Chapter-3
3.1 Introduction

This chapter attempts to define literature and language and discusses the relationship between them. It further analyzes the role of literature in the language classroom. It also views the historic separation between the study of language and the study of literature, which has led to the use of literary texts as a powerful pedagogic tool in the language classroom. The chapter provides a rationale for an integrated approach to teaching literature in the language classroom based on the premise that literature is language and language can indeed literary.

A good piece of literary text to use in the classroom would be one that is subjective (open to many interpretations), implicit (where the meaning is not so obvious), and which evokes an aesthetic response in the reader (where the reader experiences the text and is affected by it). Most importantly, it must have the potential to engage the reader. Rather than focusing on the literary and cultural aspects of literature, the study of literature in this research is fundamentally-how language can be used for different purposes, such as giving information, expressing feelings, and persuading someone; and the different methods by which language operates, such as statement, comparison, understatement, and irony (Moody, 1971). Some examples of the use of literature to assist in language instruction can be found in Bassnett and Grundy (1993), Carter and Long (1991), Collie and Slater (1987), Duff and Maley (1990).
3.2 What is literature?

Understanding exactly what literature has always been a challenge. To pin down an exact definition has proven to be quite difficult. Someone commented that to truly know a language, one must know something of the literature of a language. Using descriptive language, literature intellectually stimulates a reader to imagine worlds they are not familiar with. In order to understand a text, the reader will create their vision of what the writer is saying and thus, becomes a performer or an actor in a communicative event. Nelson Brooks in his book, 'Language and Learning' (1960), questions if everything in print is literature. He goes on to state, "Literature is best thought of, along with music, painting and sculpture, as one of the fine arts." Thus, according to Brooks, literature is considered as one of the fine arts. Brooks (1960: 96) further adds.

"The word literature is itself a misnomer (the German Wortkunst is better) for its etymology suggests that literature is confined to the graphic-material band, which of course it is not. The tradition of oral literature long antedates writing and persists today, while in all written literature concern for the audio-lingual counterpart of the graphic symbols is an important ingredient of success."

McRae in his book 'Literature with a Small l' (1991: vii), defines literature as "any text, whose imaginative content will stimulate reaction and response in the receiver". The educational system has functioned as a kind of certifier for defining what literature is, and many would call whatever works they were taught in their high
school English classes 'literature' without regard to any other characteristics. Yet the word 'literature' is, after all, a word in the English language, and if we use it as we communicate with each other, it should be possible to define it as a word.

Terry Eagleton (1983: 9) stated the following:

"...one can think of literature less as some inherent quality or set of qualities displayed by certain kinds of writing all the way from Beowulf to Virginia Woolf, than as a number of ways in which people relate themselves to writing. It would not be easy to isolate, from all that has variously been called 'literature', some constant set of inherent features... Any bit of writing may be read 'non-pragmatically', if that is what reading a text as literature means, just as any writing may be read 'poetically'. If I pore over the railway timetable not to discover a train connection but to stimulate in myself general reflections on the speed and complexity of modern existence, then I might be said to be reading it as literature."

Moody (1971:4) says,

"Literature, we observe, seems to undergo a kind of evolution along with other features of the culture it belongs to, though as in other kinds of evolutionary growth the basic archetypal patterns can often be clearly traced in later developments."

Moody (1971:2) further states, "literature occupies a territory of some size and importance within the total realm of Language, but not the whole field." If we accept the fact that all literature is constructed out of language then one can go further into the nature of literature. Therefore, to him, "A work of literature is, of course,
something more than the language from which it is constructed. As
the function of language is to make references to the experiences of
the people who use it, so works of literature must be regarded as
highly complex, elaborated statements about the world of the writer
and his readers." (Moody 1971: 3)

Literature is basically language and therefore, it can be used as
effectively for the purpose of ELT as any other form of language.

Literature is a form of art and as such is the language and the
content of it is deliberately and creatively modified for the needs of
the writer. (Brumfit and Carter 1986:25).

3.3 What is language?

When we speak of language learning and language teaching,
the primary assumptions about the object of our activity ‘language’
are often taken for granted. What exactly it is, or what it comprises,
may be defined by analyzing some of the theorizing that has been
done about language. Nelson Brooks (1960:8) defines language as
“the medium by which thoughts are conveyed from one person to
another, consequently all words or combination of words used orally
or by writing must be considered as coming within the scope of
language.” Brooks goes on to add, “Language is the dim reflection of
thought, and, paradoxically enough, it is at the same time the
instrument of truth. “

Language, both spoken and written, comes in a variety of
discourse types. Kinneavy’s communication triangle (1971) best
represents the different discourse types. The different discourse
types can be classified as expressive, transactional and poetic.
Expressive discourse type focuses on the personal expression part, for example, letters, diaries, etc. On the other hand, transactional discourse type deals with the reader and the message, for example advertising, business letters, editorials, instructions, etc. Poetic discourse focuses on form and language, for example drama, poetry, novels, short stories, etc. Indeed, all these discourse types play a significant role in teaching various aspects of language such as vocabulary and structure, or testing learners' comprehension.

Language teaching has been grounded on theories about language learning which have in turn been based in part on theories of learning derived from psychology, but to a large extent, on the philosophy of language underlying linguistic theory itself. The essential dichotomy in language can be seen to manifest itself in the two separately conceived modalities of it as product (in its formal rule), or as a medium (in its functional role). Defining language appears to have been marked by an apparent irresoluble problem of the duality of language. Linguists and language teachers have either seen it as 'usage' or 'use'. 'Usage' refers to the formal components of language and 'use' described its functional dimension.

3.4 Relationship between Literature and Language

Literature is a broad term that covers a wide range of activities and when it becomes a subject of study, it is seen as an activity involving the use of language. Scholars like Widdowson(1975) Carter(1986) and Moody(1975). Widdoson(1975) comes across with the opinion that literature and language are inseparable because the study of literature is basically a study of language in action. This attitude is based on the foundation that literature is an instance of
language in use and a platform for language use. Munro (1983:63) affirms that our major concern must be to "concentrate on the literary text themselves, clarifying their meaning and assisting students to perceive the precision and vitality of the language the author has employed". Because literature helps in developing 'literary competence' provides support to 'language competence'. Moody (1983) searched intrinsic relationship with literature which dealt with internal structural features at the grammatical and lexical level. R Carter (1986) insists that a natural resolution would be to take an approach in which language and literature teaching more closely integrated and harmonized than is commonly the case at the present time so that literature would not be isolated, possibly rejected, on account of the "literariness" of its language.

He adds, "It is my contention that some of the language activities and work with models on the literariness of texts can aid such development, and that response can best develop with increased response to and confidence in working with a language using a variety of integrated activities, with language- based hypothesis and in classes where investigative, student-centered learning is the norm." Carter (1986:127)

The distinct differences between literary and non-literary discourse reflects a historic divergence between language and literature, which Short (1996) refers to as a 'border dispute over territory' between linguists and literary critics. This divergence has resulted in the teaching of the two subjects as 'disconnected pedagogic practices' (Carter and McRae, 1996: xxiv). However, this is not to say there is no difference between literary and non-literary
discourse; Carter and Nash (1990) suggest that rather than perceiving literary discourse as separate and remote from non-literary discourse, we ought to consider the variety of text types along a continuum with some being more literary than others. The above view forms part of the idea that the separation of literature from language is a false categorization since literature is language and language can indeed be literary.

As stated earlier, since literature is made from language, students who are exposed systematically to works of literature will eventually develop literary competence. Literary texts are exploited for the teaching of vocabulary or structures or language manipulation. Early 20th century promoted the study of the classics of English literature in order to promote the students' linguistic development. However, such an approach seems to avoid the real nature of literature, which is above all an expression of art created to communicate feelings, thoughts and ideas.

Henry Widdowson (1979) suggests that the boundaries which are thought to exist between literary and non literary discourse are not so distinct. The procedures that are used to interpret literary discourse are essentially the same for interpreting any type of discourse. The language found in literature includes language from all professions and aspects in life. To quote Ali (1988:94) “the language of literature is not a variety of language as legal language or medical language. The former is all inclusive, whereas the latter consists of only relevant vocabulary to the exclusion of the rest .... So literary language is not essentially different from ordinary discourse; as a variety or as special type of language”. As a result, literary text
can be used in language classroom to enhance knowledge of English language.

Nelson Brooks (1960:96-97) adds,

"Literature is wholly and inevitably rooted in language, and it is no surprise to rediscover in literature certain features that are peculiar to and basic in language. ... To see language and literature in the sharpest possible contrast, we may compare the former to the exuberant, unpatterned cacophony of a symphony orchestra during the brief moments of tuning up and the latter to the rhythm, melodic harmony and counterpoint that respond to the beat of the conductor's baton immediately afterwards."

Indeed, teachers should use the best literature available as a model of masterful language usage. In other words, language and literature can not be separated. Teaching language in isolation from literature will not move students toward mastery of the four language skills.

3.5 Purpose of literature in the language classroom

There is often reluctance by teachers, course designers and examiners to introduce unabridged and authentic texts to the language classroom. There is a general perception that literature is particularly complex and inaccessible for the foreign language learner and can even be detrimental to the process of language learning (Or, 1995). Indeed, it is difficult to imagine teaching the stylistic features of literary discourse to learners who have a less than sophisticated grasp of the basic mechanics of English language. This perception is also borne out by research (Akyel and Yalçın,
1990) which shows that the desire to broaden learners' horizons through exposure to classic literature usually has disappointing results. The reasons why teachers often consider literature inappropriate to the language classroom may be found in the common beliefs held about literature and literary language. Firstly, the creative use of language in poetry and prose often deviates from the conventions and rules, which govern standard, non-literary discourse, as in the case of poetry where grammar and lexis may be manipulated to serve orthographic or phonological features of the language. Secondly, the reader requires greater effort to interpret literary texts since meaning is detached from the reader's immediate social context; one example is that the "I" in literary discourse may not be the same person as the writer.

The result is that the reader's "interpretative procedures" (Widdowson 1983:30) may become confused and overloaded. What this means is that the reader has to infer, anticipate and negotiate meaning from within the text to a degree that is not required in non-literary discourse. Thus, in our efforts to teach our learners' communicative competence there is a tendency to make use of texts which focuses on the transactional and expressive forms of writing with the exclusion or restriction of poetic forms of language – i.e. literature. There is a perception that the use of literary discourse deflects from the straightforward business of language learning, i.e. knowledge of language structure, functions and general communication.

However, the main purpose of literature is to help the learners acquire communicative competence. For this reason we tend to focus
on teaching standard forms of linguistic expression. However, despite acquiring linguistic accuracy, it is apparent that learners still have difficulties in comprehending the nuances, creativity and versatility which characterise even standard and transactional forms of English. Communicative competence is more than acquiring mastery of structure and form. It also involves acquiring the ability to interpret discourse in all its social and cultural contexts. For this reason, the use of literature in the language classroom can provide a powerful pedagogic tool in learners' linguistic development.

The use of literature in the language classroom helps both the teacher and the student. It can help overcome the students' resistance to learning the new language by making the learning of the new language an enjoyable experience, by setting realistic targets for the students to aim for and by linking the language-learning experience with the student's own experience of life. At the same time, the use of literature can create in students a need to learn the language through the use of 'creative tension' (situations requiring urgent solutions) and also by putting more responsibility on the learner, as opposed to the teacher.' (Wessel: 53-54).

Valdes (2000) claims that "It is simply accepted that literature is a viable component of second language programs at the appropriate level and that one of the major functions of literature is to serve as a medium to transmit the culture of the people who speak the language in which it is written."

Collie and Slater (1987) focused on the positive contributions of language learning through literature in that literary texts
constituted valuable authentic material as it exposes the learner to different registers, types of language use.

Literature also provides cultural and language enrichment by revealing insights into the target culture and presenting language contexts that make items memorable by placing them in a realistic social and physical context.

Literature-based instruction is the type of instruction in which the author's original narrative and expository works are used as the core for experiences to support the learner in developing literacy. The teacher's role becomes one of planning and supporting authentic learning experiences. Literature-based instruction is much more than giving students quality literature; it is doing the authentic things with the literature that all writers and readers would naturally do, and giving students support with these activities as they need it. Children and young adults develop literacy (reading, writing, and thinking) by having real literacy experiences and getting support from more-experienced individuals, who may be adults or peers.

The place and the role of literature in the language classroom was questioned furthermore by the ELT approaches during the period 1960-1980, which did not encourage students to develop a 'feeling for language, of response to texts' (Long 1986:42-45). Structuralism on the one hand, with the emphasis on correctness in grammatical form and repetition of a restricted lexis was incompatible with the teaching of literature. As Widdowson (1984:162) commented:
"Literature and poetry in particular, has a way of exploiting resources in a language which have not been codified as correct usage. It is therefore misleading as a model...it has no place in an approach to teaching that insists on the gradual accumulation of correct linguistic forms."

The Communicative approach to language teaching during the 1970's and early 1980's emphasized 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 1984:161). Widdowson, among the most dedicated supporters to the return of literature in the language classroom argues: "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 1981/1984 :161)

However, during the 1980s there was a strong reawakening of interest in literature and language teaching. Linguists and ELT scholars 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. The pedagogical interface of literature and language teaching should become the students' responses to the text for the reason that:
'....the teaching of literature is an arid business unless there is a response, and even negative responses can create an interesting classroom situation.' (Long 1986: 42)

There was an attempt to 'bridge the gap between language and literature studies' or 'to introduce [the students] to some of the finest literature in English' making use of the texts as a basis for language practice and 'to improve and develop students' understanding and use of the language through the reading and discussion of literary texts'. We (Gower 1990:) read in introduction that:

"The accompanying exercises are designed to further appreciation of the texts by showing how the different features of style and language work together to create the whole."

The emphasis is rather given on students' language development through the presentation of extracts of novels and short stories than on their literary development. In addition, the potential that literary texts carry for the students' critical ability development and personal growth seem to be underestimated or totally neglected.

More recently, Carter and Long (1991) describe the main educational, linguistic and psychological arguments put forward for the teaching of literature as three models which are associated with specific pedagogic practices: the cultural model, the language model and the personal growth model.

The cultural model highlights the teaching of literature for its value in "encapsulating the accumulated wisdom, the best that has been thought and felt within a culture." (Carter and Long 1991:2). Works of literature are the relics of culture and through their 'study'
students understand and appreciate cultures and ideologies different from their own in time and space. Literature preserves cultural and artistic heritage and because it is characterized by this 'human sense', it possesses a central place in the study of the humanities in colleges and universities of the western world. Susan Bassnett and Peter Grundy (1993:7) reiterate that, "anyone learning English (or any other language) moves into literature because literature is a high point of language usage, "arguably marks the greatest skills a language user can demonstrate. Anyone who wants to acquire a profound knowledge of a language that goes beyond the utilitarian will read literary texts in that language.” Bassnett and Grundy (1993:7) further go on to state that the teaching of literature in the classroom is actually the teaching of highly skilled language usage. Through the study of literary texts one can study the ways in which a craftsman can shape language.

3.6 Rationale of literature in the language class

Writing about the use of literature with EFL students, Langer (1997) states, "because it taps what they know and who they are, literature is a particularly inviting context for learning both a second/foreign language and literacy" (p. 607). According to Langer, literature allows students to reflect on their lives, learning, and language. Literature can open "horizons of possibility, allowing students to question, interpret, connect, and explore" (p. 607).

According to Duff and Maley (1990), linguistically, by using a wide range of authentic texts we introduce learners to a variety of types and difficulties of English language. Methodologically, literary discourse sensitizes readers to the processes of reading e.g. the use of
schema, strategies for intensive and extensive reading etc. And, lastly, motivationally, literary texts priorities the enjoyment of reading since, as Short and Candlin (1986) assert, 'if literature is worth teaching...then it seems axiomatic that it is the response to literature itself which is important'. Interpretation of texts by learners can bring about personal responses from readers by touching on significant and engaging themes. An integrated model is a linguistic approach which utilizes some of the strategies used in stylistic analysis, which explores texts, literary and non-literary, from the perspective of style and its relationship to content and form. This involves the systematic and detailed analysis of the stylistic features of a text – vocabulary, structure, register etc. in order to find out 'not just what a text means, but also how it comes to mean what it does' (Short, 1996).

Goodman (1986) and Smith (1971) state that language is not learned from the part to the whole, but from the whole to the part, and all language functions interrelate. In other words, students have to learn the foreign language in a holistic process in order to increase their language ability. As a result, teachers must simultaneously apply teaching activities that tend to combine the different modes so as to enhance both literacy and oral development. According to Fitzgerald (1993), literature can be the vehicle to improve students' overall language skills. It can "expose students to a wide variety of styles and genres". It is in literature that "the resources of the language are most fully and skillfully used" (Sage, 1987).

The focus of literature teaching is not only to help students comprehend the meaning that the writer tries to express, but also to
enhance students' thinking and language abilities, as well as study skills. Students have to learn vocabulary, discover questions, evaluate evidence individually and in group discussions, form judgments based on synthesis and analysis, and develop a coherent argument in support of a position.

The objectives for using literature in the language classroom include the following:

- The study of literature helps students to comprehend the meaning that the writer tries to convey in order to enhance their reading ability
- It provides the opportunities for peer cooperative learning
- Literature enhances students' critical thinking and judgmental abilities
- It further develops students' writing ability by writing

The focus of using literature in the language classroom should be to elicit knowledge of content, acquisition of thinking skills, and development of English language abilities. The novels or short stories containing specific topics should involve consideration of the cultures, reading levels, and interests of the students.

According to Sagliano and Greenfield (1998), the use of literature teaching can improve the students' motivation and comprehension. The teaching of literature is compatible with a focus on the development of English fluency precisely because by discussing the issues presented in the novels or short stories, students can convey their thoughts through language, promote higher level thinking skills, and use language authentically.
Meanwhile, literature provides a window into western cultures, helping students understand how foreigners live and think. Literature indeed helps students to expand their "linguistic and cognitive skills, cultural knowledge and sensitivity (quoted in Shanahan, 1997, p. 165)". Consequently, one can say that literature teaching can promote simultaneous learning of academic content, cultures, English language skills, and critical thinking abilities.

3.7 Literature and Reading

"Text itself has no meaning; it only provides direction for the reader to construct meaning from the reader's own experience". (Cadorath and Harris, 1998).

This section attempts to focus on the particular use of language in a text, as well as discussing the role of reading in the language classroom. Charlotte S. Huck (1987:377) states that,

"if literature is to become the central focus of the reading program, it cannot be relegated to something you do 'after all your other work is finished,' a phrase frequently heard in schools." She further adds that teachers planning to use literature in the reading program should provide a variety of ways to the learners to become fluent satisfied readers. Learners are encouraged to express their opinions, feelings and opinions and make connections between their own personal and cultural experiences and those expressed in the text. It helps learners develop knowledge of ideas and language - content and formal schemata - through different themes and topics. This function relates to theories of reading (Goodman, 1970), which emphasizes the interaction of the reader with the text. As Cadorath
and Harris point out (1998:188) "text itself has no meaning, it only provides direction for the reader to construct meaning from the reader's own experience". Thus, learning is said to take place when readers are able to interpret text and construct meaning on the basis of their own experience. The student is encouraged to express personal opinions on a literary text, and relate any intellectual or emotional response to his or her own experiences. This technique follows the commonly held theory of reading which lays emphasis on the interaction of the reader with the text.

No argument for a successive reading of the novel is convincing. The argument possesses little weight since it cannot mean that after reading the whole text, there is no potential for discussion anymore. Many modern texts have got an open ending, so follow-up tasks may still be discussed in class. In addition there are always gaps in the text to be filled in; imaginative extensions and creative tasks are not rendered impossible by a sound textual knowledge of the whole novel.

Successive reading also has got disadvantages since the novel is split up into many small elements; successive reading of the novel bears the risk of its being fragmented, which may detract from the pleasure of the reading process. Besides, it may contain the risk of slowing down the work in class too much and therefore may keep motivated pupils from going on reading. And if some of them have got knowledge of different parts of the text than others, this will lead to comprehension problems in class. Moreover, building up critical distance towards the novel is a valuable teaching aim rather than an undesirable state of affairs.
Pre-reading should be desirable for a variety of reasons. Pre-reading is also desirable from a didactic point of view since, for example, this procedure makes it possible to use a large variety of written tasks for homework (e.g. attempts at analysis), which calls for additional activities by the students that could help to prepare the individual lessons: therefore homework tasks do not only follow the individual lessons, they also become an integral part of the next. This means: the teacher possesses more methodical possibilities; there are more duties for the students, but there is also more independent work for them.

Moreover, there may be students who have practiced a lot of extensive reading, for example in dealing with long stories, dramas, shorter novels or full-length examples of fiction. In addition, in reading a novel on their own, the pupils should be encouraged to read for gist, not for detail. From time to time, the students are encouraged to stop their reading of the novel in order to reflect on what the text has been about so far and to form expectations/predictions/hypotheses of how the text may go on.

So they develop some kind of critical distance, which makes reading more attractive. They may try to find aspects, which may be combined to previous knowledge, which is in accordance with recent learning psychology. They could record parallels with films or TV plays, with their own experiences, their knowledge of the world. They try to imagine things, to identify with persons, to pass value judgments on characters and patterns of behaviour.

All this is undoubtedly helpful in order to facilitate reading comprehension. However, it cannot be practiced with every piece of
literature or with every text in order to prevent the reading log from becoming an unbearable burden. It would be ideal if it could be done on a voluntary basis since the pupils' attention should neither be influenced nor even be manipulated. They should choose their own aspects of emphasis, their own focus of attention, in order to achieve the highest possible degree of independent learner-activity.

For a long time the traditional approach of dealing with literary texts has been determined by close reading. However, if teaching about literature is to be student-orientated, this is insufficient, if not one-sided. If literary works are expected to appeal to the imagination and the life experience of the learners, they contain norms and values for human co-existence/men's living together, which call for a discussion in class. Every problem, which is expressed in the text either explicitly or implicitly, may be discussed in class. Modern literary texts in particular raise more questions than they definitely answer.

Therefore it may be a demanding as well as a motivating task for teachers and learners to state their own answers, on which points they agree or disagree, and what the textual evidence is like, if no consensus can be achieved. It is possible to arrange a formal debate, to form groups who prepare themselves for maintaining different standpoints (collecting pros and cons), which implies that the members of the same team are seated together and at the same time have to face the opposite party. Consequently, the seating arrangement will have to reflect conflicting or opposing standpoints.

It is highly desirable that, in the initial stage, the teacher practices active withdrawal rather than more or less regular
intervention (in order to correct mistakes and to contradict the pupils) so that he plays the part of the chairman rather than that of a (dominant) contributor to the discussion: this may encourage the learners to express their own reactions, feelings, attitudes, interests and standpoints. This may also add to their self-confidence, and thus linguistic interaction among the learners will help to improve their communicative competence.

It goes without saying that such interpersonal discussions have to be carefully prepared in class: this could take place by reading texts and taking notes in individual work, to be followed by pair work and a first trial run, again to be followed by a discussion with a different partner before finally a 'public' classroom discussion takes place. Instances concerning practical classroom procedure in this respect are legion. It may be discussed for example, whether the plot of a novel is psychologically convincing or whether its theme is socially relevant, or the learners may choose from a collage of value judgments on its literary quality and give reasons for their opinion.

Textual aspects, which are problematic, may serve many practical purposes for improving the learners' command of the foreign language. For instance, firstly, the learners are no experienced readers in the target language. Therefore they are unable to read a comprehensive narrative text all by themselves. Secondly, if the students read the text successively, their distance towards the text is rather small, this might lead to a better active cooperation in class. Thirdly, as long as the pupils do not know the outcome, they are willing to advance reasonable hypotheses
concerning their expectations. This means that the potential for discussion is higher.

3.8 Literature and Writing

Writing is a process and a product, and instructors should implement a variety of writing assignments, both formal and informal. Writing assignments should be revised several times by peers or by students themselves. Emphasizing the importance of literature for writing skill Bassnett and Grundy (1993:9) say "This perspective on writing that it is a natural, creative, original and perhaps primary use of language surely argues for the importance of literature in the language classroom". It will give students an opportunity to increase their language proficiency, to critically assess their own work, and to apply their background knowledge to correct their written assignments.

Students in language courses should write from the start from their first week in the first semester so that they become accustomed to writing and do not get intimidated or frustrated when they have to produce an essay for a mid or final exam. Writing should become a routine for them and should help them experiment with the language and go beyond their linguistic abilities.

There are a variety of ways to assess writing in a language classroom; however, the emphasis should not be placed on surface error correction since it is not a particularly effective method to increasing accuracy or language proficiency (Kepner, 1991). Students may feel intimated and the content of their work might suffer if instructors solely assess grammatical accuracy of their written work.
Authentic assessment should concentrate on the content of a written assignment, posing questions about fluency, organization, and real communication. Not every assignment should be corrected in the same way and the objective of each assignment should be kept in mind.

Written assignments should encourage students to experiment with different aspects of writing and see writing as a continuous process instead of a product. Students write and speak more and with a relative easiness and feel more capable and willing to participate in classroom discussions as well as in written assignments. Their grammatical, syntactic, and lexical accuracy improve with an overall content of their written and oral work. Students pay more attention to the audience such as the teacher, partners in small-group activities, and the whole class.

### 3.9 Selection of literature

The choice of text needs great care since the key to success in using literature in the language classroom depends primarily on the works selected. Selection of high quality trade books to use in classroom curriculum is one of the more difficult tasks in developing an effective literacy-based curriculum. Non-biased, analytical selection criteria are crucial, since the rise of literature-based reading programs depends upon.

Teachers choose and integrate literature into their classroom. According to Jipson and Paley (1991:148) “As teacher choice of literature assumes a more influential role in school study programs, the issues surrounding the process of selection/exclusion becomes
even more pivotal and warrant careful attention”. The role of teachers becomes very important as they must consider the varied background knowledge regarding literary structure, cultural narrative, and linguistic knowledge that the student brings to the classroom.

A linguistically complex text with obscure references or challenging metaphors is likely to be inaccessible to many learners, and produce a ‘switching off’ which negates the desired effect of involving the learner on an emotional level with the text. A text requiring background knowledge of the social or historical milieu from which it came needs a proper introduction from the teacher. Yet even such difficult texts can work if their themes are familiar and applicable to the students.

Several solutions have been suggested with regard to the problem surrounding the selection of literary texts for use in the language classroom, for instance, the use of simplification, extracts or simple texts. However, simplification is not generally favored because of its reduction in characters, situations and events, at the same time the vocabulary is limited. On one level, extracts are advantageous as they remove the burden of intensive lengthy reading. But they are not really suitable for teaching purposes and at times does not appeal or cultivate interest the learners.

The use of simple texts seems to be the idle solution. A vast corpus of simple texts is available within the body of literature in English. Besides, today there is a large body of creative writing written by non-native writers from former British colonies such as countries in the Indian subcontinent, in East and West Africa and in
the Caribbean. The point here is that these authors highlight the social conflicts into literary expression and serves the purpose of revealing local, national individual sensibilities. Thus, these literatures enable the learner to associate with their culture and context. For instance, the simplicity of R. K Narayan's works is considered as a positive aspect of their literary merit. Some of his works (for example, Swami and Friends: 1935) employ simple language that is apt for the language classroom.

The literature selections become the students' "textbooks" by providing them with illustrated, accurate, interesting, and appropriate print, which provides a wealth of information via multiple titles. In addition, the selection process is vital because as students interact with high interest literature and content material, the classroom evolves into an arena designed to assist students in making their own decisions about selecting and responding to literature. By providing quality literature titles, the teacher promotes and encourages the development of literacy, content acquisition, and creates opportunities for informal assessment, student miscue analysis. When selecting books, consider learning from the second language student's perspective. We need to consider text structure, language, and story elements. As students progress and acquire English, texts should move from simple to complex. Language should progress from simple patterns to short narratives. Teachers must keep in mind that a more sophisticated knowledge of literary structure will benefit students in understanding and remembering narratives (Buckley and Boyle, 1981; Peregoy and Boyssle, 1991). The selection process should also include consideration of story elements. To assist students in developing an appreciation of
literature while acquiring English, they need to gain experience with English literary elements. While selecting literature, teachers must carefully evaluate titles in terms of clear presentation of setting, characters, conflict, and solution. If these concepts are blurred or not clearly defined, students will have great difficulty reading and comprehending the text due to their limited experience with English literary structure.

The focus should be on increasing understanding, enhancing enjoyment of the text and enabling learners to come to their own personal interpretation of the text. This is based on the rationale for the personal growth model.

To sum up, the key factors for using literature in the language classroom are selecting texts which have an appropriate level of complexity; which will challenge but not intimidate; which include themes and content that resonate with the student reader; which encourage discussion between class members and can be approached through using English; which do not require too much teacher-centered presentation and which provoke emotional responses from the student. For instance, the poems of Keats, Byron or Shelley may initially provoke reactions ranging through bewilderment, boredom or resignation. But once it is realized that the poet's preoccupations are not so far removed from their own, most students will come round. Metaphors, similes and symbols can engender lively discussions about the different cultural perceptions of the writer and reader; developing the ability to recognize and interpret nuanced layers of meaning in these is a skill transferable to comprehending such nuances in other, non-poetic forms of English. Rhyme,
alliteration and assonance can give the student an insight into the
elegance of English as an aural medium, and show how the texts
sound can affect the transmission of meaning and feeling.

Apart from linguistic difficulties there are also psychological
problems to be observed in the language classroom. Every
experienced teacher is familiar with the situation in which he wants
to motivate his/her students by using open questions, and though the
questions are interesting in themselves, nobody really wants to
participate in an active way. Such difficulties are not caused by
linguistic problems, but possibly by personality factors of the
learners: e.g. there may be inhibitions to overcome the one-sentence-
barrier, there may be the fear of losing face, and additionally there
may be pressure of time in the specific situation of the foreign
language classroom. If the general approach to teaching literature is
to be student-based, the atmosphere in the course is of major
importance: this concerns the relationship of the participants among
themselves, but also the respective roles of teachers and pupils. Some
degree of mutual confidence will be indispensable if lively or even
controversial discussions are to come about in class. There are, then,
individual and interpersonal psychological problems in dealing with
a novel in class, apart from the problems of understanding the text
and memorizing essential insights of its analysis and discussion.

If scrambled sentences have to be put in the correct order by
listening to the different statements, this task may become very
demanding. The same is true of the different matching exercises
mentioned above and of the task to locate and to contextualize
quotations; this latter procedure is to be recommended, as it
provides a smooth transition from textual comprehension to text analysis. As to more advanced pupils, there exists no ideal possibility. The most important aim is to check textual comprehension in an as varied way as possible, and there exist many possibilities of putting this principle into practice.

**Conclusion**

There are many benefits of using literature in the language classroom. Apart from offering a distinct literary world, which can widen learners' understanding of their own, and other cultures, it can create opportunities for personal expression as well as reinforce learners' knowledge of lexical and grammatical structure. Moreover, an integrated approach to the use of literature offers learners strategies to analyze and interpret language in context in order to recognize how and why language is manipulated but also why. An integrated approach to the use of literature in the language classroom offers language learners the opportunity to develop not only their linguistic and communicative skills but their knowledge about language in all its discourse types. The use of literary texts in the language classroom can be a potentially powerful pedagogic tool.
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