

145666

T.C.
ÇANAKKALE ONSEKİZ MART UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE TEACHING

**A CONSTRUCTIVIST AND HUMANISTIC APPROACH TO THE TEACHING OF
LANGUAGE THROUGH LITERATURE: "THE WHOLE PERSON"**

MA THESIS

**Submitted by
ÖZ ÖKTEM**

145666

**Supervisor
Assoc. Prof. DİNÇAY KÖKSAL**

Çanakkale, 2004

Sosyal Bilimler Enstitüsü Müdürlüğü'ne

Öz Öktem'e ait "A Constructivist and Humanistic Approach to the Teaching of Language Through Literature: 'The Whole Person'" adlı çalışma, jürimiz tarafından Yabancı Diller Eğitimi Anabilim Dalı İngilizce Öğretmenliği Programında Yüksek Lisans Tezi olarak kabul edilmiştir.

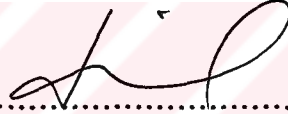
Başkan

Prof. Dr. Birsen TÛTÜNİŞ




Üye

Doç. Dr. Dinçay KÖKSAL



Üye

Yrd. Doç. Dr. Hidayet TUNCAY



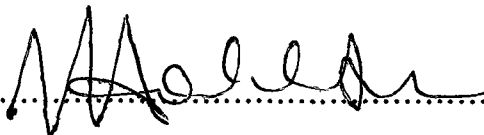
Üye

Yrd. Doç. Dr. Ece Zehir TOPKAYA



Üye

Yrd. Doç. Dr. İsmail Hakkı ERTEN



CONTENTS

ABSTRACT	.....iv
ÖZET	.....v
ACKNOWLEDGEMENTS	.....vi
LIST OF FIGURES	.....vii
CHAPTER I INTRODUCTION	
1.0 INTRODUCTION	.....1
1.1 BACKGROUND TO THE STUDY	.....1
1.2 ASSUMPTIONS	.....6
1.3 THE AIM AND SIGNIFICANCE OF THE STUDY	..... 6
1.4 LIMITATIONS TO THE STUDY	.....6
1.5 ORGANISATION OF THE STUDY	.....7
1.6 LITERATURE REVIEW	.....8
CHAPTER II PARADIGM SHIFT IN EDUCATION	
2.0 INTRODUCTION	.....17
2.1 A DEFINITION FOR EDUCATION	.....19
2.2 CONSTRUCTIVISM	.....22

2.3 IMPLICATIONS OF CONSTRUCTIVISM ON EDUCATIONAL PARADIGM SHIFT	.....29
2.4 CONSTRUCTIVISM IN LANGUAGE EDUCATION	.....34
2.4.1 Language and Thought	..... 34
2.4.2 Implications of Constructivism on Language Education	.....35
2.4.2.1 The Whole Language Approach	.....38
 CHAPTER III LITERATURE IN THE LANGUAGE CLASSROOM	
3.0 INTRODUCTION	.....42
3.1 A DEFINITION FOR LITERATURE	.....43
3.2 PERSPECTIVES ON THE TEACHING OF LITERATURE	.....46
3.2.1 Long’s Response Theory	..... 49
3.2.2 Carter and Long’s Three Models	.....51
3.3 LINGUISTIC MODEL – A Language-based Approach	.....54
3.3.1 Stylistics	..... 57
3.3.2 Poetry	.....60
3.3.3 Drama	.....63
3.4 CULTURAL MODEL – Language and Culture	.....67
3.5 PERSONAL GROWTH MODEL	
- The Concept of “Total Man”	.....79
3.5.1 Educational Value of Literature	.....81
3.5.2 Reader Response Theory	.....90

CHAPTER IV SUGGESTIONS AND SAMPLE LESSON PLANS

4.0 INTRODUCTION	.....96
4.1 PRINCIPLES AND MATERIAL SELECTION	.....96
4.2 SAMPLE LESSON PLANS	.....102
4.2.1 Sample Lesson Plan 1	.....103
4.2.2 Sample Lesson Plan 2	.....108
4.2.3 Sample Lesson Plan 3	.....115
4.2.4 Sample Lesson Plan 4	.....118
4.2.5 Sample Lesson Plan 5	.....128
CHAPTER V CONCLUSION	.....129
BIBLIOGRAPHY	.....150

ABSTRACT

This study aims to present an approach to the teaching of foreign language in respect to the constructivist and holistic paradigm in education. To achieve this end, this thesis suggests that the use of literary texts in language classrooms provides rich, motivating and authentic material for the language learners, as literature encourages individuals to respond to the text, making the text their own and supports contextual learning, which is proposed as the main principle of learning by the constructivist and holistic education philosophies.

Besides linguistic benefits that the learners would gain from being exposed to the best use of language, this thesis claims that the use of literary texts nurtures the cultural and individual development of the language learners. In this respect, literature's contribution to language teaching bridges a gap between the traditional methodology and the implications of constructivist understanding in education.

Furthermore, as discussed in the long history of literary criticism, literature is a unique field of study in forming open-minded individuals, who have developed certain critical awareness to both the universal and day-to-day issues. Combining the precept with the particular example, literature acts more directly to this end than any other field of knowledge by opening awareness and susceptibility. By detecting the depicted values in the literary texts reader/learners develop attitudes towards them and consequently they define or redefine their own values.

As suggested in this study the most suitable way to succeed in such an attitude of learning is the application of reader response theory of reading literature and this naturally has certain implications both on the part of teacher and classroom procedures. In this thesis these implications and suggestions are also accompanied by a series of sample lesson plans in order to demonstrate the use of literary texts in language classrooms in practice.

ÖZET

Bu çalışma yabancı dil eğitimine yapıcı ve (bütüncü) holistic bir yaklaşım getirmeyi amaçlamaktadır. Bu doğrultuda, bu çalışma dil sınıfları için edebi metinlerin öğrencilere zengin içerikli, motive edici ve dilin gerçekte nasıl kullanıldığını gösteren sınıf materyali sağlayabileceğini öngörmektedir. Edebi eserlerde anlamın birey ve metin arasındaki etkileşim yoluyla ortaya çıktığı düşünülürse, dil sınıflarında edebi metin kullanımı öğrencilerin dili kavramsal olarak anlamalarını ve öğrenmelerini sağlar ki, bu da yapıcı ve bütüncü eğitim felsefelerinin en temel ilkelerinden birini oluşturmaktadır.

Öğrenciler edebiyat yoluyla söz konusu dilin en iyi kullanımını görerek dilbilimsel becerilerini geliştirmekle birlikte, bu tezde de önerildiği gibi kültürel ve kişisel gelişim açısından da ilerleme gösterebilirler. Bu açıdan bakıldığında dil öğretiminde edebi metin kullanımı, geleneksel eğitim yöntemleri ve yapıcı eğitim felsefesi arasındaki boşluğu doldurabilir.

Öte yandan, edebiyat eleştirisinin uzun tarihçesinde de tartışıldığı üzere, edebiyat hem evrensel hem de günlük sorunlara eleştirel gözle bakabilen, açık fikirli bireyler yetiştirmekte diğer bilgi alanlarıyla karşılaştırıldığında özel bir yere sahiptir. Soyut bilgiyi, somut örneklerle birleştirdiği için edebiyat bilinçli ve çevresine karşı hassas bireyler yetiştirmekte diğer hiçbir bilgi alanında bulunmayan bir güce sahiptir. Öğrenci/okurlar edebi metinlerde işlenen toplumsal ve kişisel değerleri anlayarak ve tartışarak kendi değerlerini tanımlamaya ya da yeniden tanımlamaya yönelik davranışlar geliştirebilmektedirler.

Bu çalışmada, edebiyat yoluyla dil öğretiminde en uygun yöntem olarak okur-tepkisi teorisi önerilmiştir ve bu teorinin eğitmenin sorumlulukları ve sınıf içi uygulamalar üzerindeki etkileri araştırılmış ve örnek ders planlarıyla edebi metinlerin dil sınıflarında nasıl kullanılacağı somut olarak gösterilmeye çalışılmıştır.

ACKNOWLEDGEMENTS

There are many people that I need to acknowledge for their contribution to the preparation of this thesis.

First I am grateful to my supervisor Assoc. Prof. Dr. Dinçay Köksal for his formative and encouraging comments and readiness to help with every aspect of this study. Without his professional help, it would not be possible for me to write this thesis.

I also need to acknowledge to Assist. Prof. Dr. İsmail Hakkı Erten for supporting and encouraging me at the brainstorming and outlining stage of my subject. His guidance had a great contribution to the formation of my study.

My sincere thanks to Devrim Varol for her valuable contribution in proof-reading the final text.

Finally, I would like to express my love to my parents and Murat for their trust, patience and unfailing support in my success.

LIST OF FIGURES

Figure 1

A comparison for objectivist and constructivist views of education27

Figure 2

Educator Pedagogical Assumptions28

Figure 3

Educator Social Assumptions28

Figure 4

Comparison of Teaching Models31

Figure 5

Two Passages from Brumfit & Carter48

Figure 6

Linguistic Investigation50

Figure 7

Multidirectional mode of presentation in literature class51

Figure 8

Choral Reading of the Poem “As It Was” 107

Figure 9

Figuring out the main idea for the study of
“Now One Foot, Now the Other”121

Figure 10

Vocabulary Exercise with Nouns and Verbs
for the study of “Now One Foot, Now the Other” 122

Figure 11

Family Tree for the study of
“Now One Foot, Now the Other”123

CHAPTER I

INTRODUCTION

1.0 INTRODUCTION

This chapter first presents a background and an aim for the study. After stating the significance of the thesis, it draws to the assumptions held by the author and bring about what kind of limitations should be considered in its presentation. Finally following an outline for the latter sections, this chapter ends with reviewing the related literature.

1.1 BACKGROUND TO THE STUDY

Teaching of English literature in EFL classrooms has been a long debated issue which dates back the early years of this century (Widdowson, 1984). Since then, most of the scholars believe in the function of literature as a means of improvement in linguistic performance and use of discourse techniques of the students. However lacking a methodology in the strict fashioned sense that language teaching has growingly demanded, literature teaching eventually fall apart from teaching of language, leaving behind a certain prejudice among the scholars of the both fields against each other.

At the beginning of this century, teaching of literature was considered of high prestige in language study and access to literary works was assumed part of the purpose of language learning (Widdowson, 1984). The approach was characterised by a concentration on the classics assuming that if the students were continually exposed to the best uses of the English language, it would in some sense 'rub off' on their own performance in the language.

However, the difficulty and the inaccessibility of many literary texts to non-native English speaking students and on the other, the lack of consistent and suitable methodology for the teaching of literature brought about rather the opposite effect than the expected one.

Long (1986) discusses that structural approaches to language learning, with their emphasis on discrete-point teaching, 'correctness' in grammatical form, repetition and restricted lexis, are elements of a methodology which is not suitable for literature teaching. Also that the teaching of literature has lacked a consistent methodology particularly for presentation to non-native speakers, "with the result that learners are often too busy writing in translations of unfamiliar words to respond to the text" (Long, 1986: 42). He stresses that:

"Thus while language teaching was going through a mechanistic phase, reducing itself to formulas, and forgetting its "purpose as message", there was hardly a place for literature. But rather more surprisingly, literature was forgetting its origins as language. Teachers of literature were, of course, at a vast remove from the greater part of what language teaching had become; teaching language was like asking the great exponent of Chopin to practice scales in the concert hall. But the gulf became even wider: literature for the humanist, language for the scientist – the two cultures – which, to say the least, was an unfortunate split when they could have been helping one another." (Long, 1986: 43)

Thus, teaching of literature gradually disappeared from the language classroom; surrogate literature replaced authentic texts in the form of situational textbook dialogues and short tales that were devised to carry structure only but none of the literary effect that characterises a genuine text (Long, 1986).

Furthermore, the communicative approach to language teaching during the 1970's and early 1980's emphasised the study of the language for practical purposes and since literature has no obvious practical uses it contributed nothing to the utilitarian objectives of language teaching thus, it had no place in the language classroom. The inclusion of literature was "a potentially disruptive influence in the

well-ordered world of the carefully controlled language courses,” Widdowson argues (Widdowson, 1984: 161).

However, during the 1980's there was a strong reawakening of interest in literature and language teaching. As criticism against audio-lingual methodology emerged, acquisition-based methodology became more popular. Linguists and ELT scholars, like Widdowson (1984), Brumfit (1985), Long (1986), Long and Carter (1991) among others, argued not only for the value of teaching literature in the language classroom but for the necessity as well of re-inventing a different pedagogical approach for non-native speakers of English. This is a very positive development in the field, as there are a number of considerable benefits for the learners that the incorporation of literature in language teaching brings.

First of all, literary texts are an unlimited resource of authentic, unmodified language for the learners to be exposed to; this exposure to literary language along with the negotiation of meanings of the texts aid learners to expand their language awareness. Asking learners to examine sophisticated or non-standard examples of language makes them more aware of the norms of language use, develop their language competence and become acquainted with the culture of the English speaking countries (Widdowson, 1983).

Secondly, literature encourages interaction. Literary texts are offer rich in multiple layers of meaning and can be effectively mined for discussions or sharing feelings and opinions (Lazar, 1993).

Furthermore, these benefits are not limited to a linguistic and cognitive level, but are expanded to the education of the individual as a whole person. By detecting the depicted values in the literary texts, learners develop attitudes towards them and, at the same time, they define and redefine their own values. They also learn to express their feelings and thoughts and to share them with their fellow learners; this, according to Gertrud Moskowitz (1969) and her humanistic approach to education, can prove highly motivating as when learners realise that their “inner world” is important to school, then school becomes important to them (Zaferiadou, 2001).

Literature can be integrated into language teaching at different levels of learning. For communicative purposes, so to speak, for those who see language as a means of communicating in a target community, teaching literature can be a useful and encompassing tool. Literature can be a creative way of teaching some socially constructed vocabulary, discourse techniques and language variations even to the students at beginner level. However, seeing literature simply as a complementary to language teaching would undervalue a field of study which has fascinated countless people since the beginning of humanity and has been both a representative and a shaper of the societies it has been created in. Thus there should be much more to get from literature, especially for those whose aim is not only to learn a language, but whose job is or would be the language itself. As Widdowson (1984) says:

“There is more to life than safe investment of effort. Language learning is surely not simply a part of training, an element in actuarial estimates and the calculation of manpower needs. Surely, we might murmur wistfully, it should also have something to do with education as well.” (Widdowson, 1984 :161)

In other words Widdowson argues teaching a language does not only aim to give people certain skills of language practice, it should involve something beyond that, it should have certain aims to comply with the principles of education. This leads us to another discussion; the discussion of education.

So what is education in the first place? Is it simply a period helping persons have certain abilities to fulfil certain manpower needs of the society? Or should it also involve the individual's personal growth and improvement? Shopov (2001) argues today the theory of education sees education not as a product but a process which not only infers attaining certain skills in order to achieve certain tasks as the mechanism of the society demands, but also involves education of the individual as a whole person both psychologically and as a social element. This theory underlines two important characteristics of education. First, education is a democratic concept, thus a mutual relationship between the learner and teacher in which the both parts are involved equally. This feature of education encourages students' participation

and requires both the teacher and the students to have an analytical and critical ability of thinking in the process of learning. Secondly education is a life-long process in which “learning how to learn” is suggested as a key concept.

For Erickson, education is a life-long process, involving the concept of “whole person”. Education for him does not involve merely transmitting pieces of knowledge, but it is the ability of a human being to face the challenges in life (Erickson cited in Williams & Burden, 1997). He says, from birth to old age, every individual passes through stages each of which imposes a particular kind of crisis. In order to come over with these smoothly, the individual needs a particular background constructed. Thus it becomes an obligation for the education, starting from the earlier stages to integrate certain measures to prepare such a background for the individual.

Yet this is not how the traditional model approaches to learning. With a teacher lecturing class model and a testing looking for the ‘correct’ answers, the traditional model lacks an explanation for the whole. In this respect with the help of the constructivist and humanist philosophies of learning, this study aims to draw an outline for the principles of education and suggest that integrating literature teaching into the language classes is a good opportunity for the field of language teaching to comply with the implications of such an educational approach.

Literature, with human at the centre in all of its production and the broad range of human experience it can exploit is a continuous activity of mind among the meanings of universal concepts and an endless source of knowledge. Therefore, it might be used as a good way of enlarging the mental and the imaginative sweep of the minds of individuals. Thus, use of literature in language departments, not only helps to give a better understanding of the structure of language but also with the diversity of experience treated in its endless scope it brings a broader perspective to life and serves for the cultivation of the “total man”, in compliance with the final aim of learning as manifested by the constructivist philosophy.

1.2. ASSUMPTIONS

Under the light of these basic principles, it is possible to argue for language classrooms, the use of literary texts is an invaluable opportunity to develop meaningful learning environment, which also takes the experiential basis of learning into consideration. Yet, it is possible to see that such an opportunity is not considered enough by the English language teaching methodologies. On the contrary the present author has a strong belief that there is a remarkable prejudice and hesitation among both the teachers and students of English language against integrating literature into the classroom. This may be due to a lack of consistent methodology for presentation of literary texts in classroom and also to the deviant language of literature, that is to say its figurative language. Yet, when considered under a flexible methodology, the use of literature can be highly motivating and enjoyable source for language acquisition.

1.3. THE AIM AND SIGNIFICANCE OF THE STUDY

This study aims to combine a survey of the historical argument on the educational value of literature and the universal function of education as defined in constructivist and humanistic theories. It would try to analyse how literature might be used as moulder in the cognitive development of individuals, with its links both to psychology of education and psychology of literature. In the end, this study hopefully would help the prejudice against the use of literature in language teaching departments cease and constitute an apology for literature with its most valuable function in an age when the main focus of literary criticism has become absorbed in meanings for their own sake.

1.4. LIMITATIONS TO THE STUDY

The most significant limitation for the present thesis is that, its main focus is on how the critical abilities and the cognitive development of the learners can be

empowered by the use of literature, yet measuring such an improvement in readers' mind is possible only through some precise evaluation methods from psychology and sociology. Thus, it is unlikely to collect a reliable data to determine what kind of changes take place in individuals' perspectives towards life when they deal with literature. Moreover, the formative effect of literature on human behaviour can reveal certainly in a longer period of time, when individuals face with new challenges and circumstances. This is why it is not possible to conduct an objective research. Instead this study offers a certain methodological framework for the teachers of English language to integrate literature in their classes, which is accompanied by a series of sample lesson plans for different grades of language learners.

1.5. ORGANISATION OF THE STUDY

In the second chapter, the study will offer a shift in the present paradigm in the educational institutions, based on the implications of the constructivist approach to education. The same chapter will also discuss the relationship between the language and thought and how teaching of literature in language classrooms would comply with the philosophy of constructivist paradigm in general.

The following chapter attempts to give a definition or at least state certain criteria for literary language. In light of the arguments to be presented, the following three chapters aim to analyse the linguistic, cultural and individual benefits of teaching of literature respectively, following the three model approach suggested by Carter and Long (1991).

Then certain linguistic and methodological suggestions will be presented to the teachers for the integration of literary texts into their language curriculum, with accompanying sample lesson plans for the use of literature to foster both the language skills and development of critical and evaluative skills of language learners.

The study ends with concluding remarks which summarise what have been said so far and bring a framework to see the approach as a whole once again.

1.6. LITERATURE REVIEW

Although the integration of literature into language classes in the sense that it is discussed in this study is relatively new, there is a huge repertoire of literature on the issue dating back to the start of this century. Yet, apart from the important figures in the field, like Rosenblatt (1938) or Bruner (1973), the review of literature of the present thesis focuses the studies in the recent decade.

Carter and Long (1991) describe the main educational, linguistic and psychological arguments put forward for the teaching of literature in language classroom as three models which are associated with specific pedagogic practices: the cultural model argues, teaching of literature helps students to understand and appreciate cultures and ideologies different from their own as literature is almost the only means of preserving cultural and artistic heritage; in the language model the emphasis is given to the linguistic gains that the students would have through the systematical study of literary works; finally the personal growth model emphasises the need of the students' personal engagement with the reading of literary texts. It is more closely related to the language than to the cultural model, as it is learner-centred model aiming to motivate learners to study literature as they make the text their own by relating it to their own experience and knowledge of the world.

On the other hand, in a similar fashion Lazar (1993) investigates the advantages that both the learner and the teacher would get from studying literature in language classroom. First by comparing the ordinary language and literary language she concludes that literature:

“exposes students to complex themes and fresh, unexpected uses of language [and] if the materials are carefully chosen students will feel that what they do in the [literature integrated] classroom is relevant and meaningful to their own lives.” (Lazar, 1993: 13)

Lazar (1993) says, as literature is authentic material, tackling with literature gives the students an opportunity to feel real sense of achievement, and thus it is highly motivating for the students. Furthermore as she points out “literature can provide students with access to the culture of the people whose language they are studying” (p.17). For her, reading literature encourages students to become broadly aware of the social, political and historical events, which form the basis for a particular novel or a play. Moreover, using literature encourages language acquisition because it provides meaningful and memorable contexts for processing and interpreting language. Through the use of stylistic analysis the students may become more aware of the norms and deviations of the language they are learning. Besides, by encouraging the students to grapple with the multiple ambiguities of the literary text, literature helps to develop their overall capacity to infer meaning (p.19). Beyond such linguistic benefits, literature “can help to stimulate the imagination of [the] students, to develop their critical abilities and to increase their emotional awareness” (p.19). This serves the function of literature as an important device for education of the whole person.

Lazar (1993) categorises the study of literature into two. As a language-based approach, literature can be used as a source to improve students’ linguistic abilities. By integrating literature into the language classroom, students will be provided with an opportunity to study the language of the carefully chosen literary texts and thus, they will “increase their general awareness and understanding of English” (p.23). On the other hand, literature can also be used as the real content of the course. Here the course also focuses on the social, political and historical background to a text; literary genres and rhetorical devices. “Students acquire English by focussing on course content, particularly through reading set texts and literary criticism relating to them” (p.24).

Lazar (1993) also investigates the use of literature in the language classroom, through some practical exercises and tasks for the teachers. Her study concentrates on the particular advantages of the use of different genres of literature in the classroom, and shows how such advantages could be benefited in practice. By assigning certain tasks for certain literary material, Lazar helps the teacher in selecting and evaluating the material that would be suitable for use with the students and proposes methods to apply them in the classroom.

Within the discussion of the use of literature in EFL, Brumfit (2001) attempts to develop basis for an educational linguistics by exposing his view of language in relation to the practice of language teaching. To that effect, he explores a few disciplines beyond linguistics that inform the understanding of language in social use.

First, Brumfit (2001) discusses that language occupies a central place in the educational process. Language and education go hand in hand as it is through language that people communicate and connect to the cultures of their ancestors and contemporaries. Successful communication is not an identity of aims between partners, but the willingness to remain in contact with each other. In a classroom, this can be achieved thanks to a context of shared knowledge set up by teachers. However, for individualised learning to take place, learners have to be able to distance themselves from the culture they receive by reflecting on their own knowledge. In an EFL classroom, acquisition of knowledge is therefore very dependent on the cultural contexts of each learner's individual background, of the members of the group to which learners attach themselves, and of the speakers of the target language. Teachers typically address a group and not individuals, and to construct a context of shared knowledge, they must rely on classifications and simplifications.

According to Brumfit (2001), the most widely accepted goal in EFL is communicative competence. For it to be achieved, it has to be thought of as a dynamic concept, and teaching must centre in learners. Literature as it enriches our

imaginative, metaphorical and symbolic needs represents another socially constructed language practice. Its place and content in the curriculum are tightly linked with questions of power, because the choice of texts to be considered as literature and to include in a program reveals what the decision makers think a society has been and should be. Teaching literature introduces learners to a view of the world, and allows them to define themselves through contact with others' experience. Not only the content of literature but also what we do with it needs to be debated. The goals for literature teaching will determine the means by which to assess literary competence.

Simpson (1997) tries to find a certain basis for the use of literature in language classroom as well. As the author comes out with a thought-provoking declaration that "there is no such thing as a literary language" he argues the only differentiating factor between the literary language and the ordinary language is that the former "derives its effectiveness from its exploitation of the entire linguistic repertoire" and that "literary communication thrives not on the presence of a clearly defined linguistic code but on the very absence of such a code" (p. 8). Yet, not having a definition does not mean not having existence.

Although his argument seems to be a little far off technical, Simpson (1997) deals with the different linguistic features that can be traced and analysed through the use of poetry. In the second chapter, for example, he delves into the techniques of manipulating typography, space, layout, punctuation, and spelling, for visual effect. Also included are discussions on morpheme categories, affixation, rules of word production, and the relationship between phonemes and graphemes. Examples of ordinary and poetic language are cleverly juxtaposed, alleviating the boredom that technical terms invariably breed.

Integration of literature in language instruction is a widely discussed issue particularly in the arguments of holistic language learning and the theories of whole language approach. In this respect it is inevitable to refer to the studies on this subject. For example, Shopov and Pencheva (2001) have a holistic stance to the

analysis and synthesis of the concepts of language, personality, methodology, communication and intercomprehension in foreign language teaching. For them, language teaching and learning is a complex knowledge domain, characterised by network of relationships in a social and cultural context.

Their study first suggests a theoretical orientation into the philosophical foundations of methodology and discusses cognitive and other principles of language teaching and learning. Then it gives a brief historical overview of teaching methods and discusses the more specific theme of the approach level of these methods. The authors argue that educational paradigm shift has had a pronounced impact on language methodology and in the last chapter the study offers particular plans for a language curriculum, which constitutes the relatively concrete design level of teaching methods.

Myers and Hilliard (1997) also discuss the whole language approach and the implications of it on the middle level learners. Moving from their own personal experiences these two scholars try to bring a definition for the “whole language” approach and state that whole language is a holistic theory about or perspective on how language operates and suggest it as a perspective that influences the choice of classroom learning activities. The underlying premise of whole language according to them is the belief that reading, writing, speaking, and listening skills are best learned when they are integrative and whole, not broken into separate and isolated skills. In order to implement this they offer certain principles on teachers’ part, who are seen as facilitators of active learning rather than the dispenser of wisdom.

Literature-based language teaching programs constitute a significant place in holistic approaches. For young language learners, Palardy (1997) discusses the importance of instruction centred around authentic children’s literature. He urges that programs involving literature-based instruction should be a vital part of the curricula. Centring instruction around authentic children’s literature is the seminal and most distinguishing characteristic of literature-based programs and Palardy

(1997) states that these programs are highly unlikely to become one of education's 'passing fancies.'

Within the discussion of holistic language learning, Porter (2001) makes the case for the reintegration of literature and suggests that literature appeals to imagination and creativity. As it links emotional intelligence to real world uses of language, literature is eminently suitable as a component of language teaching.

Zafeiriadou (2000) discusses Carter and Long's (1991) three approaches for integration of literature into language teaching. Arguing first the benefits that language learners would receive from the literary texts and underlining the feeling of fulfilment on learners' part as they are exposed to the authentic and best use of language, she continues her discussion by suggesting the personal growth model to bridge the gap between the linguistic and cultural model, as proposed by Carter and Long (1991). Personal growth model as suggested in the article highlights the need of the students' personal engagement with the reading of literary texts and focuses on the pedagogical role of the teacher as an educator and an enabler for the transmission of knowledge rather than as the infallible possessor of knowledge who gives his/her lectures in the name of the implementation of a syllabus ignoring or missing the real communication with the students.

Similarly Evangelia (2001) discusses the benefits of the use of literature in language classes and suggests Carter and Long's (1991) three models for integration of literature into language curriculum. First discussing what is called literature or the literary language, she sums up the general principles of teaching language through literary texts and draws out certain implications in light of the principles she lists. First she argues that the methodologies for teaching of literature in language classrooms should centre on learner, where the teacher should be seen as an enabler. Next she says that teachers should draw a balance between the focus on linguistic activities and the personal response of the learners to literary texts. If too much significance is given to the language, then the reading experience would become too boring and solid. If there is a distance kept for learners to make their own

interpretations that the reading of literature as a source in language courses would be a delightful and motivating experience. According to Evangelia (2001) the teachers also help students understand the figurative language of literary texts as well. They should devise certain activities to lead students understand the literary language, and thus in turn students would be able to develop competence for comprehension and interpretation of literary texts and enjoy literature not only in the classroom but also in their everyday lives as well.

Discussing the linguistic benefits that an EFL learner would get from literature, Perfect (1999) explores why and how poetry should be read and enjoyed by students and teachers at all grade levels of language education. Pointing out poetry is the most neglected component in the language arts curriculum; she states that poetry can be a rewarding and joyful experience for learners. As it appeals to the universal fondness of learners have for rhyme and rhythm, poetry nurtures a love and appreciation for the sound and power of language. Furthermore, in compliance with Carter and Long's (1991) third model, Perfect (1999) discusses that poetry can help us see things differently, understand ourselves and others, and validate our human experience. She claims poetry is a genre especially suited to the struggling or unmotivated reader. Poetry easily finds a home in all areas of the curriculum, enhances thinking skills, and promotes personal connections to content area subjects.

On the other hand, Hadaway, Vardell, and Young (2001) discuss the importance of providing opportunities for ongoing oral language development for all students, the particular needs of children learning English as a second language, and the unique appropriateness of poetry as a vehicle for providing practice and pleasure in oral language skill development. They state that as teacher educators, their experiences sharing poetry chorally in second language classrooms and working with teachers in sharing poetry across the curriculum have shown that students need to practice developing their oral fluency and that they find poetry a particularly unthreatening and fun way to do it.

Pinto and Pinto (2002) discuss the role of language classes in the education of young people. They suggest a methodological path that can be productive and effective in learning English as a foreign language and believe that an adequate approach, supported by motivating, culturally rich materials, will enable students to acquire cultural, historical and social knowledge, to develop their critical awareness and to reflect on issues of the contemporary world and of their day-to-day life.

In discussion of culture in language classroom, Peck (2003) aims to show foreign language teachers how to incorporate the teaching of culture into their curriculum. She defines the different types of culture; demonstrate its relevance to second language learning; and give suggestions as to when and how both formal and deep cultures can be incorporated into the already existing curriculum of even a language course at the beginning level.

Arguing how literature can be a good way of integrating culture in language classroom, Blake (1992) suggests that poetry is a way of learning and knowing throughout the history. Underlining that poetry far antedates rational thinking and abstract thought, Blake argues for many people, poetry is an accepted way of learning and of being inducted into one's culture. He states that poetry is a basic way for people to learn about their culture to become a welcome member of it and discusses how people can learn morality from poetry.

Reader response theory reveals to be a recent methodology in teaching of literature, thus it reveals it can be used as an integral part of Carter and Long's (1991) third model. Hong (1997) surveys the background to the reader response approach by making references to Louise Rosenblatt and her book, "Literature as Exploration" (1938). Hong traces the origins of the reader response as a reaction to "Practical Criticism" of I.A. Richards. First by stating the main principles of aesthetic reading of literature, Hong moves to the implications of such an approach on the teaching of literature.

Finally, Bock (2000) presents a number of principles as a framework for the development of self-access materials that introduce students to ways of reading and appreciating literary texts. The principles draw on the interactive view of second language reading and research into reading strategies, theories of stylistic analysis and their relevance to the teaching of literature and research in the field of self-access instruction, and the development of independent learners.



CHAPTER II

PARADIGM SHIFT IN EDUCATION

2.0. INTRODUCTION

One of the fundamentals that constituted this thesis is the present author's belief in the pivotal role of education in forming people. It is through education that a person learns and chooses whom to be both as a social being and as an individual. In this respect, education holds a unique power, and it should be seen as a process that gives individuals opportunities to find out what they are really meant to be and how they could be useful for both the society and themselves.

However, there is one simple fact: the traditional way of education that most of the educational institutions follow currently, in many respects, falls short of providing a certain ground for learners to meet their developmental needs. Traditional way of teaching hardly comes up to the expectations with a teacher lecturing class model and a testing looking for the "correct" answers for what is transmitted from teacher to learner.

As an answer, this chapter suggests a shift in the current educational paradigm. This shift in simplest terms is a move towards constructivism. On the other hand, the approach extends itself into a philosophy in which certain humanist and holistic elements hold a key role in its understanding. Yet the argument has no intention to disregard the place of behaviouristic theory of learning, since otherwise it would not be possible to explain that we learn our first lessons from our parents through imitation as Aristotle suggested in his "Poetics". However, in the later years behaviouristic pattern does not explain the whole, individuals seek for unique ways of behaving and existing. Thus, an individual's learning move from an *imitative* pattern towards an *imaginative* one, so should education.

Constructivism as a philosophy of learning seems to be able to answer the demands of such an educational system. With an emphasis on the learner rather than the teacher as the focus of education and with its democratic structure it offers us the opportunity to provide the learners an alternative to equip themselves with the developmental needs that would be necessary in the future course. While doing this it tries to open a certain ground for the learner to improve power of imagination, have critical awareness and develop a certain background to make choices for a better future survival.

The behaviouristic and positivistic pattern that seems to be inadequate in answering the individual demands of the learner is dominant in both the understanding and the methodology of language education as well. Here, this chapter suggests certain pedagogic and didactic principles for language teaching and offers the theory of whole language as a key to meet what these principles would ask for.

Whole language can be described as a holistic perspective on how language operates, whose roots can be traced to Vygotsky (1978) and other adherents of constructivist practices (Goodman, 1992; Sikula, Buttery & Guyton, 1996). As a theory it believes in the integration of four skills in language learning in a single contextualised medium and the use of literature both as the content and the source in language classes has a primary role in its application (Myers & Hilliard, 1997).

As a conclusion this chapter suggests, in many respects, teaching of literature in language classroom complies with the principles of constructivist theory of learning and literary texts are used widely in the application of the whole language theory in language teaching methodology. Using literature with a methodology as the medium of learning can provide a rich emotional learning context in which students have the opportunity to become personally engaged in their work through exploration, active involvement and engagement of their particular abilities.

2.1. A DEFINITION FOR EDUCATION

Before an attempt to suggest a paradigm shift in education, it would be more appropriate to picture out what is understood from the word *education*. Lay public views “educated person” as the one who have accumulated a large body of information. The business world, on the other hand, would say an educated person is the one who has skills required to succeed on the job (Shopov & Pencheva, 2001: 51).

On the other hand John Dewey (1933) says it is a primary responsibility for educators not only to be aware of the general principles of the shaping of actual experience by envioning conditions, but also to recognise in the concrete what surroundings are conductive to having experiences that lead to growth. Moreover educators should know how to utilise the surroundings, physical and social, that exist so as to extract from them all that they have to contribute to building up experiences that are worthwhile (Dewey cited in Shopov & Pencheva, 2001: 51).

However, it is hard to claim the general view of education complies with this end. The popular explanation for learning is increasingly becoming a matter of accumulating a large repertoire of facts and routines. Perkins (1992) referred to this phenomenon as the “trivial pursuit model”. He explained that this model is extremely damaging to students and suggested that in these classrooms:

“...students acquire fragile knowledge, often inert (not remembered in open-ended situations that invite its use), naive (reflecting stubborn misconceptions and stereotypes), or ritualised (reflecting classroom routines but no real understanding)” (Perkins, 1992: 185).

Caine and Caine (1994) addressed this tendency to avoid engaging students in critical and reflective enquiry as well:

“Regrettably most schools do not engage students in the reflection, enquiry and critical thinking needed to help them cope with and take charge of the influences of technology and the media” (Caine & Caine, 1994: 19).

It is not hard to claim that, in many schools today around the world, classrooms are still entrenched in traditional teaching methodologies. Even at the universities students still sit in rows, are taught factual material to be learned for later testing and have minimal input into their own learning. The focus of this learning is the development of mathematical and linguistic abilities, and information is transmitted in a context detached from emotional engagement.

The traditional teaching paradigm places responsibility for student learning upon the teacher’s shoulders. That is to say, the instructor represents the same information, lectures to and tests all students regardless of individual differences among them. Little or no concern is given to the psychological needs of the individual (Shopov & Pencheva, 2001: 53).

This leads many students to be branded as failures; however it is actually the system that has failed them. The reality is that although they have the most wonderful abilities they leave the school without knowing it. This is not only devastating for the individual but tremendously wasteful for the society as well.

Actually, students are social individuals each with different needs, learning styles, goals and abilities. The focus must be on the individual needs of the students, if we want our students to learn how to think critically, to work constructively with members of their community, to enjoy scholarly activities and how to embellish their learning experiences when they leave school. (Shopov & Pencheva, 2001: 53).

New understandings regarding the nature of intelligence and brain functioning, and recent research demonstrating the importance of the emotional and aesthetic context of learning (Caine & Caine, 1994; American Psychological

Association, 1997) suggest that teachers need to reflect seriously upon the types of learning environments, which will optimise the learning potential for their students.

The age of a learning society demands education to be seen as a process, not as a product. Throughout this process, the student should be able to learn how to think and listen, how to participate in dialogue, how to analyse issues and how to read critically. Students should know how to write so that others can follow their thinking. Students should take responsibility for their own learning, to find joy in learning and to open their minds to new ideas.

This would hopefully lead them to have joy in learning the skills and attitudes necessary to achieve lasting success during the remainder of their lives, no matter what their goals are. Finally they would see the learning process a life-long matter that does not end with formal schooling.

Educators emphasise that one of the most important things students should learn is how to think for themselves. Students must learn how to choose consciously what direction their lives would take professionally as well as personally. They need to be able to solve problems in a rational manner, to experience compassion toward others and to be willing and able to acknowledge conflict and contradiction and resolve differences satisfactorily (Shopov & Pencheva, 2001: 52).

Within a positivistic tradition, so to speak, under which come the theories of behaviourism, contiguity theory, and many others, the learner was, and still is, seen as relatively passive, “simply absorbing” information transmitted by a “didactic teacher”. In the universe created by these paradigms, the powerless learner is “worlds apart” from the omniscient and powerful teacher, whose main concern is to “deliver a standard curriculum and to evaluate stable underlying differences between children” (Long, 1986).

Against this background, the cognitive paradigm of constructivism has been instrumental in shifting the locus of responsibility for learning from the teacher to

the learner, who is no longer seen as passive or powerless. The constructivist learning has a democratic nature in which the student is viewed as an individual who is active in constructing new knowledge and understanding, while the teacher is seen as a facilitator rather than a “dictator” of learning (Long, 1986).

2.2. CONSTRUCTIVISM

Constructivism, as a philosophy of learning, can be traced back to the eighteenth century and the work of the philosopher Giambattista Vico (1707, cited in Thanasoulas 2001). Vico maintained that humans can understand only what they have themselves constructed. A great many philosophers and educationalists have worked with these ideas, but the first major contemporaries to develop a clear idea of what constructivism consists in were Lev Vygotsky (1978), Jean Piaget (1973) and John Dewey (1933) to name but a few. Constructivism takes an interdisciplinary perspective, as it draws upon a diversity of psychological, sociological, philosophical, and critical educational theories.

Constructivism is a theory that reconstructs past and present teaching and learning theories, its concern lying in shedding light on the learner as an important agent in the learning process, rather than in wresting the power from the teacher (Riddle, 1999).

Constructivists adopt the notion of Wittgenstein that context is an integral part of meaning. They assume that learning is an active process in which meaning is developed on the basis of experience. Like cognitive psychology, constructivism argues that all human beings construct their own version of reality, and therefore multiple contrasting ways of knowing and describing are equally legitimate. This perspective might be described as:

“An emphasis on active processes of construction [of meaning], attention to texts as a means of gaining insights into those processes, and an interest in

the nature of knowledge and its variations, including the nature of knowledge associated with membership in a particular group” (Spivey, 1997).

Within the constructivist paradigm, it is the learner who interacts with his or her environment and thus gains an understanding of its features and characteristics. The learner constructs his/her own conceptualisations and finds his/her own solutions to problems, mastering autonomy and independence. According to constructivism, learning is the result of individual mental construction, whereby the constructivism learner learns by matching new against given information and establishing meaningful connections, rather than by internalising mere factoids to be recalled later on. In constructivist thinking, learning is inescapably affected by the context and the beliefs and attitudes of the learner. Here, learners are given more responsible position in becoming effective problem solvers, identifying and evaluating problems, as well as discovering ways in which to transfer their learning to these problems (Thanasoulas, 2001).

If a student is able to perform in a problem solving situation, a meaningful learning should then occur because he has constructed an interpretation of how things work using pre-existing structures. By creating a personal interpretation of external ideas and experiences, constructivism allows students the ability to understand how ideas can relate to each other and pre-existing knowledge (Shopov & Pencheva, 2001).

A constructivist perspective goes a little beyond the rationalist and the cognitive psychological perspective in its emphasis on the primacy of each individual’s construction of reality. Piaget and Vygotsky, both commonly described as constructivists differ in the extent to which each emphasizes social context. Piaget (1973) stresses the importance of individual cognitive development as a relatively solitary act, while central to Vygotsky’s theory is his belief that biological and cultural development do not occur in isolation (Riddle, 1999). Piaget’s (1973)

constructivism is premised on his view of the psychological development of children. Within his theory, the basis of learning is discovery:

“To understand is to discover, or reconstruct by rediscovery, and such conditions must be complied with if in the future individuals are to be formed who are capable of production and creativity and not simply repetition” (Piaget, 1973).

Vygotsky (1978) approached development differently from Piaget. Piaget believed that cognitive development consists of four main periods of cognitive growth: sensorimotor, preoperational, concrete operations and formal operations (Williams & Burden, 1997). Piaget’s theory suggests that development has an endpoint in goal. Vygotsky, in contrast, believed that development is a process that should be analysed instead of a product to be obtained. For him, the development process that begins at birth and continues until death is too complex to be defined by stages (Driscoll, 1994 cited in Riddle, 1999).

Vygotsky believed that this life long process of development on social interaction and that social learning actually leads to cognitive development. This phenomenon is called the “Zone of Proximal Development”. Vygotsky describes it as “the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (Riddle 1999).

In other words, a student can perform a task under adult guidance or with peer collaboration that could not be achieved alone. The Zone of Proximal Development bridges the gap between what is known and what can be known. Therefore, Vygotsky focused on the connections between people and the cultural context in which they act and interact in shared experiences. According to Vygotsky, humans use tools that develop from culture, such as speech and writing, to mediate their social environments. Initially children develop these tools to serve solely as social functions, ways to communicate needs. Vygotsky believed that the

internalisation of these tools led to higher thinking skills. Since the cognitive change occurs within the zone of proximal development, instruction would be designed to reach a developmental level that is just above the student's current development level. He suggests:

“...learning which is oriented toward developmental levels that have already been reached is ineffective from the viewpoint of the child's overall development. It does not aim for a new stage of the developmental process but rather lags behind this process” (Vygotsky, 1978, cited in Riddle, 1999).

Similar to Vygotsky's social development theory, Bruner (1973) argues that learning is a social process, whereby students construct new concepts based on current knowledge. The student selects information, constructs hypotheses, and makes decisions, with the aim of integrating new experiences into his/her existing mental constructs. It is cognitive structures that provide meaning and organization to experiences and allow learners to transcend the boundaries of the information given. For him, learner independence, fostered through encouraging students to discover new principles of their own accord, lies at the heart of effective education. Moreover, curriculum should be organized in a spiral manner so that students can build upon what they have already learned. In short, the principles that permeate Bruner's theory are the following (see Bruner, 1973):

- Instruction must be commensurate with the experiences that make the student willing and able to learn (readiness).
- Instruction must be structured so that it can be easily understood by the student (spiral organization).
- Instruction should be designed to facilitate extrapolation (going beyond the information given).

On the other hand, for Dewey (1966) knowledge emerges only from situations in which learners have to draw them out of meaningful experiences. Further, these situations have to be embedded in a social context, such as a

classroom, where students can take part in manipulating materials and, thus, forming a community of learners who construct their knowledge together. Students cannot learn by means of rote memorisation; they can only learn by “directed living,” whereby concrete activities are combined with theory. The obvious implication of Dewey’s theory is that students must be engaged in meaningful activities that induce them to apply the concepts they are trying to learn.

For Hein (1991), constructivism, although it appears radical on an everyday level, “is a position which has been frequently adopted ever since people began to ponder epistemology”. According to him, if we align ourselves with constructivist theory then we have to run counter to Platonic views of epistemology. We have to recognize that knowledge is not “out there,” independent of the knower, but knowledge is what we construct for ourselves as we learn. Besides, we have to concede that learning is not tantamount to understanding the “true” nature of things, nor is it, as Plato suggested, akin to remembering perfect ideas. It is “rather a personal and social construction of meaning out of the bewildering array of sensations which have no order or structure besides the explanations, which we fabricate for them” (Hein, 1991).

It could be argued that constructivism emphasises the importance of the world knowledge, beliefs, and skills an individual brings to bear on learning. Viewing the construction of new knowledge as a combination of prior learning matched against new information, and readiness to learn, this theory opens up new perspectives, leading individuals to informed choices about what to accept and how to fit it into their existing schemata, as well as what to reject.

In addition, within constructivist theory, context is given significance, as it renders situations and events meaningful and relevant, and provides learners with the opportunity to construct new knowledge from authentic experience. After all, learning is contextual: individuals do not learn isolated facts and theories in abstract state of the mind separate from life: individuals learn in relationship to what else they know, what they believe, their prejudices and their fears.

To sum up, constructivism emphasises learning and not teaching, encourages learner autonomy and personal involvement in learning, looks to learners as agents exercising will and purpose, fosters learners' natural curiosity, and also takes account of learners' affect, in terms of their beliefs, attitudes, and motivation. By providing opportunities for independent thinking, constructivism allows students to take responsibility for their own learning, by framing questions and then analyzing them. Reaching beyond simple factual information, learners are induced to establish connections between ideas and thus to predict, justify, and defend their ideas.

Having mentioned the main tenets in the discussion of constructivism, it is now better to compare it with other theories of learning, namely the positivist view. Byrnes (1996) juxtaposes constructivism with objectivism as in the following figure:

Objectivist View	Constructivist View
Knowledge exists outside of individuals and can be transferred from teachers to students.	Knowledge has personal meaning. It is created by individual students.
Students learn what they hear and what they read. If a teacher explains abstract concepts well, the students will learn those concepts.	Learners construct their own knowledge by looking for meaning and order; they interpret what they hear, read and see based on their previous learning and habits. Students who do not have appropriate backgrounds will be unable to accurately 'hear' or 'see' what is before them.
Learning is successful when students can repeat what was taught.	Learning is successful when students can demonstrate conceptual understanding.

Figure 1. A comparison for objectivist and constructivist views of education. (Byrnes, 1996)

Making a similar comparison in methodologies and sociologies of these two understandings, Jim Cummins (1994) draws a line between the transmission versus critical orientation and social control versus social transformation orientation respectively.

<p>Transmission Orientation: Language – Decomposed, Knowledge – Inert, Learning – Hierarchical internalisation from simple to complex</p> <p>Critical Orientation: Language – Meaningful, Knowledge – Catalytic, Learning – Joint interactive construction through critical inquiry within the zone of proximal development.</p>
--

Figure 2 Educator Pedagogical Assumptions (Cummins, 1994)

<p>Social Control Orientation: Curricular Topics – Neutralised with respect to societal power relations, Student Outcomes – Compliant and uncritical.</p> <p>Social Transformation Orientation: Curricular Topics – Focussed on issues relevant to societal power relations, Student Outcomes – Empowered, critical.</p>
--

Figure 3 Educator Social Assumptions (Cummins, 1994)

According to Cummins, educators reflect their vision of society, and in that societal vision their own identities and those of the students with whom they interact are implicated. The outcome of the process of education for both teacher and learner can be described in terms of empowerment. It can be regarded as the collaborative creation of power as it maintains that students and educators collaboratively create knowledge and identity through action focused on personal and social transformation. (Cummins, 1994: 55)

2.3. IMPLICATIONS OF CONSTRUCTIVISM ON EDUCATIONAL PARADIGM SHIFT

The main premise is that a shift in focus is required in education from traditional model to what is referred to as holistic or brain based model. The traditional classroom model is typically teacher directed, linear in management, highly structured, and focussed on the development of linguistic and mathematical intelligences. By contrast the holistic classroom encourages complex approaches to learning, combines thematic approaches with individual and group projects, provides opportunities for students to be more responsible for their work, and encourages serious reflection on material with an emphasis on applying understanding in unique ways. Furthermore, as in Dewey's (1938) observation there is an "organic connection between education and personal experience", holistic classroom model is underpinned by the essential role of emotional engagement in the learning process and by the role of aesthetic experience in empowering the students.

Caine and Caine (1994) described and compared two different teaching approaches and suggested that the classrooms of the future must be guided by new understandings in the field of emotion, intelligence and brain research. They proposed that a shift in focus is required from the traditional model to what they referred to brain-based or holistic model.

Figure 4 is a comparison of teaching models as adapted from Caine and Caine. It suggests, in the traditional classrooms control of curriculum and pedagogy is typically teacher directed. While in brain-based classrooms teachers encourage students to take responsibility for their learning and to share in the decision making. Caine and Caine proposed that a shift in classroom pedagogy from traditional to brain based teaching could create the conditions for more students to meet with success in school.

Adapted from Shopov and Pencheva (2001), as quoted from John Pulliam (1987), here are some several specific characteristics of the paradigm shift in education:

- Linear process must be replaced with synergetic one, because linear organisations can only make linear decisions. Thus, the school can only receive information that is designed to receive. It tends to repress unfavourable information. Teachers cannot make decisions from the students' perspective. Alternatively, a synergetic system is based on the cooperation of the individuals to complete temporary tasks.
- Education as a concept is more than training. Education is process-oriented; if students are asked questions for which the answers are known, the system is training.
- Students need education for the unknown. In the past, students attended schools to learn what they did not know from teachers who were presumed to know. Now, focus should be on cooperative problem analysis and sharing of sources of information. The school should move away from the exclusive treatment of what is well-understood towards helping students cope with the unknown.
- Structural authority, which is the dominant pattern in schools, is derived from one's title or rank in the institution. Position rather than competence establishes the authority of the teacher. Sapiential theory, on the other hand, is based on the possession of wisdom and knowledge which finds support among the others. Both teachers and students have the opportunity for critical analysis of any given piece of information. Sapiential authority is considered a necessary part of education for future survival.

TRADITIONAL TEACHING

Information Flow: Teacher → Book/Worksheet → Learner

Linear Classroom Organisation:

- Individual work
- Teacher organised

Hierarchical Classroom Management:

- Teacher controlled

Specified and Convergent Outcomes



HOLISTIC ARTS CLASSROOM MODEL

Exploration through arts

- Active construction of knowledge
- Multiple intelligences
- Emotional engagement
- Aesthetic context
- Understanding performances



BRAIN BASED TEACHING

Complex information processing

- Emphasis on understanding
- Opportunity to develop full array of intelligences
- Complex information gathering
- Opportunity for exploration through discovery
- Emphasis on emotional context of learning
- Complex classroom organisation
- Thematic, cooperative and individualised projects

Complex classroom management

- Responsibilities delegated to students and monitored by the teacher

Complex Outcomes

- Reorganisation of material in unique ways
- Predictable and unpredictable outcomes

Figure 4 Comparison of teaching models (Caine & Caine, 1994)

- Lifelong learning is an important characteristic of the new educational paradigm. Preparation for life of learning should replace the idea of terminal schooling.
- Competitive teaching modes promote the “I win – you loose” structure. The winners, the good learners, are also losers because they will perpetuate competition in their lives. This is a zero sum game in which everyone eventually loses. Therefore, an educational mode of cooperation should substitute competition among students.
- Students in the twenty-first century will need a well-developed skill in evaluation and critical thinking.
- The future school must become a resource distribution centre for creating and spreading unbiased information. Modern information and communication technology has changed the focus of education from the input of information to the application of data to problem situations in a cooperative and action-oriented environment.

In short, the function of schools is that they help students acquire wisdom that they will continue to develop for the rest of their lives. All the experiences that reduces it to mastering skills for satisfactorily answering long series of test questions to obtain a certificate stating that a required curriculum has been met is a shallow and inaccurate representation of education.

For incorporation in a new teaching paradigm David Johnson (1991) suggests five principle activities in order to increase student achievement and, at the same time, meet psychosocial needs of the student.

First of all, the learning environment should be structured in a way to help students construct, transform and extend knowledge. As knowledge is not a static entity, having a relativist standpoint helps students to keep an open mind, to be willing to listen and learn, to discuss and argue and counteract the dogmatism of the moment.

Secondly, as a principle students should construct their own knowledge and understand through active social interaction with their peers and teachers. Learning occurs when the student activates his/her existing schemata by applying new knowledge to practical situations. Students gather information from their courses so that they can utilise it in their professional careers as well as their life as citizens. Possession of knowledge and skills alone does not guarantee comprehension. Without understanding, rote knowledge and routine skills serve students poorly.

Understanding a concept involves being able to execute a number of “performances” that demonstrate the concept in new and novel ways. In this respect traditional measures of comprehension such as multiple-choice questions, true/false quizzes and conventional short essay questions, cannot evaluate a student’s understanding of a topic or concept.

Next, education is a social process that involves frequent student-to-student and teacher-to-student interaction. Learning is increased when individuals work with one another in a caring environment that helps each student gain understanding of the course material. Interactional peer support is needed to encourage achievement and proper orientation to learning tasks.

Finally, as stated by Johnson (1991), the most effective procedure to encourage students think creatively to foster new and novel solutions to problems is to use small-group cooperative activities. Although it is not an easy task to implement cooperative learning, recent research has proved that students who actively participate in discussions with classmates spend more time synthesising and integrating concepts than do their peers who simply listen to lectures.

2.4. CONSTRUCTIVISM IN LANGUAGE EDUCATION

The lack of an immediate concern for a cognitive constructivist basis for teaching patterns of the present day is highly apparent in the methods used to teach language arts as well. Yet, the concept of language lies at the very heart of constructivist paradigm. Beyond the educational implications, constructivist and cognitive psychology has given primary concern to the relationship between language and thought.

2.4.1 Language and Thought

For years, researchers have probed the relationship between language and cognition. The behaviouristic view that cognition is too mentalistic to be studied by the scientific method is diametrically opposed to such positions as that of Piaget (1973), who claimed that cognitive development is at the very centre of the human organism and that language is dependent upon and springs from cognitive development.

Others emphasised the influence of language on cognitive development. Jerome Bruner (1973), for example, singled out sources of language-influenced intellectual development: words shaping concepts, dialogues between child and parent or teacher and child serving to orient and educate, and other sources. Vygotsky (1978) also differed from Piaget in claiming that social interaction, through language, is a prerequisite to cognitive development. Thought and language were seen as two distinct cognitive operations that grow together.

The issue at stake in language acquisition is to determine how thought affects language, how language affects thought, and how linguists can best describe and account for the interaction of the two. Although there are not complete answers, it is a fact that cognitive and linguistic developments are inextricably intertwined with dependencies in both directions. Language is a way of life, is at the foundation of existence, and interacts simultaneously with thoughts and feelings (Thanasoulas, 2001).

This is why one would expect that the implications of the constructivist paradigm would play a central role in language learning. In other words, language and thought are two concepts which are totally dependent on one another. To enlarge the capacity in language is to enlarge the capacity of thought. Thus it is important to see that the responsibility of language teaching is not only to teach the language but also to provide the students a certain ground for enlarging the conceit.

2.4.2 Implications of Constructivism on Language Teaching

Today, in all grades, the methodologies of language teaching have contributed in a major way to negative attitudes among students. Educators have equated effective learning with quiet classrooms and attentive learners who sit still in their seats. The focus of language education has been on teaching what is thought should be the content, tied to the textbooks and missing the opportunities inherent in working with real literature (Myers & Hilliard, 1997).

For years, language education has been too concerned with mechanics and not concerned enough with creative content. It has focused on parts rather than wholes, expecting students to learn punctuation from a unit in a textbook, rather than through actual reading and writing experiences. This contributes nothing to one of the main principles of education as meeting the real-world needs of the learners and using teaching methodologies to answer their developmental needs.

At this moment, what has been said about constructivism so far would be helpful to suggest certain pedagogical and didactic principles for language education. First it seems better to define the task of the language teacher and frame out the objectives and the function of language education.

Myers and Hilliard (1997) argue that the task of the English language teacher is to promote the conditions and circumstances that will enable students to learn the English language. In other words, the main objective of language classes is to teach

English to foreign students and this priority must never be underestimated. Nevertheless, in light of the discussion that a general constructivist approach is a necessity for an improvement in the current educational system, language teachers are also expected to contribute to the holistic education of their students. Along with parents, teachers play a crucial role in building up the values and the personality of a teenager as well as his/her concept of citizenship.

This means that, apart from helping students to develop their language skills in English, namely reading, listening, speaking and writing, language teachers should take advantage of the contact with different societies and cultures. In case of English the concept culture, not only implies the British and the North American civilisations, but also the Irish, the Australian and other African, Asian and American cultures that find expression in the English language. When the translations of the world-known classics are added to the list, language learning becomes a golden opportunity for the teacher to allow students to explore and reflect on different aspects and problems of the world in general and their day-to-day lives and naturally to make them think critically about these facts and issues.

School has been regarded as a place where young people acquire different skills and a wide range of information on different matters and fields of knowledge. In other words, it has been seen as an institution that teaches adolescents what they need in order to find a suitable profession or trade when the time comes. However, more and more, parents, teachers, pedagogues and even politicians realise that the education of young citizens of a creative, responsible, constructive, open-minded nature, is, at least, as important as teaching them facts and abilities. It is undeniable that contribution to the development of the student as an individual is an essential objective as teaching English in a language teaching classroom.

Adapting from the introductory text to the Portuguese syllabus of English as Foreign Language, Myers and Hilliard (1997) define an English language learning class, which goes beyond learning the English language and is related to the personal development of the student, to be a place where students are able to discover and

explore aspects of their own character as well as of the world around them. They quote as translated from “Programas de Inglês” (1997):

“A language is a potential space of expression of the Self, a space that facilitates the relationship between people and the establishment of social interaction. As a determining factor of socialization and of personal self-esteem, a language gives one the means to develop the consciousness of oneself and of the others, to translate attitudes and values and to have access to knowledge and to demonstrate his skills and abilities” (Programas de Inglês, 1997: 5).

According to the same text the main pedagogical aim of the language teacher is stated as to combine the language competence with the student’s personal and social development. In order to achieve this objective the teacher should take a multidisciplinary approach. Respect and understanding for the socially and culturally different people is also a priority, in terms of individual’s development. Teacher would succeed in promoting such a respect and understanding if he/she is able to emphasise the social and cultural dimension of language. So, besides mastering the four language skills and understanding how language works the students find opportunity to learn values such as tolerance, justice, solidarity and respect towards the other. Students would also develop critical awareness concerning issues of the contemporary world, such as, racism, social injustice, the parent-child relationship and so on.

Language class should also improve the students’ creativity and imagination. To promote the students’ interest for art in its different forms of expression: literature, painting, sculpture, photography, music would be a useful way to help students develop aesthetic sensitivity (Myers & Hilliard, 1997).

This means that the main aims and the priorities defined by this approach are directly orientated to contribute to the students’ holistic education in order to make them citizens who play a constructive role in society - respecting other individuals

and other cultures, promoting social justice - and who are able to think critically about the problems of that community.

2.4.2.1 The Whole Language Approach

Whole language is perhaps the most widely discussed trend in public education, starting with the elementary level. The theory argues that schools are first and foremost developmentally responsive institutions. That is, they focus on the real-world needs of young adolescents and use teaching approaches that best meet developmental needs. Practices such as cooperative learning, literature-based reading and holistic literacy should flourish at the middle level language teaching.

Describing the whole language approach Manning and Manning (1995) trace back to Vygotsky and other adherents of constructivist practices, like Goodman (1992), Sikula, Buttery and Guyton (1996), Myers (1993), and Ruddell (1992). Whole language has been defined both as a theory and as a practice. Most seem to view it as a theory, a way of looking at language. They say that the original philosophy of whole language, even before it acquired the label, had nothing to do with methods, materials, or techniques. They describe whole language as a holistic perspective on how language operates.

Yet, there is confusion on how to define whole language theory, because it refers to a multitude of programs, ranging from near traditional basal-focused methods to literature-based classrooms. Pace (1991) as quoted in Manning and Manning (1995), suggests that whole language constitutes more than using real literature complete texts, and integrating reading, writing, speaking and listening. Pace reminds that language is always meaning-driven, and that students construct their own meaning as they read, write, speak and listen. The success of such activities depends on the degree to which the activity is authentic and relevant to their real-world needs.

Some basic principles of the whole language approach as adapted from Manning and Manning (1995) are as follows: first, that in the real world, as well as in the effective classroom, language use is holistic. Teachers should depart from the separatist mentality and recognise the links among the language arts processes. Most teachers recognise that good readers are also good writers; fewer note that this is true, in part, because those students are also effective speakers and listeners. It is not enough to exercise one or two language faculties; we need to provide ample opportunities for enhancing all facets of language. Using cooperative learning activities is one of the best ways to accomplish this.

Teachers also should encourage open interaction among students, as well as between student and teacher. A learning environment that encourages the interaction of ideas will help the students feel secure.

In the whole language theory the focus is on meaning. The inherent purpose in all language activity is the clear communication of ideas. Both written and oral composition should emphasise clarity. This often means remedying mechanical language deficiencies. This method only deals with language in its parts, not in its whole. The meaning is not discovered in the parts, however, but by perceiving the whole language (Manning & Manning, 1995).

In light of the arguments both in part of the constructivist paradigm and the whole language theory, it seems undeniable that literature should have an essential place in language teaching both as an exercise for language skills and a source to develop learners' creative and critical abilities. Constructivist learning suggests contextual pattern as the most effective means of learning and only through experience a real learning can take place. In this respect studying literary texts in the language classroom brings the opportunity to have an authentic context for language learner and provides a means for experiencing the language in a creative and productive way.

This gives the learner a feeling of achievement, because, first of all he/she knows that his/her thoughts about the issue is as valuable as the others. Moreover, he/she is well able to express his/her thoughts and feelings in the original language that the subject is written and through original material. Thus learning takes place in a meaningful context and lets the student engage personally.

Furthermore, studying literature gives the opportunity to create personal interpretation of ideas and experiences. This, in compliance with the philosophy of constructivism, allows students the ability to understand how ideas can relate to each other and already existing knowledge.

Also the principle of constructivism that all human beings construct their own version of reality, and therefore multiple contrasting ways of knowing and describing are equally legitimate, suits best to literature teaching, because one of the main objectives of a literature teacher is to probe students that more than one interpretation at one time is possible and all might have equal truth value.

Reading a literary text involves some sort of engagement by the reader beyond simply being able to understand the meanings of utterances in the text (Brumfit & Carter, 1986). Interpretation of the literary texts encourages students to figure out connections among the signs to allow them construct a meaning through the whole. This may well be considered a cognitive exercise, in which the individual tries to create relations between different constructs and interpret in a unique way. Thus a literature class may well be a medium for exercising creative power, and naturally develop an aesthetic sense towards both the language in question and life in general.

Moreover, in literature, the reader is involved in choices and preferences. Saying that one author is better than the other is generally assumed to involve the exercise of taste. Language teaching through literary texts is seen by many as the inculcation in students of the kind of sensitivity to literature which allows discrimination of the “good” from the “bad” (Brumfit & Carter, 1986).

Literature's place in the social and cultural dimension of language teaching is undeniable. Since it takes the historical and social facts of a society as an important reference point in the interpretation of texts, literature is naturally, to a great extent, interested in the historical and cultural background. This gives another opportunity to suggest literature as a powerful means for learners to discuss and develop a critical awareness to issues of the contemporary world and the past.

To sum up, using literature with a methodology as the medium of learning can provide a rich emotional learning context in which students have the opportunity to become personally engaged in their work through exploration, active involvement and engagement of their particular abilities. Using literature as a catalyst for imaginative and engaged learning would help support a truly nurturing environment and give students the opportunity to engage individually and expressively in the work and allows for personal exploration and meaningful interaction with concepts and ideas.

CHAPTER III

LITERATURE IN THE LANGUAGE CLASSROOM

3.0. INTRODUCTION

This chapter first tries to make a definition for what literature or rather literary language means. Quoting from a wide range of critics from formalists to post-structuralists, the section attempts to figure out how language of literature operates and how meanings are derived from this language. Then in the following three sections, with an introduction presenting different perspectives to the use of literature in language teaching, this study aims to suggest a combination of Carter and Long's (1991) three approaches to literature teaching in language classroom as a model. It discusses the opportunities to integrate literature into language learning, both as a source and content, and what would be the gains of this integration as a move towards contextual, meaningful, and experiential learning.

Starting with the linguistic benefits of studying literature as a rich contextual and motivational material at all grades, the argument flows into the discussion of culture as an integral part of language education and of literature as a powerful domain for its teaching. Later on the concept of culture will be extended to a higher level than teaching factual material about the history and the present life of the target society, and it will be suggested as an *activity* of mind. In this argument culture is not seen as a body of memorised information, but a quality that characterises an actual way of living, thinking and feeling (Arnold, 1963).

It follows that literature is also a helpful guide to help both the educators and learners to achieve the integration of "total man," which the definitions of culture and constructivist philosophy of learning sees as the final destination. Literature is unique in this respect when compared to the other fields of study proving that it

should have a central place in learning both as a branch of study on its own and as an essential part of language education.

3.1. A DEFINITION FOR LITERATURE

What is meant by literature and what kinds of texts are characterised as literary texts is debatable, since there are not any rules which can clearly define what literature is and what is not. Increasingly, linguists and linguistic critics are addressing themselves to questions such as: is there a language of literature? And what is literary language? For some people, literature is only written texts with a certain 'aesthetic value'. Some others attempt to define literature as 'imaginative' writing in the sense of fiction, however one soon can find out in the course of the history of literature there have been many factual texts, which were clearly defined as literary.

Perhaps it is better to have a different point of view in defining what literature is. In the words of Russian formalist critic Roman Jakobson (1962), "literature is a kind of writing which represents an organised violence committed on ordinary speech." In the "poetic", the sign is dislocated from its object: the usual relation between sign and referent is disturbed, which allows the sign certain independence as an object of value in itself. Another way of saying is that, in poetry or literature in general, "words are not just strung together for the sake of the thoughts they convey, as in ordinary speech, but with an eye to the patterns of similarity, opposition, parallelism and so on created by their sound, meaning, rhythm and connotations" (Jakobson, 1962).

Soviet semiotician Yury Lotman remarks every literary text is made up of a number of systems (lexical, graphic, metrical, phonological and so on) and gains its effects through constant clashes and tensions between these systems. The poetic text is thus a 'system of systems', a relation of relations. It is the most complex form of discourse imaginable, condensing together several systems each of which contains

its own tensions, parallelisms, repetitions and oppositions, and each of which is continually modifying all of the others (Lotman, 1977).

The formalists then, saw literary language as a set of deviations from a norm, a kind of linguistic violence. For them “literariness” was a function of differential relations between one sort of discourse and another, presuming “making strange” was the essence of literary. Thus literature is a “special” kind of language in contrast to the “ordinary” language we commonly use. However, if one would like to point out such concept of deviation, he/she also has to be able to identify the norm from which it swerves.

In our daily lives, we all meet certain phrases such as in jokes, football chants, slogans, newspaper headlines, advertisements, which often have the characteristics that we conventionally identify with literary language, but not classified as literature.

For example, since the Romantic period, it is a conventional way of thinking that metaphor is a distinguishing feature of literature. However, it is easy to see only with a little linguistic introspection that metaphor “is pervasive in our daily discourse and, as a property of language, is not in any way unique” (Brumfit & Carter, 1986). They continue by suggesting:

“The world of discussion and debate, parliamentary, journalistic, academic and otherwise, is impregnated with metaphors which regularly compare argument to the conduct of a battle. The following are just a few instances of an abundance of military metaphors: *marshal an argument; have or defend a position; buttress an argument/position; concede a point; conflict of opinion; his strategy in debate was to...; she manoeuvred her points skilfully, to be entrenched, etc.*” (Brumfit & Carter, 1991: 6)

There is yet another problem. Literariness is not only a way that a certain message is brought us in a defamiliarised linguistic code; it is also the estrangement that the reader has in his/her potential when responding to any kind of a code. Terry

Eagleton (1996) suggests that “‘literature’ may be at least as much a question of what people do to writing as of what writing does to them”

“Consider a prosaic, quite unambiguous statement like the one sometimes seen in the London Underground system: ‘Dogs must be carried on the escalator.’ This is not perhaps quite unambiguous as it seems at first sight: does it mean that you *must* carry a dog on the escalator? Are you likely to be banned from the escalator unless you can find some stray mongrel to clutch in your arms on the way up? Many apparently straightforward notices contain such ambiguities: ‘Refuse to be put in the basket,’ for instance, or the British road sign ‘Way out’ as read by a Californian. But even leaving such troubling ambiguities aside, it is surely obvious that the underground notice could be read as literature....” (Eagleton, 1996: 5)

Thus Eagleton concludes, literature is a non-pragmatic discourse. It is not like biology textbooks or notes to the milkman that serves to some practical purpose, it should be taken as a reference to affairs in general state.

“...when the poet tell us that his love is like a red rose, we know by the very fact that he puts this statement in metre that we are not supposed to ask whether he actually had a lover who for some bizarre reason seemed to him to resemble a rose. He is telling us something about women and love in general.” (Eagleton, 1996: 6)

On the other hand for Lotman (1977), poetry or literature cannot only be defined by their inherent linguistic properties as well. The meaning of the text is not just an internal matter: it also inheres in the text’s relation to wider systems of meaning, to other texts, codes and norms in literature and society as a whole. Thus, literary texts are not only a linguistic playground both for the reader and the author, where the language can reveal itself in its most complex form, but they are also social products reflecting different aspects of the society they are created in. Thus, they can be considered cultural documents offering to their spectators, readers or listeners, a deep and broad cultural understanding of the country or countries where it is used.

3.2. PERSPECTIVES ON THE TEACHING OF LITERATURE IN LANGUAGE CLASSROOM

Extracts from the works of literature are already used in wide range in teaching of language particularly at intermediate and advanced levels and most of English language teaching scholars theoretically believe in the benefits of using literature. On part of teachers, there are both explicit and implicit assumptions behind this fact.

First of all, literature is the language in its purest form. Learners exposed to the best use of language would consequently be expected to use it and have a certain degree of competence both in foreign and native environment. A literary text is an authentic text which directly demands a response, thus demanding the interaction of the reader (Brumfit & Carter, 1991).

Moreover the use of literary works under a certain methodological framework of study reinforces motivation in the classroom environment and thus makes the learning more effective. Motivation is one of the key factors that determine the rate and success of second language attainment. It provides the main stimulant to initiate learning a foreign language and later the determination to sustain the long and often difficult learning process. Without sufficient motivation, even individuals with the best of abilities cannot accomplish long-term goals. Teachers are first and foremost supposed to teach the curriculum, but one cannot ignore the fact that this cannot happen without motivating the learners. In addition, adolescent learners come with their own emotional and psychological baggage and interests making the task of motivating them one of the greatest challenges for teachers (Evangelia, 2001).

Literary texts are more interesting to learn. It is not possible to take any short cuts or anticipate a literary text as one can do with informational passages. Literary passages evoke feelings and a strong imagery; they offer a rich and varied repertoire

of themes in short pieces of writing and can be a real source of pleasure for teacher and students (Brumfit & Carter, 1991).

When a group is made up of different people from different backgrounds with different interests, there arises the problem of how to interest them all at the same time. If the teacher is interacting with the group and controlling the communication, the students not involved in the communication do not participate. However, in literature learning motivation is not needed, because the enjoyment comes from imaginative personal involvement, not from the sense of having successfully carried out someone else's instructions (Maley & Duff, 1989: 13).

As Widdowson points out in an interview:

“... when reading a passage, let's say, you often know something about the topic the passage deals with, and you can use that knowledge while reading naturally in order to find out what is going on in the passage. This is a natural reading procedure: we all do it. The amount of information we normally take out of something we read is minimal, actually, because we simply take from the passage what fits the frame of reference we have already established before reading. Now you can't do that with literature... because you've got to find the evidence, as it were, which is representative of some new reality. So with literary discourse the actual *procedures for making sense* are much more in evidence. You've got to employ interpretative procedures in a way which isn't required of you in the normal reading process. If you want to develop these procedural abilities to make sense of a discourse, then literature has a place...” (Widdowson, *ELT Journal*, 37/1, 1983)

Compare the two passages in Figure 5 taken from “Literature and Language Teaching” (1986) edited by C.J. Brumfit and R.A. Carter, both of which are about telephones and how to use them. When we examine both texts we might easily say that Text A is an instructional text, which the readers hope to perform an action of making a phone call after reading it. Thus the language used is clear, direct, does not lead to any ambiguity and “dependent for its meaning on a medium outside the text itself.” (Brumfit & Carter 1986: 11)

Text A

When you make a phone call

- First check the code (if any) and number. Lift the receiver and listen for dialling tone (a continuous purring)
- Dial carefully and allow the dial to return freely. Then wait for another tone. Ringing tone (burr-burr) the number is being called, engaged tone (a repeated single note) try again a few minutes later.
- Number unobtainable tone (steady tone) replace receiver, recheck the code and number, and then re-dial.
- After dialling a trunk call there will be a pause before you hear a tone; during this time the trunk equipment will be connecting your call.
- At the end of the call replace the receiver securely because timing of call stops when the caller hangs up.

When you answer the telephone

Always give your name or the telephone number. If you hear a series of rapid pips, the call is coming from a coinbox telephone. Wait until the pips stop and then give your name or telephone number. *General Post Office: Dialling Instructions and Call Charges (GPO, 1970)*

Text B

.....

In homes a haunted apparatus sleeps
that snores when you pick it up.

If the ghost cries, they carry it
to their lips and soothe it to sleep

with sounds. And yet, they wake it up,
deliberately, by tickling with a finger.

From Craig Raine: 'A Martian Sends a Postcard Home'

Figure 5 Two passages from Brumfit & Carter (1986)

On the contrary the second text is also about the use of the telephone yet, does not even mention the word. After reading it, readers are not expected to use the telephone better. What the passage brings is another perspective. As Brumfit and Carter (1986) put it:

“With the Martian we come to see the telephone in a different or a new way; it is represented from a fresh angle as it were, and we negotiate the extent to which an alternative world is represented. We might enjoy reading it, be amused by it, want to read it again because it is worth reading for itself” (Carter & Brumfit 1986: 13).

Literary passages create their own kind of reality. In literary passages the reader is asked to recreate this reality in his/her mind, using evidence from the language of the text and from his/her own knowledge of the world. Thus it is creative, a dynamic interaction between the text and the reader. Thus “literature can encourage in students an ability to infer meanings by interacting with the text” (Brumfit & Carter, 1986: 16).

Understanding literature is a natural examination of language. The student is forced to search the text both forwards and backwards in order to find the clues that would help to grasp a meaning. Such training in deciphering the communication, “is a crucial factor in the development of language learning abilities, in working out its status as a communication” (Brumfit & Carter, 1986: 16).

3.2.1 Long’s Response Theory

One of the pioneers of the recent interest in integrating literary works in language curriculum Michael Long (1986) states that seeing literature along a continuum of discourse styles can help students to develop sensitivity to all language use as well as foster acquisition of those kinds of sense-making procedures. He suggests using literature in language instruction urges the learners to develop a feeling of ‘response’ to the text being read.

Long points out the concept of response should not be confused with criticism particularly for non-native speakers. For him, “any reaction on the part of the learner, whether spoken or written, would be ‘response’ rather than criticism” (Long, 1986: 45). Critical essays are rather to be expected from the most advanced level learners or native speakers of the language. Thus, in the non-native literature classroom environment any interaction between the teacher and the students can be defined as “response”.

In his 'programme' of integrating literature to language teaching environment Long (1986) distinguishes six dimensions, of which three are on teacher's part, while the other three are on students' part. 'Background' is the channel that the teacher qualifies the learners to the text through questions and lecture, which would be useful or essential in understanding of the text. The second channel is 'linguistic investigation', which involves an analytic process to the text being investigated. This process involves analysis at word level, sentence level and discourse level and "lead the learner to a better understanding of how message is conveyed in literature, and the special standpoint of the 'sender'/writer to the 'receiver'/reader, as well as relevant features of either syntax or lexis which contribute to the 'literariness' of the text." Contrary the first two the third channel, 'activity preparation' is solely learner-centred, in which the students usually work in groups "act as monitor of the on-going proceedings" (p. 55-56-57).

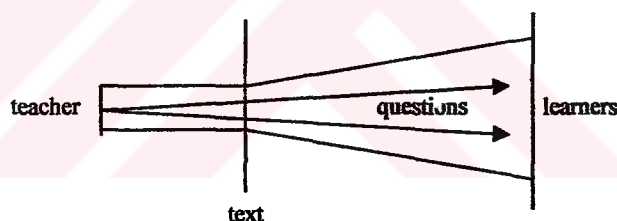


Figure 6 Linguistic Investigation (Long, 1986: 55)

The response that the teacher will get through such established conditions would be three dimensional. The first two is verbal and activity response. Of these the former channel requires the learners to understand the text as a verbal message and give answers to text-related questions addressed by the teacher. On the other hand in the activity response channel the answers shall not depend on the text; it is "the students' involvement in the task." It might be a creative process that the students make predictions about what follows in the text, which for example would lead to a creative writing activity. The third channel is quite different from the first two; it is the individual response to the text "as a result of the stimuli they have received." This is where the students are allowed to make their own value judgements about the text, whether they liked it or disliked it. Long believes this

may not even reach the teacher, or if so, only indirectly, however he is confirmed that some of these channels will certainly reach the teacher and would open up further channels which he marked 'monitoring/redirecting'.

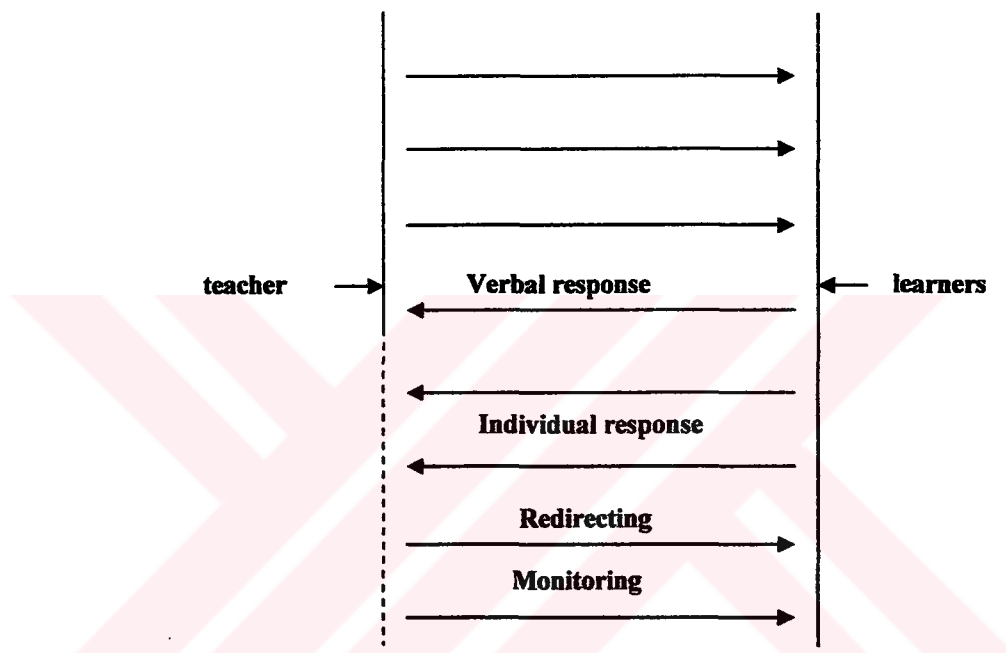


Figure 7 Multidirectional mode of presentation in a literature class (Long, 1986)

As the above suggestion by Long (1986) emphasises, teaching of literature must be held in a multi-level approach. On the basis of the main principle that it is presented in a multi-directional way, the interactive channels between the teacher and the learner work on background level, linguistic and individual levels.

3.2.2 Carter and Long's Three Models

Carter and Long (1991) distinguish three models for teaching of literature in language classroom. Each of these approaches includes certain objectives that can be achieved through a number of pedagogic practices.

The *language model* aims to be learner-centred and is associated with language-based approaches and process-based teaching; as learners proceed through the text, they pay attention to the ways language is used in order to interpret the interrelation between language form and literary meaning. The language-based approach uses detailed analysis of text to guide students towards meaningful and personal interpretation. Texts can be selected for the stylistic features they highlight and the learners can use their systematic knowledge to form aesthetic judgements. A beneficial by-product of this is that it raises the learners' general awareness of the language.

In the language model the emphasis is given on language as the literary medium. Since literature is made from language, if students are exposed systematically to works of literature they will develop their linguistic competence too. Literary texts are exploited for the teaching of vocabulary or structures of language. The argument behind the model is that the students will enrich and develop their language input since literary texts offer contact with some of the more subtle and varied creative uses of the language.

Undoubtedly, there is much to be gained in terms of language development from such an exposure. Yet, it seems that such a view ignores the real nature of literature, which is above all an expression of art created to communicate feelings, thoughts and ideas. The readers' responses to the literary texts are totally neglected and the approach may result instead in mechanistic and demotivating teaching practices spoiling any pleasure that the reading of good literature can give.

The *cultural model* is associated with teacher-centred methodologies and product-based teaching; the text is focused on as a product. In this approach, the social, historical and political background to text is considered and material is selected for the way in which it exemplifies certain movements or traditions. This means that it forms a body of knowledge and is treated as a source of information, which is recalled by the learners when they are asked to. This approach has a broad educational focus but its use in the general language classroom may be limited. The

linguistic difficulty of texts selected on this basis may prove to be in excess of the proficiency of even advanced learners and it offers restricted scope for learners' own interpretation of text. There is a little concern on the development of the skills that will aid the learners to read literature for themselves and to draw their own meanings from the literary texts.

The *personal growth model* is a learner-centred model more closely related to the language than to the cultural model, as it is learner-centred and it involves process-based activities aiming to motivate learners to study literature as they make the text their own by relating it to their own experience and knowledge of the world.

This third approach as outlined by Carter and Long (1991) is an attempt to bridge the gap between the previous two models. It highlights the need of the students' personal engagement with the reading of literary texts. The personal growth model also underlines the necessity and the pedagogical value of developing the students' critical awareness so that they become critical readers of literary texts and not passive accumulators of whatever is being taught to them. In this perspective, the personal growth model to the teaching of literature appears compatible with the notion that education could and should aim to be a means of empowerment and the current trends on language teaching such as humanistic teaching and learner-centeredness.

In this thesis integration of literature into language learning will be analysed in light of these three models as classified by Carter and Long (1991). First in the following section, literature will be suggested as a useful means for linguistic analysis and the advantages of studying literary texts for contextual language learning will be discussed. Then, the relation between language and culture will be underlined and the cultural model will be suggested as an essential part of both literature and language teaching. The last section will discuss literature as an important means of developing individuals with certain critical and aesthetic awareness, in compliance with the constructivist ideal of learning as educating the "whole person".

3.3 LINGUISTIC MODEL – A Language-based Approach

The main methodological assumption for a linguistic model is that studying the language of the literary texts will help to integrate the language and literature syllabuses more closely. This model suggests that a detailed analysis of the language of the literary text will help students to make meaningful interpretations or informed evaluations of it. At the same time, students will increase their general awareness and understanding of English as they are encouraged to draw on their knowledge of familiar grammatical, lexical or discoursal categories to make aesthetic judgements of the text.

A language-based approach covers a range of different goals and procedures. Generally speaking, proponents believe in a closer integration of language and literature in the classroom, since this helps the students in achieving their main aim, which is to improve their knowledge of and proficiency in English.

First of all, for language classes literary texts can be seen as a resource – one among many types of texts – which provide stimulating language activities. The advantages of using literary texts for language activities are that they offer a wide range of styles and registers; opportunities for classroom discussion; and they focus on genuinely interesting and motivating topics to explore in the classroom (Lazar, 1993).

From another point of view, a language-based approach to using literature includes techniques and procedures which are concerned more directly with the study of the literary text itself. The aim here is to provide the students with the tools they need to interpret a text and to make competent critical judgements of it (Lazar, 1993).

In language acquisition written English is more accessible to the learners than spoken English. Literature may provide a particularly appropriate way of stimulating

this acquisition, as it provides meaningful and memorable contexts for processing and interpreting new language. Particularly, at higher levels, students may be absorbed in the plot and the new language. The reading of literature then becomes an important way of supplementing the restricted input of the classroom. If recorded literary material is available, then students can acquire a great deal of new language by listening to it, as well.

In a research on the benefits of literature in language classroom, Delia Rios Marand (1996) explored and examined the implementation process, literacy improvements, students' attitudes and limitations undertaken for the literature-based language arts curriculum on Hispanic students. This study which gathered both quantitative and qualitative data used the criterion referenced test, Texas Assessment of Academic Skills results to analyse the academic improvements in reading and writing in three different administrations. The research demonstrated that as a result of the new literacy intervention, with a curriculum that was organized by themes which gave the teachers the flexibility to draw on students' interest and cultural background while integrating the literacy skills, the district has improved TAAS scores in the percentage of students passing reading comprehension. In 1995, there were 76% of the total fourth graders who passed, whereas in 1994 there were only 66%. In 1993, there were only 40% of the total fourth graders who passed the reading section without the new literacy intervention. Marand (1996) concludes some of the benefits for integrating the curriculum on a literature basis as:

- Students improved their reading and writing skills through the use of award-winning quality authentic literature in the curriculum.
- Students' writing improved through the modelling of teachers and monitoring of the instructional activities by the facilitator.

- Teachers' knowledge base improved in the literature-based instruction, whole language, writing styles, and cooperative learning through the district and campus staff development.

Within the classroom itself, the use of literary texts is often a particularly successful way of promoting activities where students need to share their feelings and opinions, such as discussions and group work. This is because literature is very rich in multiple levels of meaning. Focussing on a task which demands that students express their own personal responses to these multiple levels of meaning can only serve to accelerate the students' acquisition of language (Evangelia, 2001).

Reading literature exposes the learners to language being used in unconventional ways. Extensive reading promotes the continuing expansion of lexical knowledge and develops reading fluency. It also helps to develop the learners' interpretive skills. Pointing out that literary language is representational, not referential; Widdowson (1983) says that the value of literature in language learning is that,

"... of its nature (it) can provide a resource for developing in learners an important ability to use a knowledge of language for the interpretation of discourse" (Widdowson, 1983: 34).

Although there are no conventional schemata in operation, which means the learners are involved in increased procedural work in the reconstruction of meaning with literary texts, Evangelia (2001) suggests the understanding may be said to take place on several grounds:

- deducing meaning and use of unfamiliar words;
- understanding explicitly stated information;
- understanding information which is not explicitly stated;
- understanding conceptual meaning;

- understanding relations between the parts of a text through lexical cohesion devices;
- understanding cohesion between the parts of a text through grammatical cohesion devices
- interpreting text by going outside it.

This procedural way of understanding a literary text may seem unconventional in regard of the understanding processes for instructional texts as discussed the introduction of this chapter. One thing that causes such a difference is the use of figurative language in literature. Metaphors, similes and poeticisms use words and phrases in unexpected ways, where the main or common meaning is altered to produce images in the mind or to make comparisons. The reader has to infer the link between two, normally unrelated items, being compared. Often though, the words may be familiar at the systemic level but the language is not conforming to the systemic rules the learner expects and the meaning cannot readily be inferred.

3. 3. 1. Stylistics

Here the method of stylistics or stylistic analysis is frequently adopted. Stylistics involves the close study of the linguistic features of a text in order to arrive at an understanding of how the meanings of the text are transmitted. It has two main objectives: firstly to enable students to make meaningful interpretations of the text itself, secondly to expand students' knowledge and awareness of the language in general. Thus, although the main aim of using stylistics is to help students to read and study literature more competently, it also provides them with excellent language practice (Lazar, 1993).

Lazar states that, practical criticism relies on the intuitions of the reader to form critical judgements. Students are presented with a text and expected to arrive spontaneously at an appreciation of its literary qualities, without any explicit guidance. The difficulty with that approach is that the language learners' intuitions about the language may be quite different from those of the native speaker, since

their linguistic, cultural and literary backgrounds are likely to be different. Being expected to appreciate a text without being given a clear strategy for doing so, might only be demotivating. She suggests that, instead of this, teachers should try to enable students to reach an aesthetic appreciation of a text which connects its specific linguistic features with intuitions about its meanings. One way of doing this is by making use of stylistics (Lazar, 1993).

Widdowson (1975) argues a stylistic method could be a mediating discipline between linguistics and literary criticism. Linguists are largely interested in the codes which transmit particular messages, but not really in the messages themselves. The literary critic, on the other hand, is concerned with the interpretation and evaluation of literary works. Stylistic provides a link between the two in that it uses linguistic analysis to understand how messages are conveyed.

The figurative language of literature or the linguistic distortions are central to the style and effect upon which literature depends for its meaning. This clearly has some important implications for the use of poetry in the language classroom. Regarding the language teacher, it poses two questions. Firstly, in order to make sense of what is new, original use of language the students need some familiarity with the norms or rules from which this use deviates. Lazar (1993) points out some teachers may feel that the knowledge of the norms or 'correct' language is not yet sufficiently well established by students for them to appreciate when the norms are being stretched. Secondly, teachers might worry that exposing students to more creative uses of language could, in fact, legitimise the use of deviant or 'incorrect' language in the classroom.

However, an important point to bear in mind is that in fact, language is not so rigidly governed by rules as one might think. A closer look at some native speakers' informal conversation could reveal many 'incorrect' uses of English syntactically and grammatically; yet, communication among the speakers remains unimpeded. Therefore, when poetry is introduced in the classroom, it could serve a basis for

expanding the students' language awareness and interpretative abilities; a rather useful tool than an inhibition for the language teacher (Lazar, 1993: 99-100).

Thus, it can be suggested as a method that by asking students to explore sophisticated uses of language, study of literature also encourages them to think about the norms of language use (Widdowson 1975). In order to understand the stylistic effect of the literary examples, students will need to be aware of how they differ from more common usage. In other words, using literature with students can help them to become more sensitive to some of the overall features of English.

In defence of literature as a linguistic device to develop learners' interpretative abilities, Lazar argues that,

“any learning of a new language would seem to involve the learner in the forming of hypotheses and the drawing of inferences. For example whether a particular idiom is used appropriately, how far a grammatical rule can be generalised or what is implied behind the literal meaning of what someone says in a conversation” (Lazar, 1993: 105).

She suggests literature is a particularly good source for developing students' abilities to infer meaning and to make interpretations. This is because as stated above literary texts are often rich in multiple levels of meaning and demand that the reader/learner is actively involved in “teasing out” the unstated implications and assumptions of the text. In a poem for example, a word may take on a powerful figurative meaning beyond its fixed dictionary definition. Trying to ascertain this significance provides an excellent opportunity for students to discuss their own interpretations, based on the evidence in the text. Thus, by encouraging the students to grapple with the multiple ambiguities of the text, literature helps to develop their overall capacity to infer meaning. This very useful skill can then be transferred to other situations where students need to make an interpretation based on implicit or unstated evidence (Lazar, 1993).

Thus, for the language learner, stylistics has the advantage of illustrating how particular linguistic forms function to convey specific messages. In this way it not only helps students to use their existing knowledge of the language to understand and appreciate literary texts, it also deepens their knowledge of the language itself.

3.3.2. Poetry

Poetry, among other literary genres has been characterised as the most deviating from the norms of language. It frequently breaks the 'rules' of the language, but by so doing it communicates with us in a fresh, original way. With this potential poetry offers a rich resource of pleasure, an emotional and experiential involvement for students and it does this in a very economic way. For example, take a group of children who have only an elementary grasp of English. Asking them to read a simple poem aloud, possibly accompanied by gestures or mime, may be an effective way of helping them to internalise vocabulary, grammar patterns or even intonation.

Ramsaran (1983) draws up a comprehensive analysis of the range of poetic deviations and demonstrates how poems may be analysed in language classes so as to illustrate different linguistic features. The difficulty is that students may need a sophisticated knowledge of the language in order to interpret a difficult poem in terms of technique. However before that stage, carefully selected poetry may well be used to help develop their knowledge of language. (p. 36) The types of deviations she considers are, *phonological*, *lexical*, *syntactic*, *semantic* and *stylistic* and when a poem deviates in any respect from "standard" English it could be used as a point of departure discussion or practice concerned with grammatical structures. Moreover, it can be used for rhythm and intonation practice or expanding vocabulary at the simplest level or for a stylistic analysis at a more sophisticated and advanced level.

On the other hand, Simpson (1997) tries to find out a certain basis for the use of literature in language classroom. He argues on the different linguistic features that can be traced and analysed through the use of poetry. Through out the chapters

Simpson (1997) delves into various fields in linguistics such as morphology, syntax and semantics to investigate how the use of literature, both prose and poetry would help the study of these. He sees literature as a valuable source for the study of features like sense, referent, connotation, denotation, synonymy, homonymy, collocation and cohesion.

Besides being a useful means of linguistic analysis, poetry with its strong oral quality, is a powerful pedagogical plus for the oral development of language learners as well. One intrinsic feature of poetry is that it is meant to be read aloud. The poem's meaning is more clearly communicated when both read and heard. Hearing poetry helps language learners acquire correct word pronunciations and incorporates listening vocabulary to aid their overall comprehension. In addition, the rhythm or rhyme of poetry can help English learners begin to get a sense of the sound of English words and phrases using artful yet natural language.

Hadaway, Vardell, and Young (2001) discuss the importance of providing opportunities for ongoing oral language development for all students and the particular needs of children learning English as a foreign language. They suggest that poetry is unique in appropriateness as a vehicle for providing practice and pleasure in oral language skill development. Adapting from various authors they state the benefits of using poetry in language class as:

- The reading of poetry through read-aloud and choral reading activities promotes fluency (Gasparro & Falleta, 1994).
- Poetry's brevity and short lines appear manageable and therefore not so intimidating to the reluctant or struggling reader (Christison & Bassano, 1995; Cullinan, Scala, & Schroder, 1995).

- Beginning readers more easily decipher the meaning of poetry because of the rhythm, repetition, and rhyme and the fact that the accent falls on meaningful words (Christison & Bassano, 1995; Richard and Amato, 1996).
- Poetry serves as a brief but powerful anticipatory set for other literature as well as for the introduction of concepts and content across the curriculum (Chatton, 1993; Cullinan, Scala, & Schroder, 1995).
- Poetry provides a source of brief character sketches, scenes, and stories that can prompt narratives from students (Vogel & Tilley, 1993).
- The variety of poetry formats such as formula, concrete, and model offer wonderful beginning for writing opportunities (Fagin, 1991; Tompkins, 1994).

Hadaway, Vardell, and Young (2001) state oral language development in language teaching centres around more basic communication or survival skills. While reading and writing are the language modes most critical to academic success, the lack of emphasis on more academically oriented oral language represents a missed opportunity. Developing oral language skills is necessary to develop confidence and fluency and it is a natural transition to reading and writing.

They also add that brevity and conciseness of poetry provide helpful scaffolding to longer texts as well as practice with meaningful content, and practicing choral reading is a collaborative and non-threatening way to participate orally. Furthermore, being aware that errors are a natural part of the language learning process, students feel free to experiment and take more risks with language, thereby encouraging increased output and potential for growth.

The same article suggests, as English language learners use language to discover new concepts, they need planned opportunities for meaningful interaction

with their peers. Collaborative learning through paired and small-group activities provides authentic, motivational listening and speaking opportunities; offers a wide range of language from the teacher as well as from peers at different points in their own language development; and can be used to engage students in discussions of academic content (Hadaway, Vardell & Young, 2001).

Finally, as English language learners engage in collaborative learning and meaningful interactions with the teacher and peers, they need to be encouraged to function as problem solvers rather than information receivers. While the learners initially spend some time in a silent period of language acquisition and are thus information receivers, they must move beyond this stage to learn their new language. Students require active involvement with a language, hypothesizing and trying out their hunches about it. Even native speakers of a language do not catch every word and phrase spoken, especially with lyrical text such as poetry or music, but the rhyming and patterning of poetry is an excellent support for these students (Hadaway, Vardell & Young, 2001).

3.3.3 Drama

Studying the dialogue of a play provides students with meaningful context for acquiring and memorising new language. Students often pick up new phrases or formulaic expressions by studying how these are used by the characters in the play, particularly if the text is read or performed in class. For example, in a dramatised play reading with a group of intermediate learners, while reading an extract from the play on their own, students may find themselves unfamiliar with some of the vocabulary in the extract read aloud by the teacher, or acted out on cassette. Yet, they may be able to hazard a useful guess to the meaning of a new word, a guess facilitated by their understanding of the relationship between the speakers and the intonation they use to express this.

There are other advantages in asking students to act out or perform a play. A strong sense of involvement is fostered which helps to motivate students and encourages them to learn through active participation. 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, because students have a written text or script, which is 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 (Smith, 2000).

Simpson (1997) sees drama as a particularly appropriate medium for exercises regarding discourse analysis. He argues, discourse is a key term in language study which encompasses a host of different approaches, theories and analytical tools. In its broadest sense, discourse refers to the way language is organised above the level of the sentence. Thus the units of analysis in discourse are text and utterance and studying the language through dialogues and drama seems applicable for the study of it.

Smith (2000) discusses this discursive aspect of drama and argues that drama can enrich the classroom in two ways: firstly through the situations it allows opportunities to look at a fuller concept of communication, involving the nature of speech and other paralinguistic clues to meaning; and secondly through the way it can motivate students.

As the classroom is fairly fixed in its setting, it doesn't provide much opportunity for learners to fully use their language. To give learners the opportunity to use language spatial, temporal, hypothetical and social distance are needed to be increased. Compare the request "Book, please!" with "I wonder if you could bring me the book that's on the top shelf in the cabinet at home, please." Clearly the second utterance involves a lot more language practice than the first in terms of its increased social and spatial distance. Using drama can provide the opportunity for

students to give more meaning to their utterances in different contexts than the usual classroom environment allows.

Maley and Duff (1989) highlight this in four areas under the broad heading of situation; first *setting*, which is the physical environment, for example, a restaurant. They point out that this may or may not affect the language, people talk about other things than the food and atmosphere in a restaurant, but it can affect the nature of the language.

Connected with the setting, one can see that the built views of the roles and status of those in the language environment affect the way communication is established. A father would speak differently to his son and his boss and, he would still be speaking differently to another person. Thus according to Maley and Duff, the roles should not be ignored when presenting the language otherwise

“...we end up teaching language in a vacuum. The very fact that we open our mouths to speak implies that someone will be listening. The listener is a person. Why ignore him or her?” (Maley & Duff, 1989: 11)

One another area of situation as suggested by Maley and Duff is that feelings and attitudes colour what one says and how he/she says it. Criticising the text book approach of interpreting second hand feelings and not providing enough input of set phrases such as “What a pity!” and “How nice!”, the authors advocate using drama to engage students’ feelings and as a result “making them aware of the need to be able to express them appropriately”. (p. 11) Grammar and especially intonation are inter-linked with mood and feelings as well. For example “It doesn’t matter” can be interpreted as “never mind”, “don’t bother”, “too bad” or “don’t worry about it” depending on the situation and the speaker's intonation (Maley & Duff, 1989).

The last point concerning situation is that of shared knowledge, unspoken assumptions and unconscious prejudices. Drama in this respect can be promoted as

real language and a reason to communicate even at the lowest levels (Maley & Duff, 1989).

On the other hand, putting language into situation provides the opportunity to look at the language used as a whole, not as a series of isolated utterances, but see the function of the utterances in relation to the rest of the dialogue. Teachers can help learners become better listeners by looking at active listening devices such as asking questions, showing interest and using paralinguistic devices such as facial expressions and eye contact to encourage the speaker to continue and provide more input. Teacher can analyse techniques for turn taking, topic holding and topic shift and even study the whole “routine” of the dialogue, such as “on the telephone” or “in the restaurant” to enable learners to be able to manage situations better (Smith, 2000).

Clearly, using drama to enlarge the classroom and take in more of the real world, expands the learners’ field of language use and providing more opportunity to practice using a developing inter-language in a much broader range of contexts, and providing a chance to look at the real features of conversation and doing it in real time and therefore facilitating proceduralisation. Thus as Maley and Duff say:

“A situation is a totality, and by extracting the verbal content to study it in isolation we risk losing or deforming the meaning. Drama can help us to restore this totality by reversing the learning process that is, by beginning with meaning and moving to language from there.” (Maley & Duff, 1989: 12)

Thus selected literature can be useful at different levels of language learning and considering the nature of poetic language, it is very likely to expect these have certain pedagogic implications which lead to classroom procedures. Making the language of the poem the basis for language study is a helpful first step towards enabling students to make confident interpretations of it. Furthermore, it leads to the consideration of some other issues like the use of figurative language and stylistics as a method to integrate literature to language learning.

In the following section, the relationship between the language and culture will be analysed and how literature can be used as an appropriate medium to instil certain culture specific information about the target language will be discussed.

3.4. CULTURAL MODEL – Language and Culture

Cultural competence is one of the several components of foreign language learning, along with grammatical competence, communicative competence and language proficiency. For scholars, cultural competence including, the knowledge of the conventions, customs, beliefs, and systems of meaning of another country, is indisputably an integral part of foreign language learning. Many teachers see it as a goal to incorporate the teaching of culture into the foreign language curriculum.

In second language learning, the notion that language can not be mastered without mastering its culture is relatively new. It is not to be found in language learning pedagogy prior to World War II, although sociolinguists have discussed it since the 1920's. The terminology used to characterize the methodology dominant then - the grammar-translation method- stressed the linguistic basis of language learning, the acquiring of the target language's grammatical rules and vocabulary in order to allow one to translate from the native language to the target language and vice versa. It concentrated on the formal, structural study of language; its goal was not sympathetic identification with the rites and rituals of the target language culture, but on the aestheticism of the expression of these aspects of culture (Peck, 2003).

The grammar-translation method approach to culture as “intellectual refinement” and “artistic endeavour”- often called culture with a capital “C”- or anthropological culture, the way of life of a target language society-culture with a

small “c” - the approach advocated first by proponents of the audio-lingual method and then by those of communicative language teaching (Peck, 2003).

However, although the notion of communicative competence emphasises the role of context and the circumstances under which language can be used accurately and appropriately, it “fall[s] short of the mark when it comes to actually equipping students with the cognitive skills they need in a second-culture environment” (Thanasoulas, 2001: 1). Today, it seems that most teachers and students has lost sight of the fact that “knowledge of the grammatical system of a language [grammatical competence] has to be complemented by understanding of culture-specific meanings [communicative or rather cultural competence]” (Byram & Morgan, 1994: 4).

As quoted in Thanasoulas (2001), Robinson Stuart and Nocon (1996) synthesised some of the perspectives on culture learning. They observed that the notion that culture learning is a “magic carpet ride to another culture,” achieved as an automatic by-product of language instruction, is a misconception. Many students in foreign language classrooms learn the language with little or no sense of the depth of cultural norms and patterns of the people who speak the language.

Another perspective was the notion that a foreign language curriculum could present culture as “list of facts to be cognitively consumed” by the student, devoid of any significant interaction with the culture. Casting those perspectives aside as ineffective and misconceived, Robinson Stuart and Nocon (1996) suggested that language learners undergo culture learning as a “process, that is, as a way of perceiving, interpreting, feeling, being in the world, ... relating to where one is and who one meets.” Culture learning is a process of creating shared meaning between cultural representatives. It is experiential, a process that continues over years of language learning, and penetrates deeply into one’s patterns of thinking, feeling, and acting (Thanasoulas, 2001: 3).

As in the last two decades there has been a shift of focus from behaviourism and positivism to constructivism and critical theory, the notion of seeing language as a compendium of rules and strings of words and sentences used to form propositions about a state of affairs has changed. Yet, there are still some deeply ingrained beliefs as to the nature of language learning and teaching-beliefs that determine methodology as well as the content of the foreign language curriculum to undermine the teaching of culture (Thanasoulas, 2001: 1).

Nevertheless, most of the scholars would agree that foreign language learning is in a way foreign culture learning. In Kramersch's (1993) words:

“Culture in language learning is not an expendable fifth skill, tackled on, so to speak, to the teaching of speaking, listening, reading and writing. It is always in the background, right from day one ready to unsettle the good language learners when they expect it least, making evident the limitations of their hard-won communicative competence, challenging their ability to make sense of the world around them” (Kramersch, 1993).

In other words the teaching of culture is not the transmission of certain information regarding the people of the target community or country. What Kramersch suggests is learning a foreign language is not only to learn how to communicate but also “to discover how much leeway the target language allows learners to manipulate grammatical forms, sounds, and meanings, and to reflect upon, or even flout, socially accepted norms at work in the target culture” (Kramersch, 1993).

More specifically, when the learner understands the perspectives of others and is offered the opportunity to reflect on his own perspectives, “through a process of decentring and a level of reciprocity, there arises a moral dimension, a judgmental tendency, which is not defined purely on formal, logical grounds” (Byram & Morgan, 1994). To this end, the learner needs to take the role of the foreigner, so that he may gain insights into the values and meanings that the latter has internalised and unconsciously negotiates with the members of the society to which he belongs and thus gain empathy.

Moreover, as Thanasoulas (2001) points out, culture teaching must be seen as an integral part of communicative competence and intercultural awareness at which every “educated individual” should aim. Thus, he claims that cultural knowledge should not be considered as a pre-requisite for language proficiency, but as “the communities store of established knowledge which comprises structures of expectation with which everyone belonging to a certain group is expected to unconsciously and unerringly comply” (p. 4).

It should be added that the cultural awareness brought to learners shows that our own culture predisposes us to a certain worldview by creating a “cognitive framework....[which] is made up of a number of unquantifiablesembrac[ing] ...assumptions about how the world is constructed” (Humphrey, 1997, cited in Thanasoulas: 5).

In cross-cultural psychology, a widely cited definition of culture put forth by Geertz (1973) is as follows:

“[Culture is an] historically transmitted pattern of meanings embodied in symbolic form by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life” (Geertz 1973: 89).

Culture is first and foremost a shared way of making sense of experience, based on a shared history. Erickson (1986) explains “through culture humans share learned systems for defining meaning and in given situations of practical action humans often seem to have created similar meaning interpretations.”

Individuals learning a new culture find themselves in situations where familiar ways of interpreting and acting are not reliable, yet others’ ways of interpreting and acting are not fully accessible. Learning a new culture means coming to share in others’ ways of making sense without the benefit of having shared in their histories; to recognize how others makes sense, to interact in ways that will make sense to them.

What emerges from this short discussion is that culture permeates the daily life of a people and as such plays a pivotal role in human development. In terms of its role in cognitive development, and more specifically intelligent behaviour, it seems that it has the potency to shape and “transform biologically constrained potentials into developed cognitions” (Thanasoulas, 2001: 5).

This cognitive framework is, to a great extent, maintained and sanctioned through the very use of language, which is probably the most visible and available expression of a culture. It would be appropriate to say that language is a social practice both creating and created by “the structures and forces of [the] social institutions within which we live and function” (Fairclough, 1989 cited in Thanasoulas, 2001: 5)

Thus, language is a key to the cultural past of a society, a guide to social reality. Culture and communication are inseparable because culture helps to determine how people encode messages, the meanings they have for messages, and the conditions and circumstances under which various messages may or may not be sent, noticed, or interpreted. Language is connected to culture as a complex system of classification of experience; as a link between thought and behaviour; and as a tool for interacting with the world. To speak means to choose a particular way of entering the world and a particular way of sustaining relationships with those we come in contact with. It is often through language use that we, to a large extent, are members of a community of ideas and practices.

Anderson (1994) as quoted in Thanasoulas (2001) suggests culture as a framework for making sense of experience, and view learning a new culture as the process of gaining new ways of making sense. That is, a new culture motivates and informs learning, providing the backdrop against which learning occurs and the standard against which it is measured. Yet, the process of entering into others' ways of interpreting the world remains distinct from those others, as individuals immersed in a new context must somehow remain distinct and abstracted from it in order to learn. Culture, however, is unavoidably social. The experience of learning a new

culture is not simply a personal transformation that takes place in a social context; rather, learning is itself a social process.

According to Peck (2003), culture is all the accepted and patterned ways of behaviour of a given people. It is that facet of human life learned by people as a result of belonging to some particular group; it is that part of learned behaviour shared with others. Not only does this concept include a group's way of thinking, feeling, and acting, but also the internalized patterns for doing certain things in certain ways. This concept of culture also includes "the physical manifestations of a group as exhibited in their achievements and contributions to civilization."

Quoting from Goodenough (1981), Thanasoulas summarises the contents of culture as;

- The ways in which people have organized their experience of the real world so as to give it structure as a phenomenal world of forms, their precepts and concepts.
- The ways in which people have organized their experience of their phenomenal world so as to give it structure as a system of cause and effect relationships, that is, the propositions and beliefs by which they explain events and accomplish their purposes.
- The ways in which people have organized their experiences so as to structure their world in hierarchies of preferences, namely, their value or sentiment systems.
- The ways in which people have organized their experience of their past efforts to accomplish recurring purposes into operational procedures for accomplishing these purposes in the future, that is, a set of "grammatical" principles of action and a series of recipes for accomplishing particular ends.

According to Peck (2003) there are many reasons for the foreign language teacher to include teaching of culture into the language teaching curriculum. Culture shapes our view of the world and language is the most representative element in any culture. Any item of behaviour, tradition or pattern can only be understood in light of its meaning to the people who practice it. Knowledge of the codes of behaviour of another people is important if today's foreign language student is to communicate fully in the target language. Without the study of culture, foreign language instruction is inaccurate and incomplete. For foreign language students, language study seems senseless if they know nothing about the people who speak it or the country in which it is spoken (Peck, 2003: 2).

Language learning involves the acquisition of a second identity. This creation of a new identity is at the heart of culture learning, or what some might call *acculturation*. In this process a reorientation of thinking and feeling is necessary. The process of acculturation runs even deeper when language is brought into the picture. To be sure, culture is deeply ingrained part of the very existence of our being, but language is the most visible and available expression of that culture. And so a person's world view, self-identity, and systems of thinking, acting, feeling and communicating can be disrupted by a contact with another culture.

According to Tomalin and Stempleski (1993), the teaching of culture has the following goals:

- To help students to develop an understanding of the fact that all people exhibit culturally-conditioned behaviours.
- To help students to develop an understanding that social variables such as age, sex, social class, and place of residence influence the ways in which people speak and behave.

- To help students to become more aware of conventional behaviour in common situations in the target culture.
- To help students to increase their awareness of the cultural connotations of words and phrases in the target language.
- To help students to develop the ability to evaluate and refine generalisations about the target culture, in terms of supporting evidence.
- To help students to develop the necessary skills to locate and organise information about the target culture.
- To stimulate students' intellectual curiosity about the target culture, and to encourage empathy towards its people (Tomalin & Stempleski, 1993: 7-8).

To sum up, the aim of teaching culture is to increase students' awareness and to develop their curiosity towards the target culture and their own, helping them to make comparisons among cultures.

The question arising in discussion is how can we incorporate culture into the foreign language curriculum, with a view to fostering cultural awareness and communicating insight into the target civilisation? When should the study of culture begin? Should culture be postponed until students can study it in the target language? For Peck (2003), "ideally, the study of culture should begin on the very first day of class and should continue every day there after."

The cognitive framework suggested for culture learning challenges conventional assumptions that knowledge can be abstracted from contexts in which it is used, and can be learned apart from those contexts. Rather, knowledge is seen as something that exists in interaction among individuals, their activity, and the context

in which that activity takes place. Cognition is not solely an internalised, psychological process, but is inherently context-dependent and interactive.

According to Wilson (1993), in order to learn, it is necessary to “become embedded in the culture in which the knowing and learning have meaning” (Wilson, 1993: p. 77). Learning cannot take place in isolation: entering into meaning systems shared by others requires entering into relationships with those others.

This conceptualisation makes *experience* central to learning. Learning begins and ends with experience, but it remains an internal, individual process. As situated activity, learning emerges from negotiation of meaning among participants in particular situations. Learning is not only thinking about new things, but thinking, talking, and caring about them in new ways that are modelled by members of the community of practice one is in the process of entering.

Social relationships are central to situated learning; learning is significant not only for the skills or processes which are acquired, but for the changing social relations it entails. For Lave and Wenger, learning:

“implies not only a relation to specific activities, but a relation to social communities In this view, learning only partly—and often incidentally—implies becoming able to be involved in new activities, to perform new tasks and functions, to master new understandings” (Lave & Wenger, 1991: 52).

Thus learning is not demonstrated solely by what one is able to do, but by whom one is able to relate to. These changing social relationships contribute to a change in identity, so that learning and identity become inseparable; they are, in fact, “aspects of the same phenomenon” (p. 115).

Learning a culture, then, means learning a new way of making sense of experience; at the same time, making sense of experience is rooted in self-concept, while self-concept is rooted in the contexts of relationships in which it is being formed. Learners are gaining not only particular knowledge and skills, but a changed

sense of identity through the social relations of learning. Learning a new culture is at least in part learning a new self.

In the language classroom, as Chastain (1976) writes, “the teaching of culture is an integral, organized component” and “cultural knowledge is one of the basic goals of the course.” According to this pedagogical perspective, attention to cultural issues is necessary for a full understanding of EFL classroom processes.

Such culturally-oriented objectives had an effect, of course, on the roles of the teacher and the students in the EFL classrooms. Concerning design, the principles of the culture-centred classroom tend to make the teacher a promoter of the target culture, even though he/she is not a trained sociologist in cultural acquisition. The basic premise about the role of the teacher in a culture-oriented classroom as stated by Stem (1983): “Language conveys culture, so the language teacher is also of necessity a teacher of culture” (Stem cited in Thanasoulas, 2001:10). Since most language teachers are not trained sociologists or anthropologists, this is a huge responsibility.

Concerning specific classroom techniques activities should seek to show the close relationship between language and culture, because the study of a language “constantly demands an interpretation of socially determined meaning, and vice-versa, the study of different aspects of culture requires an understanding of the verbal aspects of that culture,” Stem writes (Stem 1983, cited in Thanasoulas, 2001:10). According each word used in the language classroom is conditioned on the part of both speaker and hearer by each person’s own particular, personal experiences and those experiences that are common to the culture of which he or she is a part. Thus, the language classroom cannot escape the pervasive influence of culture since classroom discourse features encode cultural norms and beliefs.

An understanding of culture is, therefore, a necessary part of all the language skills. Whether speaking, listening, reading, or writing, the student must be able to comprehend cultural references and confront cultural norms, know the different

connotations of words, and interpret a culture's particular figurative use of language. Thus, as Chastain states "fundamental aspects of the [target] culture must be incorporated into the ongoing class activities and included in the tests over the material covered" (Chastain, 1976: 383). During these activities, constant attention should be paid to "comparing linguistic variation within [the students'] own culture with linguistic variation within the target culture".

In addition, particular classroom activities should be designed to emphasise the culture of the target language. This can be done through cultural asides or cultural notes - brief, seemingly interpolated explanations by the teacher about a cultural point. Also, cultural lecture presentations may be used by the teacher, as well as films, film strips, video cassettes or television shows, slides, tape recordings and print media such as newspapers and journals from or about the country or countries where the target language is spoken.

The role of literature in the foreign language classroom reveals itself in respect to the teaching of culture at this point. Rather than being a fifth adjunct to the four skills (reading, writing, speaking, and listening), culture can best find its expression through the medium of literature. As Valdes notes;

"literature is a viable component of second language programs at the appropriate level and...one of [its] major functions ...is to serve as a medium to transmit the culture of the people who speak the language in which it is written" (Valdes, 1986: 137).

Literary texts are an unlimited resource of authentic language that learners can avail themselves of. Literary texts are "holistic artefacts which are situated within cultural traditions, are historically shaped and grow out of the lived experiences of the writer" (Carter & Brumfit, 1986). Exposure to literary works can help them to expand their language awareness and develop their language competence. Moreover, trying to interpret and account for the values, assumptions, and beliefs infusing the literary texts of the target culture is instrumental in defining and redefining those obtaining in the home culture. Of course, literature can extend

to cover the use of film and television in the foreign language classroom, for they have the capacity to present language and situation simultaneously, that is, language in fully contextualized form.

Literature can provide students with access to the culture of the people whose language they are studying. It can be argued that reading literature in English does encourage students to become broadly aware of the social, political and historical events which are necessary for the background to a particular play or novel. At the same time literature does seem to provide a way of contextualising how a member of a particular society might behave or react in a specific situation. As long as teachers encourage students to treat the material critically, the underlying cultural and ideological assumptions in the texts are not merely accepted and reinforced, but are questioned, evaluated and if necessary subverted.

In language teaching there is also a concern about the role of literature as a promoter of cultural imperialism. The English language curricula in many post-colonial societies continue to expose students to British and American literature at the expense of their own cultures. A number of factors make this a more complex issue than it appears at first. Much of the best recent literature in English has come from the post-colonial English-speaking countries, written by authors with an unquestionable commitment to their countries' political and cultural independence. In addition, as literature often subverts rather than asserts the values of the society from which it comes, much British and American literature is far from uncritical of Western values.

Despite changing fashions, cultural differences, and disputes over its nature and its teaching, literature continues as an internationally recognisable discourse. It allows people to step beyond the constraints of their own social environments and gain insights into other cultures while also appreciating the universality of human concerns, and to enjoy a universal pleasure in language art. It is these factors which have ensured that literature in language teaching has survived the many changing

approaches to it and continues strengthened rather than weakened by the debate with which it is constantly surrounded.

3.5. PERSONAL GROWTH MODEL – The Concept of “Total Man”

Previous chapters have discussed literature in language learning as a means of studying both the linguistic features of the language and the aspect of culture as an important stimulus to understand the target society's world view and habits. The cognitive relationship between language and culture has been discussed and literature has been offered as an appropriate medium to show this relationship as literary texts can be seen as guide to understand the culture specific codes of language. In this section, another important aspect of studying literature, which is its contribution to individual development of the learner in compliance with the constructivist philosophy of education, will be discussed.

Here, the main focus will be on the argument that studying literature as has been discussed by various literary critics through out the history, is the best means to develop a critical consciousness in individuals towards the issues of the actual life, providing an insight to be able to live with truth as it is. Starting with the ancients, when one looks at the history of literary criticism the function of literature in the broadest sense has been defined as bringing a certain aesthetic taste and at the same time teaching individuals with the wide scope of experience it can exploit. Thus literature in general was seen as a field of study which helps people to integrate certain skills for existing as thinking, creating and evaluating members of the society. Most of the critics assumed literature to be unique, when compared to other sciences, in its capacity to bring a broader perspective to an individual's life, with its final end to cultivate the “total man”.

This concept of “total man” or as one may wish to call “whole person”, is underlined as a fundamental aspect in the philosophy of constructivist education as well. The main premise of the constructivist and humanist approach to education, as

has been discussed previously, suggests that learning should not take place on the mechanistic grounds only, it is actually a process which should also take into consideration the individual development of the learner and see the learner as a human being with a potential to improve his/her abilities to think critically which would hopefully help them to become responsible and beneficial members of a society.

If we refer back to what Jerome Bruner (1973) said on constructivism, we may recall that the main aim of education was the development of conceptual understanding and of cognitive skills and strategies, with its final end to cultivate the “whole person”. Thus the central focus learning in constructivism as Bruner stated was “learning how to learn” and this involved transfer of what was learned from one situation to another. Similarly Kelly assumed man as constantly seeking to make sense of his world and if it was to be a social world, one should find way of reaching a common understanding with others and this encounter according to him was essentially a meeting between the personal constructions and the subjective realities of the individuals (Williams & Burden, 1997).

Even without furthering the argument, it is possible to see that there is a remarkable agreement between the function of literature as suggested by the scholars of literature and the ultimate aim of constructivist and humanistic philosophies to educate the “total man”. Yet it is not enough to suggest that literature is a good way of guiding the reader/learners into the understanding of human values and say that the constructivist theory would agree with this. It is also important to understand how this happens and how this can be brought up to a more scientific and objective standpoint.

There is one way to understand this; to see how meanings are developed through the text into the reader/learner’s mind. As linguistics became a developed science in the 19th and 20th centuries, it has interested in the structure of the language of literature, and stylistics as a subfield of linguistics has studied how meanings are constructed in literary texts. Subsequently the “reader response approach” or

“reception theory” in literature emerged, seeing the reading experience as a dynamic interaction between the personal and textual constructs. By defining the most effective literary work as “one which forces the reader into a new critical awareness of his or her customary codes and expectations,” (Eagleton, 1996: 75) the reader response theory provides another basis to suggest literature teaching in language classes serves to the philosophy of constructivist learning. As a literary text challenges and questions the already established ways of perceiving and evaluating things, it would naturally lead the reader to see things alternatively and hopefully, carry such cognitive skills to understand and evaluate real life situations. It follows that this would have some direct implications on literature and language teaching, and this will constitute an important part of the discussion.

Finally at the end of this section the combination of the three models that this thesis is built upon will be offered as an approach for integrating literature into language learning by suggesting certain implications for language classes in light of the whole discussion.

3.5.1. Educational Value of Literature

Educational value of literature is one of the fundamental issues in the history of literary criticism. Starting with the ancient Greece, art in general and literature in particular was held to have a healthful and formative effect on human mind. Power of art was defined as *psychagogia*, a leading out of the soul, as moulder and developer of human character and teaching of poetry was given a central place in Greek education.

In accord with the general Greek thought, Aristotle believed in the formative and morally desirable effect of literature on human behaviour as well and this belief is implicit in many of his writings. He starts his discussion by giving an important place for imitation in human life. He suggests that, human beings have an innate desire for knowledge and by nature they prone to engage in the creation of likeness.

He claims that the recognition of the relationship between the likeness and its object, engages and satisfies the desire to exercise our distinctively human power of understanding, and is therefore pleasurable (Poetics: 10).

“First, the instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures, and through imitation learns his earliest lessons; and no less universal is the pleasure felt in things imitated. We have evidence of this in the facts of experience. Objects, which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity” (Aristotle, Poetics, Chapter IV).

Literature in this respect is an imitation of human nature and action, which is also an activity of creating likeness, and it is the best means of creating basis for making connections with real life situations. Aristotle admits that art is very much concerned with the concrete world about us – the world of “becoming” as distinct from Plato’s world of ideal, absolute “being.”

Aristotle’s most important suggestion about the morally desirable value of literature lies on his theory of *katharsis*. He states that tragedy, as a distinct and serious style of literature, produces a healthful effect on human character. Tragedy arouses pity and fear and effects a proper purgation of these emotions. “Fear” in the sense that Aristotle describes is the fear “of impending evil which is destructive...” In other words, tragedy, deals with the element of evil, with what people least want and most fear to face, with what is destructive to human lives and values. Moreover, tragedy exploits the sense of “pity.” It draws out our ability to sympathise with others, so that when we identify ourselves with the tragic, we feel something of the impact and extent of the evil befalling.

However, *katharsis* in Aristotle does not simply arouse sympathetic identification and a vivid sense of tragic evil or destructiveness it also offers a “proper purgation” of “pity and terror.” It operates by a process which first excites and then tranquilizes emotion; in short it is a controlling and directing of emotion.

According to the theory of *katharsis*, the morbid element purged from the emotion is the subjective, purely personal and egoistic element. The emotion is caught up by sympathetic identification with the tragic character and tragic situation, and extended outward. This enlarging of the soul through sympathy, this lifting of one above the egocentric, is itself desirable and operates to the advantage of one's psychological and moral health. It joins emotion to awareness, directing it outward to what is being conceived (*Poetics*: 54).

Apart from arousing a sympathetic identification through "imitation" of human actions; by appealing to our instinct for *harmonia*, tragedy also presents an ordered and proportioned regularity of structure, interrelated through "the law of probability and necessity." To the degree that the tragedy has been successful in offering, in its own completed and harmonious form, a truthful duplication of the forms of events significant in human life, it rises into universality.

The meaning in tragedy is inevitably applicable to human life and destiny in various aspects and it is caught with a full and vivid awareness. Moreover, through the poetic language it is purified and heightened into a harmonious form. The emotion which is aroused in the spectator is also carried along and made a part of the harmonious development. The intellectual realisation of what has happened lifts feelings to a state of harmonised serenity and tranquillity. It has purged them of the subjective and self-centred. It has enlarged and extended them through sympathy, and above all, it has joined feeling to insight.

Thus, beneath the theory of *katharsis* lies the general Greek premise that art, in presenting a heightened and harmonious "imitation" of reality, is formative; that, in enlarging, exercising, and refining one's feelings, and in leading them outward, art possesses a unique power to form the "total man," in whom emotion has been reconciled to intelligence and harmoniously integrated with it.

As it had been an age of revival of the classical thoughts, these ideas of Aristotle, had an important impact on the Renaissance concept of humanism and

education. For Renaissance people, education of the self was central to the social and individual development and literature held a primary place in it.

One important literary figure of 16th century England, Sir Philip Sidney, said “the final end of all earthly learning is virtuous action” (Norton Anthology, 1993: 484). In other words it is the ability to feel, react, and live in accordance with what is true and valuable. He defines learning as “purifying of wit, enriching of memory, enabling of judgement, and enlarging of conceit” with its final end to lead and draw us to high perfection.

Sidney says, poetry directly ministers to this end by opening awareness and susceptibility, like no other science can do. In making general truth familiar and understandable, poetry acts more directly than any other field of knowledge, because it is not chained to the literal details. Since it is not tied down to actual, specific happenings, poetry is able to concentrate more on the general pattern and general meaning of things. Since in a drama for example, the plot does not include every incident that might happen to us in ordinary life, it is selective thus omits the irrelevant, thus it tends to express the *universal*. This is what makes poetry distinct from other fields of study, because the other fields have their particular ends and it is not possible to reach general concerns through them. In this respect Sidney claims, literature has more educational value than any other field of knowledge as it teaches and delights at the same time and move man to take goodness in hand, which otherwise “would fly as from a stranger” (Norton Anthology, 1993: 481).

From a modernist perspective, Matthew Arnold (1963) also dealt with the value of literature in awakening the humanistic, enlightened aspect of the individual mind. His argument on the function of literature principally relies on his conception of culture. For him, culture is the most important quality that complies with the notion of total man, and it should be supported by what he calls “curiosity” and “disinterestedness”. Culture, as he mentions in his collection of essays “Culture and Anarchy”, is an activity of mind.

“It is not a body of memorised information, but a quality that characterises an actual way of living, thinking and feeling – a quality that consists in becoming something rather than in having something, in an inward condition of the mind and spirit, not an inward set of circumstances” (Arnold, 1963: 98).

It is necessary to have every aspect of the mind as eager and open as possible in order to be able to discern, as effectively as one can, what is true and valuable. This eagerness Arnold termed *curiosity*, or the energetic “desire after the things of the mind simply for their own sakes and for the pleasure of seeing things as they are” (Arnold, 1963: 100). To see things as they are demands openness as well as eagerness of mind. *Disinterestedness* on the other hand is the ability to rise above sect or clique, the desire to see things in their true nature as distinct from an eager interest to prove a preconceived or indoctrinated idea.

Yet it is not enough to see things as they are, human perfection implies that one is really fulfilling knowledge by feeling actively and conducting oneself accordingly. Similar to Aristotle’s *katharsis* Arnold (1963) argues, in order to integrate the “total man”, emotion must be aroused, brought into play, and then illuminated and led by intelligence. There would be no quarrel between desire and intelligence, because desire would follow, carry out, and complete intelligence by intensifying rational awareness. Value judgement, moreover, would then be felt as an emotion, and would immediately inform our emotional reactions. Thus Arnold’s confidence in the humanities and poetry in particular coincides with the Greek belief in the power of art to awaken and develop one’s total capacity for reacting. Poetry then is the most effective means of informing and developing the “whole man” – that is, man as a total process of desiring, feeling and thinking.

According to Arnold, (1963) because of the broad range of human life that it can exploit and interpret, literature can serve as “a vital transmitter of experience, inciting the emotional interests of man, instilling knowledge, enlarging the range of one’s mental and imaginative horizon, and developing sympathetic openness.” In doing so, it not only educates the immediate sense, through the particular insights

and experiences it offers but also it educates in an ultimate sense, through heightening, developing, and organising the individual as a living, reacting creature.

On the other hand, poetry is rooted in the concrete: it is not a branch of theoretical ethics, it joins both the idea and the concrete. By serving simultaneously as the “interpreter of the natural world” and as the “interpreter of the moral world” by feeling and conceiving the concrete in terms of human values, poetry is analogous to human experience itself. It is in this sense, yet not with a naive didactic implication, poetry can be said to be able to deal with the most fundamental and pressing of all problems “the question how to live”. As Arnold says this question is “itself a moral idea” that most interests everyman, and which, in some way or another, he is occupied with.

Poetry then, like every other human pursuit, should be evaluated in the light of man’s basic concern: the active attainment of culture, in the broadest sense, and the total and integrated perfecting of himself and his potentialities as an aware, responsive, and active creature. It is in simultaneously tapping the intellectual, imaginative, and emotional resources of evaluation, in bringing them to bear on its objects in a unified, harmonious way, that poetry secures its most formative and salutary effect. It brings us into a sympathetic and rounded contact with the essential nature of these objects, so that:

“...we are no longer bewildered and oppressed by them” but by assimilating the realisation of them; and this feeling calms and satisfies as no other can” (Arnold, 1963: 153).

Through magic of style, we are incited to participate actively and imaginatively in the experience of the poem. In this living identification, we re-create and feel within ourselves the emerging resolution and unity of form that leads out, guides and gives meaning to its various parts, thus permitting them to fulfil themselves by dawning into “a large general result nobly conceived.” Such an experience, continued and gradually broadened in scope, directly subserves the ideal

of human culture itself, in which the various aspects of human character are integrated, sustaining and completing each other.

This unique power of literature on individual mind can be brought up to a societal level, proving that the above discussion is not on theoretical grounds only. For thousands of years literature has been seen both as a developer of human mind and a mirror held up to reflect and communicate the collective behaviour of societies.

In the ancient cultures, for example, through poetry, people learned the guides to personal and collective behaviour, codes of actions, criteria for judging right and wrong. People listened to precious texts being recited orally - "The Iliad" or "The Odyssey", for instance - performed by especially trained individuals who had memorised complete epics or whole chunks of epics. For those people poetry was not "literature" but a social and political necessity. It was not an art form, nor a creation of the private imagination, but an encyclopaedia maintained by a cooperative effort on the part of the best Greek politics (Blake, 1992).

Since the people who listened to these performances needed to remember and learn from the tribal texts, the epics exhibited certain crucial features. They were rhymed and rhythmic. They were made up of a number of narratives, joined together, involving important characters and gods. The matter of the epics was concrete, specific, and realistic and the depicted characters behaved in ambiguous, paradoxical ways. The "protagonists" were "heroes" of noble stature. The reason for this was functional. If the purpose of the Greek epics and plays was to preserve the collective ways of behaving, then the chief actors - Achilles, Oedipus, Antigone - must be the kind of men and women whose actions would involve both public law and family law. They must be "political" individuals in the most general sense of the term, whose acts, passions, and thoughts will affect the behaviour and fate of the society (Blake, 1992).

On the other hand, in many phases through out the history of human kind, literature was considered even to be a healer for the societies that experienced crises like savage wars and destruction. For an eighteenth century critic of the England, a society that has emerged from a bloody civil war, for example, the criteria of what counted as literature were simply ideological. The concept of literature was not confined as to “creative” and “imaginative” writing but the whole body of valued writing in society: philosophy, history, essays and letters as well as poems. The neo-classical notions like reason, nature, order and propriety were taken as key concepts in arts in order to reconsolidate the shaken social order (Eagleton, 1996).

In a historical period of revolution in Europe and America, literature was seen as an alternative interpretation of the world, as an escape from the dominant ideology of the industrial middle class, which succeeded to overthrow the old colonialist and feudalism regimes. Utilitarianism reduced human values to market exchanges and dismissed art as unprofitable ornamentation. In such a period Eagleton says “imaginative creation” was seen “as an image of non-alienated labour; the intuitive, transcendental scope of poetic mind can provide a living criticism of those rationalist or empiricist ideologies enslaved to fact” (Eagleton, 1996).

“The literary work became to be seen as a mysterious organic unity, in contrast to the fragmented individualism of the capitalist marketplace: it is spontaneous rather than rationally calculated, creative rather than mechanical. Literature has become a whole alternative ideology, and the imagination itself, as with Blake and Shelley, becomes a political force. Its task is to transform society in the name of those energies and values which art embodies. Most of the major Romantic poets were themselves political activists, perceiving continuity rather than conflict between literary and social commitments” (Eagleton, 1996:25).

Moreover, in the nineteenth century, there was a remarkable rise in the English studies. Eagleton suggests one single explanation for this: “the failure of religion”. By the middle of the Victorian Period, “this traditionally reliable, immensely powerful ideological form was in deep trouble.” It was no longer winning the hearts and minds of the masses and by the impacts of social change and scientific

discovery its unquestioned dominance was in real danger. Like religion, literature works primarily by emotion and experience, and so it was well-fitted to carry through the ideological task which religion left off. Thus in such period literature had come to be seen with a triple function. For the critics it still aimed to teach and delight, but also above all it served to save our souls and heal the state. As Eagleton (1996) states since it is a liberal humanising pursuit, literature could provide a potent antidote to political bigotry and ideological extremism.

One single reason for literature to be seen that much important both in the personal and social level in an individual's life is that, as has been discussed above, by integrating the abstract notion with the concrete experience it is able to communicate to the most fundamental thoughts and feelings of people. In western culture till writing was invented, poetry, since it was rhythmic and easy to memorise, served as a best means to save the acquired knowledge. As Sidney (Norton Anthology, 1993: 480) says, "neither philosopher nor historiographer could at first have entered into the gates of popular judgements, if they had not taken the great passport of poetry." Yet, as people became literate and the knowledge of the culture could be stored in books, people no longer needed to memorise. As stories were no longer needed for remembering, abstract thought, which, for instance, would allow all the qualities of a person to be abstracted in a single assertion, was invented. Instead of illustrating the just person, with human faults and contradictions, in a variety of situations and conflicts through poetic devices, the philosopher could sum the essence of "justice" in a single statement: "justice is performing one's duty." With such a way of knowing people learned to generalise and make abstract statements. An unfortunate result of this way of thinking is that only a few, special people are capable of abstract thinking.

Yet, virtually all humans, even if they may not be capable of abstract reasoning, can learn through poetry. They can learn about themselves and about others and can learn enough about their culture to enter it, because, good literature is not accidental. Within the symbolic patterns, literature brings out an organic

meaning. Literature both has an internal and external structure, which appear to have a subconscious as well as a conscious level.

Moreover, literature takes life seriously, “whose end both at first and now, was and is, to hold as ‘twere the mirror up to Nature; to show Virtue her own feature, Scorn her own image, and the very age and body of the time, his form and pressure” (Hamlet, Act 3 Scene II). Thus literature leads the readers in a good way to start taking responsibility for themselves and for the world they can finally see.

According to the famous psychologist Sigmund Freud (1964, cited in Blake, 1992), the key to health is self-knowledge and a willingness to confront the inevitable pains and paradoxes of human existence. Language of literature uses words in a way to reveal human conditions and tell people things that they didn't know or hadn't themselves put into words before, as Wordsworth puts it in his Preface to Lyrical Ballads “whereby ordinary things should be presented to the mind in an unusual aspect” (Wordsworth, Norton Anthology, 1993:145). Poetry is written to know; to know one's feelings, to understand oneself. The capacity of living, working, loving with others, and sharing a common culture is a person's sophisticated ability to make distinctions among other individuals, to be able to understand their actions, to enter into their lives, to make a start to understand how they view reality. Poetry would then help to learn how to live, work, and love with others; to listen to others; to give audience to the thoughts, feelings, and desires of others.

3.5.2 Reader Response Theory

The discussion above gives us a general perspective on literature as an important medium to attain certain abilities to see life as it is and live in accordance with what is counted valuable and important in order to integrate the “total man”. Yet, how literature operates in human mind is another question that needs an analysis. As a suggestion this section offers the reader response theory or the

reception theory, which emerged as a reaction to formalism and practical criticism that saw and understood the literary texts in purely functional and linguistic terms.

In the previous chapters, it has already been discussed that literary texts can be used as a beneficial source to study the linguistic and stylistic features of language. Thus the implications of a formalist and structuralist approach to the study of literature are undeniable and compulsory. After I. A. Richards' book, "Practical Criticism" (1928) *close reading* became the standard practice of literature analysis and evaluation and was called *New Criticism*. It was seen as a more objective way of analysing poetry. Yet, it was also criticised for being too dry and technical and thus destroying the beauty of the literary text itself.

While the New Critics treated the poem as an autonomous entity that could be objectively analysed, the reader response emphasised the transaction of reader and text to show that both are dependent on each other for meaning and that there can be more than one meaning or interpretation. The meaning of a literary text was seen as a construction through an interactive process between the text and reader's mind, thus the reading experience was seen as a constructive process, where the reader inevitably brings the work his/her whole social contexts of discourse, tacit assumptions of sense-making which the text may challenge (Hong, 1997).

For Wolfgang Iser (1974), an important critic of the reception aesthetics, the most effective literary work is one which forces the reader into a new critical awareness of his or her customary codes and expectations. In discussion of what Iser argues, Eagleton (1996) says, the work interrogates and transforms the implicit beliefs the reader brings to it, "disconfirms" the routine habits of perception and so forces he/she to acknowledge them for the first time for what they are. Rather than merely reinforce our given perceptions, the valuable work of literature violates or transgresses these normative ways of seeing, and so teaches us new codes for understanding. The whole point of reading for Iser (1974) is that it brings us into deeper self-consciousness, catalyses a more critical view of our identities.

Reception theory suggests that the reader makes implicit connections, fills in gaps, draws inferences and tests out hunches; and to do this means drawing on a tacit knowledge of the world in general and of literary conventions in particular. The text itself is really no more than a series of cues to the reader invitations to construct a piece of language into meaning (Iser, 1974).

Thus the process of reading is always a dynamic one, a complex movement and unfolding through time. Quoting from Roman Ingarden (1973), Eagleton (1996) says that for the reception theory, the literary work itself exists merely as a set of “schemata” or general directions, which the reader must actualise. To do this, the reader will bring to the work certain “pre-understandings”, a context of beliefs and expectations within which he/she evaluates the various features of the work. As the reading process proceeds, however these expectations will themselves be modified by what is learned, and the hermeneutical circle – moving from part to whole and back to part – will begin to revolve. Striving to construct a coherent sense from the text, the reader will select and organise its elements into consistent wholes, excluding some and foregrounding others, “concretising” certain items in certain ways: he/she will try to hold different perspectives within the work together, or shift from perspective to perspective in order to build up an integrated “illusion.” Eagleton says;

“Reading is not a straightforward linear movement, a merely cumulative affair our initial speculations generate a frame of reference within which to interpret what comes next, but what comes next retrospectively transform our original understanding, highlighting some features and backgrounding others. As we read on we shed assumptions, revise beliefs, make more and more complex inferences and anticipations; each sentence opens up a horizon which is confirmed, challenged or undermined by the next. We read backwards and forwards simultaneously, predicting and recollecting, perhaps aware of other possible realisations of the text which our reading has negated. Moreover, all of this complicated activity is carried on many levels at once, for the text has “backgrounds” and “foregrounds”, different narrative viewpoints, alternative layers of meaning between which we are constantly moving” (Eagleton, 1996: 87).

Thus, the reading experience is constructive in its essence and a literary text as a whole is considered to be successful as long as it is able to question, alter and transform our understanding. This itself is a cognitive and constructive exercise and inevitably there would be a transfer of this practiced skill to other circumstances in life, since both reading a literary text and reading life infers construction of meaning and the mind employs similar cognitive strategies in both cases.

In recent years, the reader response approach has been actively promoted as the most appropriate method for the teaching of literature. The studies of Louise Rosenblatt (1938, 1985, 1990), and her book, "Literature as Exploration" (1938), have provided a guidance to teachers for this approach. The popularity of the reader response approach can be seen in the number of publications which use this term. The ERIC lists 1776 articles on this topic from 1980 to now, compared to 64 articles with this term for 1966 to 1979.

Reader response sees the reading of any work of literature is, "of necessity, an individual and unique occurrence involving the mind and emotions of some particular reader and a particular text at a particular time under particular circumstances" (Rosenblatt, 1990: 40). The transaction with the literary text is an aesthetic reading and in such reading, the reader engages with ideas in the text and draws from her own prior experiences. This aesthetic reading with the text is a process in which the reader selects ideas and synthesizes them into a new experience, which is created by the reader and the play, story, novel or poem.

As pointed out above, Rosenblatt (1990) draws a critical distinction between efferent and aesthetic reading. She defines efferent reading as reading in which the reader is concerned with what he/she will carry away. In aesthetic reading on the other hand, "the reader's primary concern is with what happens during the actual reading." When a text is seen from an aesthetic perspective, a whole dimension of thought and appreciation opens up. McClure and Zitlow (1991) states that:

“Concern for teaching the fact has caused us to neglect forging an emotional connection between those facts and the lives of our children. Adding the aesthetic dimension, through literature and particularly poetry, can help students look beyond the facts to discover the beauty and richness that lies within a subject When teachers encourage students to view the ideas they are studying from an aesthetic perspective, they are in fact combating meaninglessness.” (McClure & Zitlow, 1991: 28)

On the other hand Rosenblatt (1990) says that the quality of education in general is being diluted by neglect of, sacrifice of, the rich organismic, personal, experiential source of both efferent and aesthetic thinking. Combating meaninglessness by inviting aesthetic response is a way of bringing heart and head together and making ownership of one’s learning more likely.

The reader response approach would naturally have some certain implications for the teaching of literature in classroom. As it suggests liberation from the tyranny of one expert and an ‘accurate’ interpretation of a work of literature, it frees the reader from stereotyped, conventional responses. Thus, students should be encouraged to express themselves freely about a selection of literature texts in class discussions and in their own writing (Hong, 1997).

Here the teacher is seen as a facilitator in order to clarify the students’ response to the text and guard against total relativism or subjectivity. Moreover, the teacher has to balance the technical analysis of poetry by also bringing out and relating the aesthetic and emotive aspects of the work of literature to the students. Literature has aesthetic and social elements, substance and form. Teachers should encourage their students to reach into their own experiences for understanding, and help them to appreciate the literary text they are reading. They should aim to foster inquiry and an attitude of tentativeness and exploration (Rosenblatt, 1990).

Reader response stresses the value of individual and unique encounters with the text. This is because when reading a poem, the reader draws his/her own impressions and responses to the text. He/she questions these impressions and

responses and reread and develops an individual and appropriate interpretation of the poem.

Yet, what this approach tries to develop is not a naive, but a knowledgeable and articulate reader who has learnt the cultural and intellectual ideas and habits of a certain community. Instead of being an original reader with unique responses, the student can be seen as one who has learned the ways of knowing the subject domain. One of these ways is through individual responses, but these responses have to be guided and constrained by the codes and conventions of the subject which the teacher and students have to make use of (Hong, 1997).



CHAPTER IV

SUGGESTIONS AND SAMPLE LESSON PLANS

4.0. INTRODUCTION

Considering the above approaches and suggestions to the teaching of literature, this section will attempt to outline what constitutes good pedagogic practice. The perspective that is used would be a blend of Carter and Long's (1991) third model of teaching literature and the reader response approach to literature in light of the implications of the constructivist paradigm shift in the understanding of education.

In essence the approach suggested here is a mixture of the language-based theories and holistic information based approaches, because when they are used individually neither of them would be adequate to comply with the principles of constructivist paradigm. Actually, they function complementary to each other and teachers can make appropriate use of them according to the text they study with their learners and according to their teaching/learning objectives.

4.1. PRINCIPLES AND MATERIAL SELECTION

Carter (1990) mentions that there are teachers of literature who have a very limited interest in linguistics and consider language-based and process-oriented approaches "reductive", meaning that they reduce the texts to their linguistic level failing at the same time to recognise that they are "holistic artefacts which are situated within cultural traditions, are historically shaped and grow out of the lived experiences of the writer."

Similarly Widdowson (1975) states that there is a point to the learners' progress where they should be allowed to appreciate literary texts, to engage

meaningfully with them and to make their own interpretations. He admits that there are learners who do this intuitively, but he argues that all learners' intuitions are not developed the same, so some of them need a stylistics analysis approach to guide them to that point.

This model suggested here focuses on the use of literature as resource aiming at the development of language competence and literary competence of the students and serve to the personal fulfilment as an individual. Such an approach as Carter and Long (1991) suggest could not be measured in terms of passing any examinations in literature; it rather aims to infuse a continuous love and appreciation of literary texts, which would continue beyond the classroom.

Then as the first principle this approach requires literature in the language classroom to be explored in the light of a learner-centred pedagogy, a teaching which is centred on the students' communicative needs, goals, aspirations, learning preferences. This principle establishes a new role and responsibilities for the teacher. The teacher is not anymore the unquestionable 'authority' in the language classroom. He/she becomes an enabler and a coordinator in the language process who 'reads' both the diversity of the needs of the students and the variables of the context they work in so as to adopt a broad range of pedagogical and course planning options (Evangelia, 2001).

A teacher has two basic functions in such a teaching, first he/she is an enabler who works with students, encouraging them to read and appreciate literature thus, contributing to their emotional and psychological growth. Secondly, he/she is an educator and a role model to the students and is personally committed to and enthusiastic about the benefits of literature. This implies that the teacher should aim to motivate the students by selecting appealing works to which they can respond linguistically and emotionally so that the process of reading should be an enjoyable, responsive, individual and collective experience for all (Carter & Long, 1991:16-19).

However, this new kind of responsibility on the teacher would lead to a problem on teachers' part. Teachers of language generally hesitate to use literature in their classes and assume that literature is a reserved province for upper intermediate levels and above. There are teachers who are afraid of trying out something new in their classrooms by using literary texts and prefer the security of the fixed well-known methods and materials instead (Evangelia, 2001).

Moreover even teachers, who are convinced for the benefits of the use of literary texts in the language classroom, are still hesitant to include them in their lesson planning. According to Paran (1999) as quoted in Evangelia (2001), their reluctance is attributed to their poor "self-image" regarding the subject of literature in terms of literary knowledge, knowledge of background information to the texts and knowledge of the appropriate methodological approaches.

One other argument regarding teachers' hesitation for the use of literature in language classroom is literature's deviant language, because, literary language does not very often obey to conventions of grammar and syntax. Yet, it can also be argued that this can be rather beneficiary, as learners, by recognising the deviance in language, become capable of recognising the norm as well.

Apart from the linguistic difficulty, the conceptual difficulty in regard of understanding the literary texts might be another issue raised by the teachers. In principle, as Carter and Long (1991) suggest, it is better not to choose literary texts that are beyond the learners' literary competence. Yet a distinction should be made between vocabulary difficulties and syntactic difficulties. For the intermediate and advanced levels, the immediate difficulty with the vocabulary in a text may not be an obstacle to its comprehension as might its syntactic and stylistic variety difficulties are, as learners by this stage may have developed and established the necessary techniques to infer the word meanings from the texts.

Indisputably, the choice of the appropriate text is a major concern for the teacher; what mainly matters though, is not the text itself but the use by the teacher

of the wide range of apparatus the methodological approaches offer. In other words, what really makes the difference is less the text and more its treatment by the teacher. As suggested by Carter and Long (1991):

“Access to a poem is restricted if the students cannot reach at least a basic level of comprehension. More important though in the case of poetry is, that access on an experiential level will be restricted. That is, our students’ need to identify with the experiences, thoughts and situations which are depicted in the text; to discover the kind of pleasure and enjoyment which comes from making the text their own, and interpreting it in relation to their *own* knowledge of themselves and of the world they inhabit. A reader who is genuinely involved with the text is likely to gain most benefit to the language of literature and in this way, a literary text can be a vital support and stimulus for language development.” (Carter & Long, 1991: 6)

The amount of background information about a text depend on a variety of factors including the time required, to what extent the text refers to the historical, social or mythological events or characters, the interest of the students in the literary characteristics of a text and so on. When designing materials, teachers would need to rely on their intuition about what information would enhance the students’ understanding and enjoyment of the text. Teachers also need to decide how draw a balance between the amount of background information to provide and the amount of work that the students should individually be involved in. As stated by Lazar (1993) the background information that is needed in the study of a literary text would likely include;

- biographical information about the author
- historical or mythological events or characters to which a text refers
- philosophical, religious or political ideas debated or discussed in a text
- places objects or other texts referred to in a text – either directly or indirectly
- genre of the text
- relationship of the text to the literary movements of its time
- historical, political or social background against which the text was written
- distinct features of the author’s style.

At the earlier stages of literature learning, students usually understand the literal meaning of each element in the poem without being able to an interpretation of its deeper meaning. Students may lack appropriate strategies for interpretations; or they may not be culturally familiar with the notions of drawing inferences and making interpretations.

In poetry, words may take on figurative meaning beyond their fixed dictionary definition. Although it was assumed that figurative language would be too difficult for foreign learners to cope with, as the students gradually develop in their ability to respond to texts in a more sophisticated way, they will be able to study figurative works in more detail. This is why teachers should devise activities which lead students towards an understanding of the figurative language of a text and towards using literary metalanguage to make interpretations of their own (Evangelia, 2001).

At the same time a space also should be provided to the student in order to make the text his/her own. Thus, teachers need to keep in mind that an analysis of poetry is a creative experiential process and it should never be degenerated into a sterile literary terminology exercise. There is no one single approach to the presentation and teaching of poetry; there is always room for further exploration, and each teacher has his/her own style (Evangelia, 2001). As Carter and Long (1991) remark:

.... this is a teacher's enthusiasm for literature and his or her ability to convey this enthusiasm to the students and to help them respond with the same enjoyment and pleasure." (Carter & Long, 1991: 28)

From the overall discussion of the learner-centeredness of the use of literature in EFL teaching and the new role assigned for the teacher, certain other principles follow. First, it should be suggested that literary texts should appeal to the interests, concerns and age of the students. This is a pre-requisite because only then that the

students would have motivation and bear a love for reading literature, which hopefully would go on beyond classroom (Evangelia, 2001).

Next, the teaching of literature in language classroom should aim to elicit students' responses to the text, and to guide them to 'a personal discovery'. Then it would likely to bring in them the pleasure and enjoyment which comes from making the text their own. As meaning is created in an interaction between reader and text, as the reader response approach suggests, only by engaging students' response to and interaction with the text a success would be achieved (Evangelia, 2001).

Literature is a discourse with its own rules and conventions of language use. If the teacher attempts to develop sensitivity in the students to the way in which literary language is distinctive by, then he/she can show how language deviates, pointing out the norms of the language. To explore how the language in the text patterns to create particular meanings and effects use of stylistics would be effective in alerting the students on the use of language and encourage them to explore the effect of these choices on the meaning (Lazar, 1993).

The exploration of texts comes closer to the students' personal experience and to what relates to their life through teaching techniques and practices divided into pre-reading, while-reading and after-reading activities. Yet, it has to be pointed out that these language-based activities should seek ways to leave space for the students' self-expression and to encourage critical thinking so as to foster critical awareness and enhance their social consciousness. This new perspective on the teaching of literature in the language classroom which aims to develop skills in critical and creative thinking contributes to the students' personal growth and fosters their autonomy first as language learners and then as individuals, who take responsibility for their own learning (Evangelia, 2001).

One of the ways to foster the learners to take responsibility and help them develop confidence in their own ideas and in their ability to work independently of a tutor is to encourage them to do research through self-access materials. The aim,

then, of self-access materials is to support learners and provide them with the kind of help, advice, and encouragement normally given by the tutor. This would give an opportunity to the learners to have a social interaction as they share, debate, and compare the materials they read. Such activities are open-ended, with teachers serving as facilitators of discussion. Teachers would encourage the students to explore through their own reading a core of values, such as honesty, responsibility, perseverance, etc. Indeed, good literature is characterised by the presentation, confrontation, and resolution of themes involving such values (Lazar, 1993).

4.2 SAMPLE LESSON PLANS

This section will try to demonstrate how excerpts of literary texts from a variety of genres of literature can be used in the language classes for different purposes. In accordance with the implications that have been discussed in this thesis, these sample plans attempt to guide the language teachers in using literature in classes to foster the acquisition of the language skills and to contribute their personal development at the mean time.

First sample plan is a lesson guide for the use of poetry to develop oral language skills for a group of intermediate level students. Yet, along with this purpose it also aims to consider the personal involvement of the learners to the themes dealt within the poem. Sample Lesson Plan 2, on the other hand, tries to show how cultural issues, both with capital “C” and small “c” can be considered in a language class together with linguistic aims through the study of a 19th century Romantic poem. The third example completely focuses on language and it is not significantly different from a standard textbook exercise. Yet what is underlined here is that the use of authentic language with a real context gives the learner a feeling of achievement and this could be a good vehicle for motivation.

On the other hand, the last two plans aim to demonstrate the main idea of this thesis more properly. The fourth lesson plan, for example is a guide for teachers of

pre-intermediate classes of young language learners to show how different moral values and character traits can be dealt along with language activities empowering various skills by studying children's literature. Finally the fifth plan is addressed to advanced level language learners, providing a perspective both to the cultural dimensions and individual involvement with literature.

4.2.1 Sample Lesson Plan 1: Using Poetry to Develop Oral Skills **(Adapted from Lazar, 1993: 116 – 119)**

Level: Intermediate

Class size: 15 – 20 students

Time: 2 hours

Lesson Rationale: Reading of poetry chorally might be a useful way to foster the development of oral language skills of learners. The repetitions in the poem allow to show how different stressing on sentences lead different meanings in language. Besides, it is also a good vehicle to stimulate student interest and to encourage personal involvement in the underlying themes of the poem.

This sample plan is made up of two stages; first the teacher ensures that the students have reached an overall understanding of the poem, by underlining the figurative devices and stylistic effect that were used by the author. Next it offers a procedure for the use of it as choral reading. The reading can also make limited use of movements, gesture, facial expressions and the changing qualities of the voice.

Materials: Enough copies of both the poem and the choral reading guide to handout the students. The poem used in this plan is "As It Was," written by John Mander (1985).

Anticipated Difficulties and Solutions: Actually no linguistic difficulty is anticipated for the comprehension of the poem. The vocabulary used is simple. Yet, the students would have a difficulty with the understanding the figurative language of poetry and also they have to deal with the unusual syntax of sentences. In this

respect, the plan have designed certain activities that alert the students to the use of metaphors and the effect that is created by the repetition of certain lines in the poem.

Skills: Listening, speaking

Aims:

- to understand the emotional tone of the poem,
- to understand some of the figurative or metaphorical meanings in the poem,
- to analyse how the stylistic device of repetition of key phrases contributes to the overall effect of the poem.

Pre-reading Activities

1. Ask the students to discuss in groups what they might do in the following situations:
 - a. You are walking along when you see a very large, drunken man beating a dog with stick.
 - b. You are in a large department store and you see a woman with a small baby secretly putting some baby clothes in her bag without paying for them.
 - c. You know your neighbours are away for the weekend and late on Saturday evening you hear strange noises coming from their house.
2. Write these two sentences:

It did not seem important at that time.

We walked away: it was not our concern.

Ask the students in pairs or groups decide in what situations they might use sentences like these. Can they think of any other similar sentences they might use in that situation?

While Reading Activities:

1. Read the poem below. In the poem, the poet uses the sentence “We walked away: it was not our concern.” Ask them to what situation does this sentence seem to refer?

As It Was

It did not seem important at the time:
 We gave them pity when they wanted gold,
 We could not help it: we were never told.

We’d lost our glasses, so we could not see:
 We went home early from the Pantomime –
 It did not seem important at the time.

We walked away: it was not our concern.
 No doubt there was some fruit upon the Tree:
 We’d lost our glasses, so we could not see.

We could not help it: we were never told.
 We heard a shot: the guards looked very stern.
 We walked away: it was not our concern.

We could not help it: we were never told.
 No doubt there were some rumours of a crime,
 We’d lost our glasses, so we could not see.
 We walked away: it was not our concern.
 The streets were dark and it was very cold.
 It did not seem important at the time.

(John Mander, *As It Was* in Lewis (1985), p. 231)

2. Ask the students work with a partner and talk about what they think is meant by the following lines from the poem:

“We went home early from the Pantomime.” (line 5)

“No doubt there was some fruit upon the Tree.” (line 8)

“We’d lost our glasses, so we could not see.” (lines 4, 9, 15)

Open up a discussion about the ideas that the students suggest.

3. Some of the lines in the poem are repeated. Ask them which ones? What effect is created by repeating these lines?

4. Discuss about what the students think the speaker in the poem feels about the events which are referred to in the poem? Here are some adjectives that would be useful:

satisfied	nostalgic	horrified	depressed		
guilty	remorseful	angry	calm	tormented	ashamed
objective	self-justifying				

Choral reading of “As It Was”

1. To begin with, give students in pairs four sentences to practice reading aloud.

Here they are:

■ We could not help it: we were never told.

We could not help it: we were never told ■

■ We walked away: it was not our concern.

We walked away: it was not our concern. ■

The squares on the words show which words students had to stress or emphasise. Ask them to think about how the meaning of the sentences changes according to where they put the stress. Walk around the class unobtrusively monitoring and correcting punctuation. It is a quite useful way of practicing stress as students are really sensitised to how stressing different words conveys different meanings.

Then divide the students into groups of five and hand out copies of “As It Was” marked for choral reading (Figure 8). Explain the point of choral reading and rehearse it for half an hour and then perform. Assign different letter of alphabet to students and explain that where A is marked, A should read and so on. They should feel free to vary it if they want or even ignore it and work out their own reading. Also

suggest them when they are practicing they should think about who is going to stand where, to decide whether they would move about, what gestures they would use, etc.

As It Was	
It did not seem important at the time:	<i>A: step forward</i>
We gave them pity when they wanted gold,	<i>B: shake head</i>
We could not help it: we were never told.	<i>C, D: shrug</i>
We'd lost our glasses, so we could not see:	<i>E: shade your eyes to look</i>
We went home early from the Pantomime –	<i>B: walk jauntily</i>
It did not seem important at the time.	<i>A: step forward</i>
We walked away: it was not our concern.	<i>C, D, E: softly</i>
No doubt there was some fruit upon the Tree:	<i>B: gesture up to tree</i>
We'd lost our glasses, so we could not see.	<i>E: shade eyes</i>
We could not help it: we were never told.	<i>C, D, point at themselves</i>
We heard a shot: the guards looked very stern.	<i>A: all turn suddenly to the right</i>
We walked away: it was not our concern.	<i>C, D, E: softly</i>
We could not help it: we were never told.	<i>C, D</i>
No doubt there were some rumours of a crime,	<i>B: kneel down</i>
We'd lost our glasses, so we could not see.	<i>E: whining voice</i>
We walked away: it was not our concern.	<i>C, D, E; crossly</i>
The streets were dark and it was very cold.	<i>B, C, D, E turn to right and talk quickly</i>
It did not seem important at the time.	<i>A quietly after a long pause.</i>

Figure 8 Choral reading of "As It Was" (Lazar, 1993: 119)

Post-reading Activities:

Ask the students to re-write the poem as a different form of discourse. This can either be a story describing what would have happened actually in a two or three paragraphs, or a newspaper article. Then, students would share what they have written and discuss each others' ideas.

4.2.2 Sample Lesson Plan 2: Using Poetry for the Cultural Understanding and Cultural Dimension of Language (Adapted from Lazar, 1993 p: 121-131)

Level: Advanced

Class Size: 25-30

Time: Three class hours

Lesson Rationale: In this example a famous poem by William Blake will be analysed. The analysis of the poem is a good opportunity to consider what kinds of difficulties students at advanced levels may have with a poem written almost two hundred years ago. This plan also moves beyond treating the poem largely as a linguistic artefact, and encourages thinking about what kinds of background information students could find useful when reading the poem. Besides, through the activities involving unfamiliar vocabulary due to the historical change in language, it would be possible to have a reach to the cultural dimension of language. Students would gain a critical stance towards the issues of industrialisation and its negative consequences, and have an opportunity to compare these with their contemporary society.

Materials: Enough copies of William Blake's "London" and the complementary text to the historical background. 5-6 posters to allow the students write their ideas while they are brainstorming about the reasons why people move to larger cities. Enough copies of the vocabulary exercise and commentary on Blake's poetry (students may share these sheets).

Anticipated Difficulties and Solutions:

- Understanding individual words in the poem (e.g. charter'd, ban, blight, etc. – particularly difficult since the historical meaning of the words may have changed over the last two centuries). Through a multiple choice exercise, students are provided an activity to guess the meaning through the context.

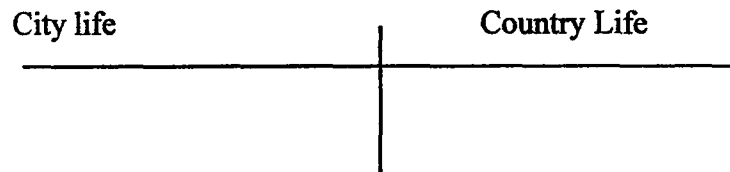
- Understanding the metaphorical/symbolic meaning behind phrases or lines in the poem (e.g. “And blights with plagues the Marriage hearse”). As a solution an exercise is suggested to the learners to make creative guesses on the signification of the use of these phrases.
- Understanding the historical context which forms the background to the text. In order to come over with this problem a complementary text is given to understand the historical background.
- Understanding the poet’s attitude to what he sees around him. To understand the poet’s point of view, students are offered certain critical comments about the characteristics of Blake’s poetry.
- Responding personally to the themes of the poem. Particularly the pre-reading activities are designed to allow students to draw out certain similarities with Blake’s world.

Skills: Reading, Writing along with developing critical thinking towards social issues.

Pre-reading Activities:

1. Ask the students think in groups of all the reasons why people might leave their villages in the country to and live in a big city. Give them large posters to write their ideas. Then ask them compare posters with those of other groups.
2. Here are a number of words and phrases. Ask students to decide which three best fit their views on city life, and which ones best fit their opinions about life in the country. Write these words on the blackboard and want them to write their preferences under the two headings below. Then ask them to explain their choices to their partners.

opportunities	poverty	isolation	freedom
wealth	community	violence	excitement
tranquility	sense of belonging		security
boredom	oppression	lack of morality	dirt anonymity



3. Here is a text which describes some of the historical change in England between 1750 and 1850. Tell the students to use their dictionary to look up any of the words they do not understand. Then want them to answer the questions which follow.

The biggest social change in English history is the transfer between 1750 and 1850, of large masses of the population from the countryside to towns; the basic social classes were transformed from small farmers and rural craftsmen into an urban proletariat and a lower middle class of industrial employers. The movement was hastened by two forces: (i) the agricultural revolution carried out by the landowners drove the peasants off the land, and (ii) they were drawn to the towns by the demand for labour in the factories and mills, operated by machines driven by steam power. It affected the north of England and parts of the Midlands far more than the south, and this, too, was a big transformation; hitherto it had been the south that had been advanced and relatively populous while the north remained relatively empty, backward and conservative, but now the north was pushing against the conservatism of the south.

The new industrial towns were places of great distress for the workers. The poor were indeed having the worst period of suffering since serfdom had been practically extinguished in the 14th century. The prosperous peasant farmer, the yeoman, who had won battles for the Plantagenet kings in the Hundred Years' War, had long been considered the solid base of English society, but by the 19th century he had largely disappeared. If he had not sunk to the level of a labourer on the land of a bigger farmer or become a factory worker and little better than the serf, he had turned into an industrial employer. The employers themselves often struggled very hard to get their heads above the level of wretchedness, and they commonly achieved it by a narrow range of human virtues – thrift, industriousness, sobriety – and were apt to conclude that these were the only estimable virtues, because they were the only ones that had proved useful to themselves.

(adapted from C. Gillie (1972) *Longman Companion to English Literature*, Longman, p. 29)

- a) What major change was there in the English class system between 1750 and 1850?
- b) What two forces accelerated the urbanization of the English society?
- c) What kinds of jobs do you think industrial employers performed? How did they manage to get ahead?
- d) "The new industrial towns were places of great distress for workers". What kind of conditions do you think people worked in? If they were unable to find work in factories, how else do you think people supported themselves? What kind of conditions do you think people lived in? What did cities look like?

4. Write the following facts on the blackboard about Blake's character and the description of the society he lived in.

Blake lived in 1757-1827. By various critics he has been described in the following ways:

- a) a political radical of his time who supported the French revolution.
- b) a man who fought against the greedy materialism of his age
- c) a mystic visionary who opposed the narrow dogma of traditional Christianity
- d) a prophet who warned of the dangers of reducing man to a cog in an industrial revolution
- e) a romantic poet who believed passionately in the importance of imagination
- f) a man of humble origins who used the strong simple language of popular culture in his writings.

Ask the students:

- In light of what you know about Blake's character and the important changes taking place in English society at the time he was writing, what do you think the poem "London" is going to be about?

While-reading activities:

Read the poem.

London

I wander thro' each charter'd street,
Near where the charter'd Thames flow
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every blackning Church appals;
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most, thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear,
And blights with plagues the Marriage hearse.

1. Ask the students whether it surprised them, or is it as they expected?
2. Here are a number of words from the poem. Some possible definitions or explanations of their meaning are provided – all of these could be found in the dictionary. Ask the learners to decide which definition fits best with the word as it is used in the poem. If they think both or all definitions apply, ask them to give reasons why they think that way:

charter'd (lines 1 and 2)

- a) established by a written document from the ruler or parliament which creates a borough, university or company
- b) established by a written document from the ruler or parliament which grants certain privileges or rights

marks (line 4)

- a) a device, seal or label indicating ownership

b) a boundary, frontier or limit

c) sign

ban (line 7)

a) a formal prohibition

b) a curse with power to harm

appal (line 10)

a) to grow pale

b) to lose heart and become dismayed

blast (line 15)

a) to blow violently

b) to blow on a trumpet

c) to blow up by explosion

blight (line 16)

a) to affect plants with a disease that destroys them suddenly

b) to wither hopes and prospects

3. Divide the class into groups or pairs and ask them discuss what they think is meant by the following lines or phrases:

- the mind-forg'd manacles (line 8)
- Marks of weakness, marks of woe (line 4)
- the Marriage hearse (line 16)

In the poem there are number of words connected with certain ideas or images. Ask the students to read the poem again and, note down all the words or phrases connected with and ask what overall effect is achieved by using these images in the poem?

restrictions/limitations

sound/noise

disease/destruction

4. Topic for discussion: In the poem two institutions are mentioned – the Church and the Palace. What do you think these represent? What is the relationship between the Church and the Chimney-sweeper as expressed in lines 9 and 10? What is the relationship between the Palace and the soldier as expressed in lines 11 and 12?
5. In the poem there are a number of repetitions – of words and phrases. Ask students to note down what these are and what effect they think they have.

Post-reading Activity:

1. Handout the critical comments about Blake's poem. Ask the students which one do they find most convincing?
 - Blake's "London" is a revolutionary document which ferociously attacks the corruption of the urban life.
 - In "London" Blake seems to be writing in the tradition of the popular ballad, but his apocalyptic vision of life in the city goes beyond a mere protest against social injustice.
 - In "London" we see a city which is truly a vision of hell – of life after the Fall.
 - Despite the fury of the attack on the institutions of the time, Blake's "London" always retains its tone of compassion for suffering.
 - In "London" Blake's angry denunciation of social institutions never loses sight of the way an individual is enslaved by his or her own fear and brutality.
 - In "London" Blake's angry denunciation of social institutions never loses sight of the way an individual is enslaved by his or her own fear and brutality.
2. Ask the students to write a short paragraph summarizing their own feelings and opinions about the poem.

4.2.3 Sample Lesson Plan 3: Using Dialogue to Foster the Acquisition of Phrases and Expressions in English (Adapted from Maley & Duff, 1990 p:135 – 137)

Level: Intermediate

Class Size: 10-15

Time: 25 minutes

Lesson Rationale: In this activity there is a passage involving a dialogue between two characters. From the dialogue certain remarks have been selected and the text is re-written omitting the selected expressions.

In some respects, this approach is no different from the standard textbook exercise. There is however, one important difference. In the standard approach, the students work on model sentences which have no real context. Here, by contrast, they work on a coherent passage which not only provides a clear context, but also gives more freedom to the students to decide which phrase is most suitable. Moreover in the use of the spoken language literature a good means of creating a real, but unpredictable context. Many textbook contexts are, by contrast, unreal and predictable.

Although the focus is on the language, this activity by no means ignores the meaning. It is actually far from it, for, in order to predict a structure or expression, the students would need to be attuned to the whole text.

Materials: Enough copy of the text to be filled is necessary. Although the extract is self-explanatory, it would be necessary to write a brief summary to give the students as a guide to the characters and the context.

Skills: The emphasis in this activity is on the spoken language. Students are asked to fill in the gaps in the way they expect them to be.

Anticipated Problems and Solutions: Not much linguistic problems are assumed to take place. The selected text is close to everyday speech and would draw suggestions from the students without demanding great ingenuity.

Activities:

- Give the students the copies of the passage. Ask them to read it through and note down their suggestions for the missing words.
- After five to eight minutes, ask them to form groups of four and compare notes. During the discussion they should note down any fresh ideas which emerge.
- Ask each group to call out its suggestions. Write up as many as you can on the board, or ask two students to help with the writing.
- Go over the students' suggestions, and ask them to help you correct any errors or awkward formulations. Then reveal the original wording.

Summary:

Sarah and Louise are sisters. Louise has made a "brilliant marriage" and no longer needs to work. Sarah, however, needs a job, and is thinking of leaving home to look for work in London. She receives a letter from her friend, Gill, suggesting that they look for a flat together. In the extract below, Sarah (me) broaches the subject to her mother.

- Me** Mummy, I've been thinking, I think (1)..... to London at the end of the week.
- Mama** (pause) Oh yes?
- Me** Yes, a friend of mine wants someone to share a flat and I thought it would be (2)..... for me to
- Mama** Well, that sounds a very good idea. Where exactly is this flat?
- Me** Well, we haven't exactly got one, but I thought I might
-it's easier if you're on the spot.
- Mama** Oh yes, I'm sure it is. I hear it's very difficult to find flats in London these days.
- Me** (my heart sinking as I think of adverts, agencies, *Evening Standards*, etc.) Oh no, it's not at all difficult, people get themselves fixed up in no time.
- Mama** Oh well, I suppose you (4) than me. What will you (5) while you're there?
- Me** I'll get a job. I'll have to sometime you know.

- Mama** Just any sort of job?
- Me** Whatever there is.
- Mama** Don't you want a proper career, Sarah?
- Me** No, not really. I don't know what I want to do.
- Mama** I'm not sure I like the idea of your going off all the way to London without a proper job and with nowhere to live... still it is your life, I suppose. No one can accuse me of trying to keep you at home, either of you... Who is this friend of yours?
- Me** A girl called Gill Slater.
- Mama** And what (6) ?
- Me** Oh, she is a sort of research student.
- Mama** (7).....? Well, it sounds like a very nice idea. After all, you won't want to stay here all your life cooped up with your poor old mother, will you? I shall lose all my little ones at one fell swoop, shall I?
- Me** Oh don't be silly.
- Mama** What do you mean, don't be silly? It seems to me you're very eager to be off.
- Me** You know that's not it at all.
- Mama** Well, what is it then?
- Me** Well, it's just that I can't (8), can I?
- Mama** No, of course you can't, nobody ever suggested anything of the sort. When have I ever tried to keep you at home? Haven't I just said that you must lead your own life? And you can't say that staying at home for a week just after you've got back from abroad is (9), can you? I've hardly had a chance to see you yet, you're off. I sometimes wonder what you and Louise bother to come for. You just use home as if (10)....., you two. All I am is a servant, that's all I am
- Me** Don't say that, don't say that, of course I'll stay, it (11) at all.
- Mama** (in floods of tears) Oh, I know there's nothing to keep you here, I know there is no reason why you (12)....., there is nothing to amuse you, you've outgrown it all, you always were too clever for me.
- Me** (weeping too) Oh don't, please don't, Mummy, please don't, I'll stay with you as long as you like, you know I will.
- Mama** (sniffing and reasserting her hairpins) No, don't be silly. Of course you (13), what on earth would you do with yourself here. You go off to London, you'll be (14) there.
- Me** No, I don't want to go any more.
- Mama** Oh yes, you really ought to go. So let's have (15), shall we?
- (And so I went to London at the end of the week.)
- (Margaret Drabble: A Summer Bird-Cage)

Original Wording

- | | |
|-------------------------------|--------------------------|
| 1. I might go | 2. a good opportunity |
| 3. go and look | 4. know better |
| 5. live on | 6. does she do |
| 7. Oh yes? | 8. stay here all my life |
| 9. stay at home all your life | 10. it were a hotel |
| 11. doesn't matter to me | 12. should stay here |
| 13. can't stay here | 14. better off |
| 15. no more nonsense | |

4.2.4 Sample Lesson Plan 4: Using Children's Literature to Foster Language Acquisition along with Character Education (Adapted from Teacher View by Charlotte Agha and Cyberguide by Kathy Gerry)

Level: Pre-Intermediate

Class Size: 20-30 Secondary School Students

Time: This plan is rather a project to integrate literature into language curriculum both to foster their language skills and develop certain moral values in their behaviours. Thus it would take three different periods of two class hours.

Rationale: This plan aims to integrate an example of children's literature into pre-intermediate young learners' language classroom, in order to display how the teaching of literature can be a good vehicle to integrate certain character traits along with practicing language skills. Students will use the story, *Now One Foot, Now the Other*, by Tomie dePaola, to begin exploring some of the traits which connote a person of character, while practicing their foreign language through a series of activities. Students gain an understanding of the ways in which the character traits of responsibility, courage, and perseverance contribute to personal success and also have an opportunity to reflect on Bobbie's display of character through a variety of

writing and response activities. The stories will be used as a springboard for students to examine the connections between strong character and success in their own lives.

Linguistic Aims: Students will;

- state purpose engaging in reading
- determine the main idea
- engage in a vocabulary activity working with nouns and verbs
- group together related ideas, and maintain a consistent focus through writing activities
- write a friendly letter complete with date, salutation, body, closing and signature
- retell story recalling characters, events, setting, problem and solution

Aims related to Individual Development: Student's will;

- differentiate between those things that happened long ago and yesterday. Thus they will develop knowledge of people who lived in another generation and understand the importance of understanding and communication among generations.
- compare and contrast their daily lives with those of parents and grandparents. They will describe the contributions of men and women who lived long ago and in the recent past
- demonstrate understanding of character traits in the story and the relationship between character and success by producing a variety of products. (lists, flip books, story maps, etc.)
- identify and describe attributes of good citizenship. Students identify character traits exhibited by good citizens in various situations.
- describe roles performed by children in communities. Students list the roles performed by Bobbie in the story. After defining the roles, students may describe or list ways in which the roles they play and the responsibilities they have are similar to or different from Bobbie's. Which roles are preferred by the student and why?

Anticipated Problems and Solutions: Since the story by Tomie dePaola is written for 6-8 age group readers, students would not have any difficulty in understanding the language of the story. Yet, if they have, as they will have the opportunity to come to class reading the story beforehand, they will have an extended time to look up the unknown words in the dictionary. Furthermore, the character traits and the issues dealt with in the story would be very much familiar to their own lives, thus no conceptual understanding problem is anticipated as well.

Materials: Enough copies of the book “Now One Foot, Now the Other” are firstly required. Next the equipments for preparing flip books (coloured posters, crayons, markers, colour pencils etc.) are necessary. Also enough copies of the activity sheets to handout the students should be provided to by the teacher. Lastly, the class or the students individually preferably have an access to Internet.

Skills: Reading, Writing, Speaking

Pre-reading Activities:

- Ask the students whether any member of their family or someone they love has ever been ill or had an accident. In an assignment ask them to write a paragraph about this incident, how they felt and what they did. Did they by any means find an opportunity to be helpful?
- Assign the students to write a paragraph about their relationship with their grandparents. Do they see them often? What do they share with them? Do they like spending time with their grandparents? Paragraphs may involve a special memory that they have shared with that person.

While Reading Activities:

Activity 1 Comprehension

Share the story *Now One Foot, Now the Other*. Story may be read independently by students over several days or read aloud by the teacher.

Questions:

1. What does Bob help Bobby to do?
2. How are Bob and Bobby related?
3. What happens to Bob in the story?
4. How does Bob scare Bobby?
5. How does Bob feel when Bobby is afraid of him?
6. How does Bobby feel later?
7. What is your favourite part of the story?

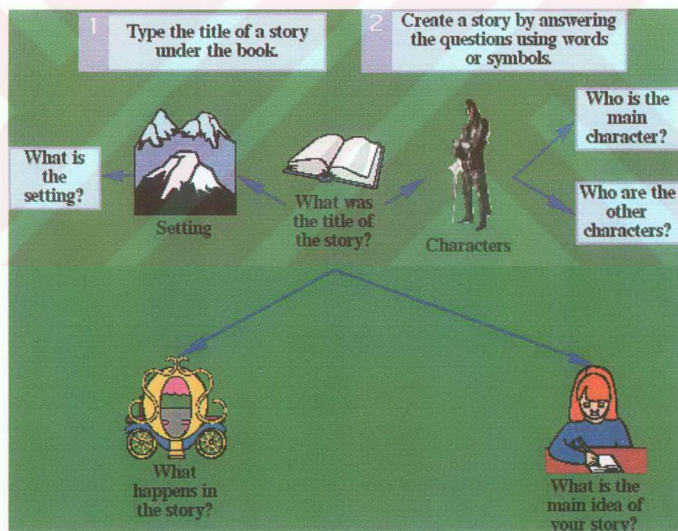
Activity 2 Figuring out the main idea

Figure 9 Gerry, Kathy (Cyberguide on "Now one foot, now the other" www.sdcol.k12.ca.us)

Activity 3 A Vocabulary Exercise with the Nouns and Verb used in the story



Now One Foot, Now the Other
Tomie de Paola

1

Look at these words from *Now One Foot, Now the Other*.

2

Drag each part of speech to the correct SuperGroupier box.

roller coaster carried walk shelf sneeze

tower held birthday watched hospital fireworks

wait said story grandfather

NOUNS

VERBS



Figure 10 Gerry, Kathy (Cyberguide on "Now one foot, now the other"
www.sdcol.k12.ca.us)

Activity 4 Making up a Family Tree

Students search the Internet to find the biography of the author or you can read it in class. The story *Now One Foot, Now the Other* is actually based on the real life story of Tomie de Paola. Ask the students to fill on the family tree below for the author, and then prepare a similar one for their own families.

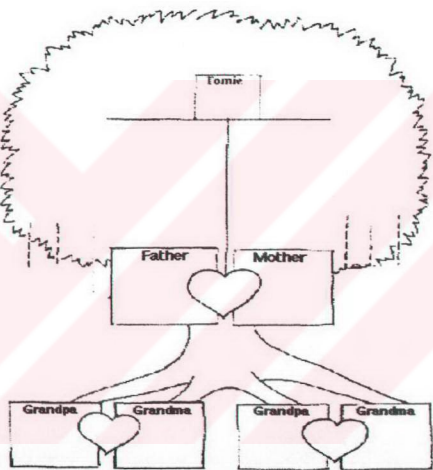


Figure 11 Family Tree (Agha, Teacher View, www.schools.manate.k12.fl.us)

Activity 5 Interviewing

In the story *Now One Foot, Now the Other* Bobbie was very close to his grandfather. Do you think things were the same when Bob was growing up as they are now? What things do you think might have been different?

You will be talking to someone from another generation to find out what it was like when he or she was growing up.

Questionnaire 1

Directions: Answer questions about yourself.

1. Your name: _____

2. What is your favourite toy?

3. Do you watch television? __

4. If yes, what is your favourite program?

5. What games do you like to play?

Questionnaire 2

Directions: Interview one of your ancestors or a person from another generation.

1. Name of person you are interviewing: _____

2. What was their favourite toy when they were nine years old?

3. Did they watch television when they were young? _____

4. If yes, what was their favourite program?

5. Name three games they played when they were young.

Activity 6 Writing Exercise

Students now write a story to compare how things are alike and different, then and now in accordance with the interviews with their ancestors.

Activity 7 Character Trait Flip Books for *Now One Foot, Now the Other*.

Students will cite specific examples of the major character traits demonstrated by Bobbie in the story. Ask students the following question and discuss the answers orally in class:

1. How does Bobby feel when Bob gets sick?
2. How does Bobby show respect for Bob?
3. How does Bobby show perseverance? Kindness? Courage?

- Review major character traits presented in the story. List traits on board and review definitions briefly.
- Prepare flip books (Fold a large sheet of white construction paper in half horizontally. Cut the top layer of paper into 4 equal sections. Divide the lower layer of paper into boxes, either by creasing, or drawing lines.)
- Assemble crayons, markers, colour pencils, etc.
- Students work in small groups to brainstorm examples where traits were displayed before recording them on flip books.
- Students list one character trait on each flap.
- On the reverse side of each flap, students write one or two sentences that cite a specific example of that trait in the story.
- Students illustrate sentences on the uncut bottom of the flip book being careful not to go outside of the designated box. Repeat for each character trait.

Activity 8 Cooperative writing

Students work in cooperative groups to devise a new ending for the story that reflects how the story would have turned out differently had Bobbie *not* been a person of his character.

Post-reading Activity: Letter Writing

Students will choose a card or postcard from a website to send to Bob with an appropriate message. Correct letter form should be followed. Cards can be sent back to the class and should be addressed to Bob. Students can discuss the cards and how Bob would have felt receiving them. If appropriate, students can also send cards to grandparents as well.

- In the story *Now One Foot, Now the Other* Bob is away while he is getting better after his stroke. Do you think Bobbie would have written to his grandfather? Choose a website that sends greeting cards. Pretending you are Bobbie, you will write a letter to Bob.

[Date]

Dear Bob,
[A message to Bob]
Love,
Bobbie

4.2.5 Sample Lesson Plan 5 Using Drama to Foster Acquisition of Skills and Critical Thinking along with Cultural Understanding in Foreign Language (Adapted from Brenda Walto, Teacher's First, 1998)

Level: Advanced

Class Size: 20 – 30

Time: Three periods of two class hours

Rationale: Using Christopher Marlowe's "Dr. Faustus" in language curriculum can fulfil a number of objectives. It provides an excellent vehicle to introduce the basics of Renaissance scholarship. It is an appropriate text to use to introduce the rudiments of literary criticism to novice scholars. It is a springboard to initiate discussion for current and topical issues which can lead students to examine and explore significant issues in their own lives.

Marlowe's early version of the pervasive and poignant Faust myth speaks clearly to the teenagers. The story of Dr. Faustus, learned and praised, yet unsatisfied with his lot in life strikes a clear note for teenagers. Teenagers, be they restless, idealistic, bored, and overreaching or overwrought, all seem to hear Marlowe's words. Students recognise that often they, metaphorically, are faced with the temptation to "sell their souls." Marlowe's Dr. Faustus gives students an object lesson in choice and consequences.

Anticipated problems and solutions: The learners have the necessary schemata and reading strategies in place to obtain a global understanding of the text. They should be able to deduce the meaning of the majority of unfamiliar lexical items. Thus not many linguistic difficulties are anticipated, other than those posed by the figurative language contained in the text and it is this aspect of the language that the learners will be analysing. There will be some unfamiliar vocabulary items but they are not such that the meaning cannot be guessed at from examination of the context nor too numerous to hinder global understanding. If problems arise during the reading, the learners might be encouraged to look at the context but an explanation/translation if necessary can be provided to save time.

Materials: The text of the play. Worksheets, which accompany the extracts. A version of the play in Richard Burton and Elizabeth Taylor video is used as an assistant visual and audial tool to foster the improvement of the listening skills of the learners. Thus a CD player on VCR and a TV set is required.

Aims:

- To acquaint students with the fascinating life of the playwright Christopher Marlowe
- To introduce the background of Elizabethan Drama
- To introduce the classical roots of Elizabethan tragedy
- To explore the universal themes presented in Dr. Faustus
- To develop reading for gist and reading speed and foster interest in reading authentic texts and provide opportunity to respond to an authentic text, thus build confidence in the ability to comprehend an authentic text.
- To train learners in inferring meaning in figurative language.

Instructional Goals:

Students will:

- Demonstrate knowledge of Marlowe's biography. (Handout 1)
- Demonstrate knowledge of Aristotle's precepts of tragedy and be able to apply in an essay (Handout 2)
- Evaluate the character of Dr. Faustus according to the Aristotelian criteria for a tragic hero. Write a paper defending or refuting Dr. Faustus as a tragic figure. (Handout 3)
- Demonstrate knowledge of the universal themes in the play (Handout 4)
- React in writing to passages from the play (Handout 5)
- Demonstrate knowledge of the Elizabethan concept of the Great Chain of Being (Handout 6)
- Demonstrate critical thinking skills in a written reaction to questions concerning the play (Handout 7)
- Produce a creative project which displays the student's knowledge of the play.

Synopsis: There is an A text and a B text of the play. In this plan the shorter A Text is used. The play is organised with alternating “serious” and “comic” scenes. The comic scenes are served to undercut the overreaching attitudes and ambitious presumption of Faustus that is presented in serious episodes. Scholars have long noted that the quality of the comic sections differs greatly from the tragic portions. These sections are disjointed from the main plot thus the teacher rather would concentrate on the tragic sections for close reading.

Learners should have read the whole play before class discussion as a prerequisite. This is important for the success of the lesson, since before class the students will have learned the new vocabulary which would save time and have a general idea about the plot, which would be helpful to discuss the play as a whole. Handout 1 would be given to the students before the play, and they would be asked to make a research on a detailed biography of the author.

Prologue: The Chorus enters and promises to reveal “the form of Faustus’ fortunes good or bad.” Interpret the lines in question and answer form together with the learners. Point out the lines that the Chorus gives information about Faustus’ infancy and his learning. Also the myth of Icarus shall be recalled as a foreshadowing of Faustus’ fate.

Scene 1: Faustus rejects the significance of his scholarly achievements and yearns to learn the secrets of black magic. First read the text until the entrance of Wagner to the stage. Sitting alone in his study, Faustus considers the different fields of knowledge and dismisses all of them. He turns to magic. Delighted by the art, he points out that even kings’ powers are limited within territories. But with the help of magic, Faustus can become a demi-God.

Faustus declares that the advice of his friends will be helpful in the pursuit of magic. A Good Angel and Evil Angel enter. The Good Angel tells Faustus to put the

evil book of magic aside, and the Evil Angel tells Faustus to pursue magic will lead to power on earth. The angels exit.

Faustus thrills at the thoughts of the strange wonders he'll perform with his sorcery. Cornelius and Valdes enter. He tells them that their advice has won him over: he will practice the magical arts. He will also pursue magic because he has realized it is the only subject vast enough for his mind. Valdes is delighted, and thinks that Faustus brilliance combined with their experience will make them all lords of the earth and the elements of nature itself. Cornelius tells him that his learning is sound foundation for necromancy, and with magic they will be able to find hidden treasure in the seas and earth. Valdes suggests some books, Cornelius suggests method, and Faustus invites them to dine with him. He vows to conjure that very night.

The end of this scene is an appropriate point to discuss the parallelism between Faustus' tragedy and Satan's sin which caused him to be defeated and cast to Hell. The concept of Renaissance man, who seeks to pass beyond his human limitations and Elizabethan concept of "the chain of being", is also a point to introduce to the students to bring them a standpoint to look at the play.

Scene 2: (comic) Faustus' servant Wagner, engages in a mock scholarly dispute.

Scene 3: Enter Lucifer and Four Devils. Faustus invokes them, performing the necessary incantations to make Mephostophilis appear. He asks Faustus' will; when Faustus demands that the devil serve him. Faustus is all too eager to swear allegiance to Lucifer. He denies judgment after death, and he asks Mephostophilis a series of questions. He bids Mephostophilis fly down to Lucifer to tell him that Faustus is ready to sell his soul. In exchange he wants twenty-four years of power and luxury, with Mephostophilis in complete obedience to his whims. Mephostophilis exits.

In soliloquy, Faustus exclaims that even if he had "as man souls as there be stars" (1.3.92), he'd sell them. He thrills at the power he'll soon have.

Scene 4: (comic) Faustus' servant parodies his master's devil-dealing. Wagner sees a poor Clown, and seems intent on making the Clown his servant. He jests that the Clown's poverty would compel him to sell his soul for a raw shoulder of mutton.

Scene 5: Faustus seems to be having second thoughts, unable to decide whether he should sell or keep. Mephostophilis returns, exhorting Faustus to sign away his soul in a contract written in his own blood.

Faustus declares the terms of the agreement. Faustus can take spirit shape in "form and substance." Mephostophilis is subject completely to his whim, and must stay nearby, invisible. In exchange, after twenty-four years, the devils will have his soul.

He questions Mephostophilis about hell, asking where it is. He demands that Mephostophilis bring him a wife. Mephostophilis brings him a devil dressed as a woman, and tells him that rather than bring him a wife, he'll bring him many different women, one for every moment of desire. Faustus asks for knowledge: he demands books on all manner of incantations, astrology, and botany, and Mephostophilis provides all of this on demand.

Now the teacher can show the students the video up to the end of this section. After watching the video, students are distributed the handout on Aristotle's conception of tragedy and a discussion whether Dr. Faustus is a typical tragical character or not can be started.

Scene 6: (comic) Two clowns, Rafe and Robin, introduce Faustus' upcoming actions.

Scene 7: (comic) Faustus appears at the Papal Court and uses his new-found power to play practical jokes.

Scene 8: (comic) Robin the Clown, here working as an ostler (a person who takes care of horses) promises his friend Rafe that with his magic book, he can perform pleasure-giving feats.

Scene 9: (comic) Faustus now appears at the Emperor Charles V's court and raises the spirit of Alexander the Great and his paramour. The emperor delighted with the magical power of Faustus and praises him.

Scene 10: (comic) Faustus, reflecting to Mephostophilis that his years are nearly elapsed, decides to return to Wittenburg.

Scene 11: (comic) Faustus uses his grand powers to procure out-of-season grapes for the pregnant Empress.

This would be an appropriate moment to show the class the video up to this scene. After watching the movie, the teacher would start a discussion on Faustus as a Renaissance man. Is Faustus really a Renaissance man who had to pay the medieval price for being one as the scholar RM Dawkins argued? Is the Greek concept of *amathia*, being able to recognise one's own nature, can be an ingredient of Faustus' character? What for does Faustus use his power? Can his deeds be considered noble? If the students have studied other tragedies whether Greek or not, it would be convenient to give them some clues to make a comparison with other tragic heroes that they studied before. And Handout 7 can be distributed to the students as an assignment.

Scene 12: Wagner enters and laments his master's illness. Faustus has been dining with his students, discussing the question: "Who is the most beautiful woman in the world?" The answer is the Helen of Troy. The students convince Faustus to make the spirit of Helen appear before them. Helen passes across the stage and so

inspires Faustus to speak the famous lines: "Was this the face that launched a thousand ships/And burnt the topless towers of Ilium?"

The Old Man enters and warns Faustus to leave off his sinful ways. Faustus is not convinced and seals his fate by kissing the demonic spirit of Helen. The Old Man re-enters, watching, as Faustus speaks of how he'll relive the myths of Greece, with Helen as his love and himself playing Paris of Troy. He leaves with her. The Old Man watches, and knows Faustus is lost. The devils enter, to torture him, but he is completely unshaken. They cannot harm what matters, and he faces them without fear.

Scene 13: The end is near for Faustus. The three scholars enter. They notice that Faustus looks ill. When they suggest bringing a doctor, Faustus tells them he is damned forever. Tonight he is to lose his soul. The scholars advise him to repent, but Faustus thinks it's too late. He regrets having ever seen a book. The scholars and Wagner do not sense the presence of the devils. Faustus tells them that he cannot even raise his arms up to God, for the devils push his arms down.

He struggles with his conscience and his fate. Mephostophilis taunts Faustus. Faustus blames Mephostophilis for his damnation, and the devil proudly takes credit for it. Mephostophilis exits, leaving with the line, "Fools that will laugh on earth must weep in hell" (5.2.106). He meets his end as the mouth of hell opens to swallow him.

Handout 1**Christopher Marlowe****A Resume****Personal**

Born: February 6 (?) 1564 (two months older than Shakespeare)

Baptised: February 26, 1564 St. George's Church Canterbury

Parents: John Marlowe, shoemaker and Katherine Arthur Marlowe

Died: May 30, 1593 (?)

Education

Entered King's School, Canterbury 1579 - Received scholarship from the Archbishop of Canterbury; Matthew Parker - Scholarship given to those intending to study for Holy Orders - School attendance marked by long unexplained absences. - Corpus Christi College, Cambridge B.A. 1584, M.A. 1587

Travel

Visits to France during college years (perhaps to visit English Catholics at Rheims)

Religion

Unknown. Unorthodox! Perhaps studied to take Holy Orders in the Anglican Church, perhaps Catholic, perhaps Atheist.

Work History

Admiral's Men Theater Company

Espionage, perhaps in the service of Sir Thomas Walsingham Secret ambassador/messenger.

Publications

The Tragedy of Dido, Queen of Carthage - Edward II

The Tragical History of Dr. Faustus – Tamburlaine - The Jew of Malta

Poetry: The Passionate Shepherd to His Love - Hero and Leander

Scholarly Accomplishments: Refinement of Blank Verse

Died

Marlowe last seen in the company of Ingram Frizer in Deptford, London

Personal Statement: "I hold there is no sin but Ignorance."

Handout 2**Pre-writing Visual organiser:****Marlowe's Dr. Faustus as Tragedy.**

Fill in the chart below. Some suggestions are given to help you get started. Remember that there are many possibilities for "right" answers. One of the delights of the play is its ambiguity!

Aristotelian Characteristic	Plot point descriptions, questions, thoughts	Quotes
"a man like us" often of "high estate"	Is Faustus just a regular guy?	"Now he is born, his parents base of stock, /in Germany..." (prologue)
"hamartia" (fatal flaw, tragic error)	Selling his soul? Kissing Helen of Troy? Vanity?	
Evidence of suffering		"O soul, be changed into little water drops, /And fall into the ocean, ne'er be found. /My God, my God, look not so fierce on me!" (Scene 13)
Evidence of enlightenment	How late is too late to be enlightened?	"I'll burn my books –ah Mephistophilis!"
Opportunities for provoking catharsis in the reader	What are the lessons of the play?	"Cut is the branch that might have grown full straight...? (Epilogue)

Handout 3**Marlowe's Dr. Faustus as Tragedy**

Background: Aristotle, in the Poetics says that the tragic hero is “a man like us,” who reveals a hamartia (fatal error) that causes his downfall, suffering and enlightenment. Related ideas include –transformation, consciousness, and illumination. The tragic character has a free will but is influenced by fate. The tragedy produces pity and terror in the audience –katharsis. Related ideas include –impact, nobility, lessons.

Assignment: In an essay of significant length, discuss the following questions. Do you see Dr. Faustus as a classical Aristotelian hero? Why or why not? Cite specific criteria to support your answer.

Handout 4**The Archetypal Faustus**

The historical Faustus – perhaps real, perhaps not

Born in Germany between 1480 and 1340

Studied medieval alchemy

Symbol of “wrong” doing – philosophically and scientifically

In Germany

1587 The Faustbook

The Faust character rejects traditional religion, flies across the skies and conjures Helen

In England and Germany

1590 Marlowe’s Dr. Faustus

1808 Goethe’s Faust, Part 1

1830 Goethe’s Faust, Part 2

1947 Thomas Mann’s Doktor Faustus

In America

1800 Washington Irving’s “The Devil and Tom Walker”

1936 Stephen Vincent Benet’s “The Devil and Daniel Webster”

In Music

1869 Faust opera by Charles Gounod

Artistic Representations: Eugene Delacroix, Ernest Barlach, Max Beckman

In Modern Culture: Dracula, Damn Yankees, The Little Mermaid

Assignment: The history of the Faust legend is long and varied. In a personal essay of at least one typed page, reflect on the archetypal, universal, contemporary messages and meanings of this play. You should be able to see that there is something going on here other than simple didactic tract that both entertained and scared an Elizabethan audience. What questions does this play raise for you? What are the limits of power? What is the proper use of science? How does the play use the metaphor of sin? Do people still “sell their souls” for “vain pleasure”? Why and How? How is this play about coming to consciousness? What are your views on this play?

Handout 5

Find the following passages in the play and cite their significance to the play as a whole.

Old Man:

I see an angel hovers o'er thy head
 And, with a vial full of precious grace,
 Offers to pour the same into thy soul:
 Then call for mercy, and avoid despair.

Dr. Faustus:

O what a world of profit and delight
 Of power, of honor, of omnipotence
 Is promised to the studious artisan!

Mephistopheles:

Why this is hell, nor am I out of it.

Dr. Faustus:

Was this the face that launch'd a thousand ships
 And burnt the topless towers of Ilium?
 Sweet Helen, make me immortal with a kiss.
 Her lips suck forth my soul; see where it flies!-
 Come, Helen, come, give me my soul again.
 Here will I dwell, for Heaven be in these lips,
 And all is dross that is not Helena.

Handout 6

Marlowe's *Dr. Faustus* and the Great Chain of Being

Background: The Elizabethan belief in a hierarchy of life – what scholars term “The Great Chain of Being” – is crucial to understanding the literature of the times. Use the visual below to help you understand this “organisation of life” that was so important to the people in the age of Shakespeare and Marlowe.

Element	Attribute
God	“Everything and more”
Angels	Intuition
Mankind	Existence, Growth, Passion, Reason
Animals	Existence, Growth, Passion
Plants	Existence, Growth
Minerals	Existence

Assignment: In an essay of significant length, discuss the following: In what way does the Elizabethan philosophy of the Great Chain of Being illuminate the play *Dr. Faustus*?

Handout 7**Marlowe's Dr. Faustus and the theme of the overreacher**

Background: Research the myth of Prometheus.

Assignment: In an essay of significant length, discuss the character of Dr. Faustus as an overreacher. Is he a Promethean rebel? What other literary figures/stories come to mind on this theme?



Handout 8

A great power of this work is its visual imaginative force.

Please react to Marlowe's "mighty line" with some sort of creative or research interpretation of the work.

Some ideas:

1. Create a photo interpretation of a staging of the play.
2. Do a visual interpretation of Faustus. What does he look like?
3. Pick music to set the scene.
4. Give a symbolic representation of some aspect of the play.
5. Be a director – cast the characters with modern actors.
6. Pick a quote and illustrate it.
7. Write a parody of the play.
8. Research some of the "ancestors" or successors to Dr. Faustus.
9. Research Elizabethan theatre – draw a picture, make a model.

CHAPTER V

CONCLUSION

Throughout the above four chapters this study has attempted to place the teaching of literature into the language teaching curriculum, as a complementary and an essential element for an agreement with the implications of the constructivist and holistic approach to education.

First urging a shift in the traditional methodologies of education in general and language teaching in particular, this study has suggested that literature can be a highly beneficial vehicle in helping learners use their creative and critical powers in answering the demands of such a shift. In this respect, Carter and Long's (1991) three models seem to suggest a comprehensive analysis of the ways to integrate literature into language teaching. In accordance with what Carter and Long have suggested, in this thesis the linguistic, cultural and personal benefits that the EFL learners would get from being exposed to literary texts have been investigated in separate chapters. Finally the last chapter tried to show how such benefits could be achieved through a series of sample lesson plans for various grades of students.

Then, the first conclusion that one can draw from what has been said in this study is that education plays an important role in the lives of human beings, shaping them out as social beings and providing them opportunities to understand whom they are meant to be. Yet, it must be underlined that through the methodological practices of the traditional behaviourist theory of education it is hard to claim education fulfils its function in this respect. Within the teacher lecturing class model, and waiting for correct answers to the information transmitted, there is no place for creative and critical thinking skills of the learners. Yet, the use of these skills is crucial in the process of preparation of learners towards life and the unexpected outcomes that they would have to face in the future course.

In order to come over with such problems of the current methodologies, the traditional teaching methodologies should be replaced by the theories of constructivist and humanist learning, with their emphasis on learner-centeredness. The democratic structure of such a philosophy offers an alternative to learners to realise themselves by providing them a certain ground to use their creative and critical powers and thus meeting their developmental needs.

For constructivist philosophy, context is an integral part of learning and understanding develops on the basis of experience. It assumes that learning is achieved through matching the new information with the already established one to make meaningful connections. Thus, according to constructivism, learning is a consequence of individual mental construction. Moreover, it sees learners as agents exercising will and purpose and allows them to take responsibility for their own learning. Students not only receive simple factual information, but also are induced to establish connections between ideas and thus to predict, justify and defend their ideas (Piaget, 1973, Bruner, 1973).

As Thodor and Pencheva (2001) suggest one fundamental principle to conclude from the philosophy of constructivism is that education is not a *product* but a *process* assuming that through it the learners would acquire well-developed skills in evaluation and critical thinking, which they would be in need of throughout their lives. This principle has one other implication; education does not end with schooling; it is a life-long process in which the constructivist circle of learning revolves continuously. It also implies the concept of “whole person” as the final end of this constructivist and humanist paradigm shift, providing the human beings a background to cope with not only professional but also individual and social challenges starting from earlier stages of life.

On the other hand, when it comes to teaching of language arts, the issue of constructivist paradigm reveals to be more significant. Since, there is a strong relationship between language and cognitive development of the individual

according to the constructivist theory; it is possible to argue that EFL teaching would gain too much from such a shift in the understanding of education.

Traditional ELT classes, still today, are concerned with the mechanics of language instead of benefiting the creative context. Language is thought in formulas and its holistic character seems to be a neglected issue. Yet, fortunately both the academic and institutional circles have started to realise that language teaching should involve creative, responsible, constructive and open-minded nature as well as teaching certain facts and abilities. In other words, it is undeniable that contribution to the development of the learner as an individual is an essential objective as teaching English in a language classroom.

In this respect, this thesis has suggested the theory of whole language as an answer to such a demand. Although there is no one single definition for what the whole language approach is, in broadest terms it can be described as a holistic perspective on how language operates. According to this theory, first of all, language is meaning driven and the main objective of language teaching is the clear communication of ideas, thus the four skills that are expected to be improved in a language class move interdependently.

Integration of literature into language curriculum is an essential part of the whole language approach. It sees literature not only as an exercise of the language skills but also as a source to develop learners' creative and critical abilities as well. In accordance with the implications of the constructivist theory, the use of literature in EFL classes focuses the attention on the context and meaning and thus provides a means for experiencing real language in a creative way.

In addition, learners who deal with literature in EFL classes develop a feeling of achievement since they deal with authentic material. Also studying literary texts in a language class gives opportunity to learners to create personal interpretation of ideas and experiences. As Brumfit and Carter (1986) suggest a literary text involves a kind of engagement by the reader beyond simply understanding the meaning of

utterances, thus it encourages learners to construct a personal meaning through the whole. One of the reasons why this is so is the deviant language of literature. The essence of the literary, as scholars argue, is to present the familiar in unfamiliar ways (Wordsworth, 1800). In other words, the language of literature is an “organised violence committed on ordinary speech (Jakobson, 1962). As Widdowson (1983) points out this deviant use of language makes literary texts be more interesting to learn and in turn makes the learning be more effective. In this respect, studying literary texts with EFL learners provides an opportunity for teachers to reinforce motivation in classroom.

Moreover, as Long (1986) suggests the use of literary texts helps learners to develop sense-making procedures and a feeling of “response” towards the text being read. A multi-level approach towards the use of literature in language classes, which is carefully designed by the teacher, would be very helpful in fostering both the acquisition in EFL and also the use of imaginative and evaluative power of the learners.

On the other hand, according to Carter and Long (1991) the teaching of literature in language classroom can also be a very much gainful practice if held under the guidance of certain pedagogic principles. They describe the main educational, linguistic and psychological arguments put forward for the teaching of literature in three models namely the *linguistic*, *cultural* and *personal growth approaches*.

The linguistic model argues that if the students are exposed to the systematic analysis of the language of the literary texts, they would inevitably improve their acquisition of the language by paying attention to the ways that the language is used in order to interpret the relation between the linguistic structure and the meaning of the literary text. Stylistics as a method is frequently used in this model, both by enabling students to make meaningful interpretations and expanding their general language awareness. For example, poetry which is generally considered as the most deviating literary genre from the norms of language can be used as an economic and

motivating vehicle to deal with vocabulary, grammar patterns and intonation even with the beginner level students of English. On the other hand, using drama in a language classroom also would be beneficial on part of the students as they can pick up certain formulaic expressions and use the dialogues to role-play in a less threatening way. As drama is the authentic way for the use of a language, it is a highly motivating material and meaningful context for practicing language in a holistic way.

When it comes to the cultural model, the argument takes another dimension, as cultural competence, suggested by many scholars, is one of the most important components of language learning (Kramsch, 1993). The use of literature in this respect provides teachers to help their students to understand and appreciate cultures and ideologies different from their own as literature is almost the only means of preserving cultural and artistic heritage (Carter & Long 1991). The bond between language and culture is a little more complex than it seems. It is only through language that one can have an access to the historical and social codes of societies. Particularly the literary texts as Lotman (1997) argues are connected to cultural foundations as they are not only linguistic playground both for the reader and the author, but also social products reflecting different aspects of the society they are created in. By being exposed to literary texts, EFL learners can also find an opportunity to deal with the values and beliefs that are infused and thus be able to redefine their own value judgements and assumptions.

Also culture with capital “C”, which refers to “intellectual refinement”, as Peck (2003) distinguishes from small “c” or anthropological culture, has much to do with the use of literature in language teaching. It brings us to another discussion, which is attaining culture as a way of life and a vehicle for the integration of “whole person” and Carter and Long’s (1991) last model, *personal growth approach*, has much to do with this concept.

The literary theory starting with the Ancient Greece and thus Aristotle, had seen literature as moulder and developer of human mind and behaviour, and seen the

individual in whom emotions and passions have been reconciled to intelligence, which referred as the “total man” as the final end of all earthly learning.

Here, Arnold holds a key figure. Culture for Arnold (1963) is much more than possessing knowledge, it is rather a quality, a way of living, thinking, feeling and reacting as a result of this attained knowledge. Like the classical humanist theory, he agrees that such a quality can only be achieved if emotion is aroused, brought into play and then illuminated and led by intelligence. For him, literature is almost the only way to attain this quality, because with the broad range of experience it can exploit literature can serve as “a vital transmitter of knowledge”, by enlarging the mental and imaginative horizon of the individuals.

Therefore, it might be argued that, the use of literature in EFL classes, not only helps the learners understand the structure of the language they are learning in a contextual and motivational way, but also as they make the text their own by relating it to their own experience and knowledge of the world; learners become aware that human passions and ideals are similar to each other and have not changed much throughout the history. By this learners would find an opportunity to deal with their personal and social problems from a more objective perspective and have a critical stance to the issues of the society and the world in general. This is what underlined by Carter and Long’s (1991) personal growth model of integrating literature in language classes and in the belief of the present author it reveals to be the most important ability of language teaching with its unique power to move the learners towards becoming individuals with highly critical and evaluative capacities.

Finally, it can be said that literature, both as a source and content for language learning provides the learners an opportunity to experience the language in its authentic form, thus it is highly motivating and contributing to the improvement of the linguistic competence of learners. Moreover, as literature is a cultural product, it is also an important vehicle to help learners have an access to both the cultural codes of language and intellectual background of the societies. One other important thing that literature can do is to enable individuals not only to connect to others but

also to their inner selves. Since it comforts and sustains and reminds just how things actually are, being exposed to literary texts and through the analysis of them learners gain new insights on old problems. Learning to read literature assumingly can also help individuals learn to read the world better. It can teach them to look beyond assumptions and prejudices, to look beneath the appearance of people or situations. As Myers (1997) commented:

“Carefully selected poetry has the potential to engage readers’ minds, to elicit intense emotional and sensory reactions, and to arouse intrinsic passions Once students believe that personal responses evoked by poetry are valid and valuable, they may become motivated to seek the written word as a means to explore and understand the complexities of their personal lives” (Myers, 1997: 262 - 270).

Literature helps learners think like scientists. Like scientists learners who deal with literature observe with a clear eye, record their observations in precise, descriptive language, and craft their expressions. This deeper layer of thought that literature can create through aesthetic response turns even the driest body of knowledge into a rich and personal encounter. Since literature is a useful tool for encouraging students to draw on their personal experiences, feelings and opinions, it helps students to become more actively involved both intellectually and emotionally in learning English, and hence aids acquisition.

BIBLIOGRAPHY

- AGHA, Charlotte
Teacherview on "Now One Foot, Now the Other." Teacherview
<http://www.schools.manate.k12.fl.us>
- ARISTOTLE
 1996 Poetics.
 ENGLAND: Penguin Books.
- ARNOLD, Matthew
 1963 Culture and Anarchy.
 CAMBRIDGE: Cambridge University Press.
- BLAKE, Robert W.
 1992 "Poets on Poetry: The Morality of Poetry." English Journal (High School Edition) Vol 81. p: 16
http://gatewayproquest.com/openurl?ctx_ver=z39.88
- BRUMFIT, C.
 2001 Individual Freedom and Language Learning: Helping Learners to Develop a Dialect of Their Own.
 OXFORD: Oxford University Press.
- BRUMFIT C., CARTER, R.
 1986 Literature and Language Teaching.
 OXFORD: Oxford University Press.
- BRUNER, J.
 1973 Going Beyond the Information Given.
 NEW YORK: Norton
- BRUNER, J.
 1985 "Vygotsky: A History and Conceptual Perspective." In J.V. Wersch (Ed.) Culture, Communication and Cognition: Vygotskian Perspectives.
 CAMBRIDGE: Cambridge University Press.
- BRYNES, J.P.
 1996 Cognitive Development and Learning in Instructional Contexts.
 BOSTON: Allyn & Bacon.
- BYRAM, M. and MORGAN, C.
 1994 Teaching and Learning Language and Culture.
 GREAT BRITAIN: WBC.

- CAINE, R.N, CAINE, G.
1994 Making Connections: Teaching and the Human Brain.
CA: Addison-Wesley
- CARTER, R. and LONG M.
1991 Teaching Literature.
LONDON: Longman
- CHASTAIN, K.
1976 Developing Second Language Skills: Theory to Practice.
BOSTON: Holt, Houghton, Mifflin
- CUMMINS, J.E.
1980 "The Construct of Language Proficiency in Bilingual Education." In
J.E. Alatis (Ed.) Georgetown University Roundtable and Linguistics.
WASHINGTON D.C: University Press.
- DEWEY, John
1966 Democracy and Education.
NEW YORK: Free Press
- DEWEY, John
1938 Experience and Education.
NEW YORK: Mcmillan
- DIAS PINTO, Alexandre DIAS PINTO Carlota Miranda
2002 "What a Tangled Web We Should Weave : Teaching English
Promoting Critical Awareness and Using Art in EFL Classes." Developing
Teachers com.
http://developingteachers.com/articles-tchtraining/articles_index.htm
- DUFF A, MALEY A
1990 Literature Resource Book for Teachers Series.
OXFORD: Oxford University Press
- DUFF A, MALEY A
1989 The Inward Ear: Poetry in the Language Classroom.
CAMBRIDGE: Cambridge University Press
- DUFF A, MALEY A
1990 Literature.
OXFORD: Oxford University Press
- EAGLETON, Terry
1996 Literary Theory: An Introduction.
MINNESOTA: Minnesota University Press.

- ERICKSON, F.
1986 "Qualitative Methods in Research on Teaching." In M. Wittrack (Ed.)
Handbook of Research on Teaching.
NEW YORK: Mcmillan
- EVANGELIA, Gantidou
2001 "Using Literature in EFL Classroom."
<http://www.thrace-net.gr/bridges/gantidou.htm>
- GEERTZ, C.
1973 Interpretation of Cultures.
GREAT BRITAIN: Basic Books.
- GERRY, K.
Cyberguide on "Now One Foot, Now the Other." Cyberguide
<http://www.sdcol.k12.ca.us>
- GRIFFITH Pricilla L. and LAFRAMBOISE, Kathryn L.
1998 "Literature Case Studies: Case Method and Reader Response Come Together in Teacher Education." Journal of Adolescent and Adult Literacy
Vol: 41
<http://search.epnet.com/direct.asp?an=172563&db=aph>
- HADAWAY Nancy L., VARDELL Sylvia M. and YOUNG Terrel A.
2001 "Scaffolding Oral Language Development through Poetry for Students Learning English." The Reading Teacher Newark, May 2001 Vol.54, Issue: 8
p. 796
http://gatewayproquest.com/openurl?ctx_ver=z39.88
- HEIN, George E.
1991 "Constructivist Learning Theory"
www.exploratorium.edu/IFI/resources/constructivists/html
- HONG, Chua Seok
1997 "The Reader Response Approach to the Teaching of Literature."
React Issue:1
<http://eduwep.nie.edu.sg/REACTOld/1997/1997-1.html>
- ISER, Wolfgang
1974 The Implied Reader.
BALTIMORE
- INGARDEN, Roman

1973 The Literary Work of Art.
EVANSTON

JAKOBSON, Roman
1962 Selected Writings
THE HAGUE

JOHNSON, David
1991 Active Learning.
MINNESOTA: Interaction Book Co.

KRAMSCH, C.
1993 Content and Culture in Language Teaching.
OXFORD: Oxford University Press

LAVE, J. and WENGER E.
1991 Situated Learning.
NEW YORK: Cambridge

LAZAR, Gillian
1993 Literature and Language Teaching.
CAMBRIDGE: Cambridge University Press.

LONG, Michael
1986 "A Feeling for Language: The Multiple Values of Teaching Literature."
In C. Brumfit and R. Carter (Ed.) Literature and Language Teaching.
OXFORD: Oxford University Press.

MANNING, Maryann and MANNING Gray
1995 "Teaching Pre K-8." Norwalk. Vol. 25, Issue: 8
http://gatewayproquest.com/openurl?ctx_ver=z39.88

MARAND, Delia Ross
1996 "The Benefits of Language Arts Literature-based Curriculum on
Hispanic Students in the Third, Fourth and Fifth Grade"
UNIVERSITY OF ILLINOIS: Urbana-Campaign

MYERS John W., HILLIARD Robert D.
1997 "Holistic Language Learning at the Middle Level: Our Last Best
Chance." Childhood Education. Vol: 73
http://gatewayproquest.com/openurl?ctx_ver=z39.88

PALARDY, Michael
1997 "Another Look at Literature-based Instruction" Education Chula Vista.
Vol. 118, Issue: 1 p.67.
http://gatewayproquest.com/openurl?ctx_ver=z39.88

- PAOLA, de, T
1991 Now One Foot, Now the Other.
NEWYORK: Penguin Group (USA)
- PERFECT, Kathy A.
1999 "Rhyme and Reason: Poetry for the Heart and Head" Reading Teacher,
Apr. 99, Vol. 52, Issue: 7 p. 728
<http://search.epnet.com/direct.asp?an=1737568&db=aph>
- PERKINS, David
1992 Smart Schools.
NEW YORK: The Free Press.
- PIAGET, Jean
1973 To Understand is to Invent.
NEW YORK: Grossman
<http://curriculum.calstatela.edu/faculty/psparks/theorists/501const.htm>
- PECK, Deborah
2003 "Teaching Culture: Beyond Language." Yale - New Haven Teacher's
Institute.
<http://yale.edu/ynhti/curriculum/units/1984/3/84.03.06.x.html>
- PORTER, Ladousse Gillian and COLLIE, Joanne
2001 Paths into Poetry.
OXFORD: Oxford University Press.
- RAMSARAN, S.
1983 "Poetry in the Language Classroom" ELT Journal Vol. 43
- RIDDLE, Elizabeth
1999 "Lev Vygotsky's Social Development Theory." Radical Pedagogy.
<http://radicalpedagogy.icaap.org/content/issue3-/707-riddle.htm>
- ROSENBLATT, Loise
1938 Literature as Exploration.
NEW YORK: Appleton-Century-Crofts
- ROSENBLATT, Loise
1990 Retrospect Transactions with literature: A fifty-year perspective. pp. 97-
107. ILLINOIS: NCTE
- ROSS-GORDON, J.
1991 "Needed: A Multi-cultural Perspective for Adult Education." Adult
Education Quarterly Vol.42 pp. 1-16.

SIDNEY, Sir Philip

1993 "Apology for Poetry." In Norton Anthology English Literature. pp. 479-499

NEW YORK LONDON: Norton and Company.

SIMPSON, Paul

1997 Language Through Literature: An Introduction

LONDON and NEW YORK: Routledge.

SHAKESPEARE, William

1994 Hamlet.

ENGLAND: Penguin Books.

SHOPOV, Todor and PENCHEVA, Maya

2001 Whole Language, Whole Person: A Handbook of Language Teaching Methodology.

SOFIA: Passagem Editores.

SMITH, Sam

2000 "Drama as a Resource for Giving Language More Meaning."

Developing Teachers com.

<http://developingteachers.com/articles-tchtraining/drama1-sam.htm>

THANASOULAS, Dimitrios

2001 "The Importance of Teaching Culture in Foreign Language Classroom."

Radical Pedagogy.

<http://radicalpedagogy.icaap.org/content/issue3-3/7-thanasoulas.htm>

TOMALIN, B., STEMPELSKI, S.

1993 Cultural Awareness.

OXFORD: Oxford University Press.

WALTO, Brenda

1998 "Study Guide for the Tragical History of Dr. Faustus." Teacher's First

<http://www.teachersfirst.com>

WIDDOWSON, H. G.

1984 Explorations in Applied Linguistics.

OXFORD: Oxford University Press.

WIDDOWSON, H. G.

1983 Stylistics and the Teaching of Literature.

LONDON: Longman.

WILSON, A

1993 "The Promise of Situated Cognition." In S. Meriam (Ed.) An Update on Adult Learning Theory.

SAN FRANCISCO: Jossey-Bass.

WORDSWORTH, William

1993 Preface to Lyrical Ballads. pp. 140-151

NEW YORK LONDON: Norton and Company.

ZAFEIRIADOU, N.

2001 "On Literature in the EFL Classroom" Tesol Greece Newsletter.
July/Sept.