Chapter 4

Role and Use of language in Literature Classroom
CHAPTER - FOUR

THE ROLE AND USE OF LANGUAGE IN THE LITERATURE

CLASSROOM

INTRODUCTION

Literature has always been a product of a shared system of knowledge between the users of the same language and culture. It has always been associated with the application of interpretative or critical faculties of expression of ideas, emotions and experiences. Based on the above statements both the study and the teaching of literature can be defined to be critical activities. The teaching of English literature, which forms a part of western tradition, has been largely critical. However, the scene in India has been largely non-critical. In the Indian context, the learners are not encouraged to ask questions but to respect conventions and customs. Thus, the teacher and the students alike are not exposed to the critical tradition and attitude. Their entire dependence is on distant evaluations and summing up, not always quite pertinent in the Indian context. This effectively prevents any subjective response to the text in question. New pieces are rejected on the ground that there are not critical readings available about them. Since the Indian tradition rarely calls for an evaluation of reputation. In each generation even old and familiar texts rarely provoke either the learner or the teacher to respond subjectively to them.
The comments made by C.S. Levis (1961) on the conditions prevalent in the British University may well be applied here.

“Everyone who sees the work of Honours student of English at a University has noticed with distress their increasing tendency to see books wholly through the spectacle of other books. On every play, poem or novel, they produce the view of some eminent critic. An amazing knowledge of Chaucerian or Shakespearean criticism sometimes co-exists with a very inadequate knowledge of Shakespeare. Less and less do we meet the individual responses. The all important conjunction (Reader meets text) never seems to have been allowed to occur of itself and develop spontaneously. Here plainly, are young people benched, dizzied and bedeviled by criticism to a point at which primary literary experience is no longer possible.”

The individual response would arise naturally from adequate attention to the text of literature, but as Widdowson points out,

“the individual often can only respond to literature as a result of guidance”.

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This is what the literature teacher must strive to accomplish. Subramanian (1966) feels that:

"Literature, unlike the disciplines of technology and science, is personal, it is the personal element in the teaching of literature that makes it difficult as an academic discipline. The purpose of literature is to develop a student's critical judgment and to train him for a life long love for literature. Current teaching of literature fails in both respects as I see it."

Therefore, the development of a suitable approach for literature teaching has become essential, especially in the second language context (India) where it is never certain whether literature is being taught for its own sake, or for the teaching of language. I.A. Richards (1929) stressed the study of the literary work itself. His aim was to provide a new technique for those who wished to discover for themselves what they think and feel about poetry and to prepare the way for educational methods more efficient than those being used then in developing discrimination and the power to understand what was being read and heard.

In his experiment, Richards supplied "The Protocols" (anonymous piece of poetry) to the students for their "appreciation". Richards emphasized the need for total concentration on the text itself. This approach essentially involved closer scrutiny of the individual literary work analysis of its diction,
imagery, symbolism, rhyme schemes and the isolation of the literary work from every kind of extraneous consideration, its historical or biographical background, the literary reference and traditions involved. He recommended

"an inquiry into language no longer confused with the grammarian's inquiry into comparative linguistic morphology, with the logician's or the philologists studies be recognized as a vital branch of research, and treated no longer as the peculiar province of the whimsical amateur."

Section-I

Modes of Constructing Meaning

A study of the language used in literature, must involve an examination of the assumption and value biases that underlie literary – critical theories and modes of constructing meaning from literary work. Related to these ideas are notions about how the literary work may be read and evaluated. These, in turn, have implied a pedagogical practice. Thus, although we find that historical and sociological factors determine the context, and often the results of literature teaching in India, we must turn to critical theories to search out details.

Problems that classroom practice has constantly raised are somewhat of this nature. What do we mean when we talk about interpreting texts in literary studies? What criteria should we use to test our responses? What are the practical problems of a lay reader interpreting a text and how far are they
comparable to methods to methods traditionally recommended in literary critical theory?

Unlike what is evidently happening in English Language Teaching (E.L.T.), we do not find any well-formulated meta-language to speak about literary critical theories. Indeed, we do not even have a distinctive meta-theory of literary interpretation. Further the degree of verifiability in literary critical theory is even more reduced than that of linguistic theory. In the words of A.P. Foulkers:

“Interpretation does not lend itself readily to any tidy system of description or classification ……

There difficulties are partly ascribable to unresolved epistemological questions concerning the ontological status, the mode of existence of a literary work of art, but they are also deeply rooted in the conceptual confusion which surrounds attempts to explain the process of attaching meaning to literary text within the educational system”.

Let us therefore, take a brief look at the theorizing that underpins literary critical practice in order to see what each has implied a ‘literary’ work is. One of the earliest critical approaches to literature attempted at fitting the act of literary interpretation into the broad statement of the aims and methods of humanistic study. English, it was believed, would become respectable if the
study involved the acquisition of a large and detailed amount of information, historical, biographical textual and bibliographical.

The above assumption holds true today in many parts of India. The student was expected to provide a body of information rather than his opinion or interpretation of a text. However, there is a dimension to the 19th century study of English literature in India, which is of a very different order. English literature became the means of access to Western learning and perhaps, because of this, literary texts were read by a substantial number of Indian learners.

Admittedly, this learning was informal and more a result of than due to any special ways of teaching adopted. Such a statement may seem uncalled for when we consider that the eminent educationists suggested that the Indian learner was not very successful in learning English. But, it would certainly be true to admit that the teaching of English in India remained the same. What comes to light in this is the fact that the ‘formal’ teaching of English literature prescribed for language learning often ended up as neither language nor literature. What is significance for our argument is that, the reading of literature was meaningful for some learner. This was because English literature was seen as the means of absorbing a new culture and a new language, which was associated with power, and material benefit and some learner were thus strongly motivated to read English literature.

The attitude of the scholars of the historical approach towards the language of the literary work is important as it contrasts significantly with the attitude of the latter movement. The differences among them were pivoted as a
platform to attempt to study literary language scientifically. The formal phase was regarded as a near mystical one. As language teachers emphasized the learning of grammar for consolidating what was informally learnt about forms of language, structure, etc. Literature depends upon the study of critical theories, biographical and other data to formalize its study.

As mentioned earlier, Macaulay’s Minute on Education has been an important influence in the language policy in India. But even earlier there has been an enthusiasm among the people for the study of English. This enthusiasm did not end with the study of English language but extended into the study of English literature. Partly due to the lack of proper correspondence between the policies and their implementation, curricular content in literature courses has tended to concentrate upon a few ‘masterpieces’ and the degree of involvement and reading demanded of the students has proportionately increased. An interesting comment on the approach of the Indian student to English literature is provided by Zulfikar Ghose in a poem he calls ‘An Imperical Education.”

At London
Bridge, I leaned over the Murky embittered Thames, taking an old fashioned English literature view,
not seeing the litered river but some dew
drenched willow branches hanging over ……
a blackish textbook ………
had made me long for in a Bombay classroom

Within the classroom the activity is largely confined to a dictation of notes about the work prescribed. In this sense, English literature has ceased to
be either studied for humanistic purpose or as an experience in language use. There is a movement away from literature as a subject achievement but its objectivity has yet to be realized concretely. The remarkable fact however, is that despite this apparent passivity encouraged in the reader, a number of learners do manage to understand and developed interest in the literary work and learn how to use the language. Dissatisfaction with the kind of training being given to learners makes professor Gokak remark that it is

“a pseudo literary study in which the personality of the studied remains untapped. His tastes are not called into play, his critical insight is not awakened, his literary sensitivities is not in any way enhanced”.

The literary and academic atmosphere is such that the Indian student is brought up to admire unquestioningly the Romantic with the Victorian, who satisfy the emotional, if not the intellectual need of the time. Even this is done not by a direct exposure but more as a sort of rote learning wherein the impressions ‘dictated’ by the teacher are accepted and reproduced. If the study of these literary works helps to develop his personality, it is perhaps due to:

“The total impact that it (literature) has on our being and becoming and not for additions that it makes to our knowledge of sociology and anthropology,”

That is to say, the reference is not to the human value of literature in the narrow sense that it has come to mean but rather, it is the literary work that influences us by bringing to us a world of its own which ‘lives’ even as the
world around as does. Rationally speaking, ‘exposure’ meant a free contact with the use of the language, with the world created by the literary work.

The student of English literature who reads the ‘great classics’ is able, through the process of reading, to make meaning of the content and the language. The language within the work is seen by him as it really makes the world of the work of art, as it makes itself come alive, and what seen as ‘exposure’ was really, an involvement in this world that the work incarnated.

This, then had been the background of literature when, as a result of changes in national goal changes in critical theory, as well as a major new theory of language teaching, a whole new phase in teaching of language literature was ushered in. Notwithstanding the widening rift between language & literature as disciplines, their mutual interdependence continued as in language teaching methodology. There came about a

“gradual turn in literary theory towards the methods of science and critical analysis of language for itself”.

The new turn in thought had as its chief exponents’ great teachers of literature like I.A. Richards and Cleanth Books. The forms of criticism moved gradually towards the work as an aesthetic construct and it began to receive a greater stress. The assumption behind this being, that it is the form, which carries the meaning and import of the literary work, poetical activity was no longer regarded as magic and I.A. Richards shocked the literary community by stating that:
“Aesthetic experiences are closely similar to many other experiences. They differ chiefly in their connections between their constituents and they are only a further development, a finer organization of ordinary experiences and not in the least new and different kind of thing. When we look at a picture or read a poem or listen to music we are not doing something quite unlike what we were doing on our way to the gallery or when we dressed in morning’.

In spite of an ostensibly wide rift between English language and English literature as subjects, the two disciplines to which they relate, linguistics and literary critical theory, have in fact, developed along related parameters. Policy decisions taken in connection with language teaching have had their impact on literary attitudes to literature have, albeit indirectly, have made an impression upon language teaching. For instance, when literature was read for this humanistic value it was taken for granted that ‘reading’ and exposure to samples of good literature would aid language learning. At the same time, when changes came into language teaching methodology and structural linguistics gained ground, it had its impact on literature as a subject of study. The attempts to introduce simplified texts are a case in point. It may not be wrong to suggest that the underlying assumptions of both E.I.T theory and Literary Critical Theory were commonly responsible for the rift. That is, it is a phase of thought, or philosophical attitude that influences the study of both
language and literature. And the consequence of this phase of thought is that the rift between the two disciplines determines the situation today.

A reconciliation of the paradox inherent in approaches to the two subjects, language and literature can, perhaps, be best achieved by looking at the procedures by which the two subjects are interpreted. Speaking of the process of reading and describing it as an ability to be dissociated from other aspect of language behavior. Widdowson declares that:

“a general interpretive, process underlies all communicative activity.”

In speech, the ‘negotiation’ is overt, in that we move towards a specific meaning overtly, using the voice, gestures or expression as aids in meaning making. But a further dimension needs to be looked after in reading, where the reader “derives discourse” from written texts ‘covertly’ without being helped by any of these aids. The writer, too, needs to keep in mind the difference in medium and act out the ‘dual role’ of the addresser and addressee. What is of significance, however, in all communicative activities is that:

“meaning does not reside in the text awaiting recovery, but has to be created from it by negotiation. The meaning potential, in the sense that it provides the basic source, the record whereby discourse can be enacted, and discourse itself creates meaning”.

It is important to note that ‘discourse’ for Widdowson is both the organization of connected passages of language and the dynamic process of
interpreting and creating meanings from the text. It is this deriving of meaning which we may term ‘interpretative procedure’. This is what the student has to become aware of and master, both language in general and the literary text.

The interesting outcome of such modes of thought is that the learner is permitted to ‘arrive at’ a meaning gradually rather than expected to extract it from items which are regarded as holding it fixed (lexical, semantic or syntactic). What appears to be of significance then, is not he language structures which a learner uses correctly or the tasks he performs, but the way in which he learns to derive meaning from a ‘text’ which he is exposed to. The groping towards a meaning, which in fact, is the most active part of learning, is what helps the learner in the interpretation of discourse, whether it is the discourse of ordinary language or the discourse of literature.

When Widdowson (1978) speaks of a desire to teach language as communication by reference to aspects of meaning such as ‘significance’ and ‘value’, he appears to suggest that much the same kind of derivation of meaning must take place. Whereas ‘signification’ is like denotation and refers to the linguistic code, ‘value’ speaks of the relevance certain parts of language assume within the context of communicative activities (connotation).

Literature as we have tried to argue, functions in much the same way. The idea can be traced in several contemporary works. Fowler describes the reading of a literary work as a process where structures gradually acquire value in the reader’s experience, “culturally coded knowledge” he writes, is “activated in the process of reading”.

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But Widdowson explores the process in more exact details:

“linguistic deviances do not occur randomly in literary work, but are patterned in with other linguistic features both regular and irregular, to form a whole”.

What this statement would suggest is that linguistic deviance does not appear as discrete points of oddity but is often “patterned” into the entire work to form the patterned ‘discourse’ of the literary text.

One of Widdowson’s significant contributions to the teaching of literature is that he is able to isolate the negotiative procedure through which the reader approximates relevant meaning within a literary text, as a key to understanding how a literary text is read. However, when he goes on to elaborate upon this insight and describes what constitutes this interpretative procedure in literature, that is, when he characterizes the ‘discourse’ language. He suggests, therefore, that each work signals a unique interpretative mode true only to itself.

Section II

A Study of the Undergraduate Syllabus at AMU

This section aims to examine the actual literature teaching practice in the classroom at Aligarh Muslim University, Aligarh, and it begins with a consideration of the three year degree course in English Main / Honors at the undergraduate level.
The Undergraduate Syllabus for English Main/Honors at AMU

The syllabus designed for this course is divided on the basis of the different periods and ages of English literature. The course offers ten papers for the three years Bachelor’s degree which include one of the two optional papers in the final year (X, XI). Two papers each are taught in B.A. 1st year and B.A. 2nd year and six in the final year. The different papers are as follows:

Paper I: An Introduction to the study and appreciation of literature.

Paper II: Essay and Short Story.


Paper VI: Shakespearian Drama

Paper VII: Post - Shakespearian Drama.


Paper IX: Modern Novel in English.


Students are tested at the end of each academic year in the form of an annual examination. The course serves as a take-off or a feeder course, providing the students with the background and the tools necessary for a deeper understanding and analysis of both language and literature. The aim of the three years bachelor course is,

“to provide a foundation of interpretative skill for reading literature” and
"to encourage exposure to a considerable range of texts as appropriate example."

The syllabus by itself seems to have covered all the relevant and standard periods of English Literature.

**Locating the problem**

Most of the students come after attending Hindi medium schools and for these students English has been taught as a second language. One of the primary reasons for the students joining a B. A. course in English Literature is to learn how to speak and write in English. Teachers and students tend to treat literature as (a) a means of obtaining a certificate; (b) a source of information and knowledge. The main motive behind the teaching of literature as a ‘discipline’ is ignored.

The syllabus introduces the reader to some of the great works of English literature. Since the course is a literature course, the complete ‘literature’ content of the course cannot be condemned. But it is highly optimistic to think that present-day students are interested in a literature course just to develop ‘literary sensibility’ Student now opt for English literature courses for reasons varying from pure interest in the subject to the ‘saleable value’ of English or the ‘admiration’ that a study of the subject brings. Though the syllabus is demanding to a certain extent, it does not answer present-day needs. The syllabus includes a list of terms and definitions of literature, which is helpful to both teacher and student. However, the teaching of terms to the students without actually applying them is not beneficial.
The two major highlights of the course are:

(a) It is examination-oriented (as most courses are).

(b) It is a ‘comprehensive study’ rather than a ‘sketchy survey’.

**Examination-oriented**

(a) Though the syllabus provides both teacher and student with aims and objectives, it fails to achieve the aims and objectives because of the different reasons stated in the previous chapter.

(b) Great importance is given to the examination, the condition for appearing in it (i.e. attendance required etc.) and the marks required to pass the examination.

**“Comprehensive Study” rather than a “Sketchy Survey”**

(a) The writers included in the syllabus are represented by the age and period and they represent. For instance –

Under “English Poetry from the Elizabethans to the Romantics”, we have the poetry of Shakespeare, Milton, Gray, Blake, Burns, Wordsworth, Byron, Coleridge, Keats and Shelley.

This adequate representation of both the writer and the age makes the syllabus a ‘comprehensive study’.

(b) Though the syllabus lists a number of important writers from the age of Milton to the Modern Age, the course at times seems to aim at introducing a maximum number of well-known literary figures and well-known literary works, rather than to teach the subject in depth.

Some of the defects of the course are:
1. It fails to introduce the students to the introduction of the form and structure of the English language. The stylistic and rhetorical features, which form an important aspect of the learning process are ignored.

2. A false assumption about the literary competence of the students has already been stated when the learner is required to learn literary terms without having a proper grasp of the language skills. Despite having a specific course for learning the terms and definitions of English Literature, the students are not really able to grasp the theory and concept of English language. The students are exposed to higher levels of language which are bewildering for them. Moreover, the entire syllabus is divided into different ages and periods. However, the history of English literature is not formally taught. This results in the students not having a clear idea of the history of English literature. The end result is that the students do not have a clear idea of one age. Students are unable to distinguish the characteristic features of each literary age. It is a well-known fact that a literary work cannot be appreciated fully without contextual information. Contextual information includes political, social, cultural, literary and intellectual history. But this is not possible when the students are confused about the background of a work of art.

Even if questions of "application" appear in the examination they usually require the student to examine a literary work as a whole and it is difficult for the students to apply the literary terms to the literary text. For example:
1. Describe literature as a discourse, and say if it tends to be an art-form?

(EO 101 2004-2005)

2. Comment on Milton’s ‘Lycidas’ as a pastoral elegy.

(EO 101 2004-2005)


(EO 301 2004-2005)

4. Discuss Macbeth as ‘a play about damnation’ and ‘a statement of evil’.

(EO 302 2004-2005)

5. Discuss ‘The Devil’s Disciple’ by Shaw as a melodrama.

(EO 303 2004-2005)

The above are some of the few examples of how difficult it is for the student to apply their knowledge and understanding of literature. The students may understand the literary text but because of their lack of language skills they are not able to articulate their understanding of the literary text.

‘Literary forms’, are taught right at the beginning of the course in Paper I. Students coming from Hindi medium are expected to start learning literary terms and theories related to literature without knowing the fundamentals of the language. Since the purpose behind such a syllabus, is to provide the students with a firm foundation for developing interpretative skills for reading literature, it would have been more meaningful and significant if the students were given practice in the necessary language skills. However, the present scenario does not do justice to the aims and objectives of the syllabus. The students know either very little or nothing about the intricacies of language. Their knowledge
of vocabulary, syntax, rhythm, rhyme, meter etc., is negligible. In short, their knowledge of the stylistic features of a literary work is very limited and it is difficult for them to understand a literary work properly.

Section III

Approaches, methods and techniques

We discussed in the previous section the problems inherent in the undergraduate English main syllabus in AMU and suggested some solutions. Let us now look at the different modes of teaching literature in the classroom that can help the students to appreciate the literary dimension of the everyday language which the students want to acquire. Through the literary texts the students can enjoy literature as well as improve their language skills.

The class lectures instead of a one way communication, in which the lecturer keeps talking and the students are passive listeners does not really help the students in acquiring the basic language skills. The students should be involved in the class, for instance, teaching Raja Rao's 'Javni' in the first year should involve the students in reading the short story and then work on the difficult words they come across. The students may be divided into groups and be assigned to read different stories from the prescribed syllabus. In this way the students can focus on the terms and concepts which will help them understand the stories better. There are different ways to teach literature with the focus on language. For instance, to teach language in Shakespeare's Macbeth, one has to let the students get to understand Shakespeare's language. One technique that could be used occasionally when introducing
them to *Macbeth* is to play the video for 15-20 minutes without the sound being on. Shakespearean actors convey so much of the meaning of the plays with body language and facial expressions that it is possible for the students to understand the basic meaning or basic plot without hearing the language. In fact, when they first hear the language, their reaction may be 'who can understand this? ... 'I can't understand this' and feel defeated at the start of the unit. But when showing the video without sound, the video can be stopped at times and the students can be asked what is going on. Then when they watch it again, with the sound, they are curious about what is being said. And then when they begin reading it in the class, they are not so intimidated by the different language. This technique can be used at the beginning of introducing the play, and perhaps it would help to do it at strategic parts throughout the play. However, the time constraints of having to teach many other things in a semester can hamper this exciting classroom teaching method.

**Synchronizing Teaching Style and Learning Style**

One has to be careful of serious mismatches between the learning styles of students and the teaching style of the instructor. In a class where such a mismatch occurs, the students tend to be get bored and inattentive, do poorly on tests, get discouraged about the course, and may conclude that they are not good at the subjects of the course and give up (Oxford et al. 1991). Instructors, confronted by low test grades, may become overtly critical of their students or begin to question their own competence as teachers.
To reduce teacher-student style conflicts, some researchers in the area of learning styles advocate teaching and learning styles be matched (e.g. Griggs & Dunn. 1984; Smith & Renzulli. 1984; Charkins et al. 1985). especially in foreign language instruction (e.g. Oxford et al, 1991; Wallace & Oxford. 1992). Kumaravadivelu (1991:98) states that:

"... the narrower the gap between teacher intention and learner interpretation, the greater are the chances of achieving desired learning outcomes".

There are many indications (e.g. Van Lier. 1996: Breen. 1998) that bridging the gap between teachers' and learners' perceptions plays an important role in enabling students to maximize their classroom experience. The implication of this body of research is that the way we teach should be adapted to the way learners from a particular community learn.

Traditionally, the teaching of literature in most Indian universities is dominated by a teacher-centered, book-centered, grammar-translation method with an emphasis on rote memory. These traditional language teaching approaches have resulted in a number of typical learning styles with introverted learning being one of them. In India, most students see knowledge as something to be transmitted by the teacher rather than discovered by the learners. They, therefore, find it normal to engage in modes of learning which are teacher-centered and in which they receive knowledge rather than interpret it. The teacher-centered classroom teaching in India also leads to a closure-oriented style for most university students. These closure-oriented
students dislike ambiguity, uncertainty or fuzziness. To avoid these, they will sometimes jump to rash conclusions about grammar rules or reading themes.

Perhaps the most popular learning styles originated from the traditional book-centered and grammar-translation method are analytic and field-independent. In most of the reading classes, for instance, the students read new words aloud, imitating the teacher. Another characteristic learning style is visual learning. Classroom teaching in India where most teachers emphasize learning through reading: and tend to pour a great deal of information on the blackboard. Students, on the other hand, sit in rows facing the blackboard and the teacher. Thus, the perceptual channels are strongly visual (text and blackboard), with most auditory input closely tied to the written.

Closely related to visual concrete-sequential, analytic and field-independent styles are the thinking-oriented and reflective styles. According to Nelson (1995) Asian students are in general more overtly thinking-oriented than feeling oriented. The students preferred learning style which is concrete-sequential. Students with such a learning style are likely to follow the teacher's guidelines to the letter, to be focused on the present, and demand full information. They prefer language learning materials and techniques that involve combinations of sound, movement, sight, and touch and that can be applied in a concrete, sequential, linear manner. It is worth noting that the generalizations made above about learning styles in the universities in India do not apply to all universities: many individual exceptions of course exist.
Nevertheless, these seemingly stereotypical descriptions do have a basis in scientific observation. Worthier (1987) noted that while diversity with any culture is the norm, research shows that individuals within a culture tend to have a common pattern of learning and perception when members of their culture are compared to members of another culture.

An approach in the classroom with literature

Teaching vocabulary from the book the students are reading, if the book has a sufficiently challenging vocabulary, it gives the students some awareness of the shadings of meanings rather than simply the basic dictionary definition. Rather than just looking up the unknown vocabulary words in the dictionary, it would be more helpful and meaningful if the students connect the dictionary definitions of the words to the context in which they are reading. This would enhance the student's understanding of the book much better.

However, time has always been a constraint for many teachers - How much time to devote to vocabulary has been the question for many English teachers. The teaching of vocabulary is quite important and a task that cannot be done effectively in just one class and at one grade level.

The goal of the student-centered activities is to enable language learning through the discovery of literature. The activities are structured around a short story, novel or a poem taken from the prescribed syllabus. For instance, the activities can be structured around Ruskin Bond's "The Night
"Train at Deoli" or it could be Jane Austen's 'Sense and Sensibility' or Blake's "The Tiger".

The students can be first invited to "Meet the Author" through a brief biography. This can be followed by the in "Preparing to Read" information which is given on the basis of the situation in which the story or poem takes place. Furthermore, this can be followed by questions relating to information with regard to the student's own personal life experiences so as to help them recall their general knowledge on the topic.

For the "The First Reading," students are encouraged not to use the dictionary and to share their impressions on the basis of their limited language understanding. After taking 'A Closer Look' at the text, they are asked to compare their thoughts and feelings about the story with a classmate. In 'Sharing the Possibilities,' they explore various interpretations of the text with more precise questions about its meaning and share their answers with the class. At that time, they can gain a better 'Understanding' of various literary structures by reflecting alone and together on their effects on the reader. In "Extending the Reading Experience," they engage in individual or collective creative activities that draw on the text. Finally, they "Focus on Language" with exercises related most to the vocabulary. At the end of the class the students can be asked to do some exercises with more background information on the readings, plus a glossary of terms, a short bibliography, and a list of additional works of interest including resource books as supplementary readings.
The method suggested is very conducive to reading in a situation like AMU where a majority of the students come from regional colleges and universities. Firstly, its top-down approach is particularly useful, as context knowledge helps the students to formulate hypotheses on the text. Secondly, each text presents a different aspect of the different period in the history of English literature. Thirdly, the 'Preparing to Read' activities link the various texts admirably alive, thus making the texts more relevant. Thus, the above method appears to be a very suitable tool for developing the language and literary competence of the students.

Communicative competence and the teaching of literature

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 classroom can provide a powerful pedagogic tool in learners' linguistic development. Language, both spoken and written, comes in a variety of discourse types and as teachers of language, we attempt to introduce our learners to as many of these as possible. The variety and types of discourse are perhaps best represented by Kinneavy's (1993) communication triangle. This classification of discourse types includes expressive, which focuses on personal expression (letters, diaries, etc.): transactional which focuses on both the reader and the message (advertising, business letters, editorials, instructions, etc.); and poetic, which focuses on form and language (drama, poetry, novels, short stories, etc.). Indeed, all these discourse types can play
a significant role in teaching various aspects of language such as vocabulary and structure, or testing learners' comprehension.

However, there is often reluctance by teachers, course designers and examiners to introduce unabridged and authentic texts to the syllabus. 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 Yalcin. 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, 1975) 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 focus 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.

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. This view is part of the idea that the separation of literature from language is a false dualism since literature is language and language can indeed be literary. It is not difficult to find instances of standard transactional forms of discourse which make use of a whole array of literary devices. Headlines and advertisements are common examples of discourse which exploits literary language. The explicit use of alliteration, assonance, imagery, ellipsis and rhythm stylistic devices which are more commonly associated with literature than with standard, transactional language.

The boundaries which are thought to exist between literary and non-literary discourse are not so distinct. Indeed, as Widdowson (1979) suggests, the procedures which are used to interpret literary discourse are essentially the same for interpreting any type of discourse.
Integrating Language and Literature in the Literature Classroom

Having decided that integrating language teaching into the literature syllabus is beneficial to the learners' linguistic development, we need to select an approach which best serves the needs of the learners. Carter and Long (1991) present three main approaches to the teaching of literature:

The Cultural Model

This model represents the traditional approach to teaching literature. Such a model requires learners to explore and interpret the social, political, literary and historical context of a specific text. By using such a model to teach literature we not only reveal the universality of thoughts and ideas expressed in literary texts but encourage learners to understand different cultures and ideologies in relation to their own. However, this model is teacher-centred and there is little opportunity for extended language work.

The Language Model

Another approach to literature in the classroom is what Carter and Long (1991) refer to as the "language-based approach". Such an approach enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features e.g. literal and figurative language, direct and indirect speech. This approach lends itself well to the repertoire of strategies used in language teaching - cloze procedure, prediction exercises, jumbled sentences, summary writing, creative writing and role play - which all form part of the repertoire of activities used by
teachers to deconstruct literary texts in order to serve specific linguistic goals. Carter and McRae (1996) describe this model as taking a "reductive" approach to literature. These activities are disconnected from the literary goals of the specific text in that they can be applied to any text. There is little engagement of the learner with the text other than for purely linguistic practice: literature is used in a rather purposeless and mechanistic way in order to provide for a series of language activities orchestrated by the teacher.

**The Personal Growth Model**

This model attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. 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. Another aspect of this model is that 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 emphasize the interaction of the reader with the text. As Cadorath and Harris point out

> "text itself has no meaning, it only provides direction for the reader to construct meaning from the reader's own experience". (1998:188)

Thus, learning is said to take place when readers are able to interpret texts and construct meaning on the basis of their own experience.
These above three approaches to teaching literature differ in terms of their focus on the text: firstly, the text is seen as a cultural artefact; secondly, the text is used as a focus for grammatical and structural analysis; and thirdly, the text is the stimulus for personal growth activities. What is needed is an approach to teaching literature in the classroom which attempts to integrate these elements in a way that makes literature accessible to learners in aesthetic terms and also be beneficial for their linguistic development.

According to Duff and Maley (1990), the main reasons for integrating these elements are linguistic, methodological and motivational. 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 the readers to the processes of reading e.g. the use of schema, and strategies for intensive and extensive reading etc. And. Lastly, motivationally, since literary texts place priority on the enjoyment of reading since, as Short and Candlin assert (1986),

‘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 invokes the
systematic and detailed analysis of the stylistic features of a text's 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). This suggested model (O'Brien. 1999) integrates linguistic description with interpretation of the text although for the benefit of the foreign language learners it is not as technical, rigorous or analytical as the stylistics approach.

With the careful selection of the text, it can be adapted for all levels.

EXERCISES FOR THE LITERATURE CLASSROOM
A. PHONOLOGICAL EXERCISES

Exercise 1:
Mark the stressed syllables in the following lines?

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

*(An Elegy Written In A Country Church-Yard)*

Exercise 2:
Which sounds are repeated in the following lines?

Shall I compare thee to a Summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And Summer's lease hath all too short a date:

*(Shall I compare thee)*

Exercise 3:
Write the underlined words in the given lines in their phonetic transcription.

'My name is Ozymandias, King of Kings:
Look on my works, ye mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away

*(Ozymandias)*
Exercise 4:
Mark the syllable division in the following lines:
(The students are asked to mark the syllable division without phonetic transcription)

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear:

(From 'Ozymandias' by Shelley)

Exercise 5:
Read the poem aloud.
Loud reading of the poem has to be taken up by the students only after the teacher has read it aloud twice or thrice before them, or after they have heard a native speaker rendering of the poem repeatedly. Two or three students might be asked to read a short poem or a section of a long poem aloud one by one.
This will give them the feel for the sound effects and the musical element in the poem, an integral part of poetry.

B. LEXICAL EXERCISES
Exercise 1:
Read the poem carefully and answer the question that follow:

The sea is calm to-night
The tide is full, the moon lies fair
Upon the straits; - on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay -
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! You hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and the again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegaean, and it brought
Into his mind the turbed ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea,

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furl'd.
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

(Dover Beach by Mathew Arnold)

Exercise 2:
Pick up words from the poem which have been used repeatedly.
What does their repetition suggest?
When in the chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rhyme
In praise of ladies dead and lovely knights,
Then, in the blazon of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have express'd
Even such a beauty as you master now.
So all their praises are but prophecies
Of this our time, all you prefiguring;
And, for they look'd but with divining eyes,
They had not skill enough your worth to sing:
For we, which now behold these present days,
Had eyes to wonder, but lack tongues to praise.

(When in the chronicle... by Shakespeare)

Exercise 3:
List the words associated with the idea of death or destruction in the following poem.

That time of year thou may'st in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.

In me thou see'st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.

In me thou see'st the glowing of such fire,
As the death-bed whereon it must expire,
Consumed with that which it was nourish'd by;
This thou perceiv'st, which makes thy love more strong.
To love that well which thou must leave ere long.

(That time of year... By Shakespeare)
Exercise 4:
How does the poet exploit the double meaning of ‘choir’ in the poem? Mention three words which have double meanings and make sentences with them to bring out the two meaning.

Exercise 5:
What are the different parts of speech for the word ‘fair’ in the following lines? Why does the poet use the word they?

Sometime too hot the eye of heaven shines,
And oft’ is his gold complexion dimm’d;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd:

(Shall I Compare Thee.... by Shakespeare)

C. EXERCISES ON SYNTAX
Exercise 1:
Write the lines given within square brackets in the following poem in their proper word order in full sentences:

I wander’d lonely as a cloud
    That floats on high o'er vales and hills,
When all at once I saw a crowd,
    A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretch'd in never-ending line
Along the margin of a bay:

Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
    Out-did the sparkling waves in glee:
A poet could not but be gay,
    In such a jocund company:

I gazed -- and gazed -- but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

(Daffodils by William Wordsworth)

Exercise 2:
What is the communicative function of the first sentence of the poem which is in the form of a question? Make five sentences on the same pattern for a similar function.

Shall I compare thee to a Summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And Summer's lease hath all too short a date:

(Shall I compare thee .... by Shakespeare)

Exercise 3:
Which tense has the poet used in first two stanza of the above poem? What is the function of this tense? Make five sentences of your own to express some habitual action or general truth.

Exercise 4:
Underline all the prepositions in the following lines:

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown;
Perhaps the selfsame song that found a path
Through the sad heart of Ruth, when, sick for home.
She stood in tears amid the alien corn;
The same that off-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in fairy lands forlorn.

(From Ode to Nightangle by Keats)

Fill in the blanks with appropriate prepositions chosen from the above extract.
Exercise 5:
Pick up two whole sentences from poem and make three sentences of your own on each sentence pattern.

Thou was not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown;
Perhaps the selfsame song that found a path
Through the sad heart of Ruth, when, sick for home.
She stood in tears amid the alien corn;
The same that off-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in fairy lands forlorn.

(From Ode to Nightangle by Keats)

CONCLUSION

In this chapter we have discussed the significance of the different teaching and learning approaches and provided some example exercises for the literature classroom through which students can improve their language skills as well as literary sensibility. There are many benefits to using literature in the 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 not only how language is manipulated but also why. An integrated approach to the teaching of literature in the literature classroom with focus on the language on the other hand not only facilitates the comprehension and appreciation of literature, but also develops and consolidates the students’ linguistic ability.