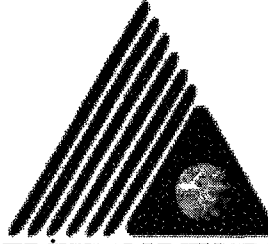


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T.C. YEDİTEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES

TEACHING ENGLISH AS A FOREIGN LANGUAGE THROUGH LITERATURE



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by

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Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
Literature

ISTANBUL, 2005

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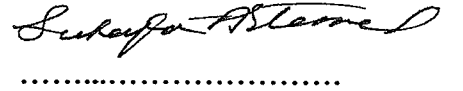
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ACKNOWLEDGEMENTS

I wish to extend my sincere gratitude and appreciation to my advisor, Assistant Prof. Dr. Yasemin Alptekin-Oğuzertem, for her professional guidance, concern, and patience, without whom this thesis could not have been realized.

Also, my sincere thanks are due to Assistant Prof. Dr. Nüvit Bengül, for his understanding and his help for editing this thesis.

And last but not least, I wish to extend my thanks to my father, Dr. Musa Sapıtmaz, for his inspiration during writing this thesis.



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ABSTRACT

The purpose of the study is to examine how students can acquire the language via using literary texts. The study has two major foci: (1) using short stories in teaching English as a foreign language, (2) using poetry in teaching English as a foreign language.

These two sections mentioned above deal with how each genre should be used with ample examples and follow up exercises, all of which are included in the appendices.

The study was conducted through a “case” analysis in which the implementation of literature is explained by giving examples of class situations. The methodology reflects qualitative interpretation of the data collected during real-life teaching experiences of some teachers and textbook writers as well.

Using literature as a medium to teach English has a positive effect on the students as far as their learning, motivation, and performance are concerned. During the study, it has been found out that the students were more interested in reading and interpreting the literary work than when they were working with their usual textbooks. They were more eager to participate in the speaking activities and the writing activities than they were when they were doing the exercises in their usual textbooks. The increased student motivation encouraged more students to participate both in speaking and writing exercises. The same result was not obtained while the students were carrying out the exercises in their textbooks. The feedback received from the students was highly positive favouring literary works over regular textbook readings.

Literature never fails to be a motivating material for students, which is more interesting, authentic, and suitable when the students are in the language learning process, and thus enhances the language acquisition of the students.

ÖZET

Bu çalışmanın amacı öğrencilerin edebiyat yoluyla bir yabancı dili nasıl öğrendiklerini incelemektir. Bu çalışmada iki temel çalışma üzerinde durulmuştur: (1) Yabancı dil eğitiminde kısa hikayelerin kullanılması, (2) Yabancı dil eğitiminde şiirlerin kullanılması.

Yukarıda bahsi geçen her iki bölümde de örnek derslerle birlikte sınıf içinde kullanılan alıştırmalara yer verilmiştir.

Bu çalışma bir sınıf ortamında yapılmış olup, edebiyatın İngilizce eğitimindeki kullanımını analiz edilmiştir. Kullanılan metodoloji bazı öğretmenlerin ve aynı zamanda bazı ders kitabı yazarlarının kendi sınıf içindeki tecrübelerinden yola çıkılıp, derlenerek yorumlanmıştır.

İngilizce öğretmek için edebiyatın kullanılması öğrenciler üzerinde olumlu etkiler bırakmıştır. Çalışma sırasında öğrencilerin edebiyattan alınan parçaları okurken ve yorumlarken bu metinlere takip etmek zorunda oldukları ders kitabından daha fazla ilgi gösterdikleri görülmüştür. Konuşma ve yazma alıştırmalarındaki hevesleri kendi ders kitaplarında yaptıkları alıştırmalar sırasında daha çok olduğu gözlemlenmiştir. Bu artan heves beraberinde daha çok öğrencinin konuşma ve yazma alıştırmalarına katılmasına yöneltmiştir. Bu sonuç, öğrencilerin her zamanki kullandıkları ders kitaplarından elde edilemezdi. Öğrencilerin tepkileri edebi eserleri ders kitaplarına tercih etmelerinden yana oldu.

Sonuç olarak, öğrenciler yabancı dil öğrenme sürecinde iken edebiyat onlar için daha ilgi çekici, daha motive edici ve daha uygun bir dil öğrenim malzemesi olmuştur.

INTRODUCTION

Teaching English as a Foreign Language Through Literature is an outcome of my undergraduate studies at Marmara University, graduate studies at Yeditepe University, and teaching experience of English as a Foreign Language at the Preparatory School of Gebze Institute of Technology. I graduated as an English as a Foreign Language teacher from Marmara University. English literature is my major for my master's degree at Yeditepe University.

During my studies at Yeditepe, I felt myself less than capable in some of my literature classes with my responses; for example, when the setting of a room in a story was being discussed. Yet again, in another class, I had the same difficulty while we were discussing the "reader's expectation", that is, how the reader think the plot would progress in a story. The discussion and the follow-up exercises we did were similar to the ones in my English as a Foreign Language lessons however, I realized that I learned very little about how to analyze a literary work and I hardly knew any terminology to use for the purpose.

When I started teaching as a foreign language teacher at Gebze Institute of Technology, I decided to use more literature in my language classes. In order to achieve this, I had to equip myself with literary terms and then use a literary work with my students.

For my master's thesis, I incorporated my graduate coursework in English literature with my teaching objectives in English as a Foreign Language, that is, using literature in teaching English became my major area of focus. Most of the present day English teaching syllabus does not well accommodate much literature. English as a Foreign Language teaching materials are designed to teach a particular grammatical point through a reading passage which has no literary merit. In a classical English as a Foreign Language class after reading a passage, where the focus is often on one specific grammatical point, the vocabulary of the passage is reviewed, the follow up exercises are done and so goes on each lesson. The lessons get more and more monotonous as the students progress. Because the comprehension questions and the follow-up exercises are so similar to the ones

which are done in the previous lesson and the lesson before that, there is nothing new left to be done. If a teacher uses a literary piece in his / her English as a Foreign Language lessons, for example, short stories, it would not only make the lesson more interesting for the students, but also it would make the students enter the imaginary world of an author. Some of these stories would make them laugh, cry, or make them think about life through a new perspective. Most importantly, they would be learning the language without being aware of it.

What I propose here is that the syllabus which any language teacher uses can include literary pieces from short stories and poetry. These works would be supplemented by the teacher to attract the attention of learners through a captivating medium. This does not mean that English as a foreign language will be neglected. Vocabulary, grammar, and reading techniques would all be dealt with as well as the basic language skills such as reading, writing, speaking, and listening. However, the techniques and classroom procedures on how to handle these four basic language skills are not elaborated in this thesis.

I would like to explain why I have chosen literature for teaching English. I was often stopped in the hallways or in the school yard by my students who requested me to recommend a novel as outside reading to help improve their English. After we discussed their preference of novels, I would recommend one that would suit their taste and language competence. There were other students who requested short stories along with novels telling me that they have a lot of free time to read. Similarly, I would give them short stories to read. After they finished reading, I would ask a few crucial questions about the story that they had read.

The feedback from the students on novels and short stories was excellent. The students demanded more stories and novels, and I supplied them on demand. They either answered my comprehension questions orally or written. Since they were interested in reading stories, I began to design lessons based on short stories. Each lesson had a number of exercises on vocabulary, grammar, and reading techniques. Short stories not only became a part of our regular reading and writing activities, but also speaking as well. In one of my grammar classes, the students were having difficulty in using the past perfect tense. When they were doing the

exercises, naturally they made many mistakes. Even though I made gentle corrections, still they were discouraged. The following day was the session for oral conversation, and the students were to use the same tense in their conversations. The topic was about a story that I had assigned them to read. During their discussion, they became so carried away in speaking that none of them neither minded nor was discouraged by my gentle corrections.

My class experiences led me to work on “Teaching English as a Foreign Language Through Literature” for my master’s thesis. I strongly believe that short stories and poetry are more motivating and appealing for students than the materials which are provided in usual English as a Foreign Language textbooks.

The idea of teaching English through literature was initiated due to the students’ intense interest in literary materials, so I capitalized on the students’ interest for literature and designed my lessons accordingly. This thesis is a reflection to some extent of my classroom experiences with my upper-intermediate students at Gebze Institute of Technology during 2003-2004 academic year.

While a teacher is using literature as a medium for teaching English, he / she should not deviate from the language teaching principles. All the lingual, psychological, and methodological principles should be followed properly by providing sufficient exercises for all the basic language skills: reading, writing, speaking, and listening.

In this thesis two basic literary genres are dealt with: short stories and poetry. Two sample lessons for each genre are selected from actual class applications. The students, all of whom are graduate students, range between twenty-two and twenty-eight years of age. They attend Gebze Institute of Technology Preparatory School from Monday to Thursday between nine-thirty and three-thirty. They are required to become proficient in English because their course work requires the knowledge of English grammar, comprehension and interpretation with advanced reading, and writing skills. The students need to pass the proficiency test prepared by our department. Otherwise, they cannot pursue a degree at the graduate school.

Depending on the proficiency test scores, the students are divided into two levels: elementary and upper-intermediate. The students take grammar, reading, writing, speaking, and listening courses. The instructors design the coursework for the course they teach.

The sample lessons are for my upper-intermediate class, in which I teach reading. I included "Going Home" by Pete Hamill (see Appendix A), which is a highly emotional short story and a lyric poem, "The Road Not Taken" by Robert Frost, (see Appendix B).

As to the methodology of this thesis, it is based partly on informal case studies. Sometimes, I had distributed to my students some short stories for a ten-minute warm-up session at the beginning of the lesson or to get away from the usual textbook that we had to follow and provide the class with different language-based activities in the last period of the day. The feedback from my students was so positive that I decided to extend the time to thirty minutes. First, I gave them a questionnaire to check their interest and knowledge of vocabulary and grammar. According to the results, I selected the materials which were more appropriate to my students and carried out the short story session in the class more formally than before. The positive feedback from my students caused short stories to become a part of our usual classroom activities. After I evaluated their responses, I found out that they had learned better and more in a shorter time by the help of short stories and poems. So, these informal surveys and hands on applications formed the basis of my methodology.

WHY LITERATURE IN ENGLISH AS A FOREIGN LANGUAGE

Literature in English as a Foreign Language Classes

As stated by Jennifer Hill in *“Using Literature in Language Teaching”*, (Macmillan Publishers Ltd., 1992, 7) “the study of literature begins in delight and ends in wisdom”. It is both true for an English as a Foreign Language student of English and for a native speaker. Over the past few decades much discussion has been held whether or not it would be worth to teach any kind of literature as a part of an English as a Foreign Language syllabus. As it is pointed out by Ronald Carter and Michael N. Long in *“Teaching Literature”* (2), “until recent times the teaching of literature in foreign language classes are considered as something essential for a truly educated person” More recently the emphasis on the study of English for Specific Purposes which focuses on the spoken form instead of the written has challenged the place of literature in the teaching of English as a foreign language forgetting that much of literature in fact, reflects actual spoken language. If we take a look at the Teaching English as a Foreign Language writings in the seventies or early eighties, there is little place for the role of literature in teaching a foreign language. During the eighties the situation has changed quite radically and literature has been undergoing an extensive reconsideration within the language teaching profession (Carter, 2). As a result, we can now see more articles about literature in professional journals, books, conferences and curricular reviews within the English as a Foreign Language canon.

Literary works are timeless. Ian McKean also states in *“Studying English Literature”*: *English Literature Essays*, www.English-literature.org/essays/studying.html, 20 Jul. 2004 that, “if we take a look at novels, short stories, and poems which consist of English literature, we are reading works which have lasted for centuries, and they have lasted because they are good”. These works express the things that are worth saying with a strong artistic quality, whereas works which have little artistic quality disappear in time.

Literature helps us to give glimpses of other cultures and ours as well. As stated by McKean (2004) "Literature is part of a cultural heritage which is available to everyone, and which can enrich our lives in all kinds of ways". Ronald Carter and Michael N. Long also state in "*Teaching Literature*" (Longman, 1991), that literature is helpful to students in order to make them aware of other cultures, appreciate and make comparisons to their own culture:

Teaching literature within a cultural model enables students to understand and appreciate cultures and ideologies different from their own in time and space and to come to perceive tradition of thought, feeling, and artistic form within the heritage the literature of such cultures endow. (2)

After we manage to overcome the barrier which makes studying literature daunting to us, we find that the works are entertaining, beautiful, funny or tragic. These works are deep in thought and rich in emotion. They give us insight into character. They take us beyond our limited experience of life to show us the lives of other people who lived at other times. Not only do they stir us intellectually and emotionally, but also they help us to understand the history, society, and lives of other cultures. For example, in great writing from the past of England, we can get the chance to see both the country and the people as they were in that time through the usage of vocabulary, grammar, and tone. Besides, we can also get the chance to see how writers such as Chaucer, Shakespeare, or Dickens used language to express the cultural atmosphere of their time.

Literary works are genuine. Joanne Collie and Stephen Slater also state in "*Literature in the Language Classroom*", (Cambridge University Press, 1987 2), that "literature is authentic material." This means that works in literature are not designed for the specific purpose of teaching a grammatical point. Because of the high respect of literature in many cultures and countries, students can get the feeling of achievement after they have read and understood a literary work. This is highly motivating for students who learn a foreign language as they are being exposed to a genuine and unmodified language which is different from the usual classroom context and more interesting than the usual textbooks. Ronald Carter describes in "*Teaching Literature*" (Longman, 1991, 8), how native learners acquire their mother tongue: "When people learn their native language they are

not taught the rules of grammar and the meaning of words". They learn the language by internalising or constructing their knowledge of the language mentally. Native speakers learn the meaning of about ninety per cent of the vocabulary when they come across these in context. For example, if they come across such a word, they first make a guess as to its meaning based on the linguistic context than to look it up in a dictionary. It is not likely for foreign learners to do the same. In order to internalise the grammar and work out the meaning of words from the context, learners should work with authentic and understandable material. Extensive reading will help learners to enrich their vocabulary. How will this be possible? According to Carter (8), "A study of a variety of texts will provide a short-cut to the extensive experience of linguistic items in context that native speakers acquire by direct exposure." This exposure to authentic material will reinforce the grammatical points, the structure, and the vocabulary that learners have studied previously. Therefore, they will be able to register them subconsciously and reinforce the concepts which they know already when they see them in a different context. Learners will be able to find out that a certain word can convey many meanings, how it is used and how it functions in the sentence and the words with which they are usually used by this certain word when they are reading such materials. Carter (9) states that "studies in which people analyse and understand language have shown that the discourse context is very important". Not only do people have the knowledge of sounds and symbols, but also they have their own experiences of the world to use when they work out the message of a context. They use that information in order to make predictions and draw conclusions when they interpret the context. Therefore, they are actively involved in working out the meaning of the message of the context. If the text were only consisted of a series of isolated sentences in order to show particular grammatical points, it would prevent learners from analyzing the context. This would also prevent them from participating in understanding the meaning of the context. In order to avoid such situations, the teacher should supply learners a context meaningful as well as interesting so that the learners will be able work easily and relate their knowledge of the grammatical or structural points that they have learned before. Such a text would also give the learners a point to focus on

when they are doing exercises for speaking skills. When the teacher tries to encourage learners to take part in a speaking activity, the first required thing is that they should have something important to say. “They cannot communicate in a vacuum, and the content of most situational dialogues in textbooks is not enough to spur them to create their own sentences” as stated by Ronald Carter and Michael N. Long in “*Teaching Literature*”, (Longman 1991):

It's not easy to see how learners at any level can get interested in and therefore motivated by a dialogue about buying stamps at a post office. There is no plot, there is no mystery, there is no character; everything proceeds as if communication never created a problem. There's no misunderstanding and there's no possibility of any kind of interaction. (9)

This would be a good example for how literature can be more stimulating to encourage students to conversation.

As Collie (3) states, “for many language learners it is not always possible to visit or to stay permanently in the country of which the language is spoken.” Therefore, these learners will have to use more indirect ways in order to understand the life style of that country by either listening to their radio programmes, watching films or videos, reading newspapers, and reading literary works. The world of a novel, a play or a short story is a created one, but in each of them there are many real-to-life characters described who have different social backgrounds. Therefore, the learners will be able to discover the characters’ way of thinking, how they feel or react; learn about their customs, possessions; what they believe in, what makes them afraid, how they speak and behave under certain situations. All these small clues can help the learners to understand what kind of rules these characters should abide by that structure their society.

Literature is consisted of a context which is possible to figure out how certain structures are used. As Collie states, “Literature provides a rich context in which the lexical and the syntactical items are made easier to memorize”. When learners read such a text, they get familiar with many of the characteristics of the written language such as, how the sentences are formed and what their functions are, the variety of more than one possible structure, and how ideas are connected in different ways. All of them are helpful to broaden and enrich the writing skills

of the learners. The same will never be possible during a class session with a usual textbook designed for English as a Foreign Language.

Literature helps learners to realise how language is structured in a context. “Literature expands language awareness”, Collie states. Extensive reading will help learners to make inferences from the linguistic clues and from the context while they are working with a novel or a short story. These are both useful tools to utilize when learners are reading other sorts of material as well. In other words, it will help them to develop critical thinking skills in reading, as stated by Norma Decker Collins in “*Teaching Critical Reading through Literature*”, <http://www.vtaide.com/png/ERIC/Critical-Read.html>, 20. Jul. 2004:

Critical reading is defined as “learning to evaluate, draw inferences, and arrive at conclusions based on evidence. Critical literacy advocates the use of strategies and techniques like formulating questions prior to, during, and after reading; responding to the text in terms of the students’ own values; anticipating texts, and acknowledging when and how reader expectations are aroused and fulfilled; and responding to texts through a variety of activities which as readers to go beyond what they have read to experience the text in personal ways. (1,2)

As Collie says, “literature can be helpful in the language learning process because of the personal involvement it promotes in readers”. This is true especially when the learners are involved imaginatively with a literary work, it could be a short story, a novel, or a play. The less attention they pay to the structure of the foreign language, the more they get drawn into the literary work. Eventually, they are no longer interested in what the meaning of some words and phrases are or how such certain sentences are structured in the context. They are eager to find out what would happen as the events unfold as they feel close to the characters and share the emotional responses of the characters. Naturally, the question of motivation comes to mind, perhaps the most important justification for including literature on the syllabus. As Jennifer Hill quotes in “*Using Literature in Language Teaching*”, “Wilhelm von Humboldt said many years ago that we cannot teach language; we can only create conditions under which it can be learned. Literature does not only provide a genuine context for communication; but also it gives pleasure by engaging the emotions” (9-10). If a reader is more

interested in finding out what will happen next rather than how the context was structured, he / she will continue to his / her reading even though there are some linguistic difficulties for him / her. The more the language gets transparent; the faster the fiction enfolds the reader into its own world.

The main goal of a teacher who is willing to include literary works in his / her curriculum is to try to help the students to achieve an engagement with the reading of literary texts. This engagement can never be measured in terms of the results the students get after a literature examination. The teacher has achieved success in teaching literature as long as his / her students continue to read literary works for pleasure with love and enjoyment throughout their lives, but not for a preparation for a class discussion, as stated by Ronald Carter and Michael N. Long in *Teaching Literature*, (Longman, 1991):

Helping students to read literature more effectively is helping them to grow as individuals as well as in their relationships with the people and institutions around them. To encourage personal growth the teacher has to stimulate and enliven students in the literature class by selecting texts to which students can respond and in which they can participate imaginatively. (10)

As Ian McKean (2) says, “Literature is not consisted of good works which should be treated as museum pieces, preserved and studied only for historical interest”. These works lasted for centuries not only because they express the era successfully in which they were written but also they were able to remain fresh. Any reader would find that these works are about human lives which are relevant to all times. Either we choose these works to study or to read them for pleasure, when we look back over literature; we are not looking at museum pieces but living works which are available in bookshops, or the library. We can even download them from the internet and read today. As a conclusion let us have a look at what Ian McKean concludes in “*Studying English Literature: English Literature Essays*”, 20 Jul. 2004:

We can gain a lot from literature in many ways, but the most rewarding experiences can come in those moments when we feel the author has communicated something personally to us,

one individual to another. (2)

History of Literature in English as a Foreign Language

The history of incorporating literature in a foreign language curriculum goes hand in hand with the methodologies of teaching foreign languages. Wilga Rivers (1967) states, “during the heydays of the Audio-Lingual methodology in the fifties and sixties, the focus was on oral or spoken language. For this reason, literature was considered irrelevant since any literary text should be studied in its written form.”

By the same token in the seventies and early eighties “communication orally” was the prevalent concept in methodologies and with text book writers, literature was considered “not practical in foreign language classes” (Widdowson 56).

As John Barry states in *A TEFL Anthology Selected Articles from the English Teaching Forum*, “The Use of Verse in Practical English Classes” (229), that the refusal of teachers to use poetry as a material for teaching English is useless. As most of these teachers tend to treat poetry simply as a material to be analyzed with background information about the poet and his work in their lessons, they do not bother themselves to recite it. However, most people like to read poetry because it allows a sharing of thoughts and feelings. People enjoy listening to the rhymes and rhythms and the word pictures the poet creates which build an image in the mind. He also suggests that poetry does not or cannot constitute a self-sufficient program or syllabus for even one semester for a particular group of students. “Poetry,” as he points out, should be used in foreign language classes as a break from usual classroom activities to give the class a relief or freshness”. He explains his method by giving some examples from his own class sessions. However, during the second half of the eighties “there was a strong awakening in favouring literature in foreign language classes” (Brumfit 85).

With the emergence of “Communicative Language Teaching” during this time, there was extensive research in selecting the teaching materials and upgrading them. The following factors played a role in selecting and teaching the

materials. First of all, the material should be relevant to the learner's objectives. Second, the age of the learner was also considered important. Finally, the learner's interest was of paramount importance in all aspects of choosing materials and teaching the language. In this respect, literature gained prominence among other types of material, and it became an important source of classroom materials. (Brumfit 85)

Literature was considered as a study only for an elite group of students of literature. Therefore, there was nothing about literary works in the English as a Foreign Language textbooks. As Carter (11) states, "literature has gained a respected place in the foreign language curriculum." He also states that carefully selected literature materials motivate students to read more, and he concludes: "Reading literature should be a source of pleasure and stimulus to personal development." (11)

Mullen (1) offers an approach to language teaching through literature that is similar to the approach which scientists use in formulating their experiments and drawing conclusions. He explains that first scientists observe the facts, next, figure out how the problems can be solved and what is needed inferring from these facts, and finally, look for easy applicable solutions.

Mullen calls his approach as the "*Three Dimensional Formula*". After he applies his formula to a fable by Aesop, he underlines the fact that students can benefit more if the teacher carries out the lessons according to this formula he has proposed.

A different approach is suggested by Goodman (1). His formula, which he called, is "*GREAT*" (2). Each letter of this word stands for a particular activity in the process of teaching a short story. He explains that the letter "G" stands for improving reading skills. The letter "R" is for the comprehension of literary terms which were practiced in the story. The letter "E" stands for vocabulary practice. "A" is for a gap filling exercise in order to practice the vocabulary items. Finally, the letter "T" both stands for the speaking exercise and the creative writing exercise.

Another approach is by Hartman and Blass (141). They do not have a formula like Mullen's *Three Dimensional Formula*, or Goodman's *GREAT*

approach. However, they suggest that any literary work has to go through three phases: *the pre-reading phase, the reading phase, and the post-reading phase*. In each phase there are a number of activities, some of which deal with anticipation, the background of the story or poem. There are some activities which deal with the exploration of elements of literature. There are some activities which deal with the interpretation of symbols in the literary work. Finally, there are a number of language activities as well, such as comprehension, speaking, and writing although the enjoyment of literature dominates the core of each lesson.

“The pleasure of reading comes partly individually and communally”, as stated by C.J. Brumfit and R.A. Carter, in *Literature and Language Teaching, “Reading Skills and the Study of Literature in a Foreign Language”*, Oxford University Press, 1986, 184). Students have to read a text by themselves when they are assigned to, but after reading, they can share their experience with their classmates. Not only do they discuss books, but also other authors and genres. This ability of interpretation is not a result of their knowledge of books, but it is because they use their own experiences and their own expectations. This interaction is both active and shared. Although Brumfit stresses the importance of group reading, he does not give any further information about how he has conducted his reading session in his classes.

Nelly Zafeiriadou, an English language teacher in Greece, states in www.tesolgreece.com/nl/71/7104.html *On Literature in the EFL Classroom*, 17 Jun. 2004, that literature should be in a teacher’s curriculum in order to meet the need of the students’ personal engagement with the reading of literary texts. Literature should be used as a resource which requires a less academic study. This approach aims to develop the students’ language and literary competence and give them a literary taste as well so that they would be able to enjoy their reading and have a feeling of achievement that they have read some great work of literature. Their enthusiasm and appreciation of literary texts is expected to continue outside their classroom. In order to achieve this goal, she states first, that only if literary texts are appealing to the students’ interests, concerns, and age, then a motivation for students is possible. Second, the language classroom should be student-centred where the students can interpret the text easily and respond to it freely. Third, the

teacher's role should be of an enabler and a coordinator who decides upon both the needs of the students and the variety of the texts. Fourth, the implementation of this approach in the language classroom should be language-based. Students should do such exercises that will make them use the language, for example, for giving answers to comprehension questions from the text or finding the synonyms of certain words. It is not important that the students study the text for any examination purpose. Finally, as the students explore the texts, the teaching techniques and practices should be divided into pre-reading, while-reading, and after-reading activities such as prediction activities, jigsaw reading and listening, gap-filling exercises, oral presentation, creative writing, etc. As students carry out these exercises, the teacher should be careful to give them time to express themselves and should encourage them to think critically in order to make them aware and enhance their social consciousness.

Although Brumfit (87) stresses the importance of group reading and Zafeiriadou 17 Jun. 2004, lists how the approach mentioned above should be put into practice, neither elaborate by giving examples of their own class sessions. However, Nathalie Charron states in <http://www.nathaliecharron.com/portfllo/Teaching-Mehtods.htm> that her primary goal is to "help her students think critically and write about literature beyond plot". (Charron, 9 Dec. 2004) She has made her students keep journals so that they can write their own interpretation of the text which they have read on that day. She asks them to turn in their journals periodically in order to trace their grammar knowledge and writing skills closely.

In Charron's class sessions, after reading the text she tries to create an atmosphere as much relaxed as possible for further discussions as a class. The more comfortable the students feel, she states, especially for some shy students, the better they can carry out their discussions in the target language. Either the students do their discussions as a class, or in small groups. Afterwards all groups discuss together to come to a conclusion. If the lesson is about analyzing a poem, she divides the students into groups and gives each group a task. Each group examines and presents one stanza. Then they combine their work with the other groups as a class. Sometimes, for poetry she has groups rewrite sections of a poem

to prose in order to check their comprehension. She states that during group work each group should use the target language as much as possible and she only assists when they need help (9 Dec. 2004, 3)

Sandra McKay in *Literature and Language Teaching*, “Literature in the ESL Classroom”, C.J. Brumfit and R.A. Carter, Oxford University Press, 1986, 191, states that during her reading sessions she focuses on the two levels of linguistic knowledge: the level of *usage* and the level of *use*. “*Usage*”, as she explains, “involves the knowledge of linguistic rules, whereas *use* involves the knowledge of how to put these rules into effect during communication”.

Then she points out the difference between “efferent and aesthetic reading”. She explains that in efferent reading, the reader is concerned with the enjoyment he / she will have during reading; however, in aesthetic reading, the reader interacts with the text by using his / her own experiences.

In one of her literature sessions, she describes one of her classes reading “*Sweet Promised Land*”, by Robert Laxalt, which is a biography of the author’s father. She analyzes the text first according to efferent reading as, after the passage has been read, the students answer the comprehension questions. After that, as their grammatical point was the simple past tense, they scan the text in order to list the irregular past verbs. Next, the students carry out a brief role-play in order to use the target language.

Then she analyzes the same text according to aesthetic reading. If she conducts a lesson according to aesthetic reading, her aim will be to have her students make judgements about the characters. As for a writing exercise, she will ask her students to write their own experiences if they were in that kind of situation in that restaurant.

“The more familiar a reader is to the culture of the target language, the easier his interaction would be to the text”, McKay states, and continues, “literature is a facet of culture whose significance can be best understood in terms of its culture, and its purpose is meaningful only when these assumptions are understood and accepted” (Brumfit 192). In the same passage, it is assumed that the reader understands that in such a high class restaurant as the characters of the story are, a waiter must be polite under every circumstances, he should do his best

to perform his job, and he should not let his customer object loudly in front of everybody. Although the son in the story is aware of these assumptions, his father is not because he has just arrived to America. In order to prepare the students to deal with these assumptions, as for a pre-reading activity McKay gives them a True-False exercise about American restaurants. If a student is not aware of any of these assumptions, the context of the passage will help to show him what is appropriate and what is not. “In this way, she concludes, “the passage can serve to clarify the cultural expectations of a particular social context”.

Gülru Yüksel, who works for Trakya University, The Faculty of Education, ELT Department, has conducted a case study with her students in her literature sessions. As she states in www.yadem.comu.edu.tr/Html%20chapter%205/3gulruyukse.htm: “*Let ‘em respond freely: A case study on the teaching of literature*” 17. Jun. 2004, her aim firstly was to help students to be able to give their own responses when they were reading a text. She claims that her students found it easier to write down every word their lecturer used than to interpret the text by using their own words and ideas. Besides, during exams, she claims, her students tended to answer the questions by having memorized the answers from their lecture notes. She adds that her students do little to improve their paraphrasing skill, which is needed mostly in exams. As a result, the lower the grades her students get in their exams, the more frustrated they become. Secondly, she wanted to show her students the socio-cultural differences by using literary texts and give them a literary taste.

As to her classroom application, she focuses on two levels as *macro* and *micro level* during text selection. The students decide upon the topic of the texts in *macro level*. The texts were selected after the students filled out a questionnaire on which they scaled eight topics as “interesting” and “boring”. The texts were chosen from themes that the students were the most familiar with in *micro level*. Second, different genres with familiar themes were selected in order to rouse the students’ interest in different genres and to develop the ability of seeing similarities between the texts. And finally, the texts were chosen among 20th century texts whose linguistic and language usage were easy for the students to deal with.

After text selection, the students were told beforehand to which points they should pay attention while they were reading. During the class session, for a pre-reading activity, the students discussed the theme in pairs. This was done to motivate students by using their own background information. The reading of the text was carried out with the lecturer. After the reading session, they were asked to find the plot in small groups. While they were doing the exercise, they were asked to use the target language as much as possible. She helped her students only when her students needed it. After each group was done with the exercise, they were asked to discuss it as a class. After that, all the groups wrote down their points on the whiteboard and decided upon the ones which were relevant to the text they had read. As a follow up activity, they were assigned to write an essay on one of the literary points they discussed.

As a result of her case study, she concludes that she has gained positive feedback from her students, adding that, at the beginning of the semester the least interested students turned into more interested students towards the end of the semester. These students who were eager to participate in class activities wanted to know whether they would do such reading activities again the following semester.

I conclude this chapter by stating that the history of incorporating literature in foreign language curriculum dictates the approaches or methodologies of foreign language teaching. Literature is deemed as an important source of materials these days, for it promotes interest, reading, and learning. As it is mentioned above, the teacher should pay more attention while he / she is selecting the materials for his / her students; for there are many things that the teacher should consider such as, for what reason the teacher should include literary works in his syllabus. Another crucial consideration is the characteristics of his / her class such as the age group, the interests, and the expectations of his / her students. The quality and the quantity of the literary works are also worth considering. Finally, the accessibility to such materials, how applicable they are, whether or not these materials will let the teacher give feedback to students in a class session, how time-consuming they will be while being used during a class session, whether or not it will be better to use technology or the usual class

instruments, such as the whiteboard, an overhead projector, or a tape recorder; the teacher should take all these points into consideration.



METHODS TO TEACH LITERATURE IN FOREIGN LANGUAGE CLASSES

There are number of methods and approaches to teach literary materials in foreign language classes. Three of these approaches will be summarised here, and the one adopted in this thesis will be described.

The first approach is called “*Fiction in Three Dimensions*” Mullen (1). He offers an approach to literature that is similar to the approach which scientists use in formulating their experiments and arriving at a result. He claims that scientists utilize the following procedure:

1. The observation of facts
2. The recognition of problems and needs inferred from these facts
3. The search for imaginative and workable solutions.

As already suggested by Mullen, any literary work can be handled in the same way that scientists go through. He demonstrates his three dimensional formula on a very short story based on a familiar fable by Aesop, “*The Ant and the Grasshopper*.” Mullen underlines the fact that students can benefit more if the teacher carries out lessons in the framework of the Three Dimensional formula or approach.

A different approach is suggested by Goodman (1), “GREAT”. Each letter of this word stands for a particular activity in the process of teaching a short story, as follows:

Getting the meaning of the story
Reviewing the story elements
Examining vocabulary
Adding words to the passage
Thinking about the story. (Goodman, Burton. “Goodman’s Five-Star Stories: Adventures”. Illinois: Jamestown Publishers, 1998 p.1)

Then he implements each phrase of his *GREAT* approach in a number of selected short stories. For example, activities in the first phase (G) are related to improving reading skills. In (R) a number of questions are asked to check or review short

story elements such as plot, characters, setting, theme, etc. A different set of elements are practiced in each story. In phase (E) vocabulary study is suggested. Exercises such as finding the meaning of the word in context are given. In phase (A) there is an incremental vocabulary study. This is a kind of cloze test with a given set of words. Students are directed to find the appropriate word for each blank. The final phase (T) deals with the productive aspect of learning: thinking, speaking, and writing. For example, after going through all the activities in the preceding four phases, in phase T, the students are motivated to think, plan; then speak and write.

The final approach that I want to touch upon is by Hartman and Blass (141). They do not offer a formula like Mullen's Three Dimensional formula, or Goodman's *GREAT* formula. However, they suggest that any literary work has to go through three phases: *pre-reading phase, reading phase, and post-reading phase*. In each phase there are a number of activities. Some of these activities deal with anticipation and background of the story or poem; some are on exploration of elements of literature such as plot, theme, character, etc., and some are on interpretation of symbols in the literary work. There are a number of language activities as well: comprehension, speaking and writing, although the enjoyment of literature dominates the core of each lesson.

Material Selection

Any teacher who wants to include literary works in his / her syllabus should make the difference clear between the *study of* literature and the *use of* literature *as a resource*, as it is stated by Ronald Carter and Michael N. Long in "*Teaching Literature*" (Longman, 1991 19). The study of literature has to do with the fulfilling of specific qualifications required within an academic study. In this kind of study students should have an adequate knowledge of literary conventions and the language to use during their criticism. They also should be able to express their thoughts either in spoken or in written terms. This kind of study involves the analysis of a particular literary text by means of a method, for example, Marxism, Structuralism, or Feminism, etc:

The study of literary texts can also, and regularly does, involve acquiring a compendious store of information about the history of the target literature, its traditions and conventions, its particular heritage, the nature of the influences and relationships between the authors, texts and contexts which make up that literary culture. (19)

Ronald (19) states that, if literature is used as a resource, it requires less academic study. Many linguistic points can be defined and exercises related to these points can be included by the teacher:

Knowledge *about* literature means accumulating facts about literary contexts, dates, authors, titles of texts, names of conventions, literary terms, etc. Knowledge *of* literature is perhaps better expressed in terms of pleasure and enjoyment rather than in terms of the accumulation of facts.

The teacher who wishes to impart knowledge of literature aims to impart personal pleasure in reading literary texts and is likely to select teaching methods which lead to active involvement in reading particular texts rather than to a passive reception of information about the texts. (19)

Any teacher who wants to include literary works in his / her syllabus should decide upon whether it is better to study a broad range of texts or a limited number of selected texts which will help to improve the reading capacity of students (Ronald 20). In a breadth approach, effective literature reading depends on a wide range of literary texts, all of which are in different styles and conventions. In a depth approach, effective literature reading has to do with a detailed study of the theme and the linguistics of a text. “It is always better to know one text well rather than several texts superficially” states Ronald (20) and adds that, “this kind of decision will affect the syllabus design ... the goal is to bring students to a point where they can integrate their own understanding and expectations while they are reading”.

After the teacher clarifies his / her purpose for using literary works and what kind of works they should be, the next step is selecting the materials:

1. *There should be a consistent approach and method in the materials* as stated by James Milton in *NESTA Futurelab-literature review in languages, technology and learning*,

<http://www.nestafuturelab.org/research/reviews/lang07.html>, 17 Jun. 2004. There are lots of English as a Foreign Language books and even websites designed to provide language materials. The teacher should make his / her choice depending on the students and the kind of method he / she has in his / her mind. Gebhard classifies materials roughly into five groups in "*Teaching English as a Foreign or Second Language*", (The University of Michigan Press, 2000 90), according to the beliefs of those who design them.

- a. Materials which are designed to focus on the language used in particular situations. These materials aim to teach English by creating different social contexts, for example, in the post office, in a restaurant or in the doctor's office.
 - b. Materials which focus on communication skills aim to teach the ability to communicate in English according to the situation, purpose, and roles of the students.
 - c. Materials which are designed to focus on how individuals express their personal feelings and attitudes. They aim to teach self-expression; thus, the students should be able to use the language to reflect their personality.
 - d. Materials which are designed to solve problems. It is believed that students learn English if they solve everyday problems using as much English as possible.
 - e. Materials which are designed to focus on the kind of language used in a specific field. It is believed that students in specific fields need to focus on the kind of language which they will use within their particular field.
2. *There should be clear objectives* (Milton 2004). Good materials are the ones which are clear about what it is they are teaching and how this is to be achieved. It is imperative that clear and accomplishable objectives be set beforehand for students; otherwise they will not be able to achieve any of them.
 3. *The materials must be useful* (Milton 2004). The materials must be easy and quick to use. The teacher should also know how to apply them in class. This

is important especially if the teacher is using technology, for example, it is nothing but a huge waste of class time, if the setting up and logging on are not done promptly with electronic systems.

4. *There should be feedback to the response of students* (Milton 2004). One of the advantages of technology is or should be that the teacher can be able to interact with it. It will be difficult for the teacher to give feedback and for students to make the most of it if students are in a language lab activity, busy giving the answers to the questions or filling in the gaps on computer screens. All these exercises should be marked, the mistakes corrected, and feedback and explanations should be provided. If students are working alone, this sort of feedback is essential. Materials should be designed in such a way that the teacher would be able to give feedback to students. It is difficult to learn a language if students never know whether they are right or wrong.
5. *The materials should be appropriate for the age, interests, and goals of students* (Hill 5). Although it is beneficial for students to read simple texts for the early stage of the literature class, these texts should be appropriate to them. There are certain texts that would be interesting to children, others to teenagers, and others to adults. It would be a serious mistake to give adults a text more appropriate to children just because of its simple language. Such texts do not have to be works of great literature, but they should have exciting plots and characters that are easy to understand, for example, good detective stories, science fiction and adventure stories both appeal to young and adult students. The same is true for poetry which should be chosen from appealing and easy-to-understand works.

The goals which students may have wished to accomplish at the end of their studies should also be kept in mind. “Although literary works may not be chosen for their immediate usefulness for students” as Hill (5) states, some texts are more suitable for foreign students than others”. In other words, students need to see a point in reading especially if they are reading long texts. After their hard work, they naturally expect a kind of result from what they are learning which they would like to put into practice in the short term either into their vocabulary or when they are doing an oral

exercise or writing a composition. They will learn better if they see this as a profit for themselves.

6. *The materials must be motivating.* Learning a language to get a new job, studying abroad or integrating into a new language community can be examples for *instrumental or integrative motivation* (Milton 2004). Students can be more motivated by materials if these materials are relevant to the type of language they will encounter in their new speech community. For example, an average school student learns the language either just because he / she enjoys it, which is an example of intrinsic motivation, or just because he / she wants to pass his tests with high grades, which is an example of external motivation. Intrinsic motivation can be affected by good choice of topic and materials. For example, buying a railway ticket will not be very interesting to this student who is mentioned above in any language, but an interview with a famous pop-star will be. External motivation can be affected by offering rewards for success in language learning. For example, if a student achieves to pass an exam, such as IELTS or TOEFL, which is required to pursue an education abroad.
7. *The materials must fit the language level of the students* (Hill 5). If students have to struggle with extremely difficult vocabulary and sentence structure, they will neither understand the text nor enjoy reading it. The text will be so daunting that they will give up reading after the first paragraph. Hill gives a list in order to prevent such a situation:
 - a. Texts should be chosen according to the knowledge of vocabulary and the text structure of students. Students should be able to infer the meaning of most of the unknown words from the context without referring to a dictionary all the time.
 - b. The vocabulary within the text should not be over dated, archaic, or too technical because of the little value they convey for students. Students probably will never come across these words elsewhere.
 - c. Students should be able to see how one part of the text relates to another, both at sentence and paragraph level. They should be able to

recognize such signals as “however”, “that”, “therefore”, etc, in the lexical and grammatical patterns.

- d. Although slang and dialect are powerful when creating the atmosphere and background, they have the disadvantage of firstly referring to such vocabulary and syntax which students will never meet elsewhere and secondly providing false linguistic models. Dialect is also difficult for students to deal with because of its unusual structure and less common words. When it is not used frequently, students will probably be able to work out the meaning of such words with the help of the teacher.
 - e. When the teacher chooses the texts, he / she should keep in mind the amount of time he / she will spend for explaining the background. Otherwise, students may not be able to understand the plot. They may need some extra information about the historical periods, geographical areas, and social classes as well as the themes and the special vocabulary which is associated.
8. *Materials should provide enough time for learning* (Milton 2004). The one important factor which affects the success mostly is the amount of time spent meaningfully in using and learning the foreign language. The materials which the teacher has designed should not take too much class time. When students are finished doing the exercises or drills, depending on the feedback the teacher gets from them, he / she should be careful not to overuse the exercises or the drills.

I would like to conclude this chapter by stating that the success of the teacher while he / she is teaching literature and the enthusiasm and enjoyment the students will get while they are reading and interpreting these literary works is the result of the thorough selection of the teacher considering the points mentioned above. The next step the teacher should take will be how to put these materials into use in his class and by what kind of method or approach.

Short Stories

Short stories are easy to apply in the class because they usually can be read and interpreted in one or two sessions.

As stated in *“Reading and Understanding Short Stories Level 1”*, 1989 the short story is one of the youngest forms of literature, and it is one of the best loved as well. “Poetry and drama date back thousands of years whereas modern short stories did not appear until the 1800s due to the low literacy rate of the people that time” (Ed. Ellis 1).

“A short story is a work of fiction which contains “made-up” characters and events, and which can usually be read at one sitting”, as stated in the introduction of *“Best Short Stories: Introductory Level 1”* 1998, although short stories are fictional, some writers base their stories on actual people and events. The events may take place in real towns or cities. The characters may take part in actual historical events. Such short stories are called “realistic fiction” because the characters and events are close to “real-like”. Much realistic fiction centres on experiences that all people have such as the death of a loved one, the desire to succeed, or the importance of friendship (Opaskar 1).

Although a writer might be inspired by a real person or event, the story itself will be a product of the writer’s imagination (Ellis 1). For example, the writer will make up the appearances of characters and invent personalities for them. Besides, the writer can weave the events and characters into a story in such a way that it would seem as if these events took place in real life. While stories of the real world may sound as though they could have happened, they are created by a writer’s mind.

“Many people enjoy reading realistic fiction because it is close to their own experiences” as Opaskar (1) states. People like to find out how others handled crisis or were successful in difficult situations. There are even stories which depict people from other times and places. What is important is that the message of how these people overcome difficulties or share feelings can be both universal and recognizable to any reader.

The author hopes to present characters like real people, and he trusts the reader to read between the lines (Ellis 2). However, the writer does not have too much space to describe them fully nor to explain all their actions in detail.

The reader of a short story should be familiar with some of the features of the story in order to get full enjoyment from it. For example, the reader expects the writer to tell him / her a great deal in a few words. So, in the very beginning, the scene will be set and the characters will be introduced. The mood of the story or a conflict may be posed as well.

In summary, the short story is one of the best loved forms of literature (Ellis 2). The short story is a work of fiction consisting of characters and events which are real-to-life. Being brief, short stories do not take long to read. A reader can usually start and finish a short story in a single sitting. Short stories are fun to read, for they offer an endless variety of events, characters, places and situations. Besides, they reveal universal truths about life and deepen our understanding of the human condition.

Due to the fact that a short story is short enough to be read at one or two sessions, it can easily be used in English as a Foreign Language classes. Firstly, a short story has several elements. Four of these elements are the most basic and these should be taught in any literature class dealing with short stories. These basic elements are plot, characters, setting and theme. Whenever a short story is studied in a class, these four basic elements should be identified and discussed. Secondly, a grammatical point can be taught to students. The teacher can bring up such a grammatical point from the short story. A grammar session can be conducted with supplementary grammar exercises and drills. Thirdly, a short story is very useful for vocabulary practice. Students can carry out exercises such as filling in the blanks with the appropriate words which they have learned in the story. Finally, an oral discussion or a follow-up writing exercise could be carried out. Students should use the target language as much as possible either orally or written.

The sample lesson of “Going Home” by Pete Hamill is included in the appendices (see Appendix C).

Poetry

Poetry is a universal means for expressing feelings, and it is not restricted to any specific age or country (Altenbernd, 1). It has been produced in every civilization in history, and it shows no sign of losing its power in our time.

“Our time may be, as we are often told, a prosaic age in the literary sense, and a scientific age, space age, or even an internet age in the popular sense” as Altenbernd states (2), “even in such a situation poetry has retained its place and popularity in all societies. Even in the so called modern age of ours a great quantity of poetry is written. Its durability and persistence throughout the history of mankind indicates that poetry is closely related to mankind’s deepest concerns” (2). Poetry not only records and makes comments on events, but also it helps to define our responses to them. If the special province of poetry is emotion, it is nevertheless also suited to narrate ideas and actions in describing people and places, and explain events and images (Altenbernd 2).

As a highly refined form of art, poetry may be utilized in language classes to its full potentials. If the enjoyment of reading a poem is the primary purpose of a language class, students can get other benefits from studying a poem. They improve their English by learning its unique vocabulary, structure, and the symbolic usage of language.

In order to make it possible for students to appreciate and enjoy poetry, they should be equipped with the necessary tools by which they can penetrate to the depths of poetry. These tools are, of course, the elements of poetry. Students should be given explanations and examples about poetic terminology, genre, form, structure, symbolism. In other words, the more students know about poetry, the more they enjoy, talk, and write about poetry.

As Sebranek (196) states, there is a close relationship between watching a baseball game and reading poetry:

If you know the rules and strategies, watching a baseball game can be almost as much fun as playing baseball yourself. Real fans of the sport not only enjoy the game as it unfolds, but they also love to talk about the experience afterwards. The same is true about poetry. Once you know about the rules

and conventions, reading poetry can be extremely enjoyable.(196)

It is suggested that knowing the rules and the conventions are a prerequisite to understanding and appreciating poetry. Thus a person must apply his or her knowledge while reading poetry in order to understand it fully. For the application of knowledge the following points are recommended by Sebranek (197):

First of all, pay attention to the poem's structure to see whether it has a unique shape or a more conventional one. Then also notice the rhythm as well as the rhyme pattern. Also, notice the use of the symbolic language in the poem. Ask yourself what picture comes to your mind, what you see, hear, or feel.

All these things can be easily followed if a student is equipped with the necessary tools of poetry.

Because of its unique structure and symbolic overtone, poetry is the least used medium in foreign language classes. For this reason its priority ranks relatively low.

Barry (229) suggests that poetry does not or cannot constitute a self-sufficient program or syllabus for even one semester for a particular group of students. Poetry should be utilized in foreign language classes, "as a break from the usual classroom activities to give the class a relief or freshness." He cites few examples of poetry that he used in his classes, most of which are limericks. For example,

There was an old fellow of Lyme
Who married three wives at one time.
When asked, "Why the third?"
He explained, "One is absurd,
And bigamy, sir, is a crime."(229)

Of course, this is a very good relief for a tired afternoon class. After reading, reciting, and discussing the poem, the class terminates the day's lesson. On another day, he brought another limerick, and after routine reading, reciting, and discussing periods, he assigned it to the students to change into prose form. For example, as a method of implementation, he asked a few comprehension questions and asked the students to convert the poem to prose form. Because of its

rarity in foreign language classes, he does not mention any specific approach to poetry.

Most recently, however, Carter (55) has proposed an approach which includes questions and discussion sessions. These are of two kinds. First group of activities are pre-reading activities and the second one is post-reading activities.

Finally, Hartman and Blass (100) suggest the same kind of activities: Before Reading, Reading, and After Reading. In addition to these, they suggest that students be equipped with some basic terminology of poetry such as the sound of poetry, rhyme, rhythm, figurative language: simile, metaphor, etc. As they claim, this additional knowledge will help enhance students' understanding and appreciation of poetry.

I will adopt Hartman and Blass' approach to poetry. In implementing a poem, three groups of activities are used: the pre-reading activities, the reading activities, and the post-reading activities, all of which are demonstrated in Robert Frost's "The Road Not Taken" (see Appendix D).

CASE ANALYSIS OF USING LITERATURE IN AN ENGLISH AS A FOREIGN LANGUAGE CLASS

Methodology Adopted in this Study

My conviction is that students can learn better if they enjoy the activity they do in the classroom. And it is the teacher's job to make his or her lessons as interesting as possible for the students to rouse their motivation. The objective of the approach that I propose here is to create motivation and help improvement of English proficiency.

In order to achieve these objectives there is no need to have a dogmatic methodology. I believe that an eclectic approach is more appropriate than any other approach, for a borrowed approach may not be practical in every classroom situation.

The approach I propose has three basic language activities: pre-reading activities, reading activities, and post-reading activities. The *pre-reading activities* will enable the students to use their own background and experiences before they read the text; *reading* – the text activities in which students will make their own inferences if there are new vocabulary items to be dealt with; and the *post-reading activities* in which the students will be able to use the language both in speaking and in writing exercises. My intention is not to make my students translate the reading passage word by word as I do not follow the “Grammar Translation Method”. Besides, I do not select such materials which will be useful only for translating and analyzing its structure. The materials selected had easy-to-remember plot and characters, and therefore the students were actively involved in class activities. They were using the target language in their own way without paying much attention to grammar rules.

During the reading of the text, again, I do not want my students to translate it. The medium of instruction in my class is both English and Turkish where needed, not only in English as was practiced in “Direct Method”. I only translate such difficult parts that break down the communication or take a long time for the students to understand the text. Most of the time, instead of translation, I resort to

paraphrasing which gives them an opportunity to explain the text in their own words with simple sentences. As students are required to talk about the text, I encourage them to use paraphrasing.

When the students finished reading the text and studying all the new vocabulary, they are required to participate in *post-reading activities*. There are a variety of exercises incorporating questions for discussion, questions about story elements, and writing. My class activities are not like the ones as was practiced in “Audio-lingual Method”, in which the oral drills consist of the same structure and which the students were expected to repeat “parrot-like”. Besides, as importance was given more to oral language, there was no room left for any writing activities. I integrated the reading text to small segments in each of which the students were able to use the target language freely either when they were doing the speaking or writing activities. I required my students to make an outline of the text and write down cues. I first required them to reproduce the text orally with probably some minor mistakes about which I would not interrupt the student to correct once I was sure that the concept was understood. I only interfered if the students made serious mistakes.

After the speaking exercise, the follow-up activity was writing. I asked the students to write a letter to Vingo’s wife, Martha, (see Appendix C) supposing that they were Vingo themselves and had just been released from prison. They were to convince Martha that they had been convicted for a crime that they had not done and ask Martha to accept them back. This time, I did not take points off in evaluations except for one or two minor mistakes in order not to discourage the students, because writing provided time for the students to think about what they would write and to correct their mistakes.

In conclusion, this study mentioned above suggests that stories like “Going Home” have a greater impact on its readers compared to an essay with straight facts on the topic. This impact should be manipulated by the teachers to promote further learning and reading. I tried to choose literary work which has a potential to promote and facilitate learning for my students. For this reason my students demand more stories and poems which help them improve their English and enjoy their learning process.

There are two sample lessons included in the appendices. (See Appendix A and Appendix B) One is a short story, “Going Home” by Pete Hamill, Watkins-Goffman, Linda. Berkowitz, Diana G. *Thinking to Write A Composing-Process Approach to Writing*, Macmillan International Publishing Group: Canada, 1990 p.102. The other is a poem, “The Road Not Taken” by Robert Frost *Immortal Poems of the English Language*. Ed. Oscar Williams. New York: Washington Square Press, 1952, p. 503.

Student Evaluation of Literary Works Used

As a demonstration to why using literary works is an effective tool for learning foreign languages, I would like to elaborate on a study that I conducted with my upper-intermediate students.

I distributed two reading passages to the students as the reading materials of the week’s lesson. One of them was a newspaper article and the other one was a short story. Both of them were taken from textbooks designed for teaching English as a foreign language. The title of the newspaper article was “What Is Justice?” and the short story was “Going Home” (see Appendix C and Appendix D). Both of them had the same theme: “criminals deserve punishment for their crimes.” Both of them had the similar vocabulary and both of them were interesting enough to raise the emotions with the reader.

In class, we read both of the passages and did the necessary learning activities based on these passages: vocabulary, grammar, speaking, and writing.

After we completed the lesson I asked several questions about the passages. For example,

1. Which passage appealed to you more?
2. Which one of the readings do you find more interesting?
3. Would you rather read more passages like the newspaper article or like the short story in our following lessons?

The answers I received from the students were all in favour of the short story. Then I asked them the reason why. Some selected responses were as follows:

- “ “Going Home” is much more interesting. We cannot stop ourselves from reading the complete story because we want to know how it ends. It is a clear and easy reading. Furthermore, it suggests peace, sympathy, and other positive feelings.”
- “ “What Is Justice?” does not have as good qualities as “Going Home”. Although it is simple to read, it is difficult to remember the facts about it. We can remember the whole story in “Going Home” for a life time, but the events in “What Is Justice?” have a temporary impression on us. More importantly, “What Is Justice?” suggests to us or motivates us to act like the characters in it: “if someone commits a crime, he or she deserves to die”, whereas “Going Home” suggests a correction to the mistakes. It encourages the characters and the reader to look at life from a more positive perspective”.
- “ “What Is Justice?” is just one of the ordinary newspaper articles that we can find in any daily newspaper which we read every day. Even though “Going Home” is about a criminal, the way the story goes is not the way in an ordinary newspaper article”.
- “ “What is Justice?” has the usual crime and punishment relationship. If someone commits a crime, justice will punish the criminal sooner or later. I did not know that Vingo was a criminal himself until I learned the meaning of *parole*. There is no straight forward fact in the story that he was so”.

The method which I used for this study was from Hartman and Blass, who have suggested to work through a literary work through three stages: the *pre-reading* section, in which the preliminary questions are answered, the *reading* section, in which the students read the text with little interference from the teacher in order to clarify some difficult parts within the text if any, and finally the *post-reading* phase, in which the students carry out language-based activities, such as speaking and writing.

If this class activity above had been taken from an ordinary English as a Foreign Language textbook, the students would not have been eager to do all the language activities. Firstly, the activities in the book are so similar to each other in the previous and in the following chapters that the students get bored gradually as the lessons progress. Each lesson would be “just another ordinary English lesson” to them. Besides, the topics in an English as a Foreign Language book are arranged for any upper-intermediate class whether they like them or not. Secondly, the students could not produce their sentences in the target language adequately as there are not enough speaking activities inside an English as a Foreign Language book. These activities were similar to the previous chapter, and will be similar to the following chapter. The danger is that the students will show their reaction by not speaking at all because of the repetition of the exercises.

However, while the class was doing the speaking activity by using cues, I was surprised to see that one of the weaker students was eager to participate. Besides, “Going Home” gave them the opportunity to interpret the reading and reflect their own ideas in a discussion medium. Finally, the writing activity had always been a burden to the students both because they complain that they have nothing in their minds worth writing and they do not like to see their mistakes corrected. Either they would ask me to let me make them do the writing activity as homework, or they would ask me to leave the writing to another session. As a result, they would end up doing the writing activity in class unwillingly just because they know they had to. During the writing of “Going Home”, none of them tried to make such bargains as they used to do before. The students were so motivated that they made fewer mistakes in the writing activity than they would normally do in any other writing activity. Even one of the weaker students in the class submitted her writing telling me that as she was a girl herself, she knew what women liked and she would be able to convince Martha a hundred percent.

In conclusion, the performance of the students while they were doing the language-based activities in class, and the positive feedback which I received from them suggest how motivating and appealing a short story may be. In fact, this performance would not have been the same if they had done the exercises from their textbooks.

CONCLUSION

As new teaching methodologies are adopted by the language instructors, language teachers have been granted considerable freedom as to what materials to choose and how to implement them in classroom situations. Teaching communicative skills, especially speaking, became the core of all language instructions and activities. Accordingly, in order to attain their objectives, teachers found a variety of teaching materials such as audio-visual aids, the computer, the internet and so on, more cutting edge and to the point.

Literature is one of these materials, but it has not gained so much popularity as the other resources mentioned above. Most teachers regarded literature as a “break-of-the-routine” activity. So, they included few short stories, poems, or plays in order to serve this purpose. One can observe this fact by skimming any text book on the market today.

This thesis, however, pre-supposes that all the materials to be used for teaching or class materials can be selected from literature: short stories, poetry, or novels. However, the most important thing to do before the selection is to know the age, the interests, the specific purposes for studying or learning English, and the language competence of the learners. The second important thing to do is to have the adequate knowledge to integrate a literary work into language based activities, for example, a gap-filling exercise or a writing exercise. Finally, the methodology which the teacher wants to use should be student-centred so that the students should be the ones who do the interpretation, not the teacher. It is also important that the exercises to be used during a class session should involve more usage of the target language.

It is also important to know how literature had been implemented before as a teaching material in a class session by other teachers and make the most of their experiences. The experiences of these teachers and their advice would guide us to find out, for example, what went wrong with the literary work during their class session if there had been any problems, what they did to solve the problems, what kind of materials they worked on with what kind of students, and finally, how the

feedback or the reaction was from the students. These all would be helpful to us in order to use literature in our classes effectively and successfully.

“Going Home” by Pete Hamill and “The Road Not Taken” by Robert Frost are from actual class sessions in order to illustrate how a short story and a poem can be implemented in an English as a Foreign Language class (see Appendix C and D).

The approach I used was a combination of Goodman, and Hartman and Blass’ (141) three-phased activity which consists of pre-reading phase, reading phase, and the post-reading phase. I believe that there is no point in reading the text in class without doing any particular work mentioned before in these activities. The students were more motivated than they were while they were doing exercises from their usual textbooks. Besides, as Carter (22) had mentioned earlier, the best way to get the students learn the target language better is to change the teacher-based teaching system to learner-based, which I tried to include as many as language activities as possible in my class sessions.

Both the short story and the poem that I selected are very simple to understand by any intermediate level student. Although the language competence of the learners is one of the important factors in material selecting, all the stories and poems do not have to be as simple and easy as the lessons progress. In the course of time, they must be imposed on stories and poetry of increasing complexities. A lesson which is devised on a larger and longer story would be complicated and challenging.

Finally, what this study concludes is that literature has been an effective medium to motivate students to participate in all language activities in an upper-intermediate English as a Foreign Language class of adult students. After reading a short story or a poem students are enthusiastic about talking, discussing, and writing about it. I have found that literature is an excellent means of promoting learning a foreign language creating a desire to use all four language skills necessary.

Further studies are needed and can contribute to the same proposition that using literary works in teaching English to students at all levels should be a major activity of English as a Foreign Language teachers.

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APPENDICES

APPENDIX A

What Is Justice?

Two men were put to death last week in the United States for murders that they had been convicted of committing many years ago. Billy Bailey died in the first hanging in Delaware in fifty years. It was twenty years ago that he murdered an elderly couple after breaking into their home. John Taylor, a child rapist and murderer, was shot by a five-man firing squad in Utah.

Polls show that 70 to 80 percent of U.S. citizens favor capital punishment. Many believe that people who commit horrendous crimes deserve to die brutally that they inflicted on their victims. Others protest the barbarism of the death penalty, be it by lethal injection, electric chair, firing squad, or hanging. While there were many people who supported the two deaths that took place last week, there were also many protestors. (Taken from: Blanchard, Karen. Root, Christine. *Ready to Write More: From Paragraph to Essay*. N.Y: U.S.A., p. 127)

APPENDIX B

GOING HOME *by Pete Hamill*

They were going to Fort Lauderdale, Florida. There were six of them, three boys and three girls, and they got on the bus at 34th Street, carrying sandwiches and wine in paper bags. They were dreaming of golden beaches and tides of the sea as the gray, gold spring of New York vanished behind them. Vingo was on the bus from the beginning.

As the bus passed through New Jersey, they began to notice that Vingo never moved. He sat in front at he young people, his dusty face masking his age, dressed in a plain brown suit that did not fit him. His fingers were stained from cigarettes and he chewed the inside of his lip a lot. He sat in complete silence.

Deep into the night, the bus pulled into a Howard Johnson's restaurant and everybody got off the bus except Vingo. The young people began to wonder about him, trying to imagine his life: perhaps he was a sea captain; maybe he had run away from his wife; he could be an old soldier going home. When they went back to the bus, one of the girls sat beside him and introduced herself.

"We're going to Florida," the girl said brightly. "You going that far?"

"I don't know," Vingo said.

"I've never been there," she said. "I hear it's beautiful."

"It is," he said quietly, as if remembering something he had tried to forget.

"You live there?"

"I was there in the Navy, Jacksonville."

"Want some wine?" she said. He smiled and took a swig from the bottle. He thanked her and retreated again in silence. After a while, she went back to the others as Vingo nodded in sleep.

In the morning they awoke outside another Howard Johnson's and this time Vingo went in. The girl insisted that he join them. He seemed very shy, and ordered black coffee and smoked nervously, as the young people chattered about sleeping on beaches. When they went back on the bus, the girl sat with Vingo again. After a while, slowly and painfully, he began to tell his story. He had been in jail in New York for the last four years, and now he was going home.

"Are you married?"

"I don't know."

"You don't know?" she said.

"Well, when I was in jail I wrote to my wife. I said, "Martha, I understand if you can't stay married to me." I said I was gonna be away a long time, and that if she couldn't stand it, if the kids kept askin' questions, if it hurt her too much, well, she could just forget me. Get a new guy – she's a wonderful woman, really something – and forget about me. I told her she didn't have to write me or nothing, and she didn't. Not for three-and-a-half years."

"And you're going home now, not knowing?"

"Yeah," he said shyly, "Well, last week, when I was sure the parole was coming through I wrote her. I told her that if she had a new guy, I understood. But, if she didn't, if she would take me back she should let me know. We used to live in this town, Brunswick, and there's a big oak tree just as you come into town. I told her if she would take me back, she should put a yellow handkerchief on the tree, and I would get off and come home. If she didn't want me, forget it, no handkerchief and I'd keep on going through."

"Wow," the girl said. "Wow."

She told the others, and soon all of them were in it, caught up in the approach of Brunswick, looking at the pictures Vingo showed them of his wife and three children. Now they were 20 miles from Brunswick, and the young people took over the window seats on the right side, waiting for the approach of the great oak tree. Vingo stopped looking, tightening his face into the excon's mask, as if fortifying himself against still another disappointment. Then it was 10 miles, and then five, and the bus became very quiet.

Then suddenly all of the young people were up out of their seats, screaming and shouting and crying, doing small dances, shaking clenched fists in triumph and exaltation. All except Vingo.

Vingo sat there stunned, looking at the oak tree. It was covered with yellow handkerchiefs, 20 of them, 30 of them, maybe hundreds, a tree that stood like a banner of welcome, blowing and billowing in the wind. As the young people shouted, the old con slowly rose from his seat, holding himself tightly, and made his way to the front of the bus to go home.

(Taken from: Goffman. Linda-Watkins. Berkowitz. G. Diana. (*Thinking to Write: A Composition Process Approach to Writing*.) Canada, p. 102)



APPENDIX C

MODEL LESSON ONE

Going Home

by Pete Hamill

Short Story

| | |
|--------------------------------|--|
| Level of English of the class: | High Intermediate |
| Class time: | 3 hours |
| Cognitive objectives: | After this lesson has been completed, students are expected to |

1. answer all the comprehension questions,
2. narrate the story from a plot map or plot line,
3. use new words in sentences with appropriate context,
4. have an open discussion about the content of the story,
5. write a persuasive composition on a given topic,
6. write a letter to persuade a character in the story.

I. PRE-READING ACTIVITIES

A. Preliminary questions (5 to 10 questions)

1. This story is about an *ex-con*. What does it mean? Give an example if possible.
2. What do you think the attitudes of the societies towards ex-convicts are? Are people sympathetic and forgiving, or do they look at ex-convicts as stigmatized?
3. What are your attitudes toward ex-cons? Imagine that one of your classmates was once an embezzler and convicted. How would you feel about such a person?

B. Vocabulary (5 to 8 words)

The following words are essential to the meaning of this story. What do they mean? *Ex-con, ex-convict, convict, parole, vanish, stained, chew, swing, retreat*. All of these words are explained in examples.

- C. Highlighting: The story that you are going to read is about an ex-convict, Vingo. He is on a bus and going home in Brunswick. There are six young people also on the bus. They were interested in Vingo. He tells them his story. Now read the story.

II. READING THE STORY

A. Silent reading by students

GOING HOME

They were going to Fort Lauderdale, Florida. There were six of them, three boys and three girls, and they got on the bus at 34th Street, carrying sandwiches and wine in paper bags. They were dreaming of golden beaches and tides of the sea as the gray, gold spring of New York vanished behind them. Vingo was on the bus from the beginning.

As the bus passed through New Jersey, they began to notice that Vingo never moved. He sat in front at the young people, his dusty face masking his age, dressed in a plain brown suit that did not fit him. His fingers were stained from cigarettes and he chewed the inside of his lip a lot. He sat in complete silence.

Deep into the night, the bus pulled into a Howard Johnson's restaurant and everybody got off the bus except Vingo. The young people began to wonder about him, trying to imagine his life: perhaps he was a sea captain; maybe he had run away from his wife; he could be an old soldier going home. When they went back to the bus, one of the girls sat beside him and introduced herself.

"We're going to Florida," the girl said brightly. "You going that far?"

"I don't know," Vingo said.

"I've never been there," she said. "I hear it's beautiful."

"It is," he said quietly, as if remembering something he had tried to forget.

"You live there?"

"I was there in the Navy, Jacksonville."

"Want some wine?" she said. He smiled and took a swig from the bottle. He thanked her and retreated again in silence. After a while, she went back to the others as Vingo nodded in sleep.

In the morning they awoke outside another Howard Johnson's and this time Vingo went in. The girl insisted that he join them. He seemed very shy, and ordered black coffee and smoked nervously, as the young people chattered about sleeping on beaches. When they went back on the bus, the girl sat with Vingo again. After a while, slowly and painfully, he began to tell his story. He had been in jail in New York for the last four years, and now he was going home.

"Are you married?"

"I don't know."

"You don't know?" she said.

"Well, when I was in jail I wrote to my wife. I said, 'Martha, I understand if you can't stay married to me.' I said I was gonna be away a long time, and that if she couldn't

stand it, if the kids kept askin' questions, if it hurt her too much, well, she could just forget me. Get a new guy – she's a wonderful woman, really something – and forget about me. I told her she didn't have to write me or nothing, and she didn't. Not for three-and-a-half years."

"And you're going home now, not knowing?"

"Yeah," he said shyly, "Well, last week, when I was sure the parole was coming through I wrote her. I told her that if she had a new guy, I understood. But, if she didn't, if she would take me back she should let me know. We used to live in this town, Brunswick, and there's a big oak tree just as you come into town. I told her if she would take me back, she should put a yellow handkerchief on the tree, and I would get off and come home. If she didn't want me, forget it, no handkerchief and I'd keep on going through."

"Wow," the girl said. "Wow."

She told the others, and soon all of them were in it, caught up in the approach of Brunswick, looking at the pictures Vingo showed them of his wife and three children. Now they were 20 miles from Brunswick, and the young people took over the window seats on the right side, waiting for the approach of the great oak tree. Vingo stopped looking, tightening his face into the ex-con's mask, as if fortifying himself against still another disappointment. Then it was 10 miles, and then five, and the bus became very quiet.

Then suddenly all of the young people were up out of their seats, screaming and shouting and crying, doing small dances, shaking clenched fists in triumph and exaltation. All except Vingo.

Vingo sat there stunned, looking at the oak tree. It was covered with yellow handkerchiefs, 20 of them, 30 of them, maybe hundreds, a tree that stood like a banner of welcome, blowing and billowing in the wind. As the young people shouted, the old con slowly rose from his seat, holding himself tightly, and made his way to the front of the bus to go home.

B. Reading by the teacher and explaining the difficult points.

III. POST-READING ACTIVITIES

A. Questions for discussion (5 to 8 questions)

1. What did the group of boys and girls think about Vingo at the beginning of the story? Who did they think he might be?

B. Summary Questions (8 to 10 questions) (After these questions have been answered, they will make a summary of the plot of the story.)

1. Where were the boys and girls going?

C. Questions about story elements. Each of the following questions reviews your understanding of story elements. Circle the letter of the correct answer.

1. What happened first in the *plot* of the story?
 - a. One of the girls sat beside Vingo and began to talk with him.
 - b. Three boys and three girls got on the bus at 34th Street.

- c. When they reached Brunswick, they saw that the oak tree was covered with yellow ribbons.
2. Which sentence best *characterizes* Vingo?
- a. He is a talkative person.
 - b. He is an angry person.
 - c. He is a reticent person.
3. What is the *setting* of the story?
- a. A bus
 - b. 34th Street
 - c. Brunswick
 - d. A Howard Johnson's restaurant
4. Which sentence best tells the *theme* of the story?
- a. All convicts are bad people.
 - b. Persistence helps to reach goals.
 - c. Most convicts end their marriage with a divorce.
5. The sentence "perhaps he was a sea captain" in the story is an example of ____.
- a. a simile
 - b. a metaphor
 - c. a personification
6. What kind of figurative language is used in this sentence, "It was covered with yellow handkerchiefs ... a tree that stood *like a banner of welcome*."
- a. simile
 - b. metaphor
 - c. hyperbole

D. WRITING: Peter Hamil, a journalist and short story writer, chose the medium of prose to express the emotions experienced by an ex-convict coming home. Probably, the same emotions can be expressed by other artistic medium; such as painting, sculpture, music, or poetry.

Here is a poem written by Irwin Lavine and L. Russel Brown to express the way that Vingo must have felt on his trip home. (This poem was composed later and became a popular song.)

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

I'm comin' home, I've done my time,
Now I've got to know what is and isn't mine.
If you received my letter tellin' you I'd soon be free,
Then you'll just know what to do if you still want me,
If you still want me.

Tie a yellow ribbon round the ole oak tree,
It's been three long years,
Do ya still want me?
If I don't see a ribbon round the ole oak tree
I'll stay on the bus, forget about us, put the blame on me,
If I don't see a yellow ribbon round the ole oak tree.

Bus driver please look for me,
'Cause I couldn't bear to see what I might see.
I'm really still in prison and my love she holds the key,
A simple yellow ribbon's what I need to set me free,
I wrote her and told her please.

Tie a yellow ribbon round the ole oak tree,
It's been three long years,
Do ya still want me?
If I don't see a ribbon round the ole oak tree
I'll stay on the bus, forget about us, put the blame on me,
If I don't see a yellow ribbon round the ole oak tree.

Now the whole damn bus is cheering and I can't believe I see
A hundred yellow ribbons round the ole oak tree.

WRITING ASSIGNMENT: Read the story “Going Home” and the poem again if necessary. Then write a letter to Martha, Vingo’s wife. Imagine that you are Vingo and you want to go home and embrace your family. Write your letter in such a way that you convince Martha to accept you. You may use some of the words and expressions in the story. Remember: your goal is to persuade Martha to accept you again. You may give the following title to your letter:

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE



APPENDIX D

I. PRE-READING ACTIVITIES

1. You are about to read a poem by Robert Frost. Before reading, it would be good if we had some knowledge about him. (A student in class whom I assigned to do a little research gives some information about Robert Frost as to his nationality, birth place, date of birth, his works, etc.)
2. The title of the poem that we are going to read is “The Road not Taken”.
3. What does the title suggest?
4. The following words are essential to our understanding of the poem. (The list is written and discussed.)
5. This poem is about a choice in life. What are the most important decisions that people have to make in their lives?

II. READING THE POEM

1. Read the poem slowly and carefully.
2. Read the poem several times. With each reading, you will notice new things about the poem, and you will enjoy it more.
3. Read the poem aloud.
4. Try to get the general meaning of the poem during your first reading. Knowing the general meaning will help you understand the more difficult parts of the poem.

THE ROAD NOT TAKEN

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I –
I took the one less travelled by,
And that has made all the difference. (Ed. Oscar Williams, 1952
p.503)

III. POST-READING ACTIVITIES

A. Comprehension questions (True or False) (10 questions)

1. In this poem the roads run through a forest. Give evidence from the poem.

B. Discussion questions (5 to 8 questions)

1. Robert Frost says that he tended to choose the less travelled road. What does he mean by that?

C. Reviewing Poetry Elements

1. How many stanzas are there in this poem?

- a) one b) two c) three d) four

2. What is the type of this poem?

- a) ballad b) limerick c) lyric d) epic

3. The rhyme scheme of the first stanza is

- | | | |
|------------|------------|------------|
| a) _____ a | b) _____ a | c) _____ a |
| _____ a | _____ b | _____ b |
| _____ b | _____ a | _____ a |
| _____ b | _____ b | _____ a |
| _____ a | _____ a | _____ b |

4. Which sentence best tells the theme?

- a. Two roads always cause problems.
- b. Choosing one out of two is not a difficult job.
- c. To travel or not to travel is the question.
- d. He made a choice out of two alternatives when he was an old man.

5. The sentence "...it was grassy and wanted wear," expresses

- a) an irony b) a simile c) a metaphor

6. The sentence, "I shall be telling this with a sigh," symbolizes,
a) comfort b) sorrow c) hesitation

7. The expression "...had trodden black", may nearly mean,
a. completely dark
b. had already been walked on
c. had been painted dark
d. unclear

D. WRITING: Think about the important choices that you have made in life.
How have these choices changed your life? Write a paragraph about one of
these choices.



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