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**USING LITERATURE AS A SOURCE
IN ELT CLASSES**

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INTRODUCTION

Until the past few years using literature in language classes has been ignored. After flourishing of the communicative approach the importance of literature has been understood since literature provides the convenient source of content for a course in a foreign language. There is a direct relation between language and literature because literature is made of language. Therefore, studying literature means studying language in use. The aim of this study is to exhibit the merit of using literature as a source in language classes.

The first chapter of the study searches the points which literature and language have in common. The historical background of the use of literature while teaching language is given and the reasons why literature should be used in language classes are emphasized. Meanwhile stylistics and its contributions to the study of language are explained. There are some objections to the use of literature in ELT classes; they are evaluated and answered. The place of literary competence and linguistics in language classes is discussed. Apart from these, in the last section of this chapter, the importance of motivation and contextualization is introduced and the relationship between culture and literature is indicated.

Selection of the text is covered in the second chapter. Some criteria in choosing the appropriate text are pointed out. The place of a simple or simplified text while selecting materials which will be used in ELT classes is also explained. The difference between text and extract is expressed and the use of non-native literature in ELT classes is evaluated in the last part of this chapter.

In the third chapter, use of literature as a source in ELT classes is given. Use of the literary genres such as the novel, the short story, poetry and drama is introduced one by one. First, some theoretical

information for using them is explained and later the practical activities which can be used in language classes while employing a literary text are presented. These activities are only sample ones. After introducing the practical activities the role of teacher in language based, learner-centred class is emphasized.

The final chapter of the study consists of a sample lesson. The short story 'While the Auto Waits', written by O. Henry , is presented to show the use of practical activities. Both the aims and the use of activities are indicated in this chapter.



CHAPTER 1 : LITERATURE AND LANGUAGE

1.1. Introduction : Background to the Relation Between Language and Literature.

As a result of changes and developments in science and technology the communication between the countries of the world is now easier than the ancient times. People try to learn different languages to communicate with different nations. English is one of the languages that there is a strong demand for learning as it is the language of international communication. Therefore, linguists have been trying to find new methods and approaches for teaching it easily and effectively. Different materials have been suggested for language teaching, but, recently using literature as a source in ELT class has gained importance, though many linguists have objected to use it as a source.

It is seen that different techniques have been used while teaching English language and literature throughout the history of education. In the beginning of this century, the teaching of the classics of English literature was very important in TEFL classes. The fundamental reason for using these materials was that learners would develop their own performance in the language if they were exposed to the best uses of the English language. Later literature teaching began to disappear, or to be removed from the 'language classroom' (Short & Candlin, 1986).

In the post war period 'flight from the text' marked English literature teaching in the overseas context. Many teachers dealt with minute details of language, background knowledge given about culture and literary structure while teaching literature. They taught

about literature by giving information about the life of author, literary movements and critical schools, etc. in their courses. Briefly, as has been expressed by Short and Candlin (1986), they used literature as the main material which would be taught or memorized in the classroom, instead of using it as a means for teaching language.

Until recent times linguists have emphasized that literature based methods have some inadequacies because the interest was focused on teaching literary features of a text in these methods. Teaching language instead of literary features has been neglected for a long time. Arthur King claims 'the maxi-coat of literature hiding the mini-skirt of language' (cited in Gilroy-Scott, Neil, 1983 in Brumfit). It has been thought that mastery of language would be obtained through pursuing the academic study of literature to learners, but learners could not achieve it because they had no background and the necessary study skills.

Today, the merit of literature has been perceived by learners. Since the raw material of literature is the language, language either spoken or written, the place of literature in language teaching is not denied (Moody, 1971). It is indicated by Moody (1971) that literature consists of certain specialized and deviant forms, selections and collections of language. He also points out that language involves a wider range of activity and references than literature in the following sentences :

'...Literature occupies a territory of some size and importance within the total realm of language, but not the whole field : a person (e.g. a lawyer) may be much concerned with some of the uses of language without being at all in contact with Literature; on the other hand anyone who is concerned with Literature will be compelled to remember at many points that basically he is concerned with Language....(Moody, 1971, p.2)'

After accepting the fact that literature is constructed out of language, it should be expressed that a work of literature consists of highly complex, elaborated statements.

Pickett (1986) also accepts that there is a connection between language and literature. According to him one can learn a language very well without any literature or he/she can read and appreciate literature of the language which he/she tries to learn without being able to speak it and he continues 'Of course in both cases something will be lacking and it is to obviate this lack that literature and language study are kept closely together.' (Pickett, 1986 in Brumfit & Carter , p.271)'.

As has been claimed by Louw (1989) the integration of language and literary study has been assumed that language and literature are to be equal partners in the new union. Both of them have to survive the process of integration for reaching success. He also points out a language lesson in which illustrations are drawn from literature is easier than a literature lesson in which lengthy forays are made into the teaching of language.

1.2. Stylistics and the Study of Language.

There is a relationship between stylistics and the study of literature. The first one deals with 'what is understood by literary language' and the latter deals with 'literature as a particular type of discourse'. Both of them are interested in literature and, explicitly or implicitly, they focus on the patterns constructed by language for making analysis because literary text itself is made of language (Brumfit & Carter, 1986) .

Maley (1989) argues that there are two primary purposes of

'literature teaching'; the first one is the study of literature, and the second one is the use of literature as a source for language teaching. If the study of literature is important for learners there will be a rivalry set up between 'teaching language' and 'teaching literature' but if learners want to use literature as a source in ELT class, there will be no need to make a polarization, because literature is language. In the first purpose the main focus of activity is on literature as cultural artefact. It represents two main avenues as expressed by Maley (1989) :

a) In the literary critical approach the focus is on the 'literariness' of the texts - on plot, value, characterization, motivation, psychology, background, etc.

If the teacher wants to use this approach he/she has to do a good deal of preparatory work on language and literariness of the work.

b) In the stylistic approach the focus is on literature as 'text'. According to Maley (1989) this approach is more relevant to learners of EFL/ESL because its main concern is with language . Text is handled from marks on paper to the textual discoveries leading to descriptions in terms of parallelism, deviancy, prominence and so on. The interpretations may be based upon these descriptions. And he expresses that this is undoubtedly an interesting and valid way of approaching literature.

If the above one is chosen literature will become a source among others for promoting language learning. Maley (1989) claims the study of literature involves knowledge of conventions and metalanguage, critical concepts, etc.

Meanwhile, Carter and Walker (1989) also argues the study of literature in a second or foreign language. It has made use of the discipline of stylistics. As indicated by them, stylistic methods are directed towards the study of literature as an institutionalized aesthetic artefact (Carter & Walker, 1989, p.1).

New Criticism, called 'practical criticism' in England, influenced the dominant pedagogies of literary stylistics. However, at some points there are differences between new criticism and stylistics. 'For example, stylistic analyses of literary texts attend more systematically to language organization and aim to offer frameworks for analysis which are explicit and replicable enough to be used on other texts (Carter & Walker, 1989, p.2).'

Both of them avoid impressionism while describing literary linguistic effects, but they share the general underlying assumptions. Therefore, if learners handle the language of a text confidently they will catch the meaning of the text easily. The description of the language provides a basis both for interpretation and evaluation which come as a result of it. According to the supporters of stylistics the approach is valuable for native speakers who are often unconsciously aware of the organization of their own language and can be especially beneficial to non-native speakers.

The reason why it can be beneficial to the foreign learners is that non-native learners, in many cases, have an analytical knowledge of the target language so they may be more alert to the different uses of the language in a literary text. Stylistic analysis can be an appropriate way to the study of literary texts for such learners.

In addition, stylistic analysis enables learners to make comments on the literary texts and thus they can talk about their intuitions. It can also help them to develop their speaking skills.

Short (1983), however, argues the subject from another point of view. To him, learners, especially in more advanced classes, enjoy good literature even though they may not understand it perfectly. The older ones also learn grammatical rules by rote. He claims that explaining use of some structure in poems, plays, etc. is possible through detailed stylistic analysis of the text. Short (1983) says :

'Such analysis, as it depends upon the explication of norms via grammatical analysis etc., will also serve to teach the student about the structural characteristics of English or some variety of English from which a particular text deviates or to which it aspires... the English teacher has a powerful double-edged tool. By showing how meanings come about he increases the student's explicit awareness of the general norms and conventions governing English usage (Short, 1983 in Brumfit, p.6).'

Stylistics has a prominent place in language teaching because it combines language and literary study as a bridge (Leech, 1969). In 1986, Cook has expressed that stylistics is concerned both with interpretation and the codes themselves; with both what the text means and why and how it means what it does. As it has been understood from this statement, stylistics involves both literary criticism and linguistics and also it is an area of mediation between them (Widdowson, 1975).

The purpose of literary criticism is to interpret and to evaluate literary writings as works of art. Literary critics, according to Widdowson (1975), decipher a message encoded in an unfamiliar way to explain its meaning in familiar and communal terms. On the contrary side linguists deal with the codes and the structures of a text, but they do not ignore the meaning of it. Widdowson (1975) explains this situation with an example; if a piece of literature, a poem, is given to the linguist, he/she deals with how it exemplifies the language system with the special use of grammatical structure but the literary critic will try to interpret it. He/she will deal with the aesthetic experience or perception of reality conveyed through the poem and he/she will be interested in the language system used in the poem as only a means. But the purpose of stylistics, as

Widdowson (1975) claims, 'is to link the two approaches by extending the linguist's literary intuitions and the critic's linguistic observations and making their relationship explicit' (Widdowson, 1975, pp.5-6).

Brumfit and Carter (1986) suggest that learners and teachers of literature should engage in stylistic analysis when studying literature and that this can ensue with varying degrees of systematicity at different levels of literary study. Otherwise learners may not understand the language of literary text.

In literary writing, however, deviant grammatical structure can be used to provide rhyme, rhythm, and so on. They are different instances of the use of language in literary writing which can not be explained by grammatical rules. Widdowson says:

'It is common to find sentences in literature which will not be generated by grammatical rules. It is possible to specify the nature of the deviation of these sentences by referring to the base rules of deep structure, like category rules, sub-categorisation rules and selection restriction rules, and to the transformational rules which derive different surface structures from a single base (Widdowson, 1975, p. 25).'

As mentioned above, using a linguistic description to analyse a literary text is difficult. Furthermore, the relationship between the grammatical correctness of a text and its interpretability is important because if the grammar is a sign of a speaker's knowledge of his/her language, as generative grammarians claim, what learners can say about the sentences which can be interpreted in the context of a literary text may be true although it is not grammatically correct. At that point stylistic analysis provides the explanation of these sentences.

There are, however, some oppositions against the use of stylistic

analysis. One of the linguists who objects to its use is Gower. Gower (1986) claims that stylistics is 'invariably mechanistic and cerebral in operation often reduces a literary artefact to more than a linguistic object and really only helps students with analytical proclivities (Gower, 1986, cited in Carter & Brumfit 1989, p.2).' He adds that stylistic analysis diminishes the aesthetic qualities of a text and text loses some emotional contours through stylistic analysis.

There are some limitations of stylistics and Carter and Walter (1989) have collected them in four groups:

1- Literary-stylistic analysis aims at accounting for meanings rigorously and systematically through attending to language. It is thought that meanings are only contained by language and found in the words on the page. Such an approach depending on text can not be objective as stylisticians suppose and it often ignores references to other texts.

2- Besides depending on text the beliefs of the reader are very important in the interpretation of text. For that reason, an objective analysis can not be actualized under these circumstances.

3- A literary work exists in history so it is necessary to take proper account of historical determinants on meaning to interpret a literary text. But stylistics ignores the historical determinants, namely cultural artefact while interpreting a text.

4- Stylisticians accept the nature of literary language without questioning the assumptions. And it does not help learners question the conventional rules of literary language.

As a result, it can be said that stylistic analysis is not the only approach to literature study and it does not solve many problems arising from the study of literature.

1.3. Literary Competence and Linguistics

Literary text shapes a special field of linguistic communication and it is different from the field of a non-literary one which involves the appropriate kinds of language to express practical everyday messages. Meanwhile basic language-system, namely the grammatical structures, vocabulary, style and so on, is used in literature but it differs from the non-literary ones in function. They are used for different communicative purposes. The deviant and subtle use of language in literature is actualized but using them in ordinary, practical discourse is not available. In this case, the unusual using of the language by poets, novelists and playwrights is called 'foregrounded discourse' (Rodger, 1983 in Brumfit, Carter & Walker, p.38).

Learners must be endowed with the necessary information to understand and to analyse foregrounding principles if literature will be used as a source in ELT class. First they have to be taught to recognize the special conventions used in literary texts and to make sense of the special use of the language. The first ability is called as 'communication -awareness' and the second one as 'language-consciousness' (Rodger, 1983 Carter & Walker, p.39, in Brumfit). Both of them depend on the principle of comparison and contrast.

Thus it seems that learners should have proficiency and communicative competence in language to understand and to interpret the masterpieces of literature. This is called as 'literary competence'. Culler (1975) defines literary competence as 'the ability to read a work of literature by bringing into play the necessary presuppositions and implicit understanding of how literary discourse works that tell them how to read and what to look for' (Culler, 1975, p.43).

Sometimes writers can use language in a deliberately

irresponsible way to create metaphorical meanings so that literary competence contains a recognition for using in such a manner. It requires a sophisticated knowledge of the particular kind of language used in a given text. Learners have to be aware of certain literary styles and conventions. Brumfit (1989) points out 'literary competence, then, demands a certain degree of linguistic sophistication one can not respond to a work of literature unless one has some minimal understanding of it'. He also states that the term 'competence', metaphorically, refers to the knowledge which underlies learners' ability to perform adequately in response to literature. (Brumfit, 1989, p.27) .

Culler (1975), drawing attention to the literary competence, expresses his own opinions in the following :

'... anyone wholly unacquainted with literature and unfamiliar with the conventions by which fictions are read, would (...) be quite baffled if presented with a poem. His knowledge of the language would enable him to understand phrases and sentences, but he would not know, quite literally, what to make of this strange concatenation of phrases. He would be unable to read it as literature ...because he lacks the complex 'literary competence' which enables others to proceed. He has internalised the 'grammar' of literature which would permit him to convert linguistic sequences into literary structures and meanings (Culler, 1975, p.114).'

To read an original text, not simplified or abridged series, learners must have necessary background information. Otherwise they will be confused when they come face to face with an authentic text. A true literature syllabus aims at developing or extending literary

competence, besides using literary texts for advanced language purposes.

Lazar (1993) also argues the importance of literary competence in the study of literature. She claims that effective readers of a literary text possess it and through literary competence they have the necessary background information for understanding certain conventions. Thus they can interpret the words on the page of a play or other literary work as a literary meaning. Learners, for example, must give different responses to a newspaper sentence and a line taken from a poem. They evaluate the first one in a rather objective way while reading the latter for exploring certain meanings.

After this comment, Lazar tries to answer the question, 'how important is it, for teachers using literature with the language learner, that students acquire 'literary competence? (Lazar, 1993, p.13)' According to her, this surely depends on the purpose for which the literature is being used. Drawing attention to the distinction, made by Maley (1989), between the study of literature and the use of literature as a source for language teaching she answers the question. The first one makes literature itself the content, while the second one uses literature with different genres as the vehicle for teaching language. As a result of this distinction, the importance and place of 'literary competence' are understood. If the aim of the course is the study of literature, developing the 'literary competence' is crucial; but, if literature is used as a source in ELT classes teaching literary competence is not the aim, however learners can acquire literary competence unconsciously through their exposure to literary texts (Lazar, 1993).

Parallel to the aim of the course the teacher, as suggested by Lazar (1993), should determine whether literary competence is necessary or not to understand the text. So he/she tries to obtain literary competence from them. Meanwhile, Brumfit (1986), as a remark, says 'literary text, if used in relation to a serious view of

extending literary competence, will provide a particularly suitable base from which motivated language activity can develop. (Brumfit, 1986, p.190)' As a result, if the literary text is used to improve literary competence both literary competence and language skills can be developed due to the motivation provided through the interesting and enjoyable activities.

1.4. Contribution of Literature to English Language Teaching

Learners have different purposes for learning language and, as Brumfit (1986) expresses, language has two basic functions for human beings : first, it enables them to think in very complex ways, and second, it enables them to communicate with each other. Since two functions are related with thinking and communication, the purpose of learning a language is directed towards these functions.

Both literature and language teaching aim at taking 'response' in written and spoken discourses from learners. However, in traditional model, literature was taught by means of lectures given by the teacher; learners were giving their responses in the form of written assignments, in an ideal situation with a 'research' component added to the assignments (Long, 1986 in Brumfit & Carter, p.54). Long (1986) claims that it is a uni-directional process and instead of such a procedure he suggests a multi-directional mode of presentation. He has indicated three input channels running from teacher to learners. These are: a) activity preparation, b) linguistic investigation and c) background. The teacher can give lectures for transferring information in these stages. The first and the second ones are teacher-centred but the third one is entirely learner-centred. After giving necessary information the teacher can act as monitor of the on-going proceedings.

Nevertheless, there are also three channels of response and these overlap and integrate with the input channels, but not a one-to-one correspondence with them. Three response channels are a) verbal response b) activity response c) individual response to text (Long, 1986 in Brumfit & Carter). In the first one, learners give an answer to a direct text-related question from the teacher or ask a direct question. There is learners' involvement to the task in the second one. Learners try to make their own value judgements of liking or disliking a certain work as a result of the stimuli they have received in the last one. Long (1986) emphasizes the importance of the response channels, namely the importance of learning rather than teaching. He concludes by saying 'literature creates a feeling for language' (Long, 1986 in Brumfit & Carter, p.59).

As expressed above, one of the contributions of literature to language teaching is to provide input data and also taking output responses. Collie and Slater (1987) also admit the importance of literature in language classes. The reason why the language teacher can use literature as a source in ELT class is that 'literature offers a bountiful and extremely varied body of written material which is 'important' in the sense that it says something about fundamental human issues and which is enduring rather than ephemeral' (Collie and Slater, 1987, p.3).

Moody (1971) points out the same thing by expressing that literature provides learners with a wide range of situations and predicaments which seem to stimulate some kind of emotional response.

Another benefit of using literature as a source in ELT class is that literature provides 'authentic' material to learners. Collie and Slater (1987) , drawing attention to this point, say :

'...Learners are thus exposed to language that is as genuine and undistorted as can be managed in the

classroom context. Literature is a valuable complement to such materials, especially once the initial 'survival' level has been passed. In reading literary texts, students have also to cope with language intended for native speakers and thus they gain additional familiarity with many different linguistic uses, forms and conventions of the written mode : with irony, exposition, argument, narration and so on(Collie & Slater, 1987, p.3).'

In recent years, the problem of how to teach languages has focused on learners' communicative competence, but the communicative ideal usually disappears when the teacher introduces learners to literature which has a number of typical features. In a traditional classroom, for example, the teacher gives information about the author, or the technique used in the work, or particular literary conventions that inform the text, etc. Similarly, translation with explanatory exercise is used or the teacher uses the technique of question and answer (Collie & Slater, 1987). All these approaches are teacher-centred and, as indicated by Collie and Slater (1987), there are some inadequacies in them. These approaches may foster detailed comprehension but learners will not penetrate the text and share their own views with their classmates. In addition, they may not use the target language very much since they will have less chance to speak in such an approach (Collie and Slater, 1987). Therefore, one of the purposes in using literature as a source for ELT classes 'is to complement more conventional approaches and so diversify the repertoire of classroom procedures' (Collie & Slater, 1987, p.8).

According to Widdowson (1975), literary texts are useful materials for advanced learners of English in sensitizing towards

linguistic variation and the values associated with different varieties. As emphasized by Littlewood (1986), literature is not qualitatively different from any other linguistic performance. Literature is the pattern of the productive use of linguistic structures. It aims at achieving communication. Literature uses all available styles to gain its effects or give its representation of life. In literature, writer represents his/her own vision of the events and world view. Littlewood (1986 in Brumfit & Carter) has also suggested that there are four levels of language in linguistic terms : 1) language as a system of structures, 2) language in a specific stylistic variety, 3) language as the expression of superficial subject matter, and 4) language as the symbolization of the author's vision. In the first level, literature presents the instances of grammatical use of language to the reader. And also exercises and drills can be organized for teaching linguistic structures to learners' active using. Literature is a vehicle to learn the differences between language varieties in the second perspective. The work of a regional writer may provide access to a local dialect or a classical work is read for learning an earlier state of linguistic content of the work. In other words, structures and style in language have great importance. One of the main problems of language teaching in a classroom, according to Widdowson (1975), is the creation of authentic situation for language. In case of literature, language creates its own context. The world presented in the work of literature is the foreign world so it provides the cultural background about foreign literature. Fourth level, namely the last level, emphasizes the importance of understanding the previous three levels. If they are not understood, the reader cannot penetrate to the author's vision or underlying theme. Littlewood (1986) says that the third level of literature might provide the basis for learners' use of language for 'recording' or 'reporting' when the fourth one is compared with the third one (Littlewood, 1986 in Brumfit & Carter, p. 180).

Linguists have made different classifications to express the

benefits of using literature as a source in ELT classes. Moody (1971) also classifies them. In the following they will be given one by one:

1) **Skills** : Language teaching aims at developing four language skills, listening, speaking, reading and writing. Literature provides a great number of opportunities to learners for using these skills. For instance, they listen to the text read aloud by the teacher or its tape-recording if available. Then they discuss the text, poem, play used in the class. Furthermore the teacher can demand some writing activities from learners. As a result, learners use all their skills in a language class through using a literary text (Moody, 1971).

Collie and Slater (1987) agree with Moody that literature develops learners' language skills. As expressed by them, the purpose of an approach in which literature becomes a significant part of a language teaching programme is to further learners' mastery in the four basic areas of listening, speaking, reading and writing (Collie & Slater, 1987).

Povey (1972), in summarizing the aims of using literature in ESL classes, argues that ' literature will increase language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax' (Povey, 1972, cited in Mc Kay, 1982, p.529).

If literary work is used in language classes it can lead to discussion or written work in related areas (Long, 1986 in Brumfit and Carter). Thus, explicitly or implicitly , learners have to use their language skills for participating in the lesson.

2) **Knowledge**: Literature does not focus on a certain subject, it uses different ones and also it is concerned with various subjects.

While making a classification between the study of literature and the use of literature, Maley (1989) writes that literature deals with many subjects so that there are various styles of language in it . Learners can find 'the language of law and of mountaineering, of medicine and of bullfighting, of church sermons and nursery talk'

(Maley, 1989 in Brumfit & Carter, p.12).

As has been presented by Moody (1971), knowledge is a complex conception and it is acquired from literature, in a number of ways. Sometimes, for example, the facts are directly given or explained in the work of literature or the facts are learned from other sources to understand particular situations and problems that occur in literature.

3) Development : While teaching language, it must be taken into consideration that every learner is an individual who does not have the same skill and the same knowledge about language. Moody (1971) suggests seeing the whole process of education as a development period. To him, literature can provide suitable materials and encouragement for the development of the principal faculties of learners. These faculties are :

a) **The senses :** He explains 'the study of literature can be used to extend the range of perceptions of all the classic senses, of sight, hearing, taste, scent, and touch' (Moody, 1971, p.9).

b) **The intellect :** It is thought that the training of the intellect is related with the non-literary subjects such as mathematics and science, but it has been understood that the operation of the rational faculties can be practised in the study of literature.

c) **The feeling :** Literature affects learners emotionally because it deals with human beings' ideas, thoughts, sensations. For that reason it enables learners to explore and develop their feelings in an appropriate humane way. Learners experience the emotional side of literature when they encounter a literary text.

d) **Social awareness :** Literature which presents some social aspects of life is important for teaching some cultural and comprehensive awareness to the individual. Learners can also find some answers to fundamental questions related with religious sense (Moody, 1971) .

4) **Character** : Learners can experience the whole range of possibilities of human life: from happiness, achievement, ecstasy, joy, love, freedom, friendship, self-respect to greed, despair, etc. while reading literature. Thus an individual is to have a better sense of what is worth-while and what is not through reading a number of literary works (Moody, 1971).

Conclusively, Moody (1971) adds that the aim in teaching literature is not to produce 'any kind of mechanical automatic activity, which is meaningless to those who are involved in it. The proper nature of the work can best be grasped by thinking of each particular piece introduced to the students as a new 'experience'. He means all the things that happen to human beings in the course of their lives with the term 'experience' (Moody, 1971, p.20).

Alternatively, Maley (1989) indicates the advantages of using literature as a source in ELT class as the universality of the themes, variety of the subjects, providing interest, expressing subjects in economy of words, the ambiguity and so on. Some of them overlap with Moody's classification of its benefits. According to Maley (1989) every language has its own literature both in oral and in written forms. The treatment of the subjects can change but the themes used in literary texts are common to all cultures. Death, Love, Separation, Nature... are the subjects which can be used in literature. In addition, the genres, conventions, and devices employed by literature are also common across cultures (Maley, 1989).

Meanwhile literary texts are open to different interpretation because literature has a suggestive power. The literary texts provide opportunities to learners 'to go beyond what is said to what is implied. Because it suggests many ideas with few words, literature is ideal for generating language discussion. Maximum output can often be derived from minimum input' (Maley, 1989, pp. 12-13). Apart from this, there is no unique interpretation of a text. The meaning and interpretation of a text can change from person to person. As Maley

(1989) claims 'because it is highly suggestive and associative, literature speaks subtly different meanings to different people' (Maley, 1989 in Brumfit, Walker & Carter, p.13).

Lazar (1993) deals with literature as a source in language classes since 'it provides meaningful and memorable contexts for processing and interpreting new language'. (Lazar, 1993, p.17) She continues that learners can acquire many characteristics of new language almost in passing through literary material, used in language class because it absorbs learners in the plot and characters of an authentic text. If recorded literary material is available, the teacher can use them. By listening to these materials, learners can acquire a great deal of new language (Lazar, 1993).

As mentioned above, literature provides learners with the subject, context and also inspiration for numerous written and oral activities in order to become the central focus of a classroom study unit (Stern, 1987). Learners can share their feelings and opinions with their classmates through use of literary texts. Lazar (1993) claims that learners' acquisition of language can be accelerated by focussing them on a task which demands that learners express their own personal responses to the multiple levels of meaning. 'Acquisition may also be accelerated because the overall context for processing the new language is so striking (Lazar, 1993, p. 17).'

Moreover, literature provides learners with the possibility of making pair or group work. Collie and Slater (1987) are the supporters of pair and group work as a means both of increasing learners' confidence within the foreign language and also of personalizing their contact with it and they indicate 'shared activity can be especially fruitful in helping the learner find a way into what is usually an intensely personal and private experience' (Collie & Slater, 1987, p.9).

Although literature provides learners many benefits, there have

been some oppositions to use literature in language classes. It has been claimed that literary language is difficult for learners and also different from everyday language. To the persons who objected to use literature as a source, if the aim is to develop the 'communicative competence' of learners literature will not contribute so many things (McKay, 1982, Robson, 1989).

Wellek and Warren (1963) have pointed out the difference between literary language and everyday language such as :

'It is thus quantitatively that literary language is first of all to be differentiated from the varied uses of everyday. The resources of language are exhibited much more deliberately and systematically.... Certain types of poetry will use paradox, ambiguity, the contextual change of meaning, even the irrational association of grammatical categories such as gender or tense, quite deliberately. Poetic language organizes, tightens the resources of everyday language, and sometimes does even violence to them, in an effort to force us into awareness and attention'...

(Wellek & Warren, 1963, p.24)

It is expressed in the quotation that literary language is different from the uses of everyday language, but using literature as a source in ELT class will enable learners to observe the deviant and subtle use of language and they will learn more things about different uses of language. By this way they will be alert to the literary text for increasing their linguistic competence.

All of these objections have originated from the misconceptions about literature. Because literature and language are integrated. 'Language is the material of literature as stone or bronze is of sculpture, paints of pictures, or sounds of music (Wellek & Austin,

1973, p.22).'

All the information given above explains the features of literature and the contribution of literature to the process of language learning and teaching. Moody (1971) as a concluding remark, says:

The study of literature is fundamentally a study of language in operation. The study of literature must always be based on the realization that each work is essentially the collection of words that are permanently available for the student to inspect, to investigate, to analyse, to build together.....(Moody, 1971, p.22).'

1.5. Motivation and Literature

A great number of experiments have been conducted on the relation between motivation and learning performance since the beginning of the century both by psychologists and linguists. They have tried to summarize their findings. One of these findings is called 'The Yerkes -Dodson Law' and according to this law the learning performance increases with the level of motivation. Meanwhile Biggs and Saltz (1971) have objected to the Yerkes-Dodson Law, because Biggs (1971) thinks that it describes only the relation between extrinsic motivation and learning. In such a motivation, a good learning performance is a means for achieving some desired end result. On the other hand intrinsic motivation has a different quality. The content of the learning material is the main reason for learning. Therefore literature can be used in language classes because it provides learners both with learning performance and also with interesting and various subjects.

According to Collie and Slater (1987), there are many language

learners who love literary texts. Learners often wish to become more familiar with the social norms of the country which uses the target language. Literature offers material with some emotional colour that affects learners, therefore it can counter balance the effect of many collections of texts used in ELT class. They add that literature can be helpful in the language learning process because it fosters the personal involvement in learners. 'Engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system' (Collie & Slater, 1987, p.6).

The underlying reason why learners love literary texts is that learners inhabit the text while exploring them over a period of time and also it provides various activities and enjoyment to learners. For that reason it motivates learners towards learning the language.

Lazar (1993) points out the importance of motivation in language learning. She expresses that literature is highly valued in many countries around the world so that learners of English may experience a real sense of achievement at tackling literary materials in the classroom. Sometimes, they can compare their own literature with the literature of the other countries and such a method can be motivating. Lazar (1993) writes :

'Literature exposes students to complex themes and fresh, unexpected uses of language. A good novel or short story may be particularly gripping in that it involves students in the suspense of unravelling the plot.(...) A play may engage students in complicated adult dilemmas. A poem may elicit a powerful emotional response from students. If the materials are carefully chosen, students will feel that what they do in the classroom is relevant and meaningful to their own lives (Lazar, 1993, p.15).'

Short and Candlin (1986) claim that many learners enjoy reading literature and enjoyment provides motivation of learners so that using literature is necessary in language classes. Furthermore, Mc Kay (1982) suggests 'for some students, literature may provide the affective, attitudinal, and experiential factors which will motivate them to read' (Mc Kay, 1982, p. 530).

Conclusively, literature with its different genres, the novel, the short story, poetry and drama, and also with the practical activities which can be practised in language is very motivating.

1.6. Culture and Literature

There are different purposes of using literature as a source in ELT class. One of them is to use it as a vehicle to teach culture. Learners also aim at making 'contact with the inhabitants, the culture' through literature while learning a language (Brumfit, 1986, p.4). William F. Marquardt (1968) who thinks literature as a means of teaching culture, claims that teaching empathy for culturally different problems is provided through literature and he adds 'literature vivifies and highlights the ways people of a particular culture live. But more important, it enables the reader to experience how they feel (cited Steffenson & Joag. Dev, 1989 in Carter, Brumfit & Walker, p.50).'

As has been pointed out by Collie and Slater (1987), using literary texts in language class for teaching cultural features of the country where that language is spoken is the last but not least way. They agree with the linguists who claim that literature offers the socio-cultural aspects of the countries. Through reading literature learners can empathize with the characters from different social backgrounds and discover their thoughts, feelings, customs,

possessions and so on. Thus he/she understands the codes and preoccupations that structure a real society (Collie & Slater, 1987).

While using literature, if the teacher thinks that an introduction will be useful, he/she can comment on the cultural aspect of the work; but, when context gives clues about culture it is unnecessary to give information (Stern, 1987). There are, however, some ambiguities whether literature provides information about the culture of the English speaking people or not. According to some linguists, literature often reflects a particular cultural perspective; thus, on a conceptual level, it may be quite difficult for students (Mc Kay, 1982). As a reply to these objections, Mc Kay (1982) declares if the cultural assumptions are correctly used in language classes it will provide benefit to learners. Teaching a foreign culture through literature may increase their understanding of that culture and promote their own creative and imaginative writing.

Widdowson (1984) writes that literature can partly present the culture of the people whose language learners are studying in the following :

'...To begin with the relationship between a culture and its literature is not at all simple, since few novels or poems could claim to be a purely factual documentation of their society. Some novels, short stories and plays may achieve the illusion of representing reality, but they are, in the end, works of fiction. It has been argued that poetry has possibly an even more indirect link with the 'real world' since it creates its meaning by an orientation towards language itself (Widdowson, 1984, p.149).'

Lazar (1993) brings a new dimension to the relationship between language and culture by expressing that a novel or drama does not represent the totality of a society, they are only a typical

account of one particular milieu during a specific historical period. In addition, there is no clear line between literature and culture. 'Literary texts are written by authors living in many different countries and widely divergent cultures (Lazar, 1993, p.16).' Since literature mirrors only a particular part of the culture in which the work is written, asking learners to think about the range of cultures is a misconception (Lazar, 1993).

1.7. Contextualisation and Literature

Literature helps learners to understand and to interpret the meaning of the text or linguistic devices through context. According to Long (1986), an extract taken from a literary text is more useful for learners than a discourse or a dialogue chosen accidentally, because it gives more opportunity to learners to interpret it with the context of the extract.

Collie and Slater (1987) emphasizes the importance of contextualisation in the following :

'On the positive side, literature provides a rich context in which individual lexical or syntactical items are made more memorable. Reading a substantial and contextualised body of text, students gain familiarity with many features of the written language-the formation and function of sentences, the variety of possible structures, the different ways of connecting ideas- which broaden and enrich their own writing skills. The extensive reading required in tackling a novel or long play develops the students' ability to make inferences from linguistic clues, and to deduce meaning from context, both useful tools in reading other sorts of

material as well (Collie & Slater, 1987, p. 5).'

It is said that language in context, language as communication contrasts with language as an assortment of isolated examples of verbal structure. While reading a novel or a short story, learners realize the tense of the text or they can deduce the meanings of unknown words from the context but in isolated sentences it is difficult and sometimes impossible. As suggested by Collie and Slater (1987), context enables learners to memorize the lexical and syntactical items by providing clues to them. Moreover, learners can improve their interpretative abilities through literature which provides learners a meaningful context.

While indicating the linguistic and pedagogic reasons for using literature as a source in language class, Greenwood (1989), claims that language learning proceeds more rapidly when the language context is meaningful. The literary text exposes learners to a meaningful context with the best use of language instead of sets of examples. Learners recognize linguistic information skillfully so that it does not make any difference whether it is found in a course book or a literary text (Greenwood, 1989 in Brumfit, Carter & Walker).

CHAPTER 2: SELECTION OF TEXT

2.1. Introduction

As suggested in the first chapter, using literature in ELT classes will provide learners with many potential benefits if the texts used in class are chosen with care. The selection of the materials which will be used in class, for that reason, is very crucial. According to Mc Kay (1986), the key to success in using literature in the language classes depends on the literary works that are selected. It must be suitable to the objectives of the language class and learners, otherwise failure will be inevitable.

The teacher should take into consideration the type of course which he/she is teaching, the type of learners who are attending the course and certain factors connected with the text itself (Lazar, 1993).

The criterion of learners' linguistic competence and the level of difficulty of the text must be taken into account in the selection of texts. As has been presented by Moody (1971) and Littlewood (1986 in Brumfit & Carter), the linguistic level of the text should be appropriate to learners' linguistic competence. Since the teaching of language is the first consideration, it is not difficult to select the appropriate text. And also the teacher can use some specific methods such as making vocabulary counts, lists of grammatical structures or practising cloze tests and so on to choose the appropriate text.

Learners' aims or objectives are very important in the selection of text. Of course, they have different reasons for attending a language course. If a group of learners, for example, want to reach a functional linguistic competence instead of archaic or highly formal varieties the teacher can select a text providing a link with everyday language. In addition to the suitability of the text to the objectives of learners, 'the world created by the literary work should have interest

and relevance for the pupils' (Littlewood, 1986 in Brumfit & Carter, p.181). As an alternative, Moody (1971) claims that to know the psychological development stages of learners is very important for the teacher in the selection of text. Parallel to the psychological development of learners, their interests, enthusiasms, aversions will change and also readiness to cooperate, powers of memory, and willingness to make the efforts asked for activities by the teacher will increase (Moody, 1971).

One important point is that, as mentioned before, learners should have the necessary background knowledge about the culture and literary conventions of the text. Some texts themselves give information for providing cultural background. Moody (1971) points out :

'In general, students will most easily be attracted to works of literature in which they can quickly recognize a familiar background, preferably with characters somewhat similar to themselves or other people they know. Generally speaking, the teacher will be well advised to apply the principle of working from 'the known to the unknown', and, at least until he has established confident relations with his students, introduce them to literature which does not make excessive demands on their ability to picture what they read (Moody, 1971, p.18).'

If a work is chosen because of its literary merit, learners need a wide scope of literary experience both about the individual work and the context in which it emerged. In this case the teacher has to select the materials carefully.

What sort of literature the teacher can use with the language

learners is another factor influencing the language learning process. The criteria of suitability clearly depend ultimately on each particular group of learners, their needs, interests, cultural background and language levels. Interest is very important for providing motivation of learners towards the lesson. Literature deals with themes and topics which are intrinsically interesting, because its main subject is human experience. The teacher must select text by considering learners' interest.

Collie and Slater (1987) emphasize the importance of learners' needs and interests :

'It is important to choose books, therefore, which are relevant to the life experiences, emotions or dreams of the learner. Language difficulty has, of course, to be considered as well. Because they have both a linguistic and a cultural gap to bridge, foreign students may not be able to identify with or enjoy a text which they perceive as being fraught with difficulty every step of the way (Collie & Slater, 1987, p.6).'

When the teacher selects a literary text he/she must consider that learning is promoted by involving as many of learners' faculties as possible (Collie & Slater, 1987). The teacher can select texts from literature written for young adults. So he/she can find out interesting themes.

The teacher, as mentioned above, should follow such a method from simple to complex, and from known to unknown. As a result of such a method, grading of materials by considering the linguistic levels of learners gains importance parallel to the selection of the literary text. Moody (1971) suggests that 'since learners' capacities can be graded all the works of literature in the world could be graded in terms of their simplicity or complexity, their remoteness or their

accessibility' (Moody, 1971, p.15). Brumfit (1989) also supports the grading of the texts, by saying that 'criteria must be found, for particular groups of learners, to establish roughly what texts are most useful for what purposes at early and late stages'(Brumfit, 1989, p.28).

Meanwhile, there is a misunderstanding that the older classics contain difficult expressions and allusions so that contemporary works should be used in the language class. Some teachers and also learners think of the same thing but they make mistake. There are many modern works which are full of more puzzling and difficult allusions than the older ones (Moody, 1971).

Conclusively, the teacher must take into consideration the following criteria while selecting a text. (Moody, 1971)

- 1- linguistic and cultural difficulties
- 2- whether the subject of the narrative itself will carry learners over all obstacles or not
- 3- the best method of study for this particular text
- 4- the activities which can be practised with it.

2. 2 Simple or simplified text

One of the benefits often sought through literature is language enrichment. Undoubtedly extensive reading increases a learner's receptive vocabulary and they can transfer it to active vocabulary easily. There are some objections to literature that it does not give learners the appropriate vocabulary they really need. If the teacher makes a convenient choice of the text to be read this problem will be prevented. Another problem is that learners find the actual language of literature, namely authentic text, so difficult that they do not understand it. Collie and Slater (1987) advise using simplified texts instead of authentic ones at earlier levels of proficiency.

There is some opposition to using simplified texts. Alderson (1989) argues that making a text syntactically less complex may actually have the effect of distorting the meaning. Although simplification provides easiness, it also brings some hazards with it (Mountford, 1975). Widdowson (1978) makes a distinction between simplified versions and simple accounts. He claims that simplified versions are 'passages which are derived from genuine instances of discourse by a process of lexical and syntactic substitution'. On the other hand, according to him, a simple account 'represents not an alternative textualization of a given discourse but a different discourse altogether' (Widdowson, 1978, pp.88-89). In other words, simple accounts are the change of the code to suit a particular kind of reader. Widdowson (1978) says that simple accounts are preferable instead of using simplified versions. Vincent (1986) agrees with him. He advocates the extensive use of simple text in the early stages of developing reading skills. To Vincent, instead of simplified versions 'simple accounts' can be used (Vincent, 1986 in Brumfit & Carter, p.123).

2.3. Text and Extract

Another important subject in selecting a text is to use literary extracts in a language classroom. The class time is limited with fifty or sixty minutes per class, therefore the teacher uses extracts taken from novels, articles, etc. in the teaching of English. It is used as material of reading and listening comprehensions, passages for translation and so on (Cook, 1986 in Brumfit & Carter).

Using extracts of literature in a language classroom does not give much help to learners since literary extracts are usually given in two or three pages and taken from the middle of a work. The following and the preceding parts of the work are important as well as

the extract. The superiority of style is destroyed by the act of extraction. Cook (1986) makes a comparison between text and extract. Text is a complete grammatical unit but it gains meaning either from the sentences with which it occurs or from the situation in which it is uttered or written. Texture quality of binding sentences into a text depends on 'register' and 'cohesion'. Register creates meaning by combining linguistic features with situational features and cohesion provides semantic ties between one sentence and another' (Cook, 1986 in Brumfit & Carter, p.152). In a literary message, texture is created by internal cohesion so the extraction of a part from a literary text may destroy the cohesion of the semantic relations.

Collie and Slater (1987) suggest an alternative approach that the entire text need not be read by the teacher and learners together in the classroom. The teacher can maintain momentum and a sense of wholeness in class by working on carefully chosen sections. Meanwhile learners go on with their complementary readings at home and so they feel that they have coped satisfactorily with the challenge of a complete book. The teacher controls whether they read the other parts or not by giving work sheets.

As mentioned above, the teacher should prefer to use the text itself in his/her class but if using extracts is a necessity some criteria for choosing extracts are (Cook, 1986 in Brumfit & Carter, p.164):

- 1- Extracts which do not encourage learners to create false texture while making interpretations should be chosen.
- 2- Extracts should be introducing rather than continuing or conclusive.
- 3- The number of allusions to information given in the preceding text should be analysed and annotated, omitted or altered.
- 4- Extracts whose mood is internally created should be chosen.
- 5- Extracts showing unusual or peripheral facets of the characters should be avoided.

6- Extracts containing less cohesive ties are more suitable.

7- The density of lexical and grammatical deviations should be considered.

8- Not 'literary merit' but its connection with an entire text should be taken as a criterion for choice.

2.4. Using non-native Literature in Language Classes

Teaching language as a 'meaning system' has been significant in recent years. Therefore, theoretical and methodological researches related with ethnography of communication language pragmatics, and the sociology of language have been increased and the role of literature in the language classroom has been reconsidered.

Kachru (1986) has scrutinized the place of non-native literature in English as a source for language teaching. The antagonists of English and the curious outsiders ask a question for learning the reason why writers choose English as the language of their creative writings. In such a question there is a doubt about the authenticity of a non-native medium of such creativity. Many persons have tried to reply to this question but Kamala Das accepts it as a 'silly' question because she thinks that the language one employs is not important but the thought contained in the words is important (cited Lal, 1969 in Kachru's article, 1986 in Brumfit & Carter).

Using non-native literature in English as a source is important for the acculturation of learners. Learners can acquire different lexical innovations, translation equivalence, rhetorical and functional styles, etc. If learners use their own literature written in English, namely nativized texts, they can perceive English as a part of their culture and as a code of their day-to-day communication (Kachru, 1986 in Brumfit & Carter).

CHAPTER 3: MATERIALS DESIGN AND PRACTICAL ACTIVITIES

Both the importance of integrating language and literature and the relationship between stylistics and the study of literature have been given in the preceding chapters. In this chapter the use of various texts in the language classroom is discussed.

Learners want to be acquainted with the different genres of literature in the learning process. They would like to read not only the short stories but also the novels, plays and poems in ELT classes. The use of the novel and the short story, poems and drama will be mentioned in the first section. Practical activities which can be used with all these genres and the role of teacher in this process are introduced in the second section.

3.1. Use of the Novels and the Short Stories

Although there are some differences between novels and short stories, they can be scrutinized together because their common features are more than their differences. Both of them are written for the general reader and, for that reason, learners can perceive common varieties of the language in them (Moody, 1971). Like the novel, the short story follows a cause and effect relationship while telling the events, but short stories are shorter than novels. The events focus on a place or an object, used as the symbol of a way of life. The brevity of the short story gives an opportunity to learners for reading different stories. The description of events in a novel is given by a narrator, and its language is used systematically to convey particular effects.

After indicating the common features and differences between

the short story and the novel, the reason why they can be used as a source is emphasized that they can provide a rich source of pedagogic activities. Both Moody (1971) and Lazar (1990) point out the benefits of use of the novel in ELT classes. Lazar (1990), first of all, discusses the reasons for using a novel with learners and draws attention to the fact that if a novel has been carefully selected by considering learners' interests and needs, it may provide a more involving source for pedagogic activities than the narratives which can be founded in course books. Then she continues :

'A good novel addresses itself to complex situations and adult dilemmas. It engages our students intellectually, emotionally and linguistically, and as such it can provide the basis for a motivating variety of classroom activities, ranging from extensive reading tasks to close textual analysis. Related to this is the fact that if the novel selected by the teacher does indeed motivate learners, then students may feel a very satisfying sense of achievement at having successfully read and discussed a text which is not only authentic, but is also considered worthwhile by native speakers of English (Lazar, 1990, p.204).'

Learners have to pay more attention to the kind of language used in the novel than usual to understand and to interpret the subject of the novel. Thus they can observe the clusters of words, used symbolically and think about their multiple connotations. Furthermore, they evaluate the text linguistically, intellectually and emotionally.

Short stories are also ideal for using as a resource in ELT classes. As the short story is brief, the teacher should be creative in presenting and exploiting the text; otherwise it may be less involving

for learners. In short stories, if the writer is successful, he/she gives more things in economy of language and imagery. As suggested by Collie and Slater (1987), through short stories, 'learners and readers are invited to see the universe in a grain of sand. But this compression can make it difficult for foreign readers to appreciate the quality of the work, even when they understand its surface meaning.' For that reason, the teacher must help learners to see the universe within this 'grain of sand' and to respond to it on an emotional level (Collie & Slater, 1987, p.196).

Similarly, care and preparation are needed for successful presentation of novels as well as short stories. Collie and Slater (1987) offer some alternatives to present the novel perfectly :

- 1- Selecting activities which complete each other and form a suitable balance between language-enrichment activities and the others, used for deepening learners' understanding of the text.
- 2- Instead of using many activities select the appropriate ones. Such an approach encourage learners to read by themselves.
- 3- It is not forgotten that the principal aim of the process is to foster enjoyment of reading in learners. Therefore the teacher can encourage learners to reread the book or the text. Because rereading produces new insight, new perceptions, a deepened response.
- 4- To vary the mode of presentation is an alternative way for taking their attention. Silent reading, for example, can be followed by listening to the passage on a cassette. Thus, 'revisiting' of the text feels like a different experience.
- 5- The teacher can choose the works or text that he/she knows if he/she is not obliged to use prescribed texts. Thus the teacher can prepare the activities easily, whereas preparing new activities requires a good deal of imaginative involvement

on the part of the teacher.

Meanwhile the teacher should consider the length while choosing the novel which will be used in ELT class. It is important to choose a novel which is short enough to be handled in the classroom time, otherwise learners have to do home readings. If a long novel is chosen, selected chapters can be read in the classroom and class time can be spent on activities. In addition, using a novel in the classroom may remove learners from more serious classroom activities like learning grammar. But Lazar (1990), indicates that 'the only way to counteract this view is to exploit the novel as a source of tasks and activities which conform more closely to student perceptions of what they need to learn' (Lazar, 1990, p.207).

There are no such problems when using short stories. Therefore, they are especially valuable for sessional courses, summer courses and so on (Collie & Slater, 1987).

3.2. Use of poetry

Another genre which can be used as a source in ELT class is poetry. Poems offer a rich and varied source for classroom use. Since poems have the advantage of length, using them is more appropriate and useful than the novel or drama. In economy of words they deal with the themes of universal concern and represent the life itself. Poems involve brilliant concision and strong imagery for providing powerful effect on the readers. Apart from these features, they include the stress, rhythm and similarities of sound. Therefore reading poetry enables learners to sensitize the different use of language. Moody (1971) expresses:

'...Poetry is language which has been chosen and organized with great care and skill : in some ways it

represents language at its more perfect, its most meaningful. When the language of a poem and its subject matter are in harmony, the student will find himself dealing with notable and memorable instances of the language he is studying in actual use. These remain in the memory, and may be valuable in themselves, and even more in the influence they may exercise upon the student's powers of self-expression. A further incidental advantage of poetry is that, as it is usually composed with close reference to the spoken forms of the language, it can be very helpful in the development of effective speech (Moody, 1971, p.29).'

In fact, poetry is the deviant use of language. According to Widdowson (1983), the regularities of 'langue' and 'parole' are converged in poems and they represent different language systems(Widdowson, 1983, p.7). Since poetry changes the resources of conventional language in order to develop its own contradictory system, the teacher can use it to teach the different uses of language to learners. Collie and Slater (1987) draw attention to another aspect of poems. They claim that poems are capable of producing strong response from the reader and with its memorable intensity they encourage learners further reading of poetry in the foreign language.

When the teacher selects poems which he/she will use in the classroom, he/she must take into account which poems are suitable to their interests, language and maturity levels. Moreover , the teacher must think the activities which can be practised with them to develop the learners' own responses and also to encourage them to read poetry in the target language on their own. After selecting the suitable poems, the teacher gives some information about linguistic resources they will need to penetrate the poet's created world. Meanwhile planning a substantial warm-up activity is very important to arouse

the curiosity in learners and involve them in the themes of the poem. The teacher can use group activities while using poems.

Indeed, context has a special place in prose form but not in poetry. Contextualisation in the novel, the short story, and also in drama provides many benefits to learners both to understand and to interpret the text easily but, as suggested by Widdowson (1983), the situation is different for poetry. Widdowson (1983) says that his discourse is located in a contextual continuum and it has to conform to rule so that it may mediate his involvement in ordinary social interaction. He continues that 'poetry is not and cannot be part of a continuum in this way. It is essentially dislocated from context, set aside: it presupposes no previous or existing situation outside that created by itself, it anticipates no continuation....' (Widdowson, 1983 in Brumfit, Carter & Walker, p.14).

Moody (1971) suggests a procedure consisting of six stages for a teacher, to study poetry after selecting the well-suited poems :

1- Preliminary assessment : Before presenting the text to the class the teacher carries out a preliminary study on the text. As a result of this study, he or she decides which aspects of the poem should be given special attention. Meanwhile the type of the poem, for example, whether the poem represents a conversation, or an internal monologue is discovered and the 'approach' which will be exercised in the class is determined in this stage.

2- Practical decisions : In the second stage, the teacher distinguishes 'what is indispensable to the understanding of the poem from what can be worked out with the class in discussion'. (Moody, 1971, p.30) And the teacher, too, decides at what stage of study learners will see the poem in printed form.

3- Introduction : The poem is introduced to learners in this stage. The teacher can give some background information learners will need.

4- Presentation : The poem is given to learners. They read and try to interpret it.

5- Discussion: This stage consists of three parts. First, learners express their first impressions about the poem. And then the detailed study of the poem is actualized. Learners indicate their general views as a concluding remark.

6) Reinforcement: After completing the discussion stage, the teacher can reinforce learners either in oral or in practical activities .

Such a procedure is helpful for the teacher while using poems in language class. It provides learners with an organized presentation and before presenting the text the teacher should prepare his/her own materials according to this procedure.

Paraphrase the poetic language

While paraphrasing a sentence, one tries to express the same meaning in the sentence by using different words. Learners sometimes use this method for understanding a sentence or a text. In conventional discourse, it does not matter, since it gives the same meaning but in poetry the change of the syntactic structure and the change of words of a poem provide the change of the meaning. Therefore no paraphrase is possible in poetry (Widdowson, 1983).

Some features of poems are lost in the attempt to paraphrase. Nash (1986) divides these features into five groups :

a) In the poetic text lexical pattern is very important. The reader must be alert to catch the special meaning of the word. Learners put to discover adequate equivalents of the words but they miss the important words for understanding the poem.

b) There is a banal collocations of nouns in ordinary language but in poetic text it occurs systematically.

c) Paraphrase tries to find what is a profound and significant ambiguity in the lines.

d) Some literary language is designed vaguely. The poetic

vocabulary makes symbolic resonances and 'resonance' can not be paraphrased.

e) Paraphrase can not capture the localized symbolism of literary allusion.

As a result, paraphrase in the study of poetry is a vain attempt to reflect what is in the poem, so learners should try to discover patterns, specific use of words and traditional symbols instead of trying to understand the poem by paraphrasing. Paraphrase may not provide the necessary background and literary interpretation but it leads to initiate a response to poetic and literary language.

3.3. Use of drama

As it is known, plays consist of dialogue and using a play provides learners with conversational language. Of course, dialogue in a play is different from dialogue in everyday conversation because the dialogue used in a play is designed in an order. It involves some features of everyday conversation but not all of them. Nevertheless, it can be used to teach certain important aspects of conversational discourse (Lazar, 1993).

Aristotle has defined drama as the re-creation of life so that it makes use of all the elements of real activity. Drama includes not only language but also movement, position, gesture and facial expression. Since drama deals with the spoken language, the subtle expressive resources of language, such as intonation, pitch, stress, volume, hesitation, and so on can be experienced in the language of drama. For that reason, 'while teachers of drama need to be aware of many things other than language in the study of a dramatic text they need to be more than usually aware of language itself also (Moody, 1971, p.64).

Since the dramatic language consists of dialogue, the teacher should take into consideration whether the language of the text is easy for learners or not. The study of Shakespeare, for instance, is very difficult both for native speakers and for the pupils learning English as a foreign language. The language of his plays is complex due to using of archaism, witticisms, unexpected metaphors and extravagant hyperboles. Edward Sapir, the great linguistic philosopher, has indicated that 'it is not the least likely that a truly great style can seriously oppose itself to the basic form patterns of the language. It not only incorporates them, it builds on them. The merit of such a style is that it does with ease and economy what the language is always trying to do' (cited in Moody, 1971, p.70).

Collie and Slater (1987) also claim that using classics is useful for providing an awareness of the ancient literary values. While using the classics learners have to be helped both with the structure of the language and with the vocabulary of the text which is full of rich, compact expressions of its time.

The reasons why drama should be used as a source for language classes are to provide learners with a meaningful context for acquiring and memorising new language and to foster a sense of involvement through active participation. Participating the play learners often observe the use of new phrases and study their use by the characters in a play and so they can utilize themselves. (Lazar, 1993)

In addition, Lazar (1993) expresses the benefits of using drama in language classes, such as :

'...The human conflicts, moral dilemmas or political issues communicated in a play engage students intellectually and emotionally, and can provide a valuable source for discussion. Student confidence improves, not least because students have a written

text as a basis from which to develop their oral skills. Shyer or more inhibited students often find working from a written text or script a less threatening way of doing a role play than having to improvise. Students get a chance to improve their pronunciation by experimenting with different patterns of intonation and practising different sounds (Lazar, 1993, p. 138).'

Lazar emphasizes that using drama motivates all learners and it also provides them with a discussion source. Using drama also gives learners an opportunity to use their potential creativity.

According to Maley and Duff (1988), sensitivity to language involves far more than just understanding what words mean. Learners must be sensitive both to sense and to sound. They must also be alert to the different ways of expressing the same thing. Learners can not learn to express a sentence in different ways unless they have practice in playing with the language. They claim 'the more learners can experiment with different combinations of words, the better learners can come to know the potential of the language they are learning' (Maley & Duff, 1988, p.3).

In drama activities, learners are not only working in English, but also creating something of their own. Learners' attention focuses on the task and they do not practise 'the mechanical use of language' in these activities (Maley & Duff, 1988, p.3). As suggested by Elliott (1990), improvisation and role play are the activities which help learners to enter imaginatively into the situation in the text. They can talk about their personal experience in the improvisation. The activities used in the teaching of novels or short stories can be adapted to plays by adding the particular dramatic quality. Moreover, learners can perform a scene or a short play in the class and such an activity can be enjoyable and motivating for them.

3.4. Practical Activities

Linguists have suggested many activities which can be practical in language classes while using literature as a source. The activities are also classified into three groups (Lazar, 1993) :

- a) Pre-reading activities (Warm-up activities)
- b) While-reading activities (Reading activities)
- c) Post-reading activities (After reading activities)

A- Pre-reading Activities.

This group involves the first impression activities. Before distributing the text, the teacher tries to arouse learners' interest to read the text. Therefore the activities must be carefully designed. The activities which give cultural background and prevent the lexical difficulties are exercised in this group. Exploring the main themes of a particular work which will be approached is a useful activity. The purpose of such an activity is to elicit learners' own thoughts and feelings on the issues (Collie and Slater, 1987). They have a chance to express their knowledge and life experience through such activities given below :

a) One or two words can be given as a signal about the events and characters and it can be discussed by learners.

b) A single word, phrases, sentences or paragraphs taken from a text can be used in this activity. Learners make comments about these materials in their own words.

c) The teacher can give some headlines from a newspaper or magazine, related with the topics of the text. Before reading the text it gives some implications and when learners read the text new stories can be written to accompany the newspaper headlines (Greenwood, 1989).

d) By showing different covers of a book the teacher can give information and motivate learners (Collie & Slater, 1987). As the use

of covers, the illustrations of a book can be used in language classes. It can generate discussions about the plot of the work as a pre-reading activity (Greenwood, 1989).

e) Different materials can be shown and learners are asked to establish a relationship between the materials and the possible plots (Collie & Slater, 1987).

f) The plot can be presented as astrological horoscopes which give information about the events that occur in the text (Greenwood, 1989).

g) The teacher can ask a series of questions which attempt to create the right mental attitude for receptivity before learners read the text. The teacher can vary the type of question according to the learners' linguistic level.

h) The teacher can give some information about the author and the period in which the text has been written before reading the text or he/she can demand a project work from them about these subjects (Lazar, 1993).

i) The teacher can prepare a worksheet which contains some words taken from the text and demand learners to find their meanings and their speech part. The particular vocabulary difficulties can be prevented with such an activity (Collie & Slater, 1987).

B-While-reading activities

This group involves the activities which aim at 'maintaining the momentum' (Collie & Slater, 1987, p.36). The text is distributed and the activities are related with the reading of the text. The teacher tries to draw learners into the text through the activities which take place in this group. The activities used in this group are organized to help learners to understand the plot, characters and the subject of the text.

A mixture of class activities and home reading can best be used in this situation. Such a way will introduce variety into the classroom, maintain momentum and personalize learners' response. If a combination of home and class work is to be adopted, a whole range of possibilities opens up for the teacher once a literary work has been started. The teacher must consider what kind of benefits a literary work offers for furthering learners language skills. First of all, the literary genres, the novel, the short story or play provide a wealth of different activities. Therefore, tasks and exercises based on a literary text can provide valuable practice in listening, speaking or writing as well as improving reading skills. It also endows learners with a large vocabulary since learners encounter many words while reading a literary text. Meanwhile, the teacher should select the parts of the work which will be dealt with in class and at home. The level of proficiency, interest and motivation in the class will guide the teacher in making his/her choice. As a general rule, the teacher can plan lesson activities around the highlights of the text. Lastly, the use of time is a problem which the teacher must solve before practising the activities. In timetabling lessons, the teacher should make a plan for all the activities which will be carried out in the class and also he/she must take into account the sections read at home. At the beginning of the lesson time should be taken to check whether they understood the home reading (Collie & Slater, 1987).

The teacher can use the following activities in this group. He/she selects the appropriate activities according to the characteristics of text.

a) During the presentation of the text choral reading, silent reading and also a taped reading can be used for providing stimulus(Lazar, 1993).

b) The teacher stops the reading at key points and takes predictions from learners of how the narrative will develop. For example, after reading the first paragraph or the other early

paragraphs learners might be asked to predict what the story is going to be about. Such an exercise or practise requires the use of learners' creative imagination. The teacher can use pair or group work in this exercise.

Prediction exercises do not benefit most lyric poems or texts where descriptive states are evoked. It is useful with texts having a strong plot (Carter, 1986) .

c) The teacher asks learners to write a plot summary of the text or a section of the text. The teacher can set a word limitation so that learners will be more selective and they will omit the unnecessary information from the summary in such a manner. Summarizing the story means that attention can be focused on the narration of the text. Learners can compare their summaries with the others in the classroom.

d) After completing the reading of the text, the teacher can ask learners to give every paragraph a title to control whether they understand it or not.

e) Questions related with the theme and characters can be asked to create an involvement with the text. Step by step higher-order questions can be asked. Learners use their own imaginative powers to penetrate 'the delights of the text' (Long, 1987, p.50).

f) The teacher can ask learners to indicate some features of characters in the text. In this activity they can classify characters as evil or good, aggressive or gentle, and so on (Lazar, 1993).

g) Some statements related to the passage are given to learners so they can indicate whether they are true or false. Thus they understand the text perfectly.

h) In this part, the teacher can ask learners to match some words taken from the passage with their definitions. In this way unknown words are taught to learners.

i) The teacher can give some jumbled sentences taken from the text and ask learners to reorder them according to the events that

occur in the passage. The aim of this activity is to sensitize learners to the relationship between cause and effect.

k) A text can be 'cut up' and learners are asked to complete it by writing a composition or they are given some sentences which are uncompleted and they can be asked to complete them according to the text (Lazar, 1993).

l) To help learners with language and style the teacher asks learners to make textual study of a section of the text.

c. Post - reading activities

The activities in this group aim at developing speaking and writing skills. They encourage learners to express their own response to the literary work. A feedback session can be organized in this group. Some activities which can be used are :

a) As a post-reading activity learners can make a forum debate among themselves about the opposing propositions if the passage is available.

b) The teacher can ask learners some general questions about the themes of the text to understand their responses.

c) Learners can be asked to tell the theme of the text from another character's point of view. For example, if it is told by a third person narrator, they can quote it with a first person narrative . This also helps learners to understand narrative point of view (Lazar, 1993).

d) Another activity is to write a review of the text. They can write it as a critic who tries to evaluate it for a magazine. After completing the review, learners read them and the best one is chosen among them (Lazar, 1993).

e) By giving some words related with the themes the teacher can ask learners to write a poem. As in the activity 'd' learners read their poems and they choose the best poem (Collie & Slater, 1987).

f) Preparing a dramatic dialogue also represents learners' response to the text. A scene in which there is no speech available can be used and the teacher can ask the class to imagine the conversation that can take place, and write it in groups or in pairs. In this case, the dialogues written can be the basis for excellent role play or dramatisation. Learners usually enjoy performing their own work.

g) As a feed back session, the teacher can organise a discussion in groups. Such an activity gives an opportunity to the whole class to participate in the discussion. This might be more original than the other activities elicited by formal questioning.


These are only pattern activities and all the text written in prose and in poem form can be used. While using poetry the activities are adapted to the poems. In addition to these activities, of course, there are many other possibilities (see. Collie and Slater, 1987 for sample activities) . In the next chapter, some sample activities and a sample lesson will be given. The teacher can choose some of them and adapt to his/her own lessons. He/she can change some of them according to the text because 'variation of presentation and questioning is important in holding interest '(Long. 1986, p.51).

The role of teacher

In such an approach that the primary concern is with teaching language, not literature and the teacher is the organizer of the activities. This approach is a learner-centred one so that the teacher should give opportunities to learners to improve and to develop their skills. The teacher must be aware of the difficulty of a literary text and use games, humour, puzzles, role play, and other activities which are useful and available in the language classes for motivating learners (Greenwood, 1989). Instead of imposing his/her own views about the text, the teacher must teach learners to make their own

interpretation. The teacher should develop techniques appropriate to his/her programme of literary and also non-literary studies. Some techniques which are useful are to activate learners' background knowledge of the content area of the text and to improve learners' awareness of the linguistic and rhetorical structure of the text.

As a conclusion, the role of the teacher is to behave as a guide instead of behaving as a lecturer. He/she can give the necessary background information related to the author and the text to help learners understand why the writer says what he/she says. The teacher can also clarify the underlying meaning of texts by organising teacher-guided group discussions if it is necessary (Akyel and Yalçın, 1989).



CHAPTER 4 SAMPLE LESSON

In the third chapter, some practical activities which can be used in language classes have been given. The teacher can choose the best ones according to the genre of the literary text and exercise them in her/his class. As a pattern, the short story, 'While the Auto Waits', by O. Henry, will be introduced in this chapter. The reason why this short story has been chosen is that its language is quite understandable, and it deals with an interesting subject: dreams and reality. It is suitable for the university learners who have reached an intermediate or advanced level of language proficiency. The story is taken from the anthology of short stories, called **Now Read On**. Meanwhile some of the activities have been adapted from Collie and Slater's book, **Literature in the Language Classroom** and Lazar's **Literature and Language Teaching**.

4.1. Sample Lesson Plan

The activities given below are designed for the learners in the first and second year classes of the Faculty of Letters or the Faculty of Education. The teacher gives the necessary background information and prior instructions before the activities.

The titles of the courses are 'Reading Comprehension' and 'Examining Literary Texts'. Thirty or forty learners attend these courses. There are four meetings per week for these courses and each meeting is 50 minutes.

Pre-reading Activities

Activity 1

At this stage, before distributing the story, the teacher gives

some information about the author of the story to provide cultural background about the story.

Activity 2

The second pre-reading activity aims at helping learners to predict the themes of the story. The teacher asks learners what they would expect of a story entitled 'While the Auto Waits'. Furthermore, the teacher can show some pictures related with the themes of the story to create learners' interest in the story. While they are speaking about the title the teacher organizes a group discussion.

Activity 3

The teacher chooses some key words from the story or asks some questions about the themes which occur in the story. In this way, he/she tries to arouse their interest in the story.

Activity 4

After completing the third activity, the teacher asks learners to brainstorm a lexical set which is important in the story or he/she prepares a worksheet which contains the important words of the story and asks them to find their dictionary definitions for preventing the lexical difficulties. The teacher can give the worksheet as homework or can give time to learners to look up words in the dictionary both to find their parts of speech and to learn their meaning.

While-reading Activities

Activity 5

The teacher distributes the copies of the story to learners while passing onto reading activities. Then the teacher reads five or six paragraphs of the story and asks learners to write a possible

continuation of the story. The aim is to develop their writing skills by using their own potential creativity. Meanwhile they are sensitized to the coherence of the text. Group work can be practiced in this activity.

Activity 6

During the sixth activity the teacher reads the story and asks learners some overall questions to check whether they have understood the story or not.

Activity 7

The teacher asks learners to write a brief summary of the plot by setting a word limitation. In this activity, the teacher can organize group or pair work, again. Such an activity aims at developing their writing skills. It also fosters learners' understanding the plot of the story. At the end of the activity, learners can choose the best summary which tells the story in the fewest words.

Activity 8

As a following step, learners are given a series of 'jumbled' sentences which summarise the plot chronologically and they are asked to reorder these sentences correctly. The aim of this activity is to develop their ability to find cause and effect relationships.

Activity 9

To help learners to understand the characters the teacher prepares a worksheet and asks learners to choose appropriate adjective describing a particular character. Alternatively, the teacher can distribute a chart to the class for registering their own opinions about the characters. The teacher, in such a chart, can demand to rank the characters in the story according to their features, for example as active or passive, aggressive or gentle.

As a following step, they can be asked to introduce themselves as if they were one of the characters from the story to the classroom by writing a brief composition. The aim of this activity is to enable learners to clarify the personality of the characters. After this activity learners can discuss the compositions.

Activity 10

The teacher gives the definitions for certain words in the text and learners match words with their definitions. Thus they learn some phrasal verbs or special using of some words. The aim in this activity is to help learners with difficult vocabulary.

Activity 11

In the next activity, the teacher gives a part of the story to learners and they can rewrite it in another form. For example, a part written in past tense can be converted into present tense. And also some punctuation and capitalization mistakes are made on purpose. Learners are also asked to correct them.

Post-reading Activities

These activities aim at improving learners' writing and speaking skills. Therefore, Activities 12-15 are related with written and spoken discourse.

Activity 12

In the activity 12, the teacher organizes a debate by asking general questions about the story. They provoke learners to interpret the main themes of the story.

Activity 13

As expressed above, the last activities aim at developing

learners' writing and speaking skills. Besides, they aim at sensitizing learners to the different ways of expression. In this activity they are asked to write a review of the story.

The teacher also wants them to rewrite the story, if the story is written with 3rd person narrative he/she wants them to rewrite it, with the 1st person narrative, so the narrative point of view is easily understood.

Activity 14

Activity 14 includes a discussion about two or three topics given from the story. Through expressing their own opinions about them they improve their speaking skills.

Activity 15

In the last activity, learners prepare a role play. According to the subject, they can try to perform the same dialogue taken from the text or they themselves can prepare a new one as an improvisation and perform it in front of the class.

All these activities are only samples. The teacher can design her/his own materials according to the text. In this way, they can provide fruitful, interesting, authentic contexts for meaningful learning.

4.2. Sample Activities

Time Allocations : Pre-reading activities 5-7 minutes per activity;
 While-reading activities 15-20 minutes per activity;
 Post-reading activities 7-15 minutes per activity

Activity 1

The teacher gives some information about the life and the works of the author, O. Henry :

The story was written by O. Henry, the most famous of American short story writers. O. Henry was the pen-name of William Sydney Porter (1862-1910). He worked as his father's dispenser, a Texas ranch hand and a bank cashier. He was accused of embezzlement of bank funds while he was working as a bank cashier and sentenced to five years in prison. He lived in extreme poverty. He was drinking heavily and writing short stories to support himself. He died of consumption.

As a story teller he has a remarkable ingenuity in the use of ironical coincidences and for his skillful plots. One of his striking features is to write stories with an unexpected ending. 'While the Auto Waits' is a story which exemplifies this. (**Now Read On**, 1986, p.154)

Activity 2

By giving the title of the story 'While the Auto Waits' the teacher asks learners 'What can you say about the themes of the story?' 'Is it related with an auto?' or 'Is it related to a person who is waiting at the bus stop?' 'What kind of characters may we encounter in this story?' 'Is there any word indicating time?'...

Activity 3

The following words are taken from the story and given in mixed order. Look at them and try to predict the subject of the story.

wealth		amusement
young man	party	champagne
restaurant		chaffeur
lady	labour	cashier

Activity 4**Work sheet**

Here are some words which describe different parts of speech. Fill in each column with the appropriate words:

Noun	Adjective	Adverb	
.....
.....
.....
promptly	earnestly	gilding	valet
twilight	chaffeur	snob	pavement
audacity	superiority	olive	treacherously
gallant	weary	drone	wrist
unconscious	utter	confidence	frankly

Reading Activities**Activity 5**

Read the story until line 83 and then write a possible continuation to the story either in dialogue or in prose form. Use 150-200 words. (Group work can be practiced in this activity, After completing it two or three groups read their dialogue or composition to the class and the class chooses the best one and expresses the reason why they have selected it.)

Activity 6

Answer the following questions :

1. Why did the girl in gray give permission to the young man to sit down ?
2. What did the young man say after sitting on the bench ?
3. What kind of reaction did the girl in gray show ?
4. Why did the girl come to the park ?
5. Did the girl in gray say her name to Mr. Parkenstacker?

6. What was her attitude towards her way of life and money ?
7. What did the young man say about his line of business and why did he say this ?
8. What kind of reason did she explain for her leaving hurriedly?
9. Where did the girl in gray go after leaving the young man ?
10. What kind of book was the girl in gray reading ?

Activity 7

Read the story a second time and then write a brief plot summary of the story in 75-100 words.

Activity 8

Here are ten events that happen in the story. They are given in mixed order, put them in correct order as they would have occurred in the story:

1. At the beginning of the twilight the girl in gray came to the quiet corner of the park and began to read a book by sitting upon a bench.
2. She warned the young man in icy tones when he began to speak with her as if he were her friend.
3. She expressed annoyance about her spoiled and wealthy way of life to Mr.Parkenstacker.
4. The young man came near the girl in gray and spoke about the weather to catch her attention.
5. The young man begged her pardon and they began to talk about the common people.
6. Meanwhile, the young man introduced himself to the girl by saying his name as Mr.Parkenstacker.
7. The girl said that she thought that if she ever should love a man it would be one of lowly station.
8. The girl showed him an automobile; she said that it was waiting for her, and left him quickly by saying that she had to go to a dinner.

9. After having left the young man, the girl herself came to the restaurant and mounted in her cashier desk, meanwhile, the young man stepped into the automobile and said : 'Club, Henri.'

10. Mr.Parkenstacker explained that he was working as a cashier in a restaurant for hoping the girl would be interested in him.

Activity 9

Match each name with appropriate words in the list :

the girl in gray :.....

Mr.Parkenstacker :.....

cashier-girl :.....

patient	serious	modest	dreamy
beautiful	aggressive	snob	wealthy
calm	gentle	hesitate	graceful.
plain	inpatient	red-haired	humble

Activity 10

Find expressions in the story with the same meaning as those below :

very boldly :.....

to avoid newspaper publicity :.....

a person with too much respect for money and position:

.....

I like to get my facts right :

the highest levels of society :.....

to get on in life :.....

the same boring series of activities :.....

leaned back in comfort :

(This activity has been taken from the book **Now Read On**, by T.U.Sachs, 1986, pp.156-157)

Activity 11

The following passage taken from the story has been written in past tense and some punctuation and capitalization mistakes have been made. Rewrite it in present tense and correct the mistakes :

'Promptly at the beginning, of twilight came again to that quiet corner of that quiet small park the Girl in gray. She sat upon a bench. And read a book, for there was yet to come a half hour in which, print could be read.

To repeat, her dress was gray; and plain but perfect in style and fit, a large-meshed veil imprisoned her hat and a Face that shone through it with a Calm, and unconscious beauty. She had come there at the same hour on the previous day, and on the day before that. And there was one who knew it.

The young man who knew it was waiting near by, his patience was rewarded, for; in turning a page, her book slipped from her fingers and bounded from the bench a full yard away.'(Now Read On, p.149)

Activity 12

Answer the following questions :

1. Why was the girl in gray pretending as if she were a rich lady?
2. What kind of people are the characters of the story, the young man and the girl in gray ? Are they happy ? Why or why not ?
3. How does the writer maintain the interest throughout the story ?
4. Are there any clues about the end of the story ? If there are, give some examples.

Activity 13

Write a review to the story as if you were a character from the story or rewrite the passage between line 100- lines 130 in 1st person narrative.

Activity 14

Choose one of the following topics and write a composition about it.

a. Imagine you have pretended as if you were someone else. Write what happened. Read the following topics and choose one:

- as you are a famous film star
- as you are a successful politician
- as you are a prominent scientist
- as you are a manufacturer
- as you are an employer
- as you are a manager .

b. Describe yourself in a paragraph as you would have liked to be and as you appeared to other people.

Activity 15

Imagine yourself as a scenarist and write a scenario that tells the events which occur in the story and perform this scenario as a role-play in front of the class

CONCLUSION

It is understood that since language is the raw substance of literature that they are not separated from each other. Therefore, literature has an important place in ELT curriculum. Language and literature are interwoven so that the study of literature is the study of language itself. Meanwhile, learners have different objectives for learning language and one of them is to express their thoughts and ideas, and to communicate with the people who speak English in another part of the world. As a result, the aim of English language teaching focuses on this aspect, namely to develop learners' communicative competence. Literary texts provide learners with useful materials to actualize this aim because it is the pattern of the productive use of linguistic structures. It also offers the authentic text of the language. Learners develop vocabulary and grammar knowledge as well as their four language skills, reading, listening, writing and speaking through using literature as a source in ELT class. In addition, literature affects learners emotionally. Literary text with its deviant and subtle use of language deals with universal subjects. Literature with its meaningful and memorable context provides learners with a key to motivate for learning English. Literature is a vehicle to present language use and introduce culture of the English speaking people.

A classification between the study of literature and the use of literature as a resource for language teaching is made. The study of literature is interested in the stylistic analysis of the text while the use of literature aims at teaching language. The approach of stylistic analysis, the close study of the linguistic features of a text, is frequently adopted because it helps learners to understand how the meaning is transmitted through literary text. Learners must have the necessary background knowledge to understand and to interpret the

linguistic structure of a literary text. Literature provides learners with this information and it also develops their literary competence.

The success in using literature as a source in ELT classes, however, depends on the selection of the appropriate texts which will be neither difficult on the linguistic and conceptual level nor simple ones. The aim of the use of literature will serve the aim of language learning. For that reason, learners will study the deviant use of language and progress their knowledge about language while making stylistic analysis of a text.

Literature with its different genres, the novel, the short story, poetry and drama, contributes the variety and colour to the language class. Through the use of different activities learners can improve both their language skills and literary competence.

As a conclusion, it can be said that literature offers tremendous potential to ELT classes, linguistically, communicatively, aesthetically, and also it increases learners' interests to language learning.

APPENDIX**While the Auto Waits****O. HENRY**

PROMPTLY at the beginning of twilight, came again to that quiet corner of that quiet, small park the girl in gray. She sat upon a bench and read a book, for there was yet to come a half hour in which print could be read.

To repeat : Her dress was gray, and plain but perfect in style and fit. A large-meshed veil imprisoned her hat and a face that shone through it with a calm and unconscious beauty. She had come there at the same hour on the previous day, and on the day before that; and there was one who knew it.

The young man who knew it was waiting near by. His 10
patience was rewarded, for, in turning a page, her book slipped from her fingers and bounded from the bench a full yard away.

The young man seized it with great audacity, returning it to its owner with a look of gallantry and hope. In a pleasant voice, he risked a simple remark upon the weather - that introductory subject responsible for so much of the world's unhappiness- and stood by for a moment, awaiting his fate.

The girl looked him over leisurely; at his ordinary neat dress and his features that showed no particular expression. 20

'You may sit down, if you like,' she said, in a full, slow contralto. 'Really, I would like to have you do so. The light is too bad for reading. I would prefer to talk.'

He slid upon the seat by her side with politeness.

'Do you know,' he said, speaking the formula with which park chairmen open their meetings, 'that you are quite the most beautiful girl I have seen in a long time? I had my eye on

you yesterday . Didn't know somebody was knocked down by those pretty lamps of yours, did you, honeysuckle?

'Whoever you are,' said the girl in icy tones, 'you must re- 30
member that I am a lady. I will excuse the remark you have just made because the mistake was, doubtless, not an unnatural one- in your circle. I asked you to sit down; if the invitation must make me your honeysuckle, consider it withdrawn.'

'I earnestly beg your pardon,' pleaded the young man. 'It was my fault, you know, -I mean, there are girls in parks, you know- that is, of course, you don't know, but-'

'Abandon the subject, if you please. Of course I know. Now, tell me about these people passing and crowding, each 40
way, along these paths. Where are they going? Why do they hurry so? Are they happy?'

The young man could not guess the rôle he would be expected to play. 'It is interesting to watch them,' he replied. 'It's the wonderful drama of life. Some are going to supper and some to - er - other places. One wonders what their histories are.'

'I do not,' said the girl; 'I am not so curious. I come here to sit because here, only, can I be near the great, common, beating heart of humanity. My part in life is played where its 50
beats are never felt. Can you guess why I spoke to you, Mr-?'

'Parkenstacker,' said the young man. Then he looked eager and hopeful.

'No,' said the girl, holding up a slender finger, and smiling slightly. 'You would recognize it immediately. It is impossible to keep one's name out of print. Or even one's portrait. This veil and this hat of my maid's hide my identity. You should have seen the chauffeur stare at it when he thought I did not see. Frankly, there are five or six names that belong in the holy of holies, and mine, by accident of birth, is one of them. 60
I spoke to you, Mr Stackenpot-'

'Parkenstacker,' corrected the young man, modestly.

'- Mr Parkenstacker, because I wanted to talk, for once, with a natural man- one unspoiled by wealth and supposed social superiority. Oh! you do not know how weary I am of it - money, money, money! And of the men who surround me, dancing like dolls all cut by the same pattern. I am sick of pleasure, of jewels, of travel, of society, of luxuries of all kinds.'

'I always had an idea,' uttered the young man, hesitatingly, 'that money must be a pretty good thing.' 70

'Enough money for living comfortably is to be desired. But when you have so many millions that-!' She concluded the sentence with a gesture of despair. 'It is the monotony of it,' she continued, 'that bores. Drives, dinners, theatres, balls, suppers, with the gilding of too much wealth over it all. Sometimes the very tinkle of the ice in my champagne glass nearly drives me mad.'

Mr Parkenstacker looked frankly interested.

'I have always liked,' he said, 'to read and hear about the ways of wealthy and fashionable folks. I suppose I am a bit of a 80 snob. But I like to have my information accurate. Now, I had formed the opinion that champagne is cooled in the bottle and not by placing ice in the glass.'

The girl gave a musical laugh of real amusement.

'You should know,' she explained, in a patient tone, that we of the non-useful class depend for our amusement upon change. Just now it is the fashion to put ice in champagne. The idea was originated by a visiting Prince of Tartary while dining at the Waldorf. It will soon give way to some other new idea. Just as at a dinner party this week on Madison Avenue a 90 green glove was laid by the plate of each guest to be put on and used while eating olives.'

'I see,' admitted the young man, humbly. 'These special amusements of the inner circle do not become known to the common public.'

'Sometimes,' continued the girl, acknowledging his confession of error by a slight bow, 'I have thought that if I ever should have a man it would be one of lowly station. One who is

a worker and not a drone. But, doubtless, the demands of caste and wealth will be stronger than my wishes. What is it that makes me tell you these things, Mr Pakenstarker?' 100

'Parkenstacker,' breathed the young man. 'Indeed, you cannot know how much I appreciate your confidences.'

The girl regarded him with the calm, impersonal look that befitted the difference in their stations.

'What is your line of business, Mr Parkenstacker?' she asked.

'A very humble one. But I hope to rise in the world. Were you really in earnest when you said that you could love a man of lowly position?'

'Indeed I was. But I said "might". There is a Grand Duke and a Marquis pursuing me. Yes; no position could be too humble were the man what I would wish him to be.' 110

I work,' declared Mr Parkenstacker, 'in a restaurant.'

The girl shrank slightly.

'Not as a waiter?' she said, almost pleading. 'Labour is noble, but, - personal service, you know - valets and - '

'I am not a waiter. I am cashier in' - on the street they faced beyond the opposite side of the park was the brilliant electric sign 'RESTAURANT' - ' I am cashier in that restaurant you see there.' 120

The girl glanced at a tiny watch set in a bracelet upon her left wrist, and rose, hurriedly. She pushed her book into a glittering bag, for which, however, the book was too large.

'Why are you not at work?' she asked.

'I am on the night turn,' said the young man; 'it is yet an hour before my period begins. May I not hope to see you again?'

'I do not know. Perhaps - but the fancy may not seize me again. I must go quickly now. There is a dinner, and a box at the play - and oh! the same old round. Perhaps you noticed an automobile at the upper corner of the park as you came. One with a white body.' 130

'And red wheels?' asked the young man, frowning thoughtfully.

'Yes, I always come in that. Pierre waits for me there. He supposes me to be shopping in the department store across the square. Imagine a life wherein we must deceive even our chauffeurs. Goodnight.'

'But it is dark now,' said Mr Parkenstacker, 'and the park is full of rude men. May I not walk-?'

'If you have the slightest regard for my wishes,' said the girl, firmly, 'you will remain at this bench for ten minutes after I have left. I do not mean to accuse you, but you are probably aware that autos generally bear the monogram of their owner. Again, good-night.'

Swift and stately she moved away through the dusk. The young man watched her graceful form as she reached the pavement at the park's edge, and turned up along it toward the corner where stood the automobile. Then he treacherously and unhesitatingly began to slide along the park trees and bushes in a course parallel to her route, keeping her well in sight.

When she reached the corner she turned her head to glance at the motor car, and then passed it, continuing on across the street. Sheltered behind a standing cab, the young man followed her movements closely with his eyes. Passing down the sidewalk of the street opposite the park, she entered the restaurant with the blazing sign. The place was one of those glaring establishments, all white paint and glass, where one may dine cheaply. The girl entered the restaurant and went to some place at the back, whence she quickly returned without her hat and veil.

The cashier's desk was well to the front. A red-haired girl on the stool climbed down, glancing pointedly at the clock as she did so. The girl in gray mounted in her place.

The young man pushed his hands into his pockets and walked slowly back along the sidewalk. At the corner his foot struck a small, paper-covered volume lying there. By its picturesque cover he recognised it as the book the girl had been reading. He picked it up carelessly, and saw that its title was

New Arabian Nights, the author being of the name of 170
Stevenson. He dropped it again upon the grass, and stood,
hesitating, for a minute. Then he stepped into the automobile,
reclined upon the cushions, and said two words to the chauffeur :

'Club, Henri.'



ZUSAMMENFASSUNG

Aufgrund der Folge der Fortschritten in Wissenschaft und Technik wurde die Kommunikation zwischen den Gesellschaften im 20. Jahrhundert noch erleichtert. Als ein natürliches Resultat nahm die Neigung zum Lernen von verschiedenen Fremdsprachen zu. Die Sprachwissenschaftler zeigten auch die Tendenz dazu, neue Methoden und Materialien zu suchen, damit diese Sprachen noch leichter gelernt werden können. Auf die Produkte der Literatur wurde nach dem zweiten Weltkrieg ein grosser Wert gelegt. In den Unterrichtsstunden wurden lange Jahre nur einige Informationen über die Literatur beobachtet, aber es hat sich heute verändert, Literatur ist nur ein Mittel beim Lernen der Fremdsprachen. Der wichtigste Grund dafür ist, dass die Sprache die Ausdrucksform der Literatur ist. Nach den Sprachwissenschaftlern geben die literarischen Texte, welche aus einer Thematik bestehen, statt verschiedener Sätze den Schülern die Möglichkeit, die Wortsätze zu erweitern, die Fähigkeit wie Lesen, Hören, Schreiben und Sprachen noch zu verbessern. Da die Literatur aus verschiedenen Themen und Gedanken besteht, hat sie die Kraft in sich selbst, die Schüler zu motivieren. Dazu kommt es, dass die Literatur auch die genügenden Kenntnisse über die Kultur der Länder, wo diese Sprachen gesprochen werden, geben. Man sieht zwei Klassifikationen der Literatur: Literaturforschung und Literatur als Materialquelle.

Die Literaturforschung stützt sich auf die stilistische Analyse des Textes und die zweite aber hat das Ziel, die Sprache zu lehren. Stilistische Analyse beabsichtigt, den Text mit seinen Einzelheiten zu bearbeiten. Aus diesem Grunde kann das als eine Sprachforschung bezeichnet werden. Um das literarische Werk besser zu verstehen und zu interpretieren, kurz gesagt, stilistisch zu analysieren, müssen die Schüler Vorkenntnisse haben. Die Literatur gibt auch den Schülern die Möglichkeit, ihre literarischen Kenntnisse zu erweitern.

Es ist wichtig, passende Texte zu finden, um in den Fremdsprachenklassen literarische Texte als Mittel zu benutzen und dabei erfolgreich zu sein. Es ist wichtig, Texte zu wählen, die von der Sprache und dem Gedanken her nicht sehr schwer sind. Und außerdem sollen sie den Bedarf der Schüler hinsichtlich ihrer Interessen decken. Denn nur so hat man grossen Erfolg. Die Schüler sollen darauf gefasst sein, dass die literarischen Texte manchmal eine Sprachstruktur auch haben können, die von der grammatischen Regeln abweicht.

Ausserdem bringt die Literatur mit ihren Gattungen wie Roman, Kurzgeschichte, Gedicht und Drama, Farbe in den Sprachunterricht, und bereitet die Schüler auf die verschiedenen Benutzungen der Sprache vor.

Der Gebrauch von verschiedenen Aktivitäten im Unterricht verbessert die Sprachfähigkeit und das literarische Können des Schülers.

Im kurzen das wichtigste Ziel der Literatur ist es, dem Schüler Informationen und Fähigkeiten zu geben, damit dessen Kommunikationsvermögen sich entwickelt.

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