – format of a report, and the skill of vocabulary. This is 2 skills taught out of the 7 skills – 2/7. Measuring the lesson against the criteria known as qualities of a good Composition, the teacher taught only 1 feature, and this was: The task was a Real Life problem solving situation for joint attention and social learning. This is one feature taught out of the 10 features. Pupils’ having difficulty is suggestive the teaching-learning procedure did not promote learning the Composition skills.
## Lesson Four

**School:** 1  
**Date:** 17.7.08  
**Teacher:** 1,2  
**Class:** 11  
**Duration:** 80 Minutes

<table>
<thead>
<tr>
<th>S/N</th>
<th>What the Teacher Said</th>
<th>What the Teacher Did</th>
<th>What Pupils Said and Did</th>
<th>Observers Comments</th>
</tr>
</thead>
</table>
| 1.  | What careers do you know?  
Mention 1,2,3,  
A person who teaches is a ..........  
A person who nurses at a hospital is a ..........  
A person who works in Police Service is a ..........  
Etc, isn’t it? | The teacher asked the pupils.  
The teacher pointed at a pupil and wrote the answer on the chalkboard.  
The teacher pointed at pupils to answer the questions and wrote the correct answers on the chalkboard. | Pupils put up their hands.  
A pupil mentioned; Teaching, Nursing and Police service as careers.  
The pupil answered; is a Teacher.  
is a Nurse  
Is a police officer.  
Pupils agreed with the teacher on the answers. | The teacher taught the skill of thinking of ideas through brainstorming. |
| 2.  | From these careers, can you pick 2 that you like most?  
Yes, you. | The teacher asked the pupils.  
The teacher pointed at a pupil and wrote the answer on the chalkboard.  
The pupil picked: teaching and | Pupils put up their hands.  
The pupil picked: teaching and | The teacher taught the skill of organising ideas. The interaction between the teacher |
Good. Another career?

Yes, you.

I write the answers.

Good! Good!

Let us match the careers with the officers.

<table>
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<tr>
<th>3.</th>
<th>Our composition topic today is: <em>Being a teacher is better than being a police officer.</em></th>
<th>The teacher told pupils the topic and he wrote the topic on the chalkboard.</th>
<th>Pupils read the topic aloud.</th>
<th>The teacher taught argumentative writing under discourse types. It is an Open type of Composition.</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>Why do you want to become a teacher?</td>
<td>The teacher asked the pupils.</td>
<td>Pupils put up their hands.</td>
<td>The teacher taught two skills: of thinking of ideas and syntax.</td>
</tr>
<tr>
<td>You!</td>
<td>The teacher pointed at a pupil. The teacher complimented the pupil and wrote on the chalk board.</td>
<td>The pupil answered: Help fellow Zambians. The pupil answered: to improve my standard of living.</td>
<td>respectively. However, the teacher could have taught the other skills too. The interaction between the teacher and the pupils portends that the composition task could have been below the ability of the pupils. This suggests that the teaching-learning procedure did not promote learning the Composition skills.</td>
<td></td>
</tr>
<tr>
<td>Good. Yes, you!</td>
<td></td>
<td>The pupil answered: teacher salary is higher than that of a police officer.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes you!</td>
<td>The teacher pointed at another pupil. The teacher complimented the pupil and wrote on the chalkboard.</td>
<td>Pupils put up their hands.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Very good.</td>
<td>The teacher asked the pupils. The teacher pointed at a pupil. The teacher complimented the pupil and wrote on the chalk board.</td>
<td>The pupil answered: there are no higher risks. Maintain peace in the country.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Now what are your reasons for being a police officer? You!</td>
<td></td>
<td>The pupil answered: it is a short training course and it is a job on training.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good.</td>
<td>The teacher pointed at a pupil. The teacher pointed at a pupil.</td>
<td></td>
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</tbody>
</table>
The findings in lesson 4 were that the teacher taught 3 Composition skills only; namely: thinking of ideas, organisation of ideas and syntax out of the 7 skills. This is 3/7 skills the teacher has taught. Of the 10 features of a good Composition, the teacher taught only 1 feature: the topic for writing should involve a *Real Life problem solving task for joint attention and social learning*. The Composition was Free/Open type and an argumentative writing under discourse types of writing. The teacher ran out of time from the 80 minutes double period allocated for Composition. The teacher could have taught pupils the technique in argumentative writing; how to write *for* and *against*, and depicting the importance of the *purpose* for writing and the intended *audience*.

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<tbody>
<tr>
<td><strong>You!</strong></td>
<td>The teacher pointed at a pupil.</td>
<td>The pupil answered: there is no studying before going for work.</td>
</tr>
<tr>
<td>5. <strong>Now, write a composition on:</strong> <em>Being a teacher is better than being a police officer.</em></td>
<td>The teacher pointed to the topic already on the chalkboard. The teacher reminded the pupils about paragraphing. The teacher told the pupils.</td>
<td>Pupils wrote the heading of the composition in their books. Pupils listened quietly. Pupils closed their books.</td>
</tr>
</tbody>
</table>

Now that time is up, finish your work as homework.
<table>
<thead>
<tr>
<th>S/N</th>
<th>WHAT THE TEACHER SAID</th>
<th>WHAT THE TEACHER DID</th>
<th>WHAT PUPILS SAID AND DID</th>
<th>OBSERVER'S COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>What do you understand by the word business? Yes, you! Good.</td>
<td>The teacher asked the pupils. The teacher pointed at a pupil to answer. The teacher complimented the pupil and wrote on the chalk board.</td>
<td>Pupils raised their hands. The pupil answered: <em>Buying and selling</em>. The pupil sat down.</td>
<td>The teacher taught the skill of thinking of ideas by brainstorming on defining the word <em>business</em>.</td>
</tr>
<tr>
<td></td>
<td>What about you What do you say? Good.</td>
<td>The teacher asked a pupil. The teacher complimented the pupil and wrote on the chalk board.</td>
<td>The pupil answered: <em>what one does to get money</em>. The pupil sat down.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Mention some businesses you know? Yes, you! Good.</td>
<td>The teacher asked the pupils. The teacher pointed at a pupil. The teacher complimented the pupil and wrote on the chalk</td>
<td>Pupils put up their hands. The pupil answered: <em>marketing</em>. The pupil sat down.</td>
<td>The teacher continued teaching pupils the skill of thinking of ideas and listed them in the order they were given. The teacher taught the skill of</td>
</tr>
<tr>
<td>You!</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| board.  
The teacher pointed at a pupil.  
The pupil answered: *tailoring.* |
| organisation of ideas. |

<table>
<thead>
<tr>
<th>3.</th>
</tr>
</thead>
</table>
| Today, we are going to write a composition on a topic:  
*Describe the business activities of either women or children in your area.* And, he wrote on the chalk board.  
Which one do we do, for *women or for children?*  
Good. Give me businesses women do in your area. Yes, you!  
Ok! Ok. Only one business at a time. Yes, you!  
Good. I see that you understand and you know businesses women do. |
| The teacher told Pupils the composition topic from where they could choose between the two.  
He asked them to choose the business for either *women or children.*  
The teacher asked pupils to mention businesses women do in their areas.  
Pupils gave such answers as: *being maids, prostitution, fishing.*  
Pupils chose the *business women do.* |
| Pupils read aloud the Composition topic on the board.  
Pupils chose the *business women do.*  
Most of the time has been spent on thinking of the businesses women do. However, the teacher could have taught vocabulary involving: adjectives, comparisons, similes and metaphors as these are effective in describing things vividly and imaginatively; pictorial words. Pupils tried to recall in detail the businesses women do. The researcher observed that descriptive writing was difficult when pupils describe something they could not see. Therefore, pre-writing activities could have |
4. Write a composition of 400 words on a topic: *Describe the business activities of women in your area.*
You divide your work in paragraphs and write words correctly. Your Composition should be communicative. Be neat.

| The teacher told the pupils the Composition topic and wrote it on the chalkboard. |
| The teacher gave instructions on paragraphing. |
| Pupils wrote the composition topic in their books. |
| Pupils listened quietly. |

This was an Open/Free type of composition, and it is a descriptive writing type of discourse. The checklist could have been specific so that pupils would have been able to concentrate on them.

It was a *Real Life problem solving task* but could not engage pupils into joint attention and social learning.

5. Be in groups of 5.
Discuss and plan as a group.
Go back to your desk and write the Composition individually.

| The teacher told the pupils to be in groups. |
| The teacher told the pupils to go to their desks and write the Composition individually. |
| Pupils got into groups of 5. |
| Pupils started working in their groups. |
| Pupils went back to their desks. |

In the groups, pupils could have composed, revised and guided each other using overt speech so that they could have understood the topic and write about it with understanding and feeling.

6. Write fast and hand in for marking.

| The teacher advised the pupils. |
| The teacher went round the groups: stooped over and passed over to the next group. |
| Pupils started writing the Composition individually. |

. The teacher went round the groups but did not scaffold the pupils in their groups. The teacher could have gone round
The findings in lesson 5 were that the teacher taught 2 Composition skills only; namely: thinking of ideas and organisation of ideas; out of the 7 skills. This is 2/7 skills the teacher has taught. Out of the 10 features of a good Composition, the teacher taught only 1 feature: the topic for writing should involve a Real Life problem solving task for joint attention and social learning. This is 1/10 features of the qualities of a good Composition. The Composition was Free/Open type and a descriptive writing under discourse types of writing. The teacher ran out of time from the 80 minutes double period allocated for Composition. The teaching-learning procedure did not promote learning the composition skills since only 2 skills were taught.
**LESSON SIX**

**School: 1**  
**Date: 17.7.08**  
**Teacher: 1.3**  
**Class: 12**  
**Duration: 80 MINUTES.**

<table>
<thead>
<tr>
<th>S/N</th>
<th>WHAT THE TEACHER SAID.</th>
<th>WHAT THE TEACHER DID</th>
<th>WHAT PUPILS SAID AND DID</th>
<th>OBSERVER’S COMMENTS</th>
</tr>
</thead>
</table>
| 1   | When we want to make the product, we plan what to have to make it. Isn’t it?  
It is composition time. | The teacher reminded the pupils.  
The teacher asked the pupils.  
The teacher wrote the word *Composition* on the chalkboard. | Pupils listened.  
Pupils answered: Yes, it is.  
Pupils read aloud the word: *Composition* on the chalk board. | The teacher tried to teacher the skill of imagination through a question which required pupils to think of making a product. |
| 2   | We look at creative writing. What does it mean?  
But you used the same words to be explained. Who can use the other words than create and think?  
Yes! Good. Plan, imagine by using your...........  
Now for us to imagine, plan, think and use our brains, we should | The teacher asked the pupils. He pointed at a pupil.  
The teacher asked the pupils and pointed at a pupil  
The teacher asked the pupils.  
The teacher advised.  
The teacher told the pupils and asked for suggestions. | Pupils put up their hands.  
The pupil answered: *create and think*.  
The pupil answered: plan, imagine, and think.  
Pupils answered: *brain*.  
Pupils agreed with the teacher not to interrupt him.  
Pupils put up their hands. | The teacher taught the skill of thinking of ideas through brainstorming. Through questioning, the teacher led pupils into coming up with a *Composition* topic. The topic drew on pupils’ experiences, and it was a Real Life solving problem where pupils had to describe, or narrate and talk about their... |
choose a topic for our composition.
Suggestions!
Yes, you! Good, yes. You had your hand up. Yes, say!
Good. Now which one?
Hey! Hey! Behave like grade 12s, eeh!
I see that some of you want grandfather while others want grandmother, so…… Ok! Ok. You said creative thinking means plan, imagine, think, and use your brain.

<table>
<thead>
<tr>
<th>The teacher at a pupil.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The teacher pointed at a pupil.</td>
</tr>
<tr>
<td>The teacher asked questions to individual pupils.</td>
</tr>
<tr>
<td>The teacher quieted the pupils and explained.</td>
</tr>
<tr>
<td>The teacher challenged the pupils.</td>
</tr>
<tr>
<td>The teacher told the pupils.</td>
</tr>
<tr>
<td>The teacher said and explained to the pupils.</td>
</tr>
</tbody>
</table>

A pupil said: my Grandfather.
Another pupil answered: my Grandmother.
The pupils said: Grandfather.
Yet, a pupil said: I have none.
Another pupil said: same with me.
The pupils answered: same with us, we don’t have.
Pupils answered: they should imagine they have either of the two.
Pupil: Write about your Grand on anything?
Pupils answered: Yes.

Grandparents. This is a Free/Open type of Composition, and a descriptive and narrative type of discourse. The teacher interpreted *creative writing* as being synonymous to a Composition type. The teacher spent most of the time on choosing the topic, thereby neglecting the teaching of the Composition skills which would enable pupils write Composition; as evidenced in the last sentence in the column what the teacher said: *Is it clear?* And pupils answered: *Yes.* The pupils were clear of what to do, but not how to write the Composition as they were not taught in this
| 3 | disliked about him or her. Is it clear now?  
Now write a composition on: My Grandfather or My Grandmother.  
The Composition should be 250 to 350 words long. Take care of spelling, punctuation, paragraphing and neatness. I will mark these.  
Write individually.  
Time is up, stop writing. Finish off during prep. | The teacher told the pupils and wrote the topic on the chalk board.  
The teacher instructed the pupils.  
The teacher told the pupils.  
The teacher told the pupils to stop writing. | Pupils copied the topic in their books.  
Pupils listened quietly.  
Pupils started writing the Composition.  
Pupils stopped writing and closed their books. | lesson. The procedure did not promote learning the skills.  
The teacher could have taught the skills of vocabulary, syntax, etc. instead of just mentioning them in passing.  
Time allocated for composition seems not to be well spent in that the teacher spent most of it on choosing a topic than on teaching Composition skills which would enable pupils write Composition successfully. |

The findings in lesson 6 were that the teacher taught 1 Composition skill only; namely: thinking of ideas; out of the 7 skills. This is 1/7 of the skills the teacher has taught. Of the 10 features of a good Composition, the teacher taught only 1 feature: the topic for writing should involve a *Real Life problem solving task for joint attention and social learning*. This is 1/10 of the features of the qualities of a good Composition. The Composition was Free/ Open type and a descriptive and narrative writing under discourse types of writing. The teacher ran out of time from the 80 minutes double period allocated for Composition.
4.1. Summary of findings

Below is a table summarising the findings on lessons 1-6 above, based on the study objectives in relation to the Composition skills.

Table 4.1: Summary of findings on observed lessons based on the study objectives in relation to Composition skills taught.

<table>
<thead>
<tr>
<th>Lessons</th>
<th>Study objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Type of Composition taught</td>
</tr>
</tbody>
</table>
| 1       | Situational composition | Descriptive | 1. Organisation  
2. Imagination(29%) | Involved teaching-learning 2 skills only | Promoted learning 2 of 7 skills |
| 2       | Free / Open composition | Descriptive | 1. Organisation  
2. Punctuation | Involved teaching-learning 6 skills | Promoted learning of the skills |
<table>
<thead>
<tr>
<th></th>
<th>Situational composition</th>
<th>Descriptive</th>
<th>1. Organisation of ideas (14%).</th>
<th>Involved teaching-learning 1 skill</th>
<th>Did not promote learning the skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Free / Open composition</td>
<td>Argumentative</td>
<td>1. Thinking of ideas</td>
<td>Involved teaching-learning 3 skills</td>
<td>Promoted learning 3 of 7 skills</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Organisation of ideas</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. Syntax (43%).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Free / Open composition</td>
<td>Descriptive</td>
<td>1. Thinking of ideas (29%).</td>
<td>Involved teaching-learning 2 skills</td>
<td>Promoted learning 2 of 7 skills</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Organisation of ideas</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
- The lessons are indicated by the number of the order in which they were observed.

- The understanding here is, the lesson with most composition skills taught are qualified to have promoted learning of the Composition skills.

- Lesson 2 promoted learning of the skills pupils needed to write Composition.

- Of the 6 lessons observed, only lesson 2 is said to have promoted learning of the skills pupils needed to be able to write Composition.
• In all the 6 lessons observed, the teachers taught two types of composition; namely: Situational type of composition, and Free / Open type of composition. Of these, two were Situational type of composition, and four were Free / Open type.

• Of the 6 lessons observed, the teachers taught the discourse types in which descriptive, argumentative, and narrative writing were taught.

• It was further observed that in all the 12 lessons observed, and the six ones recorded, none of the teachers taught analytical writing.

4.2. Findings based on the interview.

The findings are based on the interview between the researcher and the teachers of the six lessons the researcher had just observed. The findings are relative to how the teachers understood the teaching and learning of composition writing.

Lesson One

a). The teacher taught 2 composition skills; namely: organisation format of an address of a formal letter, and the skill of imagination, out of the seven skills (see chapter 2).

b). The teacher taught 2 features out of the 10 features of the criteria known as qualities of a good Composition.

c). 4 Composition skills and 8 features of the qualities of a good Composition were not taught in the lesson signifying learning how to write Composition could not take place in the pupils.

d). The teacher understood teaching and learning how to write a Composition take place in a pupil over a longer period of time.
Lesson Two

a). The teacher taught 6 composition skills; namely: organisation, punctuation, spelling, vocabulary, syntax, and the skill of thinking of ideas, out of the 7 skills (see chapter 2).

b). The teacher taught 9 features out of the 10 features of the criteria known as qualities of a good Composition.

c). 1 Composition skill and 1 feature of the qualities of a good Composition were not taught in the lesson signifying learning how to write Composition has taken place in the pupils.

d). The teacher understood teaching and learning how to write Composition take place in a pupil by teaching and learning the Composition skills enabling pupils to write Composition.

Lesson Three

a). The teacher taught 1 composition skill; namely: organisation format of a report, out of the 7 skills (see chapter 2).

b). The teacher taught 1 feature out of the 10 features of the criteria known as qualities of a good Composition.

c). 5 Composition skills and 9 features of the qualities of a good Composition were not taught in the lesson signifying learning how to write Composition could not take place in the pupils.

d). The teacher understood teaching and learning how to write Composition take place in a pupil by producing an exact organisation format as that of a sample passage.
Lesson Four).

The teacher taught 3 composition skills; namely: thinking of ideas, organisation of ideas, and the skill syntax, out of the seven skills (see chapter 2).

b). The teacher taught 1 feature out of the 10 features of the criteria known as qualities of a good Composition.

c). 4 Composition skills and 9 features of the qualities of a good Composition were not taught in the lesson signifying learning how to write Composition could not take place in the pupils.

d). The teacher understood teaching and learning how to write Composition takes place in a pupil by an active interaction between the teacher and the pupils.

Lesson Five

a). The teacher taught 2 composition skills; namely: thinking of ideas, and organisation of ideas, out of the 7 skills (see chapter 2).

b). The teacher taught 1 feature out of the 10 features of the criteria known as qualities of a good Composition.

c). 5 Composition skills and 9 features of the qualities of a good Composition were not taught in the lesson signifying learning how to write Composition could not take place in the pupils.

d). The teacher understood teaching and learning how to write Composition take places in a pupil by teaching and laying emphasis on one skill only; the skill of thinking of ideas.
Lesson six

a). The teacher taught 1 composition skill; namely: thinking of ideas, out of the 7 skills (see chapter 2).

b). The teacher taught 1 feature out of the 10 features of the criteria known as qualities of a good Composition.

c). 6 Composition skills and 9 features of the qualities of a good Composition were not taught in the lesson signifying learning how to write Composition could not take place in the pupils.

d). The teacher understood teaching and learning how to write Composition take place in a pupil by enabling the pupils to pick up a Composition topic and write about it.

Below is a summary of findings on interviews relative to how teachers understood learning Composition takes place in a pupil.

Table 4.2: Teachers’ understanding of how pupils learn how to write Composition

<table>
<thead>
<tr>
<th>Lessons</th>
<th>No. of skills taught</th>
<th>No. of skills not taught</th>
<th>No. of features taught</th>
<th>No. of features not taught</th>
<th>Teachers’ understanding of learning composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 skills taught (29%).</td>
<td>5 skills not taught (71%).</td>
<td>2 features taught (20%).</td>
<td>9 features not taught (80%).</td>
<td>Learning takes place over a period of time.</td>
</tr>
<tr>
<td></td>
<td>6 skills taught (86%)</td>
<td>1 skill not taught (14%)</td>
<td>9 features taught (90%)</td>
<td>1 feature not taught (10%)</td>
<td>Learning takes place through teaching composition skills and observing features of <em>Qualities of a Good Composition.</em></td>
</tr>
<tr>
<td>---</td>
<td>----------------------</td>
<td>--------------------------</td>
<td>------------------------</td>
<td>-------------------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>3</td>
<td>1 Skill taught (14%)</td>
<td>6 skills not taught (86%)</td>
<td>1 feature taught (10%)</td>
<td>9 features not taught (90%)</td>
<td>Learning takes place by a pupil reproducing the organisation format as in the Sample passage.</td>
</tr>
<tr>
<td>4</td>
<td>3 skills taught (43%)</td>
<td>4 skills not taught (57%)</td>
<td>1 feature taught (10%)</td>
<td>9 features not taught (90%)</td>
<td>Learning takes place through active interaction between the teacher and pupils.</td>
</tr>
<tr>
<td>5</td>
<td>2 skills taught (29%)</td>
<td>5 skills not taught (71%)</td>
<td>1 feature taught (10%)</td>
<td>9 features not taught (90%)</td>
<td>Learning takes place through the teacher emphasizing on the skill of <em>thinking of ideas.</em></td>
</tr>
<tr>
<td>6</td>
<td>1 skill taught (14%)</td>
<td>6 skills not taught (86%)</td>
<td>1 feature taught (10%)</td>
<td>9 features not taught (90%)</td>
<td>Learning takes place when pupils are able to choose a topic and write about it.</td>
</tr>
</tbody>
</table>
NB

- The teacher's understanding of learning how to write Composition bears much on whether the lesson facilitates the learning of the skills a pupil needs to be able to write a composition or not.

- 5 of the 6 teachers taught composition skills ranging from 1 skill to 3 skills: 1 skill (14%), 2 skills (29%), and 3 skills (43%), and they did not teach the skills ranging from 1 skill to 6 skills: 5 skills not taught (71%), 6 skills not taught (86%), 4 skills not taught (57%), and 1 skill not taught (14%). This suggests that the composition Skills are poorly taught in the two schools visited.

- Only the lesson 2 teacher taught 6 skills (86%) of the 7 Composition Skills; 1 skill (14%) was not taught. This suggests that the teacher understands learning how to write composition is based on teaching most of the Composition Skills in a Composition lesson.

- Of the 7 Composition Skills 2 of them: namely: thinking of ideas, and, organisation of ideas were found to be popular among the teachers, hence these two skills were utilised by all the 6 teachers of the observed lessons, that is, lessons 2, 4, 5, 6, and lessons 1 to 5 respectively. This suggests that teachers understood learning how to write Composition as teaching these 2 Composition skills.

4.3. Qualities of a Good Composition
Below is a table summarising the findings on lessons 1-6 above, measured against the criteria known as Qualities of a Good Composition. The presence, or absence of a feature of the qualities scores 1 mark, or 0 mark respectively.

Table 4.3: Summary of findings on lessons 1-6 above, measured against Qualities of a Good Composition taught.

<table>
<thead>
<tr>
<th>Lessons</th>
<th>Criteria known as Qualities of a good Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TLC</td>
</tr>
<tr>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>0</td>
</tr>
</tbody>
</table>
NB

- TLC means Task should be at the level of the class.
- ELT means Errors as a Learning Tool.
- TC/TLP means Teacher Competence / Teaching-Learning procedure.

- LLL means Life-Long Learning.
- OTI means Outcomes oriented perception of the Target of Information.
- CT means A composition lesson should promote Creative Thinking.
- AHC / SM means Arousing Human propensity for Curiosity / The Subject matter should be Meaningful.
- DS means Dialogic Speech as externalised regulatory thought.
- TA means Time Allocation to Composition

- The lessons are indicated by the number of the order tin which they were observed.
• The understanding here is, the lesson with most features of the criteria known as Qualities of a good Composition present is qualified to have promoted or facilitated learning of the Composition skills.

• Lesson 2 scored 9 features out of the 10 features of the qualities of a good composition.

• Out of the six lessons observed, only lesson 2 is said to have promoted or facilitated learning how to write Composition.

• Of the 10 features, one feature; the topic should be a Real life problem task for joint attention and social learning is said to have been popular among the teachers and hence utilised by all the 6 teachers of the observed lessons.

• Of the 6 teachers whose lessons were observed, 5 scored 1 to 2 features only (lessons 3 to 1) respectively. This suggests that the features of the Qualities of a Good Composition are very remote to teaching Composition in the two high schools. This suggests that teachers understood learning how to write Composition takes place through teaching 1 feature only.

4.4. Findings based on Focus Group Discussion

In the discussion, the teachers and the researcher came up the following findings:

• Among the 6 teachers, 5 of them taught 1, 2 and 3 composition Skill / s only (lessons 6, 1, 3, 5, & lesson 3, whereas 1 teacher taught 6Skills out of the 7 Composition Skills ; lesson 2) respectively (see Table 4.2). The teachers taught these Composition skills: vocabulary, Spelling, Syntax, thinking of ideas, Organisation of ideas and Punctuation. But none of the teachers taught the skill of Revising and editing.

• Among the 6 teachers, 5 of them taught 1and 2 feature / s only of a criteria known as Qualities of a Good Composition (lessons 3 to 6, & lesson 1, whereas 1 teacher taught 9 features out of the 10 features ; lesson 2) respectively (see Table
4.2). The teachers taught these features: the task should be at the level of the pupils. The teacher treat errors as teaching-learning tool (gave a checklist of what he expects of the Composition). Teacher Competence exhibited through his availing pupils with necessary materials for use in the lesson. Life-long learning in his teaching through the process approach and the Heuristic and the Pupil-centered methods. The teacher perceived the target of instruction in terms of understanding and feeling. The task was a Real Life problem solving one for joint attention and social learning for it reinforced life skills building, cooking, and repairing a tap. The lesson promoted creativity through the pupil-centered method; heuristic method and the process approach which would spur mental development. The task aroused human propensity for curiosity as it drew on pupils’ experience (pupils were motivated into the task). During Group work, pupils engaged into dialogic speech as externalesed regulatory thought process. None of the teachers utilised the feature known as Time Allocation to Composition being enough to complete teaching in composition writing lesson (see Table 4.3).

- Only one teacher understood learning Composition takes place by learning the Composition Skills and utilising the features of a criterion known as Qualities of a Good Composition (see Tables 4.2 & 4.3). Of the 6 teachers, 5 confessed they did not know that teaching composition depends on teaching the Composition skills and observing the features of the qualities of a Good Composition. These teachers did not know the composition skills as one of them confessed: What are the other skills? This is news!

- Of the 6 teachers, 5 did not know the types of composition taught in high schools. When asked to give examples, such were their answers; descriptive, narrative, argumentative, writing a story, etc. This suggests that they neither knew the types of composition nor the discourse types of writing.
4.5. Qualifications of Teachers

The qualifications of teachers in the two high schools observed were verified with a view of establishing the proportions of unsuitably qualified teachers, focusing on teaching high school grades: grade 10, 11, and grade 12.

Table 4.4: Findings on Teacher Qualifications

<table>
<thead>
<tr>
<th>School</th>
<th>Type of School</th>
<th>Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Degree</td>
</tr>
<tr>
<td>1</td>
<td>High School</td>
<td>1 (16.5%)</td>
</tr>
<tr>
<td>2</td>
<td>High School</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>1 (16.5%)</td>
</tr>
</tbody>
</table>

- Teachers teaching grades 10, 11, and, 12 should hold a Degree qualification, teachers with a Diploma should teach grades 8 and 9, and those teachers who hold a Certificate qualification should teach grades 1 to 7. This suggests that only 1 teacher at School 1 qualifies to teach at High School.
• Of the 6 teachers, 4 were Diploma holders and 1 held a Certificate qualification (83.5%). This suggests that these teachers were unsuitably qualified to teach high school grades 10, 11, and 12. This can be a cause for concern when we consider the quality of education these teachers have to ensure in their Composition lessons.

• Only 1 teacher (16.5%) was suitably qualified to teach grades 10, 11, and 12.

4.6 Learning Composition

Below is a table summarising the findings on lessons 1-6 above, in relation to how pupils learned Composition.

Table 4.5: Findings on how pupils learned Composition

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Teaching-Learning Procedure</th>
<th>Pupils learned Composition:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. The teacher presented the topic or situation to pupils.</td>
<td>1. by doing; wrote actual Composition scripts.</td>
</tr>
<tr>
<td></td>
<td>2. The teacher spent most of the time developing the topic/situation through text-based approach and teacher-exposition methods.</td>
<td>2. by being exposed to different types of Composition and discourse types of writing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. through reading sample passages of</td>
</tr>
</tbody>
</table>

84
| 1. The teacher presented the topic or the situation to pupils. |
| 2. The teacher spent most of the time teaching Composition skills and observing the qualities of a good composition. He taught through the text-based approach and the process genre approach, the pupil-centered method and the heuristic method. |
| 3. Pupils broke into groups; |

| 3. Pupils did not break into groups, did not write outlines and drafts before writing the final text. |
| 4. The teacher neither provided a marking key nor conducted follow-up activities. |
| 5. The procedure did not promote learning Composition skills and features of a good composition. |

| 1. by doing; wrote actual Composition scripts. |
| 2. by being exposed to different types of Composition and discourse types of writing. |
| 3. through reading sample passages of the discourse type being taught and through text books. |
| 4. through a marking key. |
| 5. by learning Composition skills and |

the discourse type being taught and through text books.

through organisation format.

through organisation of information.
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
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<tbody>
<tr>
<td>1.</td>
<td>The teacher presented the topic or situation to pupils.</td>
</tr>
<tr>
<td>2.</td>
<td>The teacher spent most of the time developing the topic/situation through the text-based integrated approach and teacher-exposition methods.</td>
</tr>
<tr>
<td>3.</td>
<td>Pupils did not break into groups,</td>
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<tr>
<td>4.</td>
<td>Teacher went to different groups and assisted them.</td>
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<tr>
<td>5.</td>
<td>The teacher provided a marking key.</td>
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<tr>
<td>6.</td>
<td>The teacher did not conduct follow-up activities.</td>
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<td>7.</td>
<td>The procedure promoted learning Composition skills and features of a good composition.</td>
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<td>8.</td>
<td>through organisation of information</td>
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<tr>
<td>9.</td>
<td>observing qualities of a good composition.</td>
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<tr>
<td>10.</td>
<td>through the teaching-learning procedure.</td>
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<tr>
<td>11.</td>
<td>through organisation format.</td>
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<td>12.</td>
<td>Through organisation of information</td>
</tr>
<tr>
<td>13.</td>
<td>1. by doing; wrote actual Composition scripts.</td>
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<tr>
<td>14.</td>
<td>2. by being exposed to different types of Composition and discourse types of writing.</td>
</tr>
<tr>
<td>15.</td>
<td>through organisation format.</td>
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<td>16.</td>
<td>4. Through organisation of</td>
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<tr>
<td>4</td>
<td>1. The teacher presented the topic or situation to pupils.</td>
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<tr>
<td></td>
<td>2. The teacher spent most of the time developing the topic/situation through the text-based integrated approach and teacher-exposition methods.</td>
</tr>
<tr>
<td></td>
<td>3. Pupils did not break into groups, did not write outlines and drafts before writing the final text.</td>
</tr>
<tr>
<td></td>
<td>4. The teacher neither provided a</td>
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</tbody>
</table>
marking key nor conducted follow-up activities.

5. The procedure did not promote learning Composition skills and features of a good composition.

<p>| 5 | 1. The teacher presented the topic or situation to pupils. |
|   | 2. The teacher spent most of the time developing the topic/situation through the text-based integrated approach and teacher-exposition methods. |
|   | 3. Pupils did not break into groups, did not write outlines and drafts before writing the final text. |
|   | 4. The teacher neither provided a marking key nor conducted follow-up activities. |
|   | 1. by doing; wrote actual Composition scripts. |
|   | 2. by being exposed to different types of Composition and discourse types of writing. |
|   | 3. through organisation format. |
|   | 4. through organisation of information |</p>
<table>
<thead>
<tr>
<th></th>
<th>5. The procedure did not promote learning Composition skills and features of a good composition.</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>1. The teacher presented the topic or situation to pupils.</td>
</tr>
<tr>
<td></td>
<td>2. The teacher spent most of the time developing the topic/situation through the text-based integrated approach and teacher-exposition methods.</td>
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</tr>
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<td></td>
<td>3. Through organisation format.</td>
</tr>
<tr>
<td></td>
<td>4. through organisation of information</td>
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</tbody>
</table>
• In lessons 1, 3 to 6, pupils learned composition writing by doing; that is they wrote composition scripts. They also learned Composition by being exposed to 2 types of compositions and to types of writing through reading sample passages.

• The teaching-learning procedure in these lessons could not facilitate learning how to write composition as pupils did not learning Composition skills.

• In lesson 2 pupils learned Composition through a variety of ways; such as: by doing, by being exposed to Composition types, and discourse types through reading sample passages, through providing pupils with a marking key showing what pupils have to take care of during writing, and by learning Composition skills.

• The teaching-learning procedure facilitated learning composition skills and pupils were cognitively active through the pupil-centered method the teacher used.

• In all the 6 lessons pupils learned Composition through approaches, methods and techniques, they learned through use of teaching aids; such as: passages, and text books and they learned by performing their pupil-roles.

• In all the 6 lessons pupils learned Composition through organisation format of composition and through information organisation.

• In all the 6 lessons information was linearly and hierarchically organised. However, no lesson bore a global relationship of organising information.
4.7 Learning Composition through roles

The table below illustrates the roles teachers and pupils performed relative to teaching and learning Composition in the lessons observed.

Table 4.6: Teacher and Pupil roles

<table>
<thead>
<tr>
<th>Lessons</th>
<th>Teacher Roles</th>
<th>Pupil Roles</th>
<th>Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. The teacher presented the topic.</td>
<td>1. Pupils listened to the teacher’s explanation clarification on the topic.</td>
<td>The teacher and the pupils performed their roles. There was little guidance provided to pupils hence their learning questionable. The teacher could have provided more guidance so that pupils could have written the composition without difficulty. The teacher did not apply the teaching model (appendix 2) in his teaching.</td>
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<tr>
<td></td>
<td>2. The teacher developed the topic.</td>
<td>2. Pupils wrote composition individually.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. The teacher marked the composition scripts.</td>
<td>3. Pupils handed their scripts to the teacher for marking.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. The teacher presented the topic.</td>
<td>1. Pupils listened to the teacher’s explanations.</td>
<td>The teacher and the pupils performed their roles. He provided guidance as to what pupils had to do throughout the lesson. The pupils participated fully in the lesson as</td>
</tr>
<tr>
<td></td>
<td>2. The teacher gave out</td>
<td>2. Pupils studied the passages with</td>
<td></td>
</tr>
<tr>
<td>Sample passages to pupils and studied them.</td>
<td>Assistance from the teacher.</td>
<td>Class, groups and individuals. This suggests that pupils tackled the task with understanding of the steps to follow in solution to the composition task. The teacher applied the teaching procedure model (appendix 2) in his teaching. The teaching procedure the teacher adopted is said to be suitable to teaching composition as it involved teaching Composition skills.</td>
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<tr>
<td>3. The teacher divided pupils into groups.</td>
<td>3. Pupils broke into groups.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The teacher encouraged pupils to write drafts before the final text and he provided a checklist.</td>
<td>4. Pupils wrote composition drafts before writing final text minding the checklist.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. The teacher marked the composition scripts.</td>
<td>5. Pupils handed the scripts to the teacher for marking.</td>
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</tbody>
</table>

<table>
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<tr>
<th>1. The teacher presented the topic.</th>
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<tr>
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<td>3. The teacher marked the composition scripts.</td>
<td>3. Pupils handed their scripts to the teacher for marking.</td>
<td></td>
</tr>
</tbody>
</table>
| 4 | 1. The teacher presented the topic.  
2. The teacher developed the topic.  
3. The teacher marked the composition scripts. | 1. Pupils listened to the teacher's explanation clarification on the topic.  
2. Pupils wrote composition individually.  
3. Pupils handed their scripts to the teacher for marking. | The teacher and the pupils performed their roles. There was little guidance provided to pupils hence their learning questionable. The teacher could have provided more guidance so that pupils could have written the composition without difficulty. The teacher did not apply the teaching model (appendix 2) in his teaching. |
|---|---|---|---|
| 5 | 1. The teacher presented the topic.  
2. The teacher developed the topic.  
3. The teacher marked the composition scripts. | 1. Pupils listened to the teacher's explanation and clarification on the topic.  
2. Pupils wrote composition individually.  
3. Pupils handed their scripts to the teacher for marking. | The teacher and the pupils performed their roles. There was little guidance provided to pupils hence their learning questionable. The teacher could have provided more guidance so that pupils could have written the composition without difficulty. The teacher did not apply the teaching model (appendix 2) in his teaching. |
| 6 | 1. The teacher presented the topic.  
2. The teacher developed the topic. | 1. Pupils listened to the teacher's explanation clarification on the topic.  
2. Pupils wrote composition individually. | The teacher and the pupils performed their roles. There was little guidance provided to pupils hence their learning questionable. The teacher could have provided more guidance so that pupils could have written |
3. The teacher marked the composition scripts.

3. Pupils handed their scripts to the teacher for marking.

the composition without difficulty. The teacher did not apply the teaching model (appendix 2) in his teaching.

**NB**

- In lessons 1, 3 to 6 teachers and pupils performed fewer roles as compared to the roles performed in lesson 2. This suggests that there was minimal teaching and learning of composition skills (tables 4. 1 and 4.2).

- Of the 12 lessons observed and the 6 ones recorded, only in lesson 2 did the teacher and pupils perform a number of their roles; suggestive of having involved teaching and learning Composition skills (4.1 and 4.2). The 6 lessons recorded were chosen based on presence a skill or skills.

- Only lesson 2 involved teaching the steps in a teaching procedure model in appendix 2.

- In most cases (lessons 1, 3 to 6), the teacher and pupil roles are poorly applied during Composition in the observed schools.
CHAPTER FIVE

Discussion

5.0. Introduction
In this chapter, we look back at the data and try to bring into sharp focus what it is telling us about the teaching of Composition in Zambian High Schools in Choma District. The key question that we have got to keep in mind all the time is that of whether the lessons observed were of anything that could promote the learning of the skills needed for a pupil to be able to write composition. In this chapter, we reflect on the data and work out what it says about the sort of teaching being provided by the teachers in Composition.

5.1 Types of Composition
The teachers taught two types of composition, namely: Open/Free and Situational composition (table 4.1 column types of composition). Open/Free type of Composition was taught in lessons 2, 3, and 5, and Situational type of composition was taught in lesson 1 and lesson 3. This was in agreement with Luangala (2004) who said that Open/Free and Situational types of Composition should be taught in high schools. Teachers tried to teach descriptive, argumentative, report writing and letter writing. However, none of the teachers taught analytical writing.

The conclusion is that 5 of the 6 teachers did not know the two types of composition as Open / Free composition and Situational Composition, but gave examples of discourse types.

5.2 Discourse types
In all the 12 observed and 6 recorded lessons teachers taught the recommended Discourse types as evidenced in lessons 1 to 6 and in table 4.1 column discourse types. Teachers tried to teach; describing a process and describing businesses women do (lesson 2 and lesson 5) respectively, and argumentative writing (lesson 4).

These findings were consistent with MOE (1987), Luangala (2004) and Heffernan and Lincoln (1994) who said that these composition and discourse types should be taught in high schools.

Irrespective of this, teachers could not make a distinction between types of Composition and Discourse types. During focus Group Discussion, they gave examples of composition types instead of the discourse types. We can, therefore, conclude that 5 of the teachers did not know the discourse types. They meant composition types to mean discourse types. The five teachers could not make a distinction between Composition types and Discourse types.

5.3 Composition skills

On the skills involved in teaching composition, the findings were that in all the 12 observed and 6 recorded lessons teachers tried to teach the following skills: organisation, that is, format of a Composition and thinking of relevant ideas, punctuation, spelling, vocabulary syntax, imagination (table 4.1 column Composition skills taught). A caution statement that “the composition essay should be in good English” was heard being said in lessons 5 column 4 and; Lesson 6 column 4. On the whole, “a composition in good English” seemed to have been the most emphasised skill. It was observed that some of the teachers did not know the specific skills to be taught so as to produce a good composition text (4.1). In relation to the skills, only one teacher taught 6 (86%) of the 7
skills involved in teaching composition, 2 teachers taught 2 skills (29%), 1 teacher taught 3 skills (43%), and the last 2 teachers taught 1 skill (14%) This means that (14%, 71%, 57% & 86%) of the skills were not taught (Table 4.1 column *Composition skills taught & not taught*). Consequently, only lesson 2 involved procedures that promoted the learning of the composition skills (table 4.1, lesson 2 columns *teaching – learning procedures* and column *promote or did not promote the learning of the skills*).

In all the 12 observed and 6 recorded lessons structuring of information was linear. In no lesson did the researcher observe analytical writing in which information structure could have been global.

The findings were in agreement with Tunnicliffe, et al (1986) and Heffernan and Lincoln (1994) who said that the above mentioned are the skills involved in teaching composition in high schools. However, the findings were that only few skills were being taught in the high schools observed. This was far too little compared to the many skills recommended by the educationalists cited above.

The conclusion arrived at in this study is that Composition skills were poorly taught in the two schools visited.

5.4 Teaching-Learning procedure

On the procedure that might be used to facilitate learning how to write composition, the findings were that only lesson 2 involved suitable procedures (table 4.5). In the findings, pupils' compositions were almost error-free compared to the rest who did not use the teaching procedure. One of the most effective ways of teaching composition writing is
the use of the process genre approach and the six steps teaching procedure. Other teachers presented learners with a topic or a situation and spent most of their time in developing the topic through teacher-exposition methods such as defining, exemplification, question-and-answer and demonstration. Afterwards, pupils were told to write composition as Homework. Pupils did not break into groups to discuss the topic, or the question in a composition task. They did not arrange points and did not make outlines as groups. During composition, pupils did not write drafts before writing the final texts. The procedure of not breaking into groups was common among the teachers (table 4.5, procedure column). On comparing the teaching-learning procedure column and the pupils learned composition column, the procedure did not facilitate the learning of the skills needed to enable pupils to write composition (table 4.5: lesson 1 and 3-6). These teaching procedures did not promote the teaching of skills in teaching composition writing as compared to the teaching procedures being encouraged by Heffernan and Lincoln (1994) and Badger and White (2000) and Sesman (2008).

The conclusion arrived at is that the teaching-learning procedure used in lessons 1, 3 to 6 facilitated very minimal learning in Composition.

5.4.1 How Composition was learned

Under this heading the researcher observed what pupils did as to whether it facilitated learning the skills that could enable pupils to write Composition.

In all the 12 observed and 6 recorded lessons pupils learned composition writing by doing; meaning they wrote actual composition scripts (table 4.5). In all the lessons pupils learned composition by being exposed to different composition types and discourse types before they did their writing activities. In some cases writing activities were preceded by
reading genuine sample passages of the composition types they were learning (lessons 1 and 2, table 4.5).

The conclusion arrived at is that pupils learn Composition by actual writing composition texts.

Pupils learned composition through follow-up activities. Unfortunately, there were no follow-up activities observed in all the 12 lessons observed and the 6 recorded lessons (table 4.5). The teachers went into a new topic for pupils to write (lessons 1-6). In no lesson did the researcher observe a follow-up activity in which a class or group of pupils who had committed two to three or more errors in a category (as indicated in appendix 3) were given remedial instructions. The controlled, guided or free writing methods were not used to try to correct errors.

This was contrary to Raimes (1983) who said that controlled writing is useful in a follow-up activity because it reinforces grammar, vocabulary and syntax in contexts. Additionally, as pupils write the passage, they are using the conventions of written English such as indentation, punctuations correcting words and spellings. Not having used the guided method was contrary to Jupp and Milne (1969) who said through these method pupils would express ideas and facts supplied by the teacher in their own sentences observing the mechanics of composition, such as filling in blanks in a paragraph and sentence construction.

The conclusion was that there were no follow-up activities in all the lessons observed and recorded in teaching Composition resulting into loss of skills pupils could incorporate in later compositions.
On pupils learning through the marking key, in all 12 observed lessons, only in lesson 2 did the researcher observe a teacher giving a marking key to pupils as a checklist of what he would be marking in the composition (4.5). This drew pupils’ attention to errors that could immanent from the marking key. This reduced the errors pupils committed in the writing activity. Of the 6 teachers observed, only one gave a marking key. Not having given a marking key was contrary to Knapp (1965) who said that a marking key is actually a checklist including teaching composition and all the language skills. The checklist is very useful to the teacher to direct the pupils’ attention to the items which a pupil has not assimilated by singling them out and explaining to the pupil with the help of the correct patterns. The conclusion arrived at was that there were no marking key provided in 5 of the 6 lessons observed.

Additionally, pupils learned Composition through composition organisation as format of a composition script. In all the 12 observed and 6 recorded lessons, the findings revealed three parts of a composition, namely: Introduction, Main body, and Conclusion. It was observed that a composition script was written in paragraphs; paragraph one was *Introduction*, paragraphs 2, 3 and 4, were the *Main body* and the last paragraph was *Conclusion*. Composition scripts were written in paragraphs and were indented.

In addition to the above mentioned format, in letter writing there are certain rules about format of an address, such as: the writers’ address sloping to the right, beginning a new line for each part of the address, a comma after each part and ending with a full stop and the date; a capital letter after salutation for the name of the person to who one was writing, a coma at the end, and then, the *main body* of the letter. Pupils ended the letter with *yours sincerely*; capital *Y* for yours, small *s* for sincerely and a comma. The lesson 2 teacher who taught letter-writing adhered to these formats.
The conclusion arrived at is that all the 6 teachers taught correct format in relation to a composition genre.

Lastly, pupils learned Composition through information organisation. In all the 12 lessons observed the information was organised in two ways: linearly and hierarchically as in lessons 1 to 6 (table 4.5) respectively. However, the global relationship was not used in any of the observed lessons. Besides, conveyance of information by grafting the new on the given information was not taught in all the 12 observed lessons and the 6 recorded ones.

The conclusion arrived at was that information is organised in two ways only, namely: linearly and hierarchically but not globally organised, and conveyance of information by grafting the new information unto the given information was not taught in the Composition lessons observed.

5.4.2 How composition writing was taught

In all the 12 observed lessons, Composition was taught through approaches and methods. The findings were that 5 teachers taught writing through the teacher-centered method using the text-based integrated approach, though not effectively used. The question-and-answer method, the discussion method and the teacher-exposition method were the usual methods in these composition lessons. Through these methods, approaches and techniques pupils could not discover the heuristics involved in solving a composition writing problem (lessons 1, 3to 6, table 4.5). Only lesson 2 teacher taught through pupil-centered method and process-genre approach (table 4.5).
The conclusion was that of the 6 teachers whose lessons were observed, five teachers did not teach through pupil-centered method and the process-genre approach where pupils would discover the steps leading to the solution of the composition problem. However, in the 6 recorded lessons, lessons 1 and 2 used teaching aids such as; sample composition passages and text-books. Besides, all the lessons used the chalkboard as a teaching aid (table 4.5). Consequently, the conclusion is there are only three teaching aids used in the lessons observed. The skill of creativity and imagination were lost as the minds of pupils were not activated enough.

Secondly, Composition was taught through teacher and pupil role. In lessons 1, 3 to 6, teachers and pupils performed fewer roles compared to the roles performed in lesson 2. This means that there was minimal adoption of the two roles in the composition lessons observed. Teachers spent most of their teaching time defining, explaining and exemplifying while pupils listened quietly (table 4.6). One thing was clear that the teacher did most of the talking and pupils did more listening. In the five lessons, the teachers did not apply themselves to their roles, so as their pupils. None of the six steps in the teaching procedure model in appendix 2 was operational in these lessons. Pupil-activities could have been done; such as group-discussion and writing drafts before writing final texts. However, only lesson 2 had the roles been adopted. The conclusion arrived at is that the teacher and pupil roles are insignificantly applied and poorly performed in teaching and learning Composition.

Thirdly, Composition was taught through Qualities of a good Composition.

Below is a summary discussion of general findings based on a criterion known as qualities of a good composition lesson. In table 4.3, the presence or absence of the qualities of a good composition were represented with 1 mark or a 0 mark respectively. A
lesson that had most of the qualities could be said to have been a good composition lesson that could facilitate the learning of the skills needed for a pupil to be able to write composition. Therefore, the discussion is based on table 4.3. Ten qualities of a Composition were examined:

5.4.2.1 The tasks should be at the level of the class.

The researcher observed that teachers picked composition tasks from the graded Pupils' Books for grades 10, 11 and, 12. However, pupils encountered difficulties writing their compositions. This meant that despite tasks being graded, the pupils found the tasks not to be at their ability level. The composition topics were difficult for them to write about. Of the twelve observed and six recorded lessons, only lesson 2 had tasks at the level of the pupils' ability as table 4.3 shows in chapter 4. The conclusion was that in 5 of the 6 recorded lessons, the composition tasks were not at the ability level of the pupils. Consequently, pupils faced difficulties in coping up with the tasks.

5.4.2.2 Errors as a learning tool.

In all the 12 observed and 6 recorded lessons, only lesson 2 treated errors as a learning tool (table 4.3). This was so as teachers neither identified pupils’ errors nor indicated in the margin a type of error they had identified during marking. In these lessons teachers just made general comments pointing to none specific points of errors. For instance, such comments were observed: punctuate your work properly (but could not show which line or lines needed that), tenses to be used correctly, capitalise where necessary, avoid fragments, polish your language expression, I have failed to read and understand your composition, etc. (Appendix 4). One teacher, who tried to identify the errors, ended up
covering the pages with the circles around the offending words in wrong tense and spelling. The researcher observed that pupils learnt little or nothing at all, of anything that would help them on how to write a good composition as little and unspecific guidance was given as regards the errors committed. Yet, in another lesson, the researcher, (sifting through a lesson plan) identified a comment – under Evaluation which read: *The pupils wrote a composition describing the process of making one item they knew. Few pupils did well. The rest needed more coaching.* (Appendix5). However, in the lesson that followed, the researcher observed that the teacher did not carry out a remedial work on the previous lesson despite his comment above. It was observed that teachers need guidance on treating errors as a learning tool. The conclusion arrived was that 11 teachers in the two schools do not treat errors as a learning tool in their teaching Composition. So, pupils would graduate into the next grade yielding to the same kinds of errors.

5.4.2.3 Teacher competence.

In the eleven observed and five recorded lessons, the pupils were not motivated into wanting to solve composition writing tasks strategically as observed in the marking techniques above. The teacher -competence needed a lot to be done in terms of availing the necessary teaching materials in a composition lesson. For example, lack of competence and initiative to avail teaching materials for a composition topic the teacher omitted completely and forever citing lack of teaching materials as in lesson 3 on researcher-teacher interview. Only lesson 2 column 3(table 4.3) had the teacher exhibited teacher- competence. Besides, the teaching -learning procedure need to be addressed since the teaching-learning procedure is significant to teaching Composition
skills. The conclusion was that he 5 teachers were not competent enough to teach senior grades 10, 11, and 12 as they could not utilise teaching procedures that promoted learning Composition. Their profiles indicated lower qualifications; certificate and diploma.

5.4.2.4 Life-Long- learning

Of the twelve 12 observed and 6 recorded lessons, 11 lessons and 5 recorded ones did not promote life-long-learning. The experiences accrued by pupils through these lessons were misty and transient that they could not result into life-long-learning. A few of the teachers tried to apply what resembled a process genre approach teaching procedure but pupils could not discover the steps leading to the solution of a composition writing problem. The researcher thought that the teacher-centred method being used did either little or nothing to pupils learning how to learn so that life-long-learning could have been realised. Teachers could, through question and answer method try to generate ideas, write points on the chalkboard, verbally arrange points in a required order and run out of time. Then, without building up a model with pupils, the teacher would tell pupils to go and write the composition as a Homework assignment (lessons 1-6). It was observed that such a procedure of teaching does not bring the meaningfulness it should for pupils to make a personal connection to the topic and come to understand the processes they follow when writing about it. In this vein, we can conclude that the approaches and methods the teachers used in teaching Composition could not activate enough the pupils' schemata to make pupil-world knowledge permanent and available for expression in written form.

5.4.2.5 Outcomes-oriented perception of the target of information
In all the twelve 12 observed and 6 recorded lessons, the researcher observed that only 1 lesson had realised outcomes that spurred understanding of the writing process and instilled in pupils a feeling of having learnt the art of solving a composition writing problem in a given task as in lesson 2, table 4.3 in chapter 4. The target of instruction was realised; perceived in terms of such outcomes as understanding and feeling as opposed to a change in an observable behaviour of the pupil despite whether that change was accompanied with comprehensive understanding of the facts and the context in which they are presented. However, the other 11 observed and 5 recorded lessons did not harvest such outcomes. Our conclusion was that the outcomes in the 11 lessons observed and the 5 lessons recorded were that of a behaviorist nature as opposed to understanding and feeling.

5.4.2.6 Real life problem-solving task for joint attention and social learning.

In all the 12 observed and 6 recorded lessons involved real- life- problem solving tasks (table 4.3 column 6). However, only lesson 2 engaged pupils in joint attention and social learning. In this lesson, the researcher observed that pupils worked in groups and were very active. The teacher provided guidance all through, and provided a model composition essay. Later, pupils used the model to apply to a related topic and made charts for a talking wall. The researcher observed that because of joint attention and individual attention on the point of focus -the task, pupils wrote compositions which were almost error-free. The 11 lessons and the 5 recorded ones could not engage pupils into joint attention and social learning since they did not break into groups. The conclusion was that despite the composition topics involving real life situations, joint attention and social learning was not realised by the pupils.
5.4.2.7 Creative thinking.

1 lesson out of the 12 observed and 6 recorded ones promoted creative thinking (table 4.3 columns 7). The teacher and his pupils went about the lessons from pre-writing activities, composing, drafting, revising and editing as Trible (1996) and Heffernan and Lincoln (1994) outlined in the stages throughout the writing process. The teacher scaffold the pupils in the groups and pupils went beyond the information given in the context and worked out what was new by using the context consisting of what was old. The researcher observed that pupils applied the steps and teaching-learning procedures to a related topic and the result was an almost error-free group composition. However, on the whole, the 5 lessons did not promote creative thinking. Creative thinking entails pupils learning how to write Composition step by step through the process genre approach and through the pupil-centered method.

The conclusion is that there is no creative thinking at all in the Composition lessons observed.

5.4.2.8 Arouse Human propensity for curiosity (making the subject-matter meaningful).

In 1 out of the 12 observed and 6 recorded lessons were topics modified and expanded to make them meaningful and appealing to pupils (table 4.3 columns 8). In the 11 lessons teachers neither modified nor expanded the topics to make them meaningful and appealing to pupils (table 4.3 columns 8). Besides, the researcher observed that the teaching-learning procedures used in the 11 lessons did little to make pupils cultivate interest to solve a composition writing problem. In this way, the teachers did not exploit
the human propensity for curiosity to the standard set by Raimes (1983) that the task should be made meaningful and interesting to arouse curiosity and sustain the composition writing process. Pupils did not work as groups with joint attention on a composition writing problem in a dialogic speech. The teacher-centered method of teaching did not arouse pupil-curiosity to facilitate the learning of how to learn composition writing as appendix 4 portrays. We concluded that in spite of the tasks’ potential to arouse human propensity for curiosity, the teachers in the 11 lessons did not arouse curiosity in the pupils to work on their writing tasks diligently.

5.4.2.9 Enough Time allocation.

Coming to time given to pupils for their writing, the researcher observed that teachers ran out of time as in Lessons 1 to Lesson 6 (table 4.3 columns 9). They did not give a model for pupils to refer to in their application to a related topic as the 80 minutes double Composition period allocated ended. This forced teachers to tell pupils to complete the composition task as Home work. The researcher thought that more time should be given so that pupils can meaningfully discuss the tasks and exhaust the 6 steps in the teaching procedures with understanding and having a feeling of mastery of the heuristics involved for arriving at a solution (Appendix 2). Pupils do quite a number of activities in Composition from presentation of the topic through to actual writing.

The conclusion arrived at is that the amount of time for Composition is not enough in light of what is involved in writing. It could be preparedness on the part of the teacher.

5.4.2.10 Dialogic speech as externalised - regulated-thought (Teacher-role in group work).
In all the 12 lessons observed and 6 recorded ones, only one teacher engaged the pupils in a dialogue as members of particular groups where they went to (Table 4.3 columns 10). The teacher guided each group according to its pace. But as for the rest of the teachers, they could go to groups and stooped over, and passed over, to a next group with either a nodding of head or a good; carry on without actually giving any guidance. At times, the researcher observed a teacher being in front and telling groups to work hard and fast and hand in books to him for marking. The pupils were in groups but they were treated as though they were not. Sitting in groups per se does not constitute group work.

These findings were contrary to Raimes (1983), Heffernan and Lincoln (1994, Vygosky (1962,1978) and Parker (1958) who said learning is facilitated through dialogic speech in a group as members share and scaffold each others’ thought process and patterns. Dialogic speech helps pupils in a group to develop the Meta cognitive skills of self-regulated verbal thought. This is the basis of social learning and it enhances oral preparation.

The conclusion is that there is no dialogic speech as externalised regulatory thought in the Composition lessons observed. The problem was the teacher treated pupils in their groups as though they were not in groups by sitting in front and allowed choral questions and answers.

5.5 Qualifications of Teachers

This is yet another inherent aspect in teaching and learning procedure. In the two schools observed, of the 6 teachers who taught grades 10, 11, and 12, 4 were diploma holders, 1 held a Basic teacher’s certificate and another one was a degree holder.
However, most of them, up to 83.5%, were found not suitably qualified to teach high school grades of 10, 11 and 12, as they held diploma and certificate qualifications.

Observation of lessons taught by these teachers tended to reveal the teachers’ incompetence in terms of content (table 4.1, and 4.4: Focus Group Discussion). There is, therefore, urgent need for the high schools to be staffed with suitably qualified teachers, meaning those trained up to degree level. The teacher for lesson 2 is a degree holder. Though being a degree holder and delivering a successful Composition lesson are two different things.

Irrespective of this the conclusion arrived at is that of the 6 teachers whose lessons were observed, five were unsuitably qualified to teach high school grades 10, 11 and 12.

On the basis of the findings, it is evident that both teachers and pupils face certain problems in teaching and learning composition writing in those schools where a sample of lessons had been observed.

These findings are in agreement with those of Zheng (1999), Nunan (1999), and Leki (1991) who observed:

\[
\text{that acquiring the writing skill seems to be more laborious and demanding than acquiring the other three skills, that it is an enormous challenge to produce a coherent, fluent, extended piece of writing in one’s second language and that it requires effort to recognise and manage the differences in rhetorical conventions such as structure, style and organisation.}
\]

Among the findings of the teachers observed, under comments made by the teachers on marking pupils’ composition scripts, there was a comment which read, I have failed to read and understand your composition. (Appendix 4). The teacher made the comment at the end of a letter to a friend -------. The comment was in agreement with the Daily Mail of March 1, Saturday, (1985:1) and ECZ (2008:2) which observed that:

Some pupils were unable to write a letter in English, and that some candidates failed to spell some elementary words, respectively.
On coping with the problems of ease and fluency of expression, the findings revealed that pupils have problems. These findings are in agreement with Tunnicliffe, et al (1986:14) and Verghese (2007:78) who observed that:

*pupils find it difficult to write with ease and fluency of expression, of grammatical and lexical accuracy and of the appropriateness of the style of writing demanded by the occasion, and that pupils find it difficult to write using grammar with ease and writing facts in some sequential order as tools respectively.* These difficulties are evident in appendix 4.

Findings on feedback revealed that teachers marked pupils’ written composition on only two skills; namely: spellings and punctuation but not on grammar, organisation and sequencing and thinking of relevant ideas and structuring information. The researcher observed that teachers did not know, or did not realise the importance of these other skills in teaching composition writing (4.4, bullet 4: *What are the other skills? This is news*). This makes pupils not able to recognise and apply the skills correctly in their writing; hence pupils have not learned the art of writing in full at all.

**5.6 Promotion of the learning of Composition Skills**

5 teachers out of the 6 teachers, the data revealed that they taught composition skills as follows: 14%, 29%, and 43%. This suggests that teachers do not know most of the composition skills. The conclusion arrived at is that the Composition skills were poorly taught in the two schools visited.

**5.7 Conclusion to Chapter Five**

This chapter has been a discussion of the findings of the study. The aim of the discussion was to reflect on the data gathered in the study and highlight what the data is telling us about the state of affairs in the teaching of Composition in the two schools. The main
conclusion is that composition skills were poorly taught in the two schools visited. In the next chapter, conclusions on the issues raised in previous chapters are presented in summary form and the way forward on each case is suggested in form of recommendations.
CHAPTER SIX

Conclusions and Recommendations

6.0 Introduction

In this chapter, we bring together the issues in summary form, stating the conclusions arrived at on each issue in 6.1, and recommendations in 6.2 as the possible way forward on each of the issues.

6.1. Conclusions

a). In the two schools, 5 of the 6 teachers did not know the two types of composition as Open / Free composition and Situational Composition. They meant discourse types to mean composition types. Only the teacher of lesson 2 could identify the composition types.

b). 5 of the 6 teachers did not know the discourse types. They meant composition types to mean discourse types. Only the teacher of lesson 2 could identify the discourse types.

c). In the two schools visited, the composition skills were poorly taught (Tables 4.1 & 4.2).

d). In the two schools visited, the teaching-learning procedures were behaviouristic and teacher-dominated telling where pupils listen and repeated after the teacher without creative thinking at all. From the finding, it is suggestive of the teachers’ insufficiently understanding of the learner-centered method and the process genre approach principles to adopt effective teaching-learning procedures.

e). In the two schools visited, of the six teachers whose lessons were observed, five of them had a misconception of learning Composition; in that they understood it involves:
practicing writing composition, active interaction between the teacher and the pupils, and laying emphasis on a composition skill.

f). The study’s finding was that 83.5% of the teachers were unsuitably qualified, in that one of them was a basic teachers’ certificate holder and three were diploma holders. The quality of the teaching by such teachers should be subject to suspicion. Only 16.5% was a degree holder. There are very few degree-holders in the high schools observed.

g). Most of the features of a Composition could not be used by the teachers in their teaching. This suggests that teachers could not identify the features; hence they could not use them in their teaching Composition.

h). In five of the six lessons observed, the teacher-pupil roles were insignificantly applied and poorly performed in teaching and learning Composition (Table 4.6).

i). In five of the six lessons observed, the teacher-pupil roles were insignificantly applied and poorly performed in teaching and learning Composition (Table 4.6).

j). In five of the six lessons observed, teachers used the teacher-centered method and the integrated approach.

k). The findings revealed that what went on in the five of the six lessons observed could not promote the learning of the Composition Skills needed for pupils to be able to write Composition. Only the teacher in lesson 2 promoted learning of the skills.

6.2. Recommendations

a). Teachers in the two schools should hold interface meetings to share ideas on composition types. The facilitator could be the teacher of lesson 2 who could identify the composition types.

b). Teachers in the two schools should hold interface meetings to share ideas on discourse
types. The facilitator could be the teacher of lesson 2 who could identify the discourse types.

c). Teachers should hold in-service workshops in their Zone where they would identify and learn the composition skills. In their plenary session they would discuss, and do peer-teaching to reinforce their content knowledge of the skills.

d). The District Education Standards Office should design and run a refresher teacher education programme for the teachers in the two schools, to re-orient them to the teaching-learning procedures through learner-centered method and the process genre approach.

e). Teachers should hold subject meetings where they would discuss and learn what it takes to learn Composition that it involves learning the Composition skills and, that they realise teaching Composition is actually teaching the skills involved.

f). This recommendation is for the attention of the Teaching Service Commission:

a) The Ministry of Education should employ more degree holder teachers to teach grades 10, 11, and 12.

b) The Ministry of Education should design and run a refresher teacher education programme to re-orient diploma holders to the teaching of Composition, including teaching grades 10, 11, and 12.

c) The Ministry of Education should redeploy certificate holders to the Basic School section.

g). Teachers should hold departmental meetings where they discuss and encourage one another to take advantage of the qualities of a good composition and adhere to them in their teaching Composition.
h). Teachers and pupils should be seen performing their roles; especially by assisting pupils in their groups and encouraging them to write drafts, and scaffolding one another and writing drafts respectively.

i). Teachers should teach Composition using the pupil-centered method and the process genre approach. Teaching through the method and approach recommended, pupils learn steps and heuristics of how to write a Composition.

j). The Ministry of Education should employ more degree holder teachers to teach grades 10, 11, and 12.

k). The Ministry of Education should design and run a teacher education programmed to retrain teachers in the teaching of Composition, including teaching grades 10, 11, and 12.

6.3 Suggestions for future research.

Perhaps a larger scale of study involving a district or a province might be necessary to find out whether or not the teaching of composition runs differently in the teaching of the skills in a composition lesson.
REFERENCES


APPENDICES

APPENDIX 1

Process genre approach teaching procedure and application.

Teaching Procedure: it is divided into six steps;

1) Preparation, 2) Modeling and Reinforcing, 3) Planning, 4) Joint constructing, 5) Independent constructing, and 6) revising.

The six steps are recursive with themselves and with other writing and the elements work in unison as shown below:-

![Diagram showing the six steps of the process genre approach teaching procedure and application](image)

Adopted from Badger and White (2000)
The six steps are identical to Heffernan and Lincoln (1994) and Raimes, (1983) teaching procedure (given the topic). Preventing activities, identifying major and minor points, making an outline, drafts, revising, editing and final version.

**APPENDIX 2.**

The Synoptic View of the Teacher and Pupils Roles within the six (06) steps of the Process genre approach Teaching Process, Teaching Steps and Teacher and Pupils Roles

<table>
<thead>
<tr>
<th>Steps</th>
<th>Teacher Roles</th>
<th>Pupils Roles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Preparation</td>
<td>• Present and define situation requiring a written text.</td>
<td>• Pupils’ schemata activated.</td>
</tr>
<tr>
<td></td>
<td>• Determines genre.</td>
<td>• Anticipate structures of the genre.</td>
</tr>
<tr>
<td>2. Modeling and</td>
<td>• Introduces genre model.</td>
<td>• Consider purpose of text: including audience.</td>
</tr>
<tr>
<td>reinforcement</td>
<td>• Discusses text structure, organisation development to accomplish its purpose.</td>
<td>• Compare with other texts to reinforce what they have learned about the particular genre.</td>
</tr>
<tr>
<td>3. Planning</td>
<td>• Scaffolding the class or groups.</td>
<td>• Do meaningful activities: brainstorming, discussing and reading associated material.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Develop interest in the topic by</td>
</tr>
</tbody>
</table>
| 4. Joint constructing. | • Works with pupils to begin a text: uses writing processes of brainstorming, drafting and revising.  
• Writes generated text on chalkboard or computer. This becomes the model. | • Work with teacher: contributing information and ideas.  
• Refer to model when they work on their individual compositions |
|---|---|---|
| 5. Independent constructing. | • Sets time aside for pupils to compose independently.  
• Helps, clarifies, or consult about the process – scaffolding individuals.  
• Gives Homework. | • Having examined model texts and jointly constructed a text in the genre:  
• Compare own texts on a related topic.  
• Continue writing tasks as Homework assignment. |
| 6. Revising | • Does not mark pupils books one by one.  
• Guides and facilitates (scaffolds).  
• Publishes scores on the Evaluation Grid. | • Have drafts to undergo final revision and editing.  
• May check and discuss and evaluate their work with fellow pupils. (Using the Evaluation Grid, etc).  
• Achievement motivates them to become better composition writers. |
APPENDIX 3

Objective Evaluation and Self-Evaluation of English composition skills Grid.

Composition No. 2

<table>
<thead>
<tr>
<th>Mweetwa Dauyrence</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>26</td>
<td>4</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>8</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mweetwa Dauyson</td>
<td>24</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

Note: Lower corner – Errors, Upper corner – Marks, Scores.

Dauyrence Mweetwa

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. No. 1 “My Home.”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. No. 2 “Gold.”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Key: A. Organisation logical use of sequence and consequence, appropriate and consistent use of style.

- Correct spelling, punctuation and capitalization.

123
• Correct and appropriate use of idiomatic expressions and vocabulary.

• Subject verb-agreement, articles, prepositions, possessives.

• Connectives, subordinate clauses, infinitives, gerunds, parallel structures.

• All other grammatical elements

The Grid format: There are two (2) uses:

1. Numbered horizontal lines filled with pupil names = Teacher record of class performance on one composition.

2. Numbered horizontal lines filled with numbers or names of compositions assigned = individual pupil’s record of performance and improvement throughout the term.

How it is used:

0 – 1  error = 5 marks

2 – 3  errors = 4 marks

4 – 5  errors = 3 marks

6 or more errors = 2 marks.

However, pupils can dictate number of errors allowed for each value. Then, add up all marks to give a whole composition score.
Note (A): If best pupil has 2-3 errors in particular category, shift scale downward, and indicate that the whole class needs to work on this area, and provide remedial instruction to the class.

(B): Both Dauyrence and Dauyson had a total of thirteen errors, with the grid it is much easier to explain to Dauyson why Dauyrence got a better score. He has several errors in three important categories, whereas her’s are mainly confined to two areas, one of which involves the mechanics of spelling, punctuation and capitalisation. While the category important too, as a second language learner Dauyrence is doing somewhat better than Dauyson.
I describe my friend.

My friend is Veneta Maniko. She lives at Muchima Village near the hospital. Her father and mother work at the hospital. Her father's name is Harry Maniko and mother's name is Kester Maniko.

My friend that I am introducing is small and short. Her eyes are brown and her eyebrows are small. Her nose is big and her mouth is small. She has a brown head of hair and small ears. She has a big head and her body is small.

Veneta Maniko is learning at Muchima Basic School in Grade Nine. She is very intelligent and good in all the subjects. She was number one in all the tests and papers. She is good at playing school games. She is playing netball, soccer, and volleyball. She runs on the athletics. She is running on 100, 200, and 400 meters. She is also good at netball. She is a goaler and a shooter on volleyball. She is a striker on soccer.

She is wearing a long dress and brown shoes.

The church that she is going to is the BIC, and she goes every Sunday. She likes to go to the church and when it is time to sing in church service, she likes to sing alone. She likes Bible study and Sunday school. She is very competitive.
Dear Caroline,

I hope and trust that you are doing well with your academic work. Back to me not so well, only the pain of missing you so large.

To start with my major points that we wrote this letter to you. I want to tell you a story of my life, here at Maching Girls High School.

Write a letter to a friend about an accident when you punished for an offence you had committed unintentionally.

Maching Girls High School
P.O. Box 316
Choma.

20th June, 2008.
Last week we were hosted with many schools like Kasenga, Sylalongo, Namwala and Machi. It self we were hosted because our school had games, and the games was very good. Because all schools that came were played well, the president of he gave the two ball each school.

As you know that me, I am a player to football girl. When the game started the first time we were Sylalongo with us. And we played well, because we wanted Sylalongo High School. Second was Kasenga and Namwala, the and Namwala owned the games. Third was Namwala and Sylalongo High School and Sylalongo owned the game. Fourth was Kasenga and Sylalongo and Kasenga owned the game. First was Namwala and Machi High School and she was the last one we played and they owned owned the game and us we loose the game and they was a conflict between Namwala and Machi High School. And that was the end of the games.

After the games finished, the school they were gone to there places. The headmaster 0 of Machi girls sent me in the prefect to let me to correct all the balls. And was corrected the locally. He sent me to correct the ball because I was at the sport committee. Because the balls was not. I would called some one of my friend to help me to carried balls. And my friend was a voice of committee and me I was remained one ball in my hands. We walked together with my best friend and me I was started to played. Unfortunately I b
the window or headmaster's office. Without that I am going to break the window. Because that problem they punished me to dig my highest and to water the all the flower beds at school of Macau girls high school. I was afraid because it was the first time I damaged some thing and I do not know what I should suppose to do, and I was started to cry and cried because I was very afraid.

As you know that me, I am not word in because of problem ofASON. When I finish my punishment I was started to swelled on face because of that problem I was gone the hospital and at the hospital, told me that you have very big problem, and I was admitted on the hospital for four days. After four days, they signed me and they told me to do not word hard again. Because when I work hard again I start to swel again. And now I am comfortable.

Finally that is the way of life at on Macau girls high school. And still to encourage you to work extra hard at so and do not to get to pray for me. Because here it is bad place there is conflict between pupils and teachers.

\[\frac{9}{20}\]

I have failed understood your awareness much ago.

Your's loveness,
THE LATTER'S LIGHT (UNDETAILED) LESSON PLAN

Topic: Composition (Describing a Process)  Date: 20/06
Ref: Eng. 10 Pupils Book 1  Duration: 80

OBJECTIVES:
By the end of the lesson, P.S.P.A.T should describe a process in writing.

INTRODUCTION:
- Explain the use of instruction manuals and recipe books.
- Used as instruction when something is done as a process following some steps.

DEVELOPMENT:
- Read through the examples given in the pupils' book.
- Discuss the three examples given:
  (i) Making a Picture Frame
  (ii) Stopping a tap from dripping
  (iii) How to cook perfect rice.

CONCLUSION:
Let the pupils do the exercise at the end of the topic by picking a process to describe from the given list.

EVALUATION:
The lesson was taught and pupils' participation was good. The pupils wrote a composition describing the process of making one item from the know. A few pupils did well. The rest needed more coaching.
SAMPLE LESSON PLAN

TOPIC: Argumentative Composition

RFF: ..........................................................

OBJECTIVES

- By the end of the lesson, PSBAT: write an argumentative composition essay as a group and individually.
- Identify and apply purpose and structure of argumentative writing genre.
- Use processes of rewriting, drafting, revising and editing.

INTRODUCTION

- Explain what they are going to do in class.
- Provide context in which pupils construct their writing.

DEVELOPMENT

Stage 1: Tell pupils the following, to discuss in groups.

“Administration is discussing whether or not Grade 11 and 12 pupils should be allowed to buy computers for their dormitories. Pupils are welcome to give suggestions to the Administrators on this matter.”

Purpose: Write and present letters.

Genre: Argument.

- To reinforce: Give sample texts for pupils to read considering:
  1. The purpose of text?
  2. Audience?
3. Has writer achieved purpose?
4. Why do you think text is persuasive or not persuasive.
   - Clarify the basic understanding of argument genre
     - Review the four questions.
     - Summarise major points.

Stage 2: Structural features of argument.
   - Focus on structures for argument writing.
   - Pupils briefly re-read text, considering:
     1. How does text begin and end?
     2. How is the whole text patterned and sequenced?
     3. How many stages does the text go through?
   - Share ideas about the given genre.
     - Pupils finish re-reading.
     - Discuss their findings in groups.
   - Reinforce pupil familiarity with structures of an argument.
     - Group presentations of ideas to the whole class.
     - Teacher comments on structures.
     - Teacher gives sample text with structural features clearly marked.
   - Teacher reinforces pupil knowledge of structures by comparing good and bad examples.
     - Comparing good and bad examples.
     - Teacher gives sample text randomly ordered in structure and compare
1. What is the purpose of the writer?
2. Does the sample text achieve the purpose as the first one?
3. If not, what is the problem?

- Teacher discusses answers with pupils.
  - To practice recognizing and improving the disordered structure.
  - To practice recognizing and improving the disordered structure.
  - Teacher directs pupils to recognize the text according to different stages to improve effectiveness in persuading audience.
  - Teacher directs pupils to provide appropriate title.
  - Pupils check results with each other in pairs.

- Teacher checks results with pupils and clarify important points.

Stage 3: To arouse pupil interest in the lesson topic.

- Teacher tells pupils to focus on the term computer. Teacher writes the word on the chalkboard as a spider web diagram.
  - Pupils brainstorm about things related to the word computer.

Stage 4: To prepare for joint construction of a text.

- Teacher tells pupils to divide information about the topic into advantages and disadvantages.
- Teacher lists responses on chalkboard in two columns, Advantages and Disadvantages.
Stage 5: Pupils write in argument genre as a group to prepare them for individual work.

- Teacher tells pupils that they are going to jointly construct a letter to the administrators by using the genre they have just studied.
  - Pupils adopt the position that “Grades 11 and 12 pupils be allowed to own personal computers in their dormitories.”
  - Teacher demonstrates the process involved in writing a text through questions and suggestions about the structuring of the text.
  - Teacher writes the generated text on chalkboard so that pupils concentrate on the meanings they are creating.
  - Teacher and pupils preview the jointly constructed text and revise it to clarify the major points.

Stage 6: Pupils use what they have learned to write independently.

- Teacher directs pupils to write individually on the same topic.
- Pupils present their views.
- Teacher helps and guides as per pupils needs.

Conclusion: To clarify what pupils should do for writing homework.

- Teacher assigns pupils to finish first draft for homework.
- Teacher tells pupils to bring the first draft to the next class for revising.

Evaluation:
OBSERVATION GUIDE

The teaching of composition writing in high schools, Choma, Zambia. The study investigates whether what goes on during composition lessons is anything that can promote the learning of the skills needed for a pupil to be able to write composition concisely and coherently.

What to observe in a composition lesson:

1. **Teaching-Learning procedure**
   1.1. Methods of teaching used: Learner-centered methods; controlled, guided and free writing methods, etc.
   1.2. Approaches used: process genre approach teaching procedure, etc.

2. **Teacher-Pupil Roles**
   2.1. Closing frame discussions: teacher and pupils converse about specific genre sample passages in genre, purpose, audience, organisation, composition structure, etc.
   2.2. Dynamics of teacher – pupil dialogue in small groups: planning, drafts, writing individually, revision, final text.

3. Any educational effects of different patterns of interaction for the development of pupils’ powers of writing: dramatizing, debating, role playing, etc.

4. Ten (10) qualities of a good composition lesson.

5. **Learning Composition through teaching-Learning Composition Skills**.