

An Investigation into Cambodian Teachers' Perceptions and Practices about Using Literary Texts in English as Foreign Language Classrooms, at the Department of English of the Institute of Foreign Languages at the Royal University of Phnom Penh, Cambodia.

By

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Statement: I certify that all the material in this study which is not my own works has been identified and acknowledged, and that no material is included for which a degree has already been conferred upon me.

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Abstract

Many scholars and researchers (e.g. Lazar, 1993; Collie and Slater, 1989; Duff and Maley, 1990; McRae, 1997; Carter and Walker, 1989; Brumfit and Carter, 1991) believe that literature offers a great deal of advantages to language learning and teaching. They strongly recommend that language teachers can use it as a resource for language teaching. However, they also believe that the integration of literature in language classrooms inevitably presents a number of problems.

This study, which was conducted at the Department of English at the Institute of Foreign Languages (IFL) at the Royal University of Phnom Penh, aimed to investigate Cambodian teachers' practices and perceptions about the use of literary texts in EFL classrooms. The study in particular aimed to answer the following questions:

1. What do teachers think of including literature as a resource for language teaching?
2. What do teachers think are the main benefits of using literary texts in the EFL classroom?
3. What do teachers think are the major difficulties in using literary texts?
4. How do teachers deal with literary texts in the classroom?
5. Which genres of literature do teachers most prefer and fear to teach?
6. What criteria do teachers think are important when selecting literary texts?

In order to answer these questions, the study collected three types of data - questionnaire data, classroom observation and interview data. The data were collected using the Cambodian teachers, who are presently teaching English at the Department of English of the Institute of Foreign Languages of Royal University of Phnom Penh.

The results show that all the teachers welcomed the inclusion of literature in language programmes. What they perceived as the greatest advantage of using literary texts in EFL classrooms was the role literary texts play in improving students' knowledge of English. Many teachers, however, had some difficulties in using literary texts with their students. They believed that the language of literary texts and the cultural knowledge embedded in them caused difficulties in using literary texts with their students. Another difficulty the teachers at IFL encountered was concerned with the diversity of meanings that literature offers. Teachers sometimes had problems in handling situations where the students gave many responses and interpretations of the same literary text.

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Chapter One: Introduction

This chapter first introduces the setting and background of the study. It is then followed by a brief explanation of the purpose and the significance of the study. Finally, the chapter states the research questions and gives the outline of the thesis.

In recent years, a large number of researchers and scholars have discussed the role of literature in language teaching. These researchers have demonstrated the importance of literature and the many advantages of using literature in language learning and teaching. They have also opted for the integration of literature and language. It is widely accepted that literature offers many advantages and can be used as a resource for language teaching and learning.

1.1. Setting and Background of the Study

The study aims to investigate the teachers' perceptions and practices in using literature in EFL classrooms at the Department of English of the Institute of Foreign Languages (IFL) at Royal University of Phnom Penh (RUPP). The Department of English (IFL) has included English literature in its ELT curriculum since 1993 as a major subject. I will present a brief background of RUPP and the Department of English at the Institute of Foreign Languages (IFL).

1.1.1. The Royal University of Phnom Penh

The Royal University of Phnom Penh, formerly known as Khmer Royal University, was founded in 1959 with the Faculty of Literature and Humanities and the Faculty of Science and Technology. French was the main language of instruction

at that time. In 1970, the name of the university was changed to Phnom Penh University. From 1975-1979, the campus was closed and seriously damaged as a result of the war and vandalism.

In 1980, the University was re-opened as a Teacher Training college and as a Foreign Language Institute. Both of these were introduced to meet the great needs of teachers all over the country. In 1988, these two institutes were combined into one and came to be known as Phnom Penh University. In 1996, the name was changed to the Royal University of Phnom Penh (RUPP). It is the largest institute of higher education in Cambodia.

Under this structure, there are three main campuses: the RUPP I (Faculty of Science), RUPP II (Faculty of Humanities and Social Science) and IFL (Institute of Foreign Languages). My research was conducted at the Department of English at the IFL.

1.1.2. The Department of English at the Institute of Foreign Languages

The Bachelor of Education in Teaching English as a Foreign Language (B.Ed., TEFL) is a four-year degree course taught in English at the Institute of Foreign Languages, Royal University of Phnom Penh (RUPP). This four-year training course has been established to train both secondary and tertiary level English teachers in Cambodia and currently there are more than one thousand students studying in the program.

The overall aim of the program in the first three academic years is to develop and improve students' English language skills. There are four compulsory subjects in each of the first three academic years: Core English, Culture Studies, Literature Studies, and Khmer Studies. The aim of Core English is to upgrade students' communicative competence and the emphasis is on the knowledge of grammar, discourse and strategic competency. All the four-language skills - speaking, listening, reading and writing – are taught and presented using a wide range of social and work contexts. The New Headway series, by John and Liz Soars, is used as the textbook in the Core English subjects from Year One to Year Three. Supplementary materials from various sources are also used as appropriate.

Man (1997:43) wrote that an English language program should be developed for affective and cognitive purposes as well as for instrumental purposes. Culture Studies is included in the four-year degree course with the aim of expanding students' knowledge of the world through studying different cultures of both Asia and other English speaking countries. Through these culture studies, students understand how language is related to culture and they are encouraged to compare different aspects of other cultures with their own culture (Man, 1997:43).

Literature Studies has also been included as a major subject in Year One, Two and Three of the Bachelor of Education in TEFL Programs to reinforce the language study in the Core English component. The main aim of this subject is to assist students to become effective and independent readers with an ability to analyse and respond to texts critically and to raise the level of their linguistic competence. In this Literature component, both original and abridged versions of short stories, novels, plays and

historical reconstructions are studied, representing a wide range of major English speaking countries in Asia, Europe, Australia, America and Africa (Man, 1997:43-44).

In the final academic year of the programme, the course focuses on teaching methodology and four other components: Applied Linguistics, Foundations of Education, Teaching Practice, and Khmer Studies. Since most graduates of the Bachelor of Education in TEFL Program will become EFL teachers in both secondary and tertiary levels in Cambodia, Teaching Methodology becomes a very beneficial subject (Man, 1997:43-44).

1.2. Purpose of the Study

Recently, literature has increasingly attracted the attention of many EFL teachers and educational establishments - both public and state schools. The Department of English at the Institute of Foreign Languages of Royal University of Phnom Penh has also perceived the importance and benefits of using literature in language teaching and decided to include it in its curriculum as a major subject to complement the existing resources for language learning and teaching.

Despite the increasing emphasis on the use of literature as a resource, Cambodian teachers at IFL may differ in their attitudes towards the use of literature with EFL learners, although they all need to use literary texts to some extent as part of their language lessons. For some teachers, who are used to following a coursebook and starting their lessons with vocabulary learning exercises and explanations of grammatical rules isolated from meaningful contexts, literature may be viewed as a hindrance or even a threat to their teaching profession to some degree. For other

teachers, although they see the definite advantages of literature and welcome it as a teaching resource, they may still experience difficulties in using literary texts with their learners effectively.

The success or failure of an educational innovation depends largely on the attitude of teachers towards this particular innovation introduced or implemented. A better understanding of teachers' perceptions and practices in the use of literature introduced in English language teaching at the Department of English at the Institute of Foreign Languages of Royal University of Phnom Penh will thus enable us to implement the particular educational innovation more effectively. The study thus aims to understand how practitioners or teachers perceive a particular educational practice or innovation, namely the use of literature in language teaching. More specifically, this study aims to examine various issues concerning the use of literature in EFL classrooms such as the advantages of literature as perceived and experienced by the teachers in their practices, the difficulties in using literature encountered by the teachers, the approaches to teaching literature they use, the types of literature teachers most prefer or feel less confident to use, and the criteria they think important for selecting literary texts.

1.3 Significance of the Study

The findings arising from the study can be used to raise the teachers' awareness of the advantages and importance of literature in the EFL profession. The findings will also help teachers in making more principled and coherent classroom decisions about why and how to use literary texts more effectively. Based on the findings of the study, some recommendations will be made to help pinpoint the

teachers to ways of adopting some feasible activities and appropriate approaches. The findings of teachers' perceptions and practices concerning the use of literature will enable us to identify the areas where teachers need to be trained most for the effective use of literature in teaching English as a Foreign Language.

1.4 Research Questions

The major issues the study aims to investigate are as follows:

1. What do the teachers at IFL think of including literature as a resource for language teaching?
2. What do the teachers at IFL think are the main benefits of using literary texts in the EFL classroom?
3. What do the teachers at IFL think are the major difficulties in using literary texts?
4. What approaches do they use to teach English through literary texts?
5. Which genres of literature do they most prefer and fear to use with EFL learners?
6. What criteria do they think are important for selecting literary texts?

1.5 Definition of Terms

For purposes of this study, the terms given below will mean the following:

Literary texts refer to any excerpts taken from any types of literature such as short stories, novels, plays and poems, that teachers use as a resource for language teaching.

Studying literature is a method of using literature and it is believed to be a product- and teacher-centred approach. This method takes the literary text as a body of

knowledge which has to be transmitted to the student in the form of background to be remembered and conveniently recalled when the situation, usually in the form of examinations, requires it.

Using literature as a resource is a method of using literature for language teaching purposes. In this approach, literature is considered to be language in use and can therefore be exploited for language-learning purposes. This approach is also believed to be student-centred and process-oriented.

Language Model is a method of using literature and the aim is to teach language through literature. This model is believed to be student-centred, activity-based and more concerned with processes of reading. The model focuses on developing students' language competence and reading skills. It is a model most familiar to EFL teachers.

Stylistic Approach is a method of using literature in language classrooms and it involves a close study of the literary texts and a careful analysis of the linguistic choices, which are ungrammatical and semantically deviant. This approach, which sees literature as text, explores the language as a starting point.

Cultural Model is believed to be more teacher-centred. This model mainly aims to make students understand and appreciate different cultures and ideologies embedded in literary texts. It is only most appropriate to a fairly selected group of literary-minded students.

Personal-Growth Model sees literature as a useful tool for encouraging students to draw on their own experiences, feelings and opinions. This model is also believed to be more student-centred.

1.6 Outline of the Thesis

The thesis is divided into five chapters. The first chapter serves as a general introduction to the study. It presents the background and the purpose of the study. The second chapter discusses some theoretical issues set out by various scholars and researchers concerning the advantages of literature, difficulties in using literary texts, and approaches to the teaching of literature and criteria for text selection. The third chapter reports how the study was conducted. The chapter begins by providing information about the subjects of the study, instruments used in collecting data and data collecting procedure. Chapter Four presents the analysis and interpretation of the data collected. Finally, Chapter Five examines the insights that have arisen from the study, and presents some recommendations for teachers at the Department of English of Royal University of Phnom Penh, Cambodia. It also considers the limitations of the study and recommendations for further studies.

Chapter Two: Literature Review

This chapter examines various theoretical issues, which underpin my study. I will consider the main advantages and disadvantages of literature and some major approaches to the teaching of literature suggested by various scholars.

2.1. Advantages of Literature

Many studies have investigated the role of literature as a resource for language teaching purposes. Many of these studies have pointed out the various advantages and benefits of using literature in English language teaching.

2.1.1. Language Enrichment

Language enrichment and acquisition is one advantage often sought through literature. The Language Model is one of the three models Carter and Long (1991) present to justify the use of literature in language teaching. They argue that some teachers believe that literature can be used as a tool to teach specific vocabulary or structures or language manipulation. Carter and Long claim that there must be more than such justification. The main aim of using literature is to “put students in touch with some of the more subtle and varied creative uses of the language” (Carter and Long, 1991:2). They further add that by exposing students to such language, there is much to be gained in terms of language development. “The more students read in and

through language the better able they will be to come to terms with a literary text as literature” (Carter and Long, 1991:2).

Collie and Slater (1994:4) point out that reading literary texts extensively may help increase students’ receptive vocabulary. Literature offers not only “a rich context for individual lexical and syntactical items, but also many features of the written language”, such as “the formation and function of sentences, the variety of possible structures, and the different ways of connecting ideas”, which can expand and improve students’ own writing skills (Collie and Slater, 1994:5). Lazar (1993) also notes that literature “provides meaningful and memorable contexts for processing and interpreting new language” (Lazar, 1993:17). She further states that using literary texts in the language classroom can be “a successful way of promoting activities where students, to some extent, need to share their feelings and opinions”, since “literature is very rich in multiple levels of meaning” (Lazar, 1993:17). Exposing students to such a task encourages them to express their own personal responses to these multiple levels of meaning, which can help them to accelerate their language acquisition (Lazar, 1993:17).

2.1.2. Valuable Authentic Material

Another benefit, which many scholars have noted, is that literature is a rich source of authentic and motivational material. According to Collie and Slater (1994:3), “Literature offers a bountiful and extremely varied body of written material”, which is important in the sense that it says something about “fundamental human issues” and “large genuine samples of very wide range of styles, registers, and text types at many levels of difficulty” (Duff and Maley, 1990: 6).

Collie and Slater (1994:3) argue that while reading literary texts, students are not only exposed to language that is “genuine and undistorted” but also have to cope with the language intended for native speakers. As a result, they will become familiar with many distinctive linguistic uses, forms and conventions of the written language (Collie and Slater, 1994:5). According to Lazar (1993:15), “Literature exposes students to complex themes and fresh, unexpected uses of language”, which is open to “multiple interpretation and provokes genuine interaction” (Duff and Maley, 1990:6). In other words, literature offers “genuine and authentic inputs” (Maley, 1989:12). Carter and Walker (1989:6) support this view and say that literary texts offer “authentic, unsimplified materials”, which “construct experiences or content in a non-trivial way”. Other types of texts and many other forms of language teaching inputs “tend to trivialize texts or experiences” (Maley, 1989:12). According to Duff and Maley,

Literary texts are non-trivial in the sense that they deal with matters which concern the writer enough to make him or her to write about them. In this they are unlike many other forms of language teaching inputs, which frequently trivialize experience in the service of pedagogy. This genuine feel of literary texts is a powerful motivator, especially when allied to the fact literary texts so often touch on themes to which learners can bring a personal response from their own experience.

(Duff and Maley, 1990:6)

2.1.3. *Cultural Enrichment and Awareness*

In addition to the benefits mentioned above, many scholars and researchers believe that literature can be a rich source of culture. Radio programmes, films or videos, newspapers and literary works can be seen as more indirect routes to understand the culture of the country where the language is spoken (Collie and Slater, 1994:4). To quote Collie and Slater (1994):

It is true of course that the world of a novel, play, or short story is a created one, yet it offers a full and vivid context in which characters from many social backgrounds can be depicted. A reader can discover their thoughts, feelings, customs, possessions; what they buy, believe in, fear, enjoy; how they speak and behave behind closed doors.

(Collie and Slater, 1994:4)

Collie and Slater note that “this vivid imagined world can quickly give the foreign reader a feel for the codes and preoccupations that structure a real society”. Reading a “substantial and contextualised body of literary texts”, as Collie and Slater (1994:4) explain, can provide students with access to the culture of the people whose language they are studying (Lazar, 1993:16). Lazar emphasises that reading literature in English really helps students to expand their awareness of the social, political and historical events, which form the background to a particular literary text (Lazar, 1993:17). She explains,

Literature does seem to provide a way of contextualising how a member of a particular society might behave or react in a specific situation.... More

interestingly, it could provide them (students) with insights into the possible relationships, emotions and attitudes of the inhabitants.

(Lazar, 1993:17)

Collie and Slater (1994:4) and Lazar (1993:17) conclude that reading or using a literary text is one of the ways of helping students to imagine how life is like in other foreign countries and enables them to gain useful and often surprising perceptions about how the members of a society might describe or evaluate their experience.

2.1.4. Personal Education and Development

Apart from the linguistic and cultural benefits of using literature with language learners, literature may also have a wider educational function in the classroom. Literature can educate a reader to be the whole person (Lazar, 1993:19). “Since literary texts are concerned with ideas, sensations, events and things which constitute parts of the readers’ experience, they can relate it to their own lives” (Maley, 1989:12). Literature can also help to develop the imagination of students, their critical abilities and to increase their emotional awareness (Lazar, 1993:19). As Lazar claims,

If we ask students to respond personally to the text we give them, they will become increasingly confident about expressing their own ideas and emotions in English. They will feel empowered by their ability to grapple with the text and its language, and to relate it to the values and traditions of their own society.

(Lazar, 1993:19)

2.1.5. Personal Involvement

Literature can be used as an important tool to educate a reader to become a whole person. It can also be a helpful tool in the language learning process since it fosters personal involvement in the readers (Collie and Slater, 1994: 5). Encouraging students to “explore a literary text imaginatively enables them to start to inhabit the artificial world of the text with the effort to find out what happens as events unfold” and share their emotional responses (Collie and Slater, 1994:5). McRae (1997) also shares this perspective and says that any kind of literary works can evoke a reaction and response from anyone who reads it (McRae, 1997:29). McRae suggests that,

In order to provoke a reaction and response, the initial stimulus must attract the receiver’s attention sufficiently to communicate something. A response will be generated if this expression reaches the receiver at a level of involvement or interest. Then a kind of interaction can begin between receiver and the text.

(McRae, 1997:29)

As Maley (2001) points out, “the use of literature to teach language can often also open the way for an enlargement of literary understanding and sensitivity” (Maley, 2001:182). He adds that literary texts invite multiple interpretations. This perspective is shared by Carter and Walker (1989) when they say that

ambiguities and indeterminacies in experience are preserved, thus providing many natural opportunities for discussion and for resolution of differing interpretations. Literary texts generate many questions about what means what and how things come to mean what they mean.

(Carter and Walker, 1989:6)

According to Brumfit and Carter (1987), “literary texts provide examples of language resources being used to the full, and the reader is placed in an active interactional role in working with and making sense of this language” (Brumfit and Carter, 1987:15).

As Carter and Long emphasise in their personal-growth model, “helping students to read literature more effectively is helping them to grow as individuals as well as in their relationships with the people and institutions around them” (Carter and Long, 1991:3). They claim,

The teacher has to stimulate and enliven students in their literature class by selecting texts to which students can respond and in which they can participate imaginatively, by promoting the kind of conditions for learning in the classroom which will make the reading of literature a memorable, individual and collective experience and, above all, by enthusiasm for and commitment to the teaching of literature as literature.

(Carter and Long, 1991:3)

McKay (1982) and McRae (1996) also seem to support this notion. McKay asserts that in “aesthetic reading, the experience is primary” and “what is important to a reader in aesthetic reading is the enjoyment attained by interacting with the text (McKay, 1982:533)”. As for McRae, representational teaching and learning will help to promote students’ thinking ability. As he explains,

This involves going beyond the mechanics of grammar practice, beyond the repetitions of reinforcement, into areas of individual reaction and response. At the same time, the learner is invited to expand lexical and structural competence, to experiment with the target language in affective and practical ways.

(McRae, 1996:23)

According to Rosenblatt (1978:24), “in nonaesthetic or efferent reading, the reader’s attention is focused primarily on what will remain after the reading such as the information to be acquired, the logical solution to a problem, the actions to be carried out. The term ‘efferent’, according to Rosenblatt, means ‘carry away’. In aesthetic reading, in contrast, “the reader’s primary concern is what happens during the actual reading event” (Rosenblatt, 1978:24-25).

2.1.6. *Language Awareness*

Besides its educational function and personal involvement, another advantage literature may offer is that it expands students’ language awareness (Lazar, 1993:18). Lazar argues that exposing students to deviant uses of the language of literature or asking them to explore “such sophisticated uses does not mean that we are exposing them to wrong uses of language” (Lazar, 1993:18). Instead, this exposure makes them aware of how the language used in literature is different from more common usage or “the norms of language use” (Widdowson, 1975 cited in Lazar, 1993:18). Widdowson (1983) states that literature is an available resource and can be an element in a language course (Widdowson, 1983, cited in Rossner, 1983:34). He believes that using literature in language teaching can offer students a resource for developing in

them an important ability to use their knowledge of the language for the interpretation of discourse (Widdowson, 1983, cited in Rossner, 1983:34). To quote Widdowson (1983, cited in Rossner, 1983: 34): “Students will benefit from exposure to literary discourse because it will highlight the procedures by which they can create meaning from discourse”.

According to McKay (1982), if the goal of language teaching is to teach the grammar of the language, then literature is ideal for developing an awareness of language use (McKay, 1982:530). Povey (1972) claims that because literary texts present language in discourse, their use will help extend students’ linguistic knowledge by offering them the evidence of intensive and subtle vocabulary usages and complex and exact syntax (Povey, 1972:187).

As for McCarthy and Carter (1995), the teacher’s and student’s language awareness can be well developed in “a context where a continuum of texts including all kinds of examples of creative and purposeful play with the sources of language needs to be presented” (McCarthy and Carter, 1995:167).

McKay (1982:530) maintains that the advantage of using literature in language classrooms is that literature presents “language in discourse in which the parameters of the setting and role relationship are defined”. She explains,

Language that illustrates a particular register or dialect is embedded within a social context, and thus, there is a basis for determining why a particular form

is used. As such, literature is ideal for developing an awareness of language use.

(McKay, 1982:530)

2.1.7. *Subject Matter*

Apart from developing students' language awareness, Maley (1989) lists many other advantages of using literature as a resource. One of those is titled 'Universality'. As Maley describes,

No known language is without literature (oral or written). The themes literature deals with are common to all cultures, though the treatment of them may be different—Death, Love, Separation, Belief, Nature ... the list is familiar. And even the genres, conventions and devices employed by literature are common across cultures.

(Maley, 1989:12)

Moreover, Maley adds that literature includes all possible varieties of the language and all possible varieties of subject matter, which are intrinsically interesting. Wajnryb (1996) supports this notion. She claims, "most EFL textbooks cover only the things, which reflect and construct a particular version of the social world, a world for which we are supposedly preparing our learners for, a world which is a very particular one" (Wajnryb, 1996:291). She states that many significant themes and contexts are missing in texts used in language teaching materials.

From these various discussions, we can thus see that the use of literature can yield many benefits. One of the aims of my study is thus to investigate to what extent

teachers at IFL are aware of these benefits and able to exploit them in their EFL classrooms.

2.2. Difficulties in Using Literary Texts

Although literature offers many useful benefits which make literature worth being included in language programmes, pedagogically there are still some major difficulties in using literary texts and it is worth investigating what pedagogical difficulties are encountered by teachers.

2.2.1. Language

The most common difficulty in using literary texts with EFL learners is language. Normally, “teachers and learners often see literary language as being particularly problematic since it does not stick to more common usages, but exploits and even distorts the accepted conventions in fresh and unexpected ways” (Lazar, 1990:206), and includes vocabulary, grammatical structures, and syntax considered to be too complicated (Lazar, 1994:115; Duff and Maley, 1990:7).

McKay (1982: 529) claims that many EFL language teachers see literature as a hindrance in teaching language because they believe that literary texts include “its structural complexity and its unique use of language”. According to Collie and Slater (1987:2), “literature was thought of as embodying a static, convoluted kind of language far removed from the utterances of daily communication”. Leech (1973:29-33, cited in Lazar, 1994:115) adds that there may be literary devices in the literary text, for example, complex metaphors or idioms students might find difficult to unravel. Leech adds, “the language in the text might be markedly ‘deviant’ in the way

it breaks the usual norms of language use” (Leech, 1973:29-33, cited in Lazar, 1994:115).

2.2.2. *Text Length*

The length of the text can be seen as one of the major difficulties apart from the linguistic difficulty. While some teachers may see longer texts as more difficult than short texts, it is, however, possible that shorter texts may present more difficulties “simply because they do not offer the extended contextual support and repetition which longer texts do” (Duff and Maley, 1990:7). However, most teachers may prefer shorter texts, for they may be suitably integrated in the amount of time available per week. Lazar (1990) indicates that it is important to select a literary text, especially a novel for classroom use, which is short enough to be satisfactorily handled in the classroom time allocated (Lazar, 1990:206). In short, the literary text the teacher selects for use with learners should be neither too short nor too long but sufficiently challenging without being so difficult as to be demotivating. It should be “within students’ grasp in terms of their linguistic, intellectual, and emotional capacities” (Lazar, 1990:206).

2.2.3. *Culture*

Another problem of using literature as raised by Duff and Maley (1990) is concerned with culture. They claim that culture does offer difficulties in a way that it is “impossible for the outsider to share fully the range of references of an insider” (Duff and Maley, 1990:7). This view is similar to Lazar’s (1990) view that students have difficulty in reading a literary text, for example, a novel because its cultural background may seem “inaccessible to them, and may also interfere with their

understanding of crucial elements within texts” (Lazar, 1990:124). As Duff and Maley (1990) assert, “all literary works make reference to things outside themselves and are thus liable to interpretation, or variable misinterpretation” (Duff and Maley, 1990:7). However, they contend that such variable interpretation makes literature interesting. According to Lazar (1994), “an objection to using literature relates to the literary competence of the students, and their ability to generate valid interpretation of a text” (Lazar, 1994:115). Literary texts often reflect “particular cultural perspectives and an undesirable freight of cultural connotations” (Collie and Slater, 1994:2). Thus, they may be conceptually quite hard for students to understand.

2.2.4. Understanding and Acceptance

The other problems in using literary texts are concerned with conceptual and acceptance difficulties (Duff and Maley, 1990). The former is that even though the language written in the text is simple, easily intelligible, students may still find it hard to make sense since they are not able to perceive the ideas the text conveys (Duff and Maley, 1990:7). The latter is concerned with “the most instinctive negative reactions we experience towards certain types of text or certain authors” (Duff and Maley, 1990:7). It is likely that some teachers may have negative attitudes towards using literature in the class because their main goal in language teaching is to teach the grammar of the language (McKay, 1982:529). They may perceive that literature contributes nothing toward enabling students to meet their academic or occupational goals. These difficulties, however, can be a “subjective and relative matter”, which may be “exaggerated” by those who “have in mind their own struggles with literary texts in a foreign language” (Duff and Maley, 1990:8). According to Lazar (1990:125), one problem she experienced with many students was their perceptions

that using a novel in the classroom would somehow detract from more serious activities like learning grammar.

In short, we can see that there are many problems involved in using literature in EFL classrooms and the proposed study is thus intended to investigate the problems and difficulties that teachers at the Department of English of Royal University of Phnom Penh encounter most. Understanding these problems, as noted earlier, will enable us to identify the areas where teachers need to improve most in order to make the best use of literature in English language teaching.

2.3. Approaches to Using Literature in Language Classrooms

There are a number of approaches for using literature proposed by many scholars and researchers. In this section, I will discuss four main approaches: the Language Model or the language-based approach, Stylistics, the Cultural Model and the Personal-growth Model. Before these approaches are discussed, a distinction needs to be made between studying literature and the use of literature as a resource.

2.3.1. Studying Literature versus Using Literature as a Resource

Maley (1989) and Carter and Long (1991) have discussed briefly the concept of 'literature teaching'. Maley (1989:10) attempts to clarify the term 'literature teaching', which most teachers seem to signify differently in their own way. He explains that for some teachers, literature teaching may mean "the detailed critical or stylistic analysis of texts", for others, it simply means the use of literary texts to "hang questions on literature projects or creative writing" (Maley, 1989:10). Maley (1989) suggests that in order to avoid the confusion and controversy surrounding literature in foreign language programmes, we should "keep these two purposes, the study of

literature and the use of literature as a resource, separate in our minds” (Maley, 1989:10).

To adopt the notion ‘the study of literature’ means to emphasise “the special status of literature, to put it on a pedestal” (Maley, 1989:10), where the main focus of the activity is on literature as cultural artefact. In this view of literature, we should consider two main approaches: the literary critical approach and the stylistic approach, which will be discussed in more detail in section 2.3.3.

On the other hand, if we support ‘the use of literature as a resource’, literature then becomes one source among others for promoting language learning (Maley, 1989:11). Carter and Long share the same view that literature can be a special source for personal development and growth (Carter and Long, 1991:3). The teacher may use “the intrinsic interest of literary texts” to arouse students’ motivation and make them interact with the text (Maley, 1989:11) by encouraging “greater sensitivity and self-awareness and greater understanding of the world” around them (Carter and Long, 1991:3). Maley suggests that the teacher may not need to “study texts in exhaustive detail according to some literary procedure” (Maley, 1989:11) but he/she should use them freely in many various ways to suit his/her purposes. In summary, the major aim of the use of literature as a resource is to develop an understanding of literature in order to stimulate students’ greater interest and involvement.

2.3.2. *The Language Model*

The Language Model or the language-based approach is believed to be student-centred, activity-based and process-oriented, and it seeks to integrate language and literature (Carter, 1997:95, Carter and Long, 1991:7 and Lazar, 1993:23). The

main aim of this approach is to help students improve their knowledge of, and proficiency in, English (Lazar, 1993:27). According to Carter (1997:96) and Carter and Long (1991:8), this approach includes numerous techniques and procedures such as prediction exercises, cloze exercises, ranking tasks, creative writing, re-writing, role play, active comprehension techniques, producing and acting out the texts, which teachers may be familiar, or even over-familiar with, in teaching English as a foreign language. These student-centred activities aim to involve students in interacting with a text, to develop their perceptions of it and to help them explore and express those perceptions.

Carter and Long (1991) point out that language-based approaches, “which are designed to develop sensitivity to language and an ability to interpret the creative uses of that language in the establishment of meaning” (Carter and Long, 1991:7) are normally less concerned with the literary text as a product; they are more concerned with processes of reading.

Lazar (1993:23), Carter (1997:97) and Carter and Long (1991:8) state that teachers also choose the Language Model to support the development of students’ interpretive and inferencing skills, especially the interpretations of the relation between forms and meanings. According to Carter (1997:95), this approach offers strategies for reading literary texts which are “accessible not only to more advanced students but also to a wider range of students, from lower to upper intermediate levels”. As Carter (1997:97) confirms, “these techniques are tried and tested and do have the advantage of being familiar to teachers even though they are normally suitably modified”.

2.3.3. *Stylistic Approaches*

Many researchers and scholars of literature (Maley, 1989; Carter, 1997; Carter and Long, 1991; Carter and Walker, 1989; Brumfit and Carter, 1991) have discussed the notion of Stylistic Approaches to the teaching of literature.

The Stylistic Approach involves a close study of the literary text (Lazar, 1993:31) and a careful analysis of the linguistic choices (Carter, 1997:89) such as parallelism, deviance, regularity, polysemy, mimesis, and features of discourse organisation or narrative structure (e.g. see Maley, 1989:11 and Parkinson and Thomas, 2000:33). According to Lazar (1993:31), this approach has two main objectives: firstly, to enable students to make meaningful interpretations of the text itself; secondly, to expand students' knowledge and awareness of the language in general. This approach, which focuses on literature as 'text' (Maley, 1989:11), attempts to make sense of a literary text by exploring the language as a starting point. The major focus is on the "marks on paper", which are "ungrammatical and semantically deviant" (Carter, 1997:97 and Maley, 1989:11).

Pedagogically, this approach is actually more appropriate and relevant to students of English as a Foreign Language or English as a Second Language since its main focus is concerned with language (Maley, 1989:11).

The advantages of this approach are that it helps to "foster interpretative skills and to encourage reading between the lines of what is said" (Carter, 1997:98). It can also raise students' confidence in making sense of language input which is not always neat, clear and immediately comprehensible in communicative contexts.

2.3.4. *The Cultural Model*

This model is normally associated with a more teacher-centred, “transmissive pedagogic mode” (Carter and Long, 1991:8), and focuses on the text as a product about which students learn to acquire information.

This model mainly aims to make students understand different cultures and ideologies of a literary text. As Carter and Long (1991) argue,

teaching literature in a cultural model enables students to understand and appreciate cultures and ideologies from their own in time and space, and to come to perceive traditions of thought, feeling and artistic form within the heritage the literature of such cultures endows.

(Carter and Long, 1991:2)

According to Lazar (1993), this approach focuses mainly on areas such as the history and characteristics of literary movements; the social, political and historical background to a text; the biography of the author and its relevance to his or her writings and the genre of the text (Lazar, 1993:35). This approach is believed to be the most appropriate to a fairly selected group of ‘literary-minded students’. Lazar points out that the cultural model, which is also known as the most traditional approach, “may rely too heavily on the teacher who tries to paraphrase, clarify and explain the text and this may result in very little participation from students” (Lazar, 1993:25).

2.3.5. *The Personal-Growth Model*

There are many ways of using literature with language learners. One of them is that teachers can use literature as a useful tool for encouraging students to draw on

their own experiences, feelings and opinions. This kind of approach is, like the language-based approach, more student-centred. Unlike the Cultural Model and the Stylistic Approach, in the Personal Growth Model students are encouraged to read a literary text in order to make the text their own. In this approach, as Carter and Long (1991:9) point out, students are motivated to relate the themes and topics depicted in the text to their own personal experience so that they can respond to it personally (Lazar, 1993:41). Students are also encouraged to “evaluate what they have read so that they learn to distinguish for themselves a great literature from less successful examples” (Carter and Long, 1991:9).

Thus we can see that there are many approaches of teaching English through literature and one of the aims of the proposed study is to investigate what approaches are most reflected in the practice of teachers at the Department of English at the Institute of Foreign Languages. This will again enable us to see what other approaches teachers need to be aware of.

2.4. Criteria for Text Selection

In section 2.3 different approaches to using literature with language learners are explored. This section focuses specifically on selecting literary texts and materials which are suitable for use with EFL students.

2.4.1. The Importance of Text Selection

It may be helpful to make explicit some of the general principles and guidance on which texts are often deemed suitable (McRae, 1996:71). McRae (1997) and Hill (1992) suggest that every individual teacher should have a clear set of criteria and

priority for selecting a certain kind of literary text. Hill demonstrates that “a text’s accessibility to students and its teachability depend more on other criteria, together with the range of exploitation techniques devised to accompany the text” (Hill, 1992:142).

Another important point is how to achieve a good match between a particular group of learners and the literary work the teacher will use with them in teaching language. To reduce some difficulties which can affect the use of literature in a foreign language (Carter and Long, 1991:141), the teacher may have to adopt certain criteria for selecting literary texts most appropriate for use with his or her learners. The following are some criteria for text selection proposed by many scholars and researchers.

2.4.2. *Language Level*

The language difficulty level of literary texts has to be considered because, as Carter and Long (1991:5) explain, foreign students might feel demotivated if they cannot “attain a basic level of comprehension”. They suggest that “as a general rule it is better to choose for teaching literary texts which are not too far beyond the students’ normal reading comprehension” (Carter and Long, 1991:5; Collie and Slater, 1987:6). Littlewood (1986) points out that students might not appreciate literary works if they are not linguistically ready (Littlewood, 1986: 181).

The use of authentic texts in language teaching has shown the considerable problems in terms of “register, inference and allusion, which render inaccessible to L2 readers” (McRae, 1997:44). Thus, according to Hill (1992), it is necessary to select

literary texts which consist largely of words or expressions sufficiently familiar to the students (Hill, 1992:142). Hill further continues that the text should be fairly short with simple sentences combined in “clear textual cohesion”. If the language of the text is too difficult and it departs much from the usual norms of language use, or includes a great deal of archaisms, rhetorical devices and metaphors, students might not be able to cope with it.” (Lazar, 1993:53). Students might find the text useful and enjoy studying it if the language of the text does not include too many “dialects or registers of a highly specialised field such as law” (Lazar, 1993:53). As Collie and Slater (1987) state,

Because they have both a linguistic and cultural gap to bridge students might not be able to identify with or enjoy a text which they perceive as being fraught with difficulty every step of the way.

(Collie and Slater, 1987:6)

This implies that if the language of the literary text is quite straightforward and simple or not too difficult in regard to the linguistic level of students, students will want to have more access to literary works and find these texts more relevant to their experience. As McRae explains, “The student gains a great deal of confidence if he or she can get through to the end of the text, then do the task, or answer question, set on it” (McRae, 1997:46).

2.4.3. *Availability*

Generally, it is a good idea to select texts which are available and which either the teacher or students can afford a copy of. Carter and Long (1991) assert that in many countries where English literature is taught, only a limited range of books in

English is available. They suggest, “If a book which the teacher would like to select is too expensive for all students to have a copy, it may have to be omitted” (Carter and Long, 1991:141). Additionally, the texts should provide a representative selection, including British, American, Australia and other regions (Carter and Long, 1991:141).

2.4.4. Length of Text

Lazar (1993) comments that when selecting literary texts teachers should bear in mind whether they have enough time available to work on the texts in class, how long students have to work on the text at home (reading) and how much background information of the text the teacher needs to give students to make the text intelligible (Lazar, 1993:55).

2.4.5. Subject Matter

There is a strong possibility that one studies literature because he/she wishes either to learn the language or the culture of the country in which it is written. Hill (1992:142) proposes that the subject matter of the text needs to deal with events or experiences which the reader has been through. Hill suggests that the events and experiences of the texts should not fall outside the reader’s life experience. Hill explains,

It is not essential that the reader should have actually experienced in a text to make it accessible. This would render inaccessible ...I mean rather that the reader must look at a literary text as embodying situations that would occur in real life.

(Hill, 1992:146)

Carter and Long (1991:142) share this perspective that the theme of the texts must relate to some extent to the country or culture of the reader. If it is unrelated to the culture of the reader, they may not be able to acquire the background knowledge of the text.

2.4.6. Students' Needs and Interests

To have an appropriate literary text for use in the language classroom, it is crucial to select texts which are interesting and relevant to students' own experience so that personal involvement and individual response, which is a useful factor to stimulate students' learning motivation, can be obtained (Littlewood, 1986:182 and Ladousse, 2001: 6).

Collie and Slater (1994) suggest that we should also consider whether a particular literary work is able to stimulate the kind of personal involvement, arouse the learners' interest and provoke strong, positive reactions from them (Collie and Slater, 1994:6). They continue, "if it [a literary text] is meaningful and enjoyable, reading is more likely to have a lasting and beneficial effect upon the learners' linguistic and cultural knowledge" (Collie and Slater, 1994:6).

McRae (1996) argues that the relevance of literary texts to students' concern and interest is very important since the function they serve in the language classroom is to motivate and stimulate interest (McRae, 1996:72). McRae says,

With this in mind, materials writers sometimes choose passages for the assumed relevance of their themes or topics. ... Such selections are justified by the idea that students will already feel interest in and have opinions in those areas, and therefore be more motivated to work on and discuss them than if presented with more remote historical or literary materials.

(McRae, 1996:72)

Therefore, although some topics will clearly engage students' interests more than others, it is important to choose books, which are relevant to the life experiences, emotions, or dreams of the learner (Collie and Slater, 1994:6). As Collie and Slater point out, "students' interest, appeal and relevance of literary texts are all more important and all these are incentives which can lead learners to overcome enthusiastically the linguistic obstacles" (Collie and Slater, 1994:6-7).

2.4.7. Students' Cultural Background

Concerning the students' cultural background, Lazar (1993) points out that it is important to think about "how far the students' cultural background and their social and political expectations will help or hinder their understanding of a text" (Lazar, 1993:53). She explains that it might be difficult for most readers to make sense of some literary texts, for example Jane Austen's novels, if they [readers] do not have "some knowledge of the class system and the values of the society they described" (Lazar, 1993:53). To empathise with a literary text, the reader has to have some cultural knowledge of the text (Hill, 1992:146). The teacher should consider how much background knowledge they need to provide for their students in order that they have at least a basic understanding of the text (Lazar, 1993:53). However, Lazar says,

It is also true that texts which may appear to be very remote in time and place from the world today may still have appeal for students in different countries around the world. This is either because they touch on themes which are relevant to the students, or they deal with human relationships and feelings which strike a chord in the students' own lives.

(Lazar, 1993:53)

This chapter has dealt with the various theoretical issues concerning the use of literature in language teaching proposed by many researchers. In the next chapter, I will discuss the methodology used in the collection of data for the study.

Chapter Three: Research Methodology

This chapter describes the steps followed in conducting the study and the types of data collected for the study.

3.1. Restating the Research Questions

The data for the study was collected at the Department of English at the Institute of Foreign Languages (IFL) at the Royal University of Phnom Penh. The main aim of this study was to find out about the Cambodian teachers' perceptions and practices concerning the use of literary texts in EFL classrooms. The questions the study aimed to answer are as follows:

1. What do the teachers at IFL think of including literature as a resource for language teaching?
2. What do the teachers at IFL think are the main benefits of using literary texts in the EFL classroom?
3. What do they think are the major difficulties in using literary texts?
4. What approaches do they use to teach English through literary texts?
5. Which genres of literature do they most prefer and fear to use with EFL learners?
6. What criteria do they think are important for selecting literary texts?

3.2. *Subjects Used in the Study*

The subjects for this study were the teachers who are currently teaching English through literature at the Department of English at the Institute of Foreign Languages (IFL). There were 30 teachers in the department. All of them were Cambodian teachers. Out of the 30 teachers, 25 teachers (20 males and 5 females) participated as respondents for this study, especially for the questionnaire data. Their qualifications ranged from BA to MA. Only three respondents held a Masters' degree in English Language Teaching. The rest of them (22) held a Bachelors' degree of Education in English. The respondents' teaching experience ranged from 0-3 years (19 teachers), 4-7 years (5 teachers), and 8-10 years (1 teacher).

3.3. *Types of Data Collected*

Three types of data were collected for the study. They were questionnaire data, classroom observation data and interview data.

3.3.1 *Questionnaire Data*

A questionnaire (see Appendix A) was designed and delivered to 25 teachers prior to classroom observations and interviews with some selected teachers. The aims of the questionnaire were:

- to find out about teachers' general attitude toward the inclusion of literature in language programmes (Question 1)
- to obtain information about their perceptions concerning the advantages of using literary texts in EFL classrooms (Question 2)

- to find out about the difficulties teachers encountered in using literary texts in English language classrooms (Question 3)
- to obtain information about the types of literary texts teachers most prefer to use with EFL learners (Question 4)
- to get some information about the criteria teachers think are important for selecting literary texts for the EFL class (Question 5)
- to discover some information about the approaches the respondents use to deal with literary texts in their EFL classrooms (Question 6 to 11).

3.3.2. *Classroom Observation Data*

From the 25 teachers who answered the questionnaire, five teachers (3 males and 2 females) were randomly selected for classroom observation. Only one of them has taught English through literature in EFL classrooms for 5 years and the other four have just started their teaching profession at the department. Two of the teachers held a Masters' degree in English Language Teaching and the other three held a Bachelors' degree in English Education. The maximum number of students in each class was 30. There were three classes of English literature per week. Each class lasted 90 minutes. Every teacher was observed twice and the total number of observations conducted was ten. The observations were carried out in First, Second and Third year classes.

The aims of the classroom observation were:

- To find out how the teacher deals with literary texts in EFL classrooms.
- To find out about any problems that arise from the use of literary texts in EFL classrooms.

A checklist (See Appendix **B**) was devised and used for classroom observation.

The checklist focused mainly on:

- The material the teacher used (a chapter, an extract, or the whole story)
- The way the teacher conducted the lesson, the activities or procedures followed, and the way the teacher managed the classroom (e.g. the use of group/pair/individual work).

Classroom observations were conducted after all the five respondents had returned their questionnaire. Each observation lasted 90 minutes. Before conducting the first and the second observation for formal data collection, I attended each class once to get a general picture of the class and also to get to know the students.

3.3.3. Interview Data

The five teachers whose classes were observed were also interviewed. Each teacher was interviewed twice immediately after the observation of his/her class. The aims of the interview were:

1. to find out more about some practical problems encountered by the teacher in using a particular literary text in the classes observed.
2. to follow up some specific and interesting issues noticed in the questionnaire or classroom observation data (e.g. to follow up the reasons why teachers least prefer to use poems with their students).

The interview was based on the following questions:

- . What did you think about your lesson today?

- . Which part of your lesson did you feel most satisfied with? Why?
- . Which part of your lesson did you feel dissatisfied with? Why?
- . Did you have any problems with your lesson today? What were they?

The next chapter will present and analyse the findings arising from these various types of data collected.

Chapter Four: Data Presentation and Discussion

This chapter discusses and presents the findings that arise from the various types of data collected: questionnaires, classroom observations and interviews. The chapter first presents and analyses each data type. The findings arising from each data type are then compared with one another and interpreted with reference to the research questions the study aims to answer.

4.1. The Analysis of Questionnaire Data

As mentioned in the previous chapter, the aims of the questionnaire are:

1. What do teachers at IFL think of including literature as a resource for language teaching? (Q1)
2. What do teachers at IFL think are the main benefits of using literary texts in the EFL classroom? (Q2)
3. What do they think are the major difficulties in using literary texts? (Q3)
4. What approaches do teachers use to teach English through literary texts? (Q 6, Q7, Q8, Q9, Q10, Q11)
5. Which genres of literature do they most prefer and fear to use with EFL learners? (Q4)
6. What criteria do teachers think are important for selecting literary texts? (Q5)

A summary of the findings arising from the questionnaire data is presented in the tables below.

- **Table 1:** Attitudes toward the inclusion of literature in EFL classrooms
- **Table 2:** Advantages of using literary texts in EFL classrooms
- **Table 3:** Difficulties teachers face in using literary texts
- **Table 4:** Average scores of approaches to using literary texts in EFL classrooms
- **Table 5:** Types of literary texts teachers prefer to use in EFL classrooms
- **Table 6:** Criteria which teachers think are important for selecting literary texts

Table 1: Attitudes toward the inclusion of literature in EFL classrooms

<i>Q1. Should literature be included in EFL programmes as a teaching resource?</i>				
Strongly agree	Agree	Disagree	Strongly disagree	Average Score
13	12	0	0	3.5

The teachers were asked to indicate whether they ‘strongly agree’, ‘agree’, ‘disagree’, or ‘strongly disagree’ with the statement above (Q1). Each response was then given a score from 4 (‘strongly agree’) to 1 (‘strongly disagree’). The number of teachers for each response to the statement was counted and the average score for all teachers’ responses was then calculated. Thus, an average score of 4 would mean that the majority of teachers had ‘strongly agreed’ with the statement. An average score of 1 would mean that the teachers had all ‘strongly disagreed’ with the statement.

As can be seen from Table 1, the average score for Q1 is 3.5. This indicates that almost all the teachers ‘agreed’ quite strongly that literature should be included in EFL programmes as a resource for language teaching. This score clearly reflects that literature does have an important role in language teaching and that it needs to be included in EFL programmes. It seems that the teachers at IFL were aware of the definite advantages of using literary texts in their teaching profession and the connection between language and literature, which might help students learn and

acquire the language. “Literature helps students improve their reading habit and learn more about language and lives” (T21, T14).

Table 2: Advantages of using literary texts in EFL classrooms

Table 2 below shows the advantages of using literary texts in EFL classrooms.

The advantages and benefits the teachers mentioned in response to the open-ended question (Q2) can be divided into four categories.

<i>Q2: What do you think are the main benefits of using literary texts in EFL classrooms?</i>	Total Respondents (25)	Percentage
<i>1.improves students’ language</i>	20	80%
<i>2.develop students’ critical thinking abilities</i>	10	40%
<i>3.enrich students’ cultural knowledge</i>	10	40%
<i>4.expand students’ language awareness</i>	8	32%

The actual responses and statements given by the teachers are also given below.

Category 1: Language improvement (20 teachers) (80%)

- .“Improve four language skills” (T1)
- .“Improve students’ vocabulary and reading skill, encourage students to speak more” (T2)
- .“Learn the language” (T3)
- .“Improve vocabulary, grammar, syntax in an interesting, thought provoking way” (T4)
- .“Promote reading ability, Vocabulary learning” (T5)
- .“Students become more proficient in terms of not only English language...” (T7)
- .“Students can improve their reading strategies, Enrich in vocabulary use” (T9)
- .“Improve knowledge of language” (T10)
- .“Expose students to real native language, improve grammar as well” (T11)
- .“Increase students’ exposure to new words” (T12)
- .“Improve their knowledge of English and language ability” (T13)
- .“Improve language” (T14)
- .“Learn the ways of writing” (T16)
- .“Students can acquire new vocabulary and sentence structure” (T17)
- .“Build non-standard vocabulary.” (T18)
- .“Improve language” (T20)
- .“Improve their English by reading. They can feel the real English. Improve their reading” (T21)

- . *“Learn literature words which are useful for them.” (T22)*
 - . *“Help students improve vocabulary” (T24)*
 - . *“Enrich students with the basic knowledge, esp. the four-macro skills. This will definitely integrate all skills within the classroom activities and make communication occur.” (T25)*
-

As can be seen from Table 2 and the teachers’ responses given above, by far the highest percentage of teachers (80%) believed that using literary texts in EFL classrooms was mainly to improve students’ knowledge of English language. As T3 and T4 pointed out, using literary texts in EFL classrooms enabled students to improve their vocabulary, grammar, and syntax in an interesting, thought provoking way. Students could also learn and acquire new vocabulary and sentence structures (T17). T7 also contended that using literary texts in language classrooms “enables students to become more proficient in terms of English language”. So, the majority of teachers believed that using literary texts in EFL classrooms could improve students’ knowledge of the English language.

Category 2: Developing critical thinking abilities (10 teachers) (40%)

- . *“Facilitate thinking in English” (T2)*
 - . *“Learn to analyse situations, improve critical thinking skills” (T3)*
 - . *“Critical thinking abilities to judge/analyse a situation given” (T5)*
 - . *“Promote critical thinking ability - analysing and reasoning things around” (T7)*
 - . *“Give more ideas to problem solving. Create critical thinking” (T10)*
 - . *“Learn the text by criticizing and discussing” (T25)*
 - . *“Students are able to use their critical thinking to analyse the literary texts” (T15)*
 - . *“Stimulate critical thinking and thoughtfulness” (T18)*
 - . *“Improve students’ critical thinking skills” (T19)*
 - . *“Improve their critical thinking skills” (T24)*
-

Besides improving students’ knowledge of the English language, some teachers (40%) at IFL realised that using literary texts in EFL classrooms, as Table 2 above shows, also helped improve students’ critical thinking abilities. As some teachers argued, the use of literary texts in EFL classrooms helped stimulate students

to think in English (T2), helped them learn to analyse situations (T3), promoted students' abilities to judge or analyse a situation (T5), gave students more ideas for problem solving (T10) and helped them learn texts by criticizing and discussing them (T14), and enabled students to use their critical thinking to analyse texts in both writing and speaking (T15).

Category 3: Cultural enrichment (10 teachers) (40%)

- . *“Learn more culture” (T1)*
 - . *“Help students to learn more foreign culture” (T2)*
 - . *“Learn culture” (T3)*
 - . *“Expose themselves in English speaking environment deeply” (T9)*
 - . *“Increase students' exposure to new concepts and cultures” (T12)*
 - . *“Students can compare their own culture to the one they learn from the literary text” (T13)*
 - . *“Learn various social and cultural backgrounds” (T18)*
 - . *“Improve culture, civilization, lifestyles, custom...” (T20)*
 - . *“By using their cultural background knowledge, students learn more about their culture and their ancestors” (T23)*
 - . *“Students can learn other cultures of other countries” (T24)*
-

Apart from the development of critical thinking, some teachers (40%) believed that the use of literary texts in language classrooms also enriches students' knowledge of different cultures. Several teachers contended that exposing students to literary texts was a way of “helping students learn more foreign culture” (T2). Students were able to “expose themselves in English speaking environment deeply” (T9) and “compare their own culture to the one they learn from the literary text” (T13) and even “learn various social and cultural backgrounds” (T18).

Category 4: expanding language awareness (8 teachers) (32%)

- . *“Students learn more texts, slang, idioms in a native way” (T2)*
- . *“Students can explore authentic materials” (T6)*
- . *“Feel the real language used by the native speaker ...” (T8)*
- . *“Students learn how an idea is put into words ...” (T10)*
- . *“Expose students to real native language” (T11)*
- . *“Learn the way of writing” (T16)*

- . “Help students see how different texts are organised” (T17)
 - . “Improve the way of writing of the native speaker” (T20)
 - . “They can feel the real English” (T21)
-

Several teachers (32%) argued that literature could also raise students’ awareness of the English language. As T2 confirmed, students could “learn more texts, slang, and idioms in a native way”. Literary texts helped students not only to learn different ways of writing (T16) but also to improve their own way of writing (T20). Moreover, they could “feel the real language used by the native speaker” (T8). Other teachers said that exposing students to literary texts meant exposing them to real native language (T11& T21) or helping them to see how different texts were organized (T17).

Table 3: Difficulties in using literary texts in EFL classrooms

Table 3 below shows the difficulties and problems encountered in using literary texts in EFL classrooms. The difficulties the teachers mentioned in response to the open-ended question (Q3) can be divided into four categories.

<i>Q3: What do you think the main difficulties in using literary texts are?</i>	Total Respondents (25)	Percentage
1.Language difficulty	15	60%
2.Culture difficulty	10	40%
3.Difficulty in interpretation	8	24%
4.Difficulty caused by text length	4	16%

As can be seen from Table 3, the majority of teachers (60%) perceived that the main difficulty in using literary texts in EFL classrooms was concerned with the language of literary texts. On the other hand, only 16% of the teachers considered the length of the literary text to be a problem.

The actual responses given by the teachers are also given below under each category.

Category 1: Language Difficulty (15 teachers) (60%)

- . *“Language” (T1)*
 - . *“Difficult vocabulary and structure” (T3)*
 - . *“If students are somewhat proficient in English there are no difficulties all in using literary texts (T4).”*
 - . *“Difficult language expressions, new vocabulary” (T5)*
 - . *“Difficult language” (T6)*
 - . *“A wide range of vocabulary” (T13)*
 - . *“Some writing styles of literary texts are difficult for lower level students” (T14)*
 - . *“Unequal abilities of students make them hard to discuss, share opinions” (T15)*
 - . *“Some texts are too new in terms of language. So it is hard for students to understand” (T16)*
 - . *“Students have difficulties of understanding the styles of writing and vocabulary” (T17)*
 - . *“Lower-level students will find it hard to express their thoughts and reactions since they not have enough vocabulary. Non-standard vocabulary may confuse them. Literary texts usually contain so much vocabulary” (T18)*
 - . *“Language used in literary texts is difficult” (T19)*
 - . *“Unfamiliar expressions” (T20)*
 - . *“They have difficulty in expressing their opinions because of language difficulty” (T24)*
 - . *“For the real situation, the difficulties I have found in my teaching are vocabulary used in the story. Most vocabulary is highly difficult for students” (T25)*
-

In terms of language difficulties, many teachers (60%) asserted that literary texts consisted of difficult vocabulary and sentence structures (T1, T3, T5, T13, T14, T18, T24). If students were proficient in English, there were no difficulties at all in using literary texts (T4). There could be some linguistic difficulties because literary texts normally included a lot of language expressions and a wide range of new vocabulary (T5 and T13). Some teachers stated that some of the writing styles of literary texts were too difficult for learners. This might make students unable to express their thoughts and reactions. According to T14, T18 and T24, since those texts contained so much unfamiliar vocabulary items, students who did not have enough vocabulary might not be able to comprehend the texts.

Category 2: Culture difficulty (10 teachers) (40 %)

- . *“Inappropriate cultural context” (T2)*
 - . *“Different culture” (T3)*
 - . *“Some unfamiliar contexts to students” (T5)*
 - . *“Difficult to understand the cultural context” (T6)*
 - . *“Too little background knowledge of the texts themselves” (T7)*
 - . *“Differences in cultural background that make it difficult for students to understand the meaning of some writing” (T11)*
 - . *“Some texts are too new in terms of culture” (T16)*
 - . *“Students do not know much about the world”. “The cultures are different. So they can’t adapt quickly” (T21)*
 - . *“Students do not have the background of the stories or novels” (T23)*
 - . *“Students sometimes feel shock with the culture. They occasionally misunderstand the behavior of the characters ” (T23)*
 - . *“There is probably a cultural bias” (T25)*
-

Some teachers (40%) affirmed that the culture reflected in the literary texts might also cause difficulties in using literary texts. As T3, T5 and T21 complained, the different culture and unfamiliar contexts caused difficulties in using literary texts. Some teachers argued that differences in cultural backgrounds made it difficult for the students to understand the meaning of some writings (e.g. T11). Some literary texts were too new in terms of culture so it was hard for the students to make sense of them (T16).

Category 3: Difficulty in interpretation (6 teachers) (24 %)

- . *“Meanings are usually implied or hidden behind the text. Use a lot of imagination” (T3)*
 - . *“Take time to discuss and analyse the text” (T15)*
 - . *“Too many various interpretations” (T10)*
 - . *“Students have difficulties in understanding the message the writer wants to infer” (T17)*
 - . *“Different ways of thinking and understanding” (T20)*
 - . *“The meanings of the language used in the text need to be unfolded, otherwise they don’t understand the text or story” (T25)*
-

Six teachers (24%) believed that some literary texts might be hard for readers to make sense because of the underlying and hidden meanings embedded in these

literary texts. As T3 reported, “the meanings are usually implied or hidden behind the text”. So students had to use a lot of imagination in order to comprehend the text. Students had difficulties in understanding the messages implied by the text (T7, T17). The use of literary texts posed problems because of the possibility of many various ways of interpreting a single text (T10) and different ways of thinking and understanding the same text (T20). So, as suggested by T25, ‘the meanings of the language used in the text need to be unfolded for the students, otherwise they don’t understand the story’.

Category 4: The length of the text (4 teachers) (16 %)

- . *“The story is too long. So the students don’t read the story” (T1)*
 - . *“It wastes time to read long story” (T2)*
 - . *“Spending more time to finish a literary text (novel)” (T13)*
 - . *“Time consuming” (T15)*
-

As Table 3 reveals, 4 out of 25 teachers claimed that the length of text could also be a problem in using literary texts in EFL classrooms. The teachers seemed to be referring to the novels they were using with their students at the Institute of Foreign Languages. As some teachers complained, the story was so long that the students did not read it (T1, T2). Students might spend more time to finish reading a literary text and it was time consuming to discuss or analyse it (T15). One possible problem was that the time spent on students’ reading in the class was so long that the teacher did not have enough time left for working on other tasks and activities.

Table 4: Average scores of approaches to using literary texts in EFL classrooms

Language model	Stylistics	Culture model	Personal growth model
4.4	3.9	3.7	3.4

In Questions 6, 7, 8, 9, 10 and 11, teachers were given a list of the main characteristics and activities found in various approaches to using literature in EFL classrooms discussed in Chapter 2. They were asked to rate each character on a scale: 5 (always), 4 (often), 3 (sometimes), 2 (rarely) and 1 (never). The list of characteristics and activities provided can be divided into four main approaches: the Culture Model (Q 6 & Q 7), the Stylistic Approach (Q8), the Personal-growth Model (Q9 & Q10), and the Language Model (Q11).

Table 4 above displays the average scores for various approaches to the use of literary texts in the EFL class at IFL. Each figure in the table indicates the average response for each approach on a scale from ‘*always*’ (= 5) to ‘*never*’ (= 1).

The number of teachers for each response in each approach was counted and the average score for each approach was then calculated. Thus, an average score of 5 for a particular approach would mean that the majority of teachers have ‘always’ used that approach; an average of 1 would mean that the majority of teachers have ‘never’ used that approach. If the majority of teachers have ‘often’ used a particular approach, the average would be 4.

As Table 4 above shows, the average score of the Language Model is 4.4. This means that a majority of the teachers at IFL almost ‘always’ use the Language Model

when using literary texts for language learning. One reason may be that, as noted in Chapter 2, this model includes a lot of stimulating language activities, which are open to multiple interpretations and hence provide opportunities for classroom discussions and help students improve their knowledge of English and language abilities in general.

According to Carter (1997:95), this approach offers strategies for reading literary texts which are accessible not only to more advanced students but also to a wider range of students, from lower to upper intermediate levels. The other reason for the popularity of this Language Model among the teachers at IFL may be that this model, as Carter confirms, includes a wide range of techniques and procedures which teachers are familiar, or even over-familiar, with in teaching English as a Foreign Language.

The average score of the Stylistics Approach is 3.9, which is very close to 4. This indicates that the teachers also very 'often' use this approach. This may be due to the fact that using the Stylistic Approach to deal with literary texts, as Lazar (1993) notes, encourages students to see how particular linguistic forms function to convey specific messages. The other reason may be that this approach provides students with the tools they need to interpret a literary text and make competent critical judgment of the text; and the teacher can also direct students to a close study of a literary text itself. Carter (1997:98) points out that the Stylistic Approach can help to foster students' interpretative skills and to encourage reading between the lines of what is said.

As Table 4 above shows, the average score of the Culture Model is 3.7. This indicates that the teachers 'often' use this Model. It is possible that the teachers use

this model quite often to concentrate on the history and the characteristics of literary movements; the social, political and historical background to a text; the biography of the author and its relevance to his or her writings; the genre of the text, etc.

The average score of the Personal-growth Model is 3.4. This score indicates that the teachers ‘sometimes’ use this Model. As we have seen in Chapter 2, the Personal-growth Model encourages students to draw on their own personal experiences, feelings and opinions. This approach can help students to become more actively involved both intellectually and emotionally in learning English, and hence aids acquisition.

Table 5: Types of literary texts teachers prefer to use in EFL classrooms

<i>Q4: Which of the following types of literary texts do you prefer to use with EFL learners?</i>			
Short Story	Novel	Play	Poem
3.5	2.9	2.0	1.4

Table 5 above gives the average scores of teachers’ responses about the types of literary texts they prefer to use in EFL classrooms. Each figure indicates the average response for each type of literary text on a scale from ‘*most prefer*’ (= 4) to ‘*least prefer*’ (= 1).

The teachers were asked to indicate their preference on a scale: ‘most’, ‘quite’, ‘less’ or ‘least’. Then each response was given a score from 4 (‘most prefer’) to 1 (‘least prefer’). An average score of 4 for a type of literary text would mean that a majority of the teachers prefer that type the most; an average of 1 would mean that they prefer that type the least.

As Table 5 shows, short stories obtain the highest average score of 3.5. This indicates that the teachers are strongly in support of short stories, compared with other types of literary texts, to be used in language classrooms. There is a strong possibility that this type of literary texts may be easier to be dealt with in terms of length. The results also demonstrate that the type of literary texts the teachers least prefer to use with their students is poetry.

Table 6: The criteria teachers think are important for selecting literary texts

The responses the teachers gave to the open-ended question (Q5) can be divided into five categories.

<i>Q5: Please list any criteria you think are important for selecting literary texts for use with EFL classrooms.</i>	<i>Total (25)</i>	<i>Percentage</i>
1.Language level	19	76%
2.Subject matter	17	68%
3.Length of text	6	24%
4.Usefulness	4	16%
5.Students' needs	1	4%

The actual responses given by the teachers are also given under each category.

Category 1: Language Level (19 teachers) (76%)

- .“Language features” (T2)
- .“Level of language used” (T3)
- .“Level of language needs to suit students’ level” (T5)
- .“Level of language difficulty” (T6)
- .“The language difficulty matches with the students’ language” (T7)
- .“Suitable for the level of students” (T8)
- .“Not too difficult in terms of language” (T10)
- .“Suitable for students’ level” (T11)
- .“Students’ level” (T13)
- .“Not too easy and not too difficult” (T14)
- .“Short stories are mostly suitable for a bit lower EFL classrooms, poems for higher level” (T15)
- .“Level of writing ” (T16)
- .“Think about the level of students” (T17)

- . *“Level of the language used in the text compared to students’ level” (T18)*
 - . *“Language used in those texts should be short and easy to understand” (T19)*
 - . *“Level of language” (T20)*
 - . *“Fit students’ level” (T21)*
 - . *“Literary texts that are not complicated, can apply them to the right level of students” (T22)*
 - . *“Language use” (T25)*
-

From Table 6, we can see that there were a number of criteria the teachers at IFL thought were important for selecting a particular literary text. Among them, the language level tended to be the most important criterion for selecting texts. As T19 commented, “the language used in literary texts should be short and easy to understand”. This result is very much in agreement with many researchers. According to McRae (1997:44), the use of literary texts in language teaching has shown the considerable problems of “register, inference and allusion, which render inaccessible to L2 readers. Collie and Slater (1987:6) also say that since students have both a linguistic and cultural gap to bridge, they might not be able to identify with or enjoy a text that they perceive as being fraught with difficulty every step of the way.

-
- Category 2: Subject matter (17 teachers) (68%)
- . *“Content/theme” (T2)*
 - . *“Theme” (T3)*
 - . *“Appropriate and interesting themes to promote students’ interest and thinking ability” (T5)*
 - . *“Texts should be suitable for students’ context” (T7)*
 - . *“Relevant to the topic” (T8)*
 - . *“The content/theme should be related to the region where students are. It should be involved in similar culture” (T9)*
 - . *“Cover many relevant topics” (T10)*
 - . *“Similar contexts/themes” (T11)*
 - . *“Relevant topic” (T13)*
 - . *“Topic” (T16)*
 - . *“Think about the level of interest” (T17)*
 - . *“Theme and context” (T18)*
 - . *“Texts used in those texts somehow interesting” (T19)*
 - . *“Literary texts that suit our student culture” (T22)*
 - . *“Similar cultures to students’ cultures, interesting texts” (T23)*
 - . *“Related culture” (T24)]*
 - . *“Relevant information background-similar context, theme” (T25)*
-

In addition to the language level, 17 teachers (68%) considered the subject matter of the literary text to be another important criterion for selecting literary texts. They explained that to promote students' interest and thinking abilities, the theme of literary texts should be appropriate and interesting (T5). To quote T7: "Texts should be suitable for students' context". The content/theme of literary texts should be related to the regions where the students are (T9) and should cover many relevant topics (T10).

In conclusion, all the teachers agreed that literature should be included in EFL programmes since they believed that literature offered a large number of advantages. The greatest advantage of using literary texts in EFL classrooms, mentioned by the teachers was that it could improve students' language. The language aspect, however, was also the greatest cause of concern for using literary texts. Concerning the criteria for selecting texts, a majority of the teachers also emphasized the importance of the language level of the text (76%) and the subject matter of the text (68%). As for the approaches of using literary texts in the classroom, the teachers seemed to use all the various approaches. However, the Language Model was seen to be the most popular approach with the highest average score of 4.4. This approach, as noted by Carter (1997), is believed to be most familiar with the teachers in their English language teaching profession. The Stylistic Approach was seen as the second most preferable approach while the Personal-growth Model seemed to be used the least, with the lowest average score of 3.4.

4.2. The Analysis of Classroom Observation Data

Five teachers (3 males- T10, T25, T24 - and 2 females –T15, T5) were observed twice each. So there were 10 classroom observations. The observation aimed to find out about how the teachers dealt with literary texts in their language class. It also aimed to discover some practical problems they encountered when using literary texts. The first part of this section gives a brief description of how the teacher dealt with literary texts and the problems they encountered when using literary texts for language teaching. The second part discusses and interprets the findings arising from the observations.

A brief description of classroom activities

Teacher 10

T10 was observed twice. In the first lesson, the literary text he used was Chapter 6 of 'Love Story', a novel by Erich Segal. He started his lesson by asking students some questions about the main events of the chapter and by writing down each event on the board. Then he assigned students into four groups to work on a worksheet (see Appendix C), which contained five activities. Activity 5 was assigned as homework. Group 1 did Activity 1—writing some short sentences next to the information provided, leading to a short summary of the chapter. Group 2 worked on Activity 2—explaining the meanings behind the words or sentences. Group 3 did Activity 3—answering comprehension and discussion questions. Group 4 worked on Activity 4—marking if the sentences about the main events were true or false.

In the second lesson observed, T10 started his lesson by asking students about the main events of Chapter 7 of 'Love Story' and he then wrote them down on the board. Then, he assigned students into four groups to work on a four-activity handout (see Appendix C). Group 1 did Activity 1 and 2—putting the main events in a chronological order and explaining the meanings behind the words. Group 2 worked on Activity 3—putting the words in the box into the gaps. Group 3 did Activity 4—answering comprehension and discussion questions. Group 4 did Activity 5—multiple-choice questions.

In both the lessons observed, it was noticed that only some activities allowed students to express their own opinions and feelings or to draw on their experiences. Although there were some students who actively participated in the activities, most of them never expressed any ideas or opinions. The activities mainly just aimed to help students improve their language and comprehend the text. What could be seen as the problem was that there was an element of uncertainty in the instructions the teacher gave. As a result, some students kept asking the teacher what to do in some activities and the teacher had to go around the class to explain them.

Teacher 25

The material T25 used in his first lesson was Chapter 8 and 9 of ‘Oliver Twist’, a novel by Charles Dickens. The second lesson was based on the first chapter of a different story ‘The Good Earth’ written by Pearl Buck.

In the first lesson observed, the teacher began his lesson by forming students into 4 groups of 6 and asked them to work on a worksheet containing 4 activities (see Appendix C). Group 1 did the matching activity while Group 2 explained the meanings behind the statements ‘who says’. Group 3 put the main events of the chapter in the right order and Group 4 answered comprehension questions given on the worksheet.

In the second lesson, before asking students to work on a 3-activity handout (see Appendix C), the teacher asked each student to summarise Chapter 1 of ‘Good Earth’ and read the students’ summaries to the class. Then he formed students into 3 groups. Group 1 put the main events in the right order as they appeared in the chapter. Group 2 worked on Activity 2—‘who says and why’. Group 3 did Activity 3—answering comprehension questions.

Only Activity 2 allowed students to express their ideas since this activity asked them to explain ‘why’ the speaker said the utterance. The other two activities focused mainly on the comprehension of the text.

Teacher 24

The literary text he used for his first lesson was the first two chapters of ‘Oliver Twist’, a novel by Charles Dickens. The teacher started his lesson by asking about the main events of the chapters and then assigned students into 4 groups. The activity for Group 1 was gaps filling. Group 2 answered true/false statements and put events in the right order. Group 3 did ‘who says’ exercise and Group 4 answered comprehension questions.

In the second lesson, the teacher asked students in Group 1 to rearrange the events of Chapter 3 and 4 of ‘Oliver Twist’ in the right order. Students in Group 2 were asked to write down words under the right headings; Group 3 was asked to complete sentences given on the handout (see Appendix C), showing connections between the characters, whereas Group 4 was asked to describe character by using the list of clue words given.

In both the lessons observed, the teacher did not provide much chance for students to express their opinions or feelings except for the ‘who says’ activity. In this activity, the students were asked to explain ‘why’ the speaker said the statement. The other activities drew students’ attention to the theme of the chapter.

Teacher 15

The material T15 used in both the lessons of her literature class was Chapter 1 of ‘On Loan’, a novel by Anne Brooksbank. In the first lesson, the teacher started her lesson by asking students to brainstorm ideas related to the title of the story and then invited them to predict what might happen in the story. After that, she asked them to discuss some open-ended questions in groups and to share ideas with their members. Finally,

she asked students to discuss the culture of the story and comparing it with their own culture.

In the second lesson, at the beginning of her lesson, she asked each student to summarise the main events of Chapter 1. Then she gave a handout (see Appendix C) containing three activities and asked students to do the activities in groups. Group 1 was assigned to answer true/false statements. Group 2 guessed meanings from the context (a vocabulary exercise). Group 3 described characters' personality and their relationship.

Although most of her activities in the first lesson observed were to orientate students to the new story, it was noticed that these activities provoked a lot of discussion and interpretation. The students were very willing to share their experiences, ideas, feelings and opinions. Most activities in the second lesson were more or less the same as those of the other three teachers above (T10, T25, T24) in terms of aims and the nature of activities with their focus on comprehension and language improvement.

It was observed that T15 faced difficulty in dealing with students' responses. She sometimes could not control the situation in her class. The students seemed to come up with many opinions and ideas during the discussion activity in the first lesson. Most students always insisted on their reasons. They thought that their responses and reasons were right. The teacher remained silent and did not respond to the students' various opinions.

Teacher 5

The activities T5 used were based on the story 'The Good Earth'. The activities were not so different from those of the other teachers. In her first lesson, she started by inviting some students to summarise Chapter 2 of the story and to tell their summary to the class. After that, she asked the students to read the chapter again and do the activities in groups (see Appendix C). Group 1 was asked to find grammatical errors in certain sentences and correct them. Group 2, 3 and 4 answered some comprehension questions.

She started her second lesson by asking students to tell the summary of Chapter 4 to the class. Students had already done the summary at home. She kept on asking questions and answering them herself to make sure the students understood what the chapter was about. Then the students were encouraged to analyse the characters (their actions and personalities) in groups. They were also invited to read through the chapter again to find out about the differences and similarities between Chinese and Cambodian culture. Then students individually answered true/false statements and some comprehension questions.

It was noticed that the teacher seemed to spend most of her lesson on the summary. Therefore, she did not have enough time to do other activities. The last two activities (character analysis and the cross-cultural comparison) helped to stimulate students' reactions to the story to a great extent. These activities gave students an opportunity to express their ideas and opinions, especially when they were asked to analyse the characters' personality and appearance. Some students also became very active when they were asked to compare the Chinese culture with the Cambodian culture. However, most of them were quite passive.

Discussion

The descriptions of the classes observed above demonstrate that all of the five teachers mainly focused on the main ideas/events of the literary text at the beginning of their literature classes. Normally, they would invite some students to summarise the chapter in groups or individually. Only one teacher (T15) used a more interesting way to start her lesson. Before allowing students to summarise the main ideas of the chapter, she asked the students to brainstorm ideas related to the title of the chapter and invited them to predict what would happen in the chapter. Then she asked students to read the chapter silently in groups and let them discuss some questions to help the students understand what the chapter was about. According to Lazar (1993:42), this type of brainstorming activity is a good one to be used at the start of a lesson as it makes students become interested in the text and willing to express their responses and opinions.

To help students improve their knowledge of English, the teachers whose classes were observed also included a number of language activities such as gap-filling with appropriate words, true/false statements, summarizing a chapter, ordering main events of the story in the correct order, matching words with their associated definitions, describing characters using clue words, guessing meanings from contexts, explaining meanings implied in words taken from the literary text and answering comprehension questions. These activities were more directly concerned with the language of the literary text itself. The Language Model thus seemed to be the approach the five teachers used the most. According to Lazar (1993:27), the Language Model covers a range of different goals and procedures, which mainly aim to improve students' knowledge of, and proficiency in English.

The observation data also shows that the teachers used the Personal-growth Model the least. There were only a few activities that led to the expression of students' own experiences, feelings and opinions. Moreover, the five teachers did not pay much attention to the Stylistic Approach and the Cultural Model. There were no activities directly concerned with the analysis of the literary language used in literature and the history and characteristics of literary movements, social, political and historical background to a text.

A major problem observed during the lesson of one teacher (T15) was concerned with the teacher's lack of ability to handle a situation when students offered varied and diverse interpretations of a text. Instead of encouraging students to compare and examine the various meanings and interpretations, T15 kept silent. This might be one of the reasons why not many teachers included activities that led students to an open discussion and interpretation. Teachers might feel that this kind of activity was time consuming. The results also show that there were only some students who participated actively in responding to the text or sharing their experiences with other peers. Most of them were unwilling to express any ideas, opinions and feelings. This was probably because the literary texts used were too distant from students' own experience or culture.

4.3. The Analysis of Interview Data

As mentioned in Chapter 3, the aims of the interview were: (1) to find out more about some practical problems encountered by the teacher in using a particular literary text in the classes observed and (2) to follow up some interesting issues that emerged from the analysis of the questionnaire and observation data (e.g. finding out

about the reasons why poetry was the least preferred as compared to other types of literary texts). The five teachers whose classes were observed were interviewed after every observation.

The interview was based on the following questions:

Q1. What did you think about your lesson today?

Q2. Which part of your lesson did you feel most satisfied with? Why?

Q3. Which part of your lesson did you feel dissatisfied with? Why?

Q4. Did you have any problems with your lesson today? What were they?

The following are the teachers' responses to the questions above

Teacher 10

"O.K, no problem" (Q1)

"I am happy with the vocabulary activity... because the students could get most answers right"(Q2)

"I like discussion part.... This activity makes students speak in class, become active or initiative people in society"(Q2)

"I don't feel happy with comprehension check... there is no secret in this activity. It is too open. Students are not interested at all"(Q3)

"I have some problems with the instruction...the students don't understand what to do... that is why I go round and explain to them"(Q4)

Teacher 25

"As usual" (Q1)

"I am happy with 'who says? Why? ...This activity is good because students will read the chapter to find the statements and try to analyse the situation and meaning of the language used by the speaker" (Q2)

"Another activity I like is discussion question ... because this activity helps lead students to real life" (Q2)

"I am happy with the true/false statements ... because students can challenge each other. This task makes students more active by discussing answers in the groups." (Q2)

"I don't like the summary one... Most students don't read the story... the summary just helps students to understand what happens in the story" (Q3)

"I really didn't prefer comprehension check at all but comprehension check will make students read the story" (Q3)

"No, no big problem" (Q4)

Teacher 24

"That is O.K" (Q1)

"I like 'who say, why?' ... in this activity students need to interpret the meaning behind each statement" (Q2)

"I am not happy with the summary part.... Because students usually spend more time than limited.... but if I don't do this part the students will have no information and ideas for discussion" (Q3)

"I got some problems in designing activities for students to work on....some activities are too long for students to present... I have no time to do other activities and no time to give feedback" (Q4)

"If the students read the story at home, it is time saving and I don't need to work very hard, just give feedback" (Q4)

Teacher 15

"As usual" (Q1)

"The part that I most satisfied with is the warm-up activity".... "Because it is the idea-based activity" (Q2)

The part I am not happy with is the summary"... "The reason is that it took longer time for students to read the chapter again so that they can summarise it" (Q3)

"The problem is that students don't usually read the story at home. Therefore they have no ideas for discussion" ... "This is a big problem for me to teach" (Q4)

Teacher 5

"No problem. As usual... Everything comes out as I planned, I am happy with the result" (Q1)

"No... but I am not happy because students are lazy. They don't do homework that I need to cover it in my lesson today" (Q3)

"Students don't usually read the story before they come to class, I got used to it, no problem" (Q4)

As can be seen from the responses above, a common problem in using literary texts for the teachers (T25, T5, T24, T15) was that most students failed to read the story before the class. As a result, students had no information or ideas to contribute to the discussion in the class. Thus, the teachers inevitably had to solve this problem by asking them to summarise the main plot even though the teachers did not like that kind of activity very much. As T25 said, *"I don't like the summary one... Most*

students don't read the story... the summary just helps students to understand what happens in the story".

Another problem encountered was concerned with designing activities for use in the classroom. As T24 admitted, *"I got some problems in designing activities for students to work on.... Some activities are too long for students to present... I have no time to do other activities and no time to give feedback"*. It seemed that the teachers had little experience in language teaching or had not been trained to teach literature.

Apart from these major questions, another question asked during the interview was:

"In the questionnaire, you mentioned that poems are the type of literary text you prefer the least to use in class. Why do you think so?"

The following are the teachers' responses:

Teacher 10

"Sometimes I don't understand the meaning. The difficulty is that it is written short but conveys a lot of meanings and different interpretation"

"To teach poem, one needs to understand its meanings first. If possible, there should be a note from the writer as well, to say ... what the poem is about so that we can compare"

"Some poems they are short and seem easy but they are not. We can apply it to many things. Poems include many kinds of themes"

Teacher 25

"Because poems contain abstract meanings and the language written is not grammatically correct"

"When teaching a poem, teachers need to understand the culture of those people reflected in the poem. The meanings implied in the poem always make readers misunderstand"

Teacher 24

"Because, poems to me, the words and structures are all poetic. That means it is not normally spoken in every day language. They are difficult to interpret and the language use is so complicated, which cause difficulty for both teachers and students"

"Students need to be proficient in terms of language, at least intermediate level"

“To be able to use in class, the poem needs to be carefully selected, interesting and the level must match with the students’ level. Otherwise, the students will get bored and have no ideas about what the poem means to them”

Teacher 15

“You know, even I am a teacher I still find it difficult to understand”

“The poem should not be taught to year-one students because there are multiple meanings behind the words in the poem”

“I prefer to teach short story, novel, or play rather than poem, which is hard to read, write, create ideas and understand”

Teacher 5

“Yes, that’s why we don’t include it in the course. It is not necessary, anyway. The objectives of all the subjects here are to promote students’ language abilities and thinking abilities. We don’t go further into literature deeply. For example, analyzing texts”

There were two main reasons why the teachers did not like using poems with their students. The first reason was that poems were difficult to understand. Most teachers believed that a poem, although it was short, was embedded with many meanings, which were abstract and could not easily be understood. To quote T10: *“Sometimes I don’t understand the meaning. The difficulty is that it is written short but conveys a lot of meanings and different interpretation”*. Because of this difficulty in interpretation, some teachers suggested that poems should be used only with high-level students, especially, those who were linguistically proficient to be able to understand it. As T15 asserted, *“You know, even I am a teacher I still find it difficult to understand. Poems should not be taught to year-one students because there are multiple of meanings behind the words in the poem”*. One of the teachers (T25) claimed that the culture reflected in the poem also created problems in understanding. He suggested that the teacher might be required to understand the culture of the poem in order that he or she could explain it to their students. T25 proposed, *“When teaching a poem, teachers need to understand the culture of those people reflected in the poem. The meanings implied in the poem always make readers misunderstand”*.

The second reason was that poems usually included difficult language. Some teachers contended that poems were usually not correctly written in terms of syntax. The language was complicated and difficult to understand. To quote T24, *“Poems to me, the words and structures are all poetic. That means it is not normally spoken in every day language. They are difficult to interpret and the language use is so complicated, which cause difficulty for both teachers and students. The students need to be proficient in terms of language, at least intermediate level”*

In conclusion, the results of the interviews clearly proved that teaching language through literature was not an easy task for many teachers at IFL. While some problems were general pedagogic problems (e.g. students did not read the story before the class and the teacher had to summarise it), others were specific problems related to literary texts. For example, the teachers had difficulty in designing activities for using literary texts. A very limited set of activities, in particular language activities, was employed by the teachers in all the classes observed.

The teachers’ responses during the interviews also indicate that the diverse meanings embedded in literary texts, in particular in poems, and the language of poetry discouraged the teachers from using poetry with their students. The teachers at IFL placed a strong emphasis on the language aspect of literature. It was suggested by many teachers that if the reader was qualified enough in terms of language or if the poem was used with the right level of students, it might cause no difficulty at all. As T24 suggested, *“To be able to use it in class, the poem needs to be carefully selected, interesting and the level must match with the students’ level. Otherwise, the students will get bored and have no ideas about what the poem means to them”*

4.4. Conclusion

This section summarizes the findings arising from the various types of data presented and analyzed in the previous sections and examines them with reference to the research questions the study aims to answer.

Restating the research questions:

1. What do teachers at IFL think of including literature as a resource for language teaching?
2. What do teachers at IFL think are the main benefits of using literary texts in the EFL classroom?
3. What do they think are the major difficulties in using literary texts?
4. How do they deal with literary texts in the classroom?
5. Which genres of literature do they most prefer and fear to use in EFL classrooms?
6. What criteria do teachers think are important for selecting literary texts?

The results from the questionnaire data are quite congruent with the various issues proposed by many researchers (Collie and Slater, 1994; Lazar, 1993; McKay, 1982; Widdowson, 1983; Duff and Maley, 1990; Maley, 1989; Ladousse, 2001).

(1) All of the teachers who answered the questionnaire completely agreed that literature should be included as a resource for language teaching. The teachers at IFL really appreciated the use of literature in their language programme.

(2) The teachers at IFL were also aware of the various advantages of using literary texts in EFL classrooms. A large number of teachers (18 out of 25) confirmed that the greatest advantage of using literary texts in EFL classrooms was that it could improve

students' knowledge of the language. As Collie and Slater (1987) point out, "literature provides a rich context in which individual lexical or syntactical items are made memorable". By reading a substantial and contextualised body of texts, students gain familiarity with many features of the written language such as the formation and function of sentences, the variety of possible structures, and the different ways of connecting ideas, which can expand and improve students' language. As we have seen, Lazar also believes that literature usually "stimulates language acquisition" among students by providing them with "meaningful and memorable contexts for processing and interpreting new language" (Lazar, 1993:17).

The other advantage of using literary texts in EFL classrooms the teachers noted was that it could improve students' critical thinking ability. The use of literary texts in language teaching can help to activate and stimulate students' thinking in English (Maley, 1989; Collie and Slater, 1994; Lazar, 1993; McKay, 1982; Widdowson, 1983). As Maley points out, "Because it [literature] deals with ideas, things, sensations and events which either form part of the readers experience, or which they can enter into imaginatively, they are able to relate it to their own lives" (Maley, 1989:12). Lazar (1993) shares that literature can help to develop the imagination of the students, their critical abilities and can help to increase their emotional awareness. As she explains, "If we encourage our students to get personally involved in the text we give them, they will become increasingly confident about expressing their own ideas and emotions in English" (Lazar, 1993:19).

(3) The data from the questionnaire also shows that the teachers faced many difficulties in using literary texts. A majority of the teachers (60%) claimed that the

language of literary texts was the main difficulty. According to Duff and Maley (1990:7), both teachers and students often see literary language as “being particularly problematic since it does not stick to more common usages, but exploits and even distorts the accepted conventions in fresh and unexpected ways”. Lazar shares this idea that many literary texts are written in language which includes vocabulary, grammatical structures, and syntax considered to be too complicated to be included in the syllabus (Lazar, 1994:115). She adds that there may be literary devices in the literary texts such as metaphors or idiomatic expressions which students might find difficult to unravel.

The observation data shows that a main difficulty in using literary texts for most teachers was dealing with the students’ passiveness in the classroom. Most of the students were unwilling to respond in the classroom. They rarely gave their personal opinions or reactions. They seemed to be intrinsically demotivated or distracted from the discussion and the interpreting of the text. This may partly have to do with their learning strategies and habits which focus mainly on memorizing factual information. As Lazar (1993:42) comments, “perhaps their traditional mode of education has stressed rote learning and a rather authoritarian role for the teachers. It may therefore not be part of students’ culture to discuss their own opinions and feelings in an education context”. In addition, their background knowledge and information may be distant from that of a story used in the class. As Parkinson and Thomas (2000:11) point out, “Texts can be remote from learners in all sorts of ways—historically, geographically, socially and in terms of life experience”. The last reason given may be why the activities designed by the teacher failed to encourage students to draw on

their experience, feelings and opinions or to enhance the students' understanding and enjoyment of the text.

Many of the activities observed were simple language activities such as summarizing, gap-filling, vocabulary exercises, etc. This problem of creating interesting activities was mentioned by T24 during the interview: "*I got some problems in designing activities for students to work on.... some activities are too long for students to present... I have no time to do other activities and no time to give feedback*". The fact that all the five teachers observed used more or less the same traditional language activities seems to indicate the lack of the teachers' experience and ability in using various literature-related activities proposed by the various approaches and models. Although many teachers claimed, in the questionnaire (Q6 to Q11), that they used a variety of activities and approaches, it seemed that not many of them were able to implement these approaches and activities in reality.

Another problem encountered by the teachers at IFL in using literary texts with their students was the lack of the teacher's ability to deal with the different interpretations and meanings students proposed in response to the same literary text. This can be one of the reasons why most teachers fall back on a more traditional approach, which focuses on comprehension rather than interpretation when using literary texts with their students. As can be seen in the activity worksheets (Appendix C), most activities designed by the teachers provided very little room for students' own responses and their involvement. Open-ended discussion questions were rarely used as they might pose a problem to the teacher who lacked the ability to deal with the different responses from the students.

(4) The results from the questionnaire also reveal that the teachers at IFL used the Language Model the most with the average score of 4.4. The dominance of the Language Model was again noted during the classroom observations. It seemed that it was a model that the teachers were most familiar with. According to Carter (1997:96-97), the Language Model includes numerous techniques and procedures such as prediction exercises, cloze exercises, ranking tasks, creative writing, re-writing, role play, active comprehension techniques, producing and acting out the texts. “These techniques are tried and tested and do have the advantage of being familiar to teachers in teaching English as a foreign language even though they are normally suitably modified” (Carter, 1997:97). Brumfit and Carter state that in certain Language models, study skills can act as important preliminary activities to studying literature. “Many of these study skills will be familiar to language teachers” and to students “since they are normal, everyday classroom procedures and activities” (Brumfit and Carter, 1991:110).

Both the questionnaire and the classroom observation data show that the teachers at IFL used the Personal-growth Model the least. This may be due to the fact that using this approach may demand a lot of time for discussing and interpreting a particular issue. This approach, according to Lazar (1993:25), may demand a personal response from the students. Without providing sufficient guidance in coping with the linguistic intricacies of the text, students may not be able to express their personal responses to the text. In addition, as Lazar comments, some texts may be so remote from the students’ own experiences that they are unable to respond meaningfully to them. Furthermore, some groups of students may dislike having to discuss personal feelings or reactions.

The questionnaire data (especially teachers' responses to Q6-Q11) shows that the teachers often used the Stylistic Approach. However, the use of the Stylistic Approach was not noticed in the classes observed. The observation data reveals that none of the teachers used this approach at all.

The observation data reveals that, like the Stylistic Approach, the Cultural Model was not used by the teachers. This approach, according to Lazar (1993:25), may be most appropriate to only a fairly select group of 'literary-minded' students and may rely too heavily on the teacher to paraphrase, clarify and explain, resulting in very little student participation. She adds that a large part of the lesson may end up with students "depending on ready-made interpretations from the teacher" (Lazar, 1993:25).

(5) As seen in the questionnaire data, short stories were most preferred by the teachers at IFL. Short stories are easier to use apparently because of their manageable length and the teacher has enough time to work on it in class. The results also show that most teachers were not confident to use poems with their students due to the deviant nature of the language used in poetry and the nature of its abstract meaning.

This objection against including poems in language programmes does not seem to be because of the difficulty in terms of language or meanings poems convey but because of the teachers' attitudes toward poems. Duff and Maley (1990) stress that the difficulty of using literary texts seems to stem from "the most instinctive negative reactions we experience towards certain types of text or certain authors" (Duff and

Maley, 1990:7). Some teachers feel vaguely negative about using literature in the class because their main goal in language teaching is to teach the grammar of the language (McKay, 1982:529). Those teachers claim that literature contributes nothing to enabling students to meet their academic or occupational goals. The linguistic difficulties can also be a “subjective and relative matter”, which may be “exaggerated” by those who “have in mind their own struggles with literary texts in a foreign language” (Duff and Maley, 1990:8).

(6) As regards the criteria for selecting literary texts, the results show that 19 teachers out of 25 (76%) regarded the language level as the most important criterion for selecting literary texts. According to Collie and Slater (1987:6), “As a general rule it is better to choose for teaching literary texts which are not too far beyond the students’ normal reading comprehension”. Students might not appreciate literary works if they are not linguistically ready (Littlewood, 1986:181). As McRae notes, the use of literary texts in language teaching has shown the considerable problems of “register, inference and allusion, which render inaccessible to L2 readers” (McRae, 1997:44). If the language of the text is too difficult and it departs much from the usual norms of language use, or includes a great deal of archaisms, rhetorical devices and metaphors, students might not be able to cope with it (Lazar, 1993:53). This is because the students “have not yet even fully acquired the basic rules of English grammar, syntax, and word formation” (Lazar, 1994:115) and they cannot “attain a basic level of comprehension” (Carter and Long, 1991:15).

In summary, the classroom observations reflect that most teachers used the literary texts efferently in keeping with the aim to gain information or facts. The efferent reading of literary texts focuses on learning the basic plot of the novel or summary of the main events of each chapter; and this was, as we have seen, what the teachers at IFL did most of the time. There were very few activities which allowed students to make judgments about characters or think about what he/she would do in a similar situation.

Chapter Five: Conclusion and Recommendation

This final chapter gives a summary of the findings and offers some recommendations for teachers at IFL. The limitations of the study are also considered and recommendations for further research are then offered.

5.1. Summary of findings

The teachers at IFL realised the importance of including literature in English Language Teaching programmes. Most teachers at IFL believed, like many scholars (e.g. Lazar, 1993; Carter and Long, 1991; Duff and Maley, 1990), that using literary texts in EFL classrooms can improve students' language competence.

Despite this benefit in terms of language development, the findings of the study show that the teachers faced a number of difficulties in using literary texts. Many teachers thought that the language used in the literary text might be a problem for students to understand the text. They pointed out that literary texts often contained difficult language deviant from the usual norms of language use. Literary texts usually consist of slang, idioms, metaphors, connotational words, complex lexis and syntax, which are hard for students to understand or cause difficulty in making sense of the text.

The second most common problem that the teachers expressed were concerned with the cultural background knowledge required to understand literary texts.

In the questionnaire data, the teachers claimed that they used all the various approaches to teaching literary texts to students. Among these various approaches, the

Language Model was expressed as the most common approach. They believed that this approach helped students to improve their language skills and knowledge of the language and provided students opportunities to read, write and discuss in groups.

The type of literary texts the teachers most preferred to use in teaching language was short stories and the type they most feared was poems.

The teachers also expressed a number of criteria which they believed were important for selecting literary texts. Language, again, was the most important criterion noted by the majority of teachers. The subject matter and the content of the text were the second important criteria for the teachers at IFL.

5.2. Recommendations for improvement in the use of literature in EFL classrooms at IFL

In this section, I will briefly consider the pedagogical implications of the study for the teachers at IFL.

Although all the teachers supported the inclusion of literature in EFL programmes, the results of the study clearly demonstrate that their perceptions and preference of types of literary texts are limited to only certain types. Apart from short stories which most teachers prefer to use, teachers should be exposed to other types of literary texts such as poems and plays. Training should be given in particular in the area of using and selecting such literary texts. A variety of literary text types should be included in language classrooms. Apart from the language level, which most teachers claimed as a very important criterion, teachers should also be aware of the importance

of other criteria such as the cultural content, the subject matter, the text length, acceptance and interest, etc.

The study indicates that the teachers at IFL lack the ability to design various types of activities for using literary texts in language classrooms. The types of activities commonly found in the classes observed are language activities. There are various types of activities and teaching strategies that the teachers at IFL should be trained to use.

To illustrate, I will here refer to some activities and techniques that teachers can use especially to help students overcome cultural problems and linguistic problems they may encounter when reading literary texts.

Activities and techniques for overcoming cultural problems

Gillian Lazar (1993:67-70) in her book “Literature and Language Teaching” suggests a variety of activities that can be used to help students overcome cultural difficulties they might have when reading a literary text.

They are as follows:

1- Personalising activities

Cue students in to the theme or topic of the text by making it relevant to their own experience.

2- Providing explanations/glosses

Provide brief cultural information in a note or gloss.

3- Asking students to infer cultural information

Provide questions designed to encourage students to infer cultural information from a text by making this information explicit.

4- Making cultural comparisons

Get the students to brainstorm ideas about their own society and then compare them with those in the text.

5- Making associations

Get students free-associating around a word or phrase that might have particular connotations or even figurative meanings for a native speaker of the language. How do these connotations compare from one country to another and from one individual to another? Do these words take on any particular symbolic meaning in the text?

6- Providing cultural background information as reading/listening comprehension

Give the students a mini-comprehension, to listen to or to read, which provides more information about particular cultural aspects of the text. Then get them to apply this information to the text they have just read.

7- Extension activities

These are activities for students to do after they have read the text, which ask them to think critically about, and become personally involved in, the cultural aspects of the text they have just read.

A sample application of these activities with reference to literary texts is given in Appendix D.

The classroom observation data indicates that most teachers mostly spend their literature classes focusing on the content or the summary of the story. If the ultimate goal of including literature in the language programme is to improve students' knowledge of the language rather than the theme or subject matter of literary works at

the expense of language competence, teachers should also focus on other language activities, which encourage students to draw on personal experiences, feelings and opinions. It is of course desirable to spend some time on the theme or the summary of the story but it should not take the whole class hour.

A variety of language activities apart from summarizing and gap-filling can be employed by teachers at IFL to help students not only to improve their language but also to engage themselves more personally in the lesson.

Activities for overcoming linguistic problems

Collie and Slater (1987:50-51) suggests a variety of activities that can be used to help students overcome language difficulties they might face when they read a literary text. The activities can be divided into four categories (see appendix E for details).

1. Asking students to *match* difficult words from a literary text with their associated meaning
2. Asking students to *extract and classify* specific kinds of words or expressions from a part of the literary text studied.
3. Giving students a list of words or expressions which deal with *specific features or characters* in the literary text studied.
4. Sensitizing students to the *literal and metaphorical* dimension of words in the literary text they are reading.

Activities suggested for use with poems

As we have seen in the analysis of questionnaire data, the type of literary texts teachers at IFL feel reluctant to use is poetry. We should help teachers overcome this negative attitude towards poems by exposing the teachers themselves to the language of poetry and to a variety of techniques and activities that can be used for poems.

Lazar (1993:129-132), for example, proposes several activities for use with poems under three different categories: pre-reading, while-reading and post-reading (see appendix F for details):

Pre-reading activities

1. Stimulating student interest in the text
2. Providing the necessary historical or cultural background
3. Helping students with the language of the poem

While-reading activities

1. Re-arranging a jumbled version of poems
2. Gap-filling by using a list of words provided
3. Predicting what happens next
4. Underlining the words and speculating their metaphorical/symbolic meaning
5. Checking meaning using dictionary
6. Answering comprehension questions

Post-reading activities

1. Helping students towards an interpretation of the poem

2. Further follow-up activities

(Source: Lazar, 1993:129-131)

These various activities can be used to stimulate students' interest and involvement in the text. They can help students not only to build the background knowledge of the poem, but also to overcome linguistic difficulties encountered due to the deviant and metaphorical language found in poems. These activities can also promote students' awareness of the possibility of multiple meanings and interpretations of a poem.

5.3 Limitations and Suggestions for Further Research

The study investigated the perceptions and practices of teachers at IFL concerning the use of literature in language classrooms. I will consider briefly the limitations of the study and will make the following suggestions for further research:

- Due to the time limit, the classes observed and the teachers selected for observation were small in number. Classroom observations were also conducted in a period of one month. A larger sample and a longer length of time spent on classroom observations would undoubtedly have given us more insights into the perceptions, practices and problems encountered by teachers at IFL with using literature in language classrooms.
- The study also shows that although the teachers claimed that they used a variety of approaches to teaching literature for language learning, the

classroom observation data indicates that this is not the case. Spending more time on classroom observation would enable us to see to what extent what teachers believe they do is really reflected in their practice. In short, it would also be interesting to measure teachers' perceptions and practices over several periods of time (e.g. before and after the teachers have undertaken a training course on using literature).

- It would be beneficial to replicate this study in other places with larger and different populations since it may produce entirely different results.
- The study just examined the teachers' perceptions about the use of literature. It would however be interesting to investigate how students view and respond to the use of literature in language teaching. Further studies can be conducted investigating students' perceptions and attitudes towards literary texts.

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Appendices

Appendix A: Questionnaire Form

Questionnaire

The aims of the questionnaire are to find out about:

- Teachers' attitudes and perceptions about using literature as an English Language teaching (ELT) resource.
- Some of the issues involved in using literature in English language classrooms

The term 'Literature' in this questionnaire refers to any kind of literary texts written in English (e.g. novels, short stories, poems, plays, etc.).

The information you give in this questionnaire will be treated in utmost confidence and will be anonymous.

Please answer the question either in English or in Cambodian.

Could you kindly answer the questionnaire and leave it in **Chorvy's** pigeon hole by **one week** from now on?

1. Should literature be included in ELT programmes as a teaching resource?
 (Please tick ✓ one). (Use the space on the right for any comments you want to make)
comments

strongly agree	agree	disagree	strongly disagree

2. What do you think the benefits and advantages of using literary texts in EFL classrooms are?

3. What do you think the difficulties of using literary texts in EFL classrooms are?

4. Which of the following types of literary texts do you prefer to use in EFL classrooms?
 Please order the following in terms of your preference: 1 (most prefer) to 4 (least prefer).

- Plays
- Short stories
- Poems
- Novels

5. Please list any criteria you think important for selecting literary texts for use with EFL classrooms.

Question 6 to 11 are concerned with the ways you use literary texts in EFL classrooms. Please tick (✓) one. Use the blank space on the right for any comments.

6. I encourage students to understand **cultures** and **beliefs** different from their own that are reflected in the literary texts I use.

comments

1	2	3	4	5
always	often	sometimes	rarely	never

7. I focus on issues such as the **history** and **characteristics** of **literary movements**, the **social, political** and **historical background** to the literary text I use.

comments

1	2	3	4	5
always	often	sometimes	rarely	never

8. I do activities, analysing the language of literature in order to draw students' attention to **how language is used to convey meaning in the literary texts** I use.

comments

1	2	3	4	5
always	often	sometimes	rarely	never

9. I encourage students to **evaluate the literary texts and choose the text** they want to study.

comments

1	2	3	4	5
always	often	sometimes	rarely	never

10. I encourage students to relate the topics and themes of the literary text they read to their own **personal experience, feelings and opinions**.

comments

1	2	3	4	5
always	often	sometimes	rarely	never

11. I do activities in order to help students improve **their knowledge of English** and **language abilities in general**.

comments

1	2	3	4	5
always	often	sometimes	rarely	never

Appendix B: Classroom Observation Sheet

Observation Checklist			
Time started:		Time finished:	
Material	Techniques/Activities/Process	Classroom management	Focus/skill

Appendix C: Activity Worksheets Teachers Used to Deal With Literary Texts

Teacher 10: first observation worksheet

Love story

Erich Segal

Chapter 6: Money can't buy everything

I. Look for one piece of information about the following items. Write it in a short sentence next to the idea. When you have done this, you will have a short summary of the chapter.

Page 40	Examples
<i>Oliver's final law exams</i>	<i>Oliver comes third in his final exams.</i>
1. Oliver's first job	.....
2. Jenny and Oliver's new apartment	.....
Page 41	
3. A baby	.....
Page 42	
4. bad news from the doctor	.....
Page 44	
5. the terrible secret	.....
Page 44	
6. Paris	.....
Page 46	
7. Jenny's request to Oliver	.....
Page 47	
8. hospital	.....
9. the taxi drivers' mistake	.....
Page 47	.....
10. Oliver's request to the doctor	.....

II. Explain the meanings behind the words or sentences

Example: *After years of spaghetti and looking twice at every dollar, it felt wonderful. (p40). / When Oliver started work, he and Jenny did not have to worry about money anymore.*

1. I wanted to shout and scream at the unfairness of it all. (p42)
.....
2. Now I didn't have to be 'natural' anymore'. (p44)
.....
3. 'Please, Ollie, he's trying to be nice to us' (p46)
.....

III. Answer the following questions

1. How did Oliver do in his law school examinations?

-
.....
2. Why did Oliver want to call his son Bozo?
.....
.....
 3. What did the doctor tell both Oliver and Jenny after the medical check-up?
.....
.....
 4. Oliver tries to be natural when he knows Jenny's got a blood disease, why?
.....
.....
 5. If you were the doctor, what would you tell Oliver to do in order to keep the secret from Jenny?
.....
.....
 6. If you were Oliver, would you keep the secret told by the doctor from Jenny? Why? Why not?
.....
.....
 7. Is the doctor right to tell Jenny she's dying? Why? Why not?
.....
.....
 8. Why couldn't Oliver go to Chicago for this work?
.....
.....
 9. Why didn't Oliver and Jenny have health insurance?
.....
.....
 10. What did Oliver want the doctors to do?
.....
.....
 11. Why did Jenny wish Oliver to be strong?
.....
.....

IV. The following sentences are about events in Chapter 6. Say if they are true (T) or false (F).

I. Put the following events and actions in chronological order.

- a. Jenny says goodbye to her father
- b. Oliver meets his father when he is leaving the hospital
- c. Mr. Barrett the 'Third' writes a cheque for Oliver
- d. Jenny says that being with Oliver was more important than studying music in Paris
- e. Oliver cries in his father's arms
- f. Jenny's father comes to live with Oliver
- g. Oliver asks his father for a loan of \$5,000.
- h. Oliver refuses to explain to his father why he needs to ask for loan.
- i. Jenny dies in Oliver's arms

II. The meanings behind the word

1. We couldn't sit there, wanting to talk but unable to look at each other. (p50)
.....
.....
2. We all have ways of living with our troubles. (p50)
.....
.....
3. It's like falling off a high building very slowly. (p52)
.....
.....
4. I'm strong O.K? And strong men don't cry.... (p52)
.....
.....
5. You've never fallen off a high building in your life. (p52)
.....
.....
6. Love means you never have to say you're sorry. (p55)
.....
.....

III. Put the words in the box into the gaps in the following extract

Leave	thank	pocket	towards	people	refused
unable	managed	picked	painless		

I did not want to ⁽¹⁾, either. But I couldn't think of anything ⁽²⁾to say. And we couldn't sit there, wanting to talk but ⁽³⁾to look at each other. I ⁽⁴⁾ up the cheque and put it carefully into my shirt ⁽⁵⁾ I got up and went ⁽⁶⁾ the door. I wanted to thank my father for seeing me, when several important ⁽⁷⁾were waiting outside his office. If I want, I thought, he will send his visitors away, just to be with me..... I wanted to ⁽⁸⁾him for that, but the words ⁽⁹⁾to come. I stood there with the door half open, and at last I ⁽¹⁰⁾to look at him and say: 'Thank you, father.'

IV. Answer the following questions

- Why did Oliver go to see his father?
.....
.....
- What was the first question Barrett the Third asked Oliver when they met?
.....
.....
- What did Phill Cavilleri do when he heard the news about Jenny?
.....
.....
- Why didn't Oliver want his father to ask the question about Jenny? To your knowledge, what do you think of Oliver's feelings?
.....
.....
- What was the last thing that Jenny asked Oliver to do?
.....
.....
- Jenny spoke to her father, 'man to man.' What do you think she told her father?
.....
.....
- If you were Oliver, would you tell your reasons for wanting the money? Why? Why not? What would you tell your father?
.....
.....

V. Choose the best completion for each sentence below

1. Oliver's father asked, 'Have you got a girl into trouble? Means

a. Oliver has brought the trouble	c. Oliver has another girlfriend
b. Oliver is a trouble-maker	d. Jenny is expecting a baby

2. Oliver received \$5,000 from his father in

a. an urgency	c. cheque
b. bill	d. cash

3. Oliver's fatheron his desk when Oliver did not reach out his hand to take it.

a. threw the cheque on Oliver's face	c. placed the cheque
b. dropped the cheque	d. stuck the cheque

4. Jenny was weaker and weaker, and she felt like high building.

a. jumping off	c. in a roller coaster
b. in plane crash	d. falling off

5. Jenny wanted to meet her father

a. informally	c. formally
b. in a church	d. man to man

Teacher 25: first observation worksheet

Oliver Twist

Charles Dickens

Chapter 8+9

I. Match the following words on the left with their definitions on the right

- | | |
|--------------|---|
| 1. examine |a. cause somebody to believe something |
| 2. persuade |b. possession |
| 3. fold |c. make somebody believe something that is false |
| 4. property |d. state of uncertainty |
| 5. confusion |e. bend one part of something back on itself |
| |f. look at something carefully |
| |g. inconvenience |

II. Who said each statement and why?

- 'Give them one thing today, and tomorrow they will ask for something else'
 - who
 - why
- 'She has something to tell you, which you must hear. She won't die quietly till you come'
 - who
 - why
- 'Quick, tell me or it may be too late'
 - who
 - why
- 'We would be better talk inside'
 - who
 - why
- 'Where are they?'
 - who
 - why

III. Put the following statements into the right order as they appear in the story

-a. Monks was terrified and said that he saw a shadow
-b. The servants and the cook were pale and frightened when they heard a soft knock on the door.
-c. Oliver went to London
-d. Toby visited Fagin and described what happened in the robbery
-e. The doctor arrived and went to see Oliver
-f. Mr. Bumble visited Mr. Corney, and old Sally was dying
-g. Fagin found Nancy drunk and laid her head on the table
-h. The police came to see Oliver
-i. Oliver began a new life with Mrs. Maylie in the countryside
-j. The servants were confused by the doctor's questions

IV. Answer the following questions

1. Who were Mrs. Maylie and Rose? What they were waiting for?

.....

2. Describe Dr. Losberne's reaction as he arrived at the house.

.....

3. What did Dr. Losberne, Mr. Maylie, and Rose think about Oliver?

.....

4. Why did they set a plan? Describe the plan. Who carried out the plan and how? Was the plan successful? Why? Why not?

.....

5. Why and how did they go to London? What did Oliver feel when he learned that Mr. Brownlow had moved to a new place?

.....

6. Describe Oliver's condition at the end of this chapter.

.....

Teacher 25: second observation worksheet

The Good Earth

Pearl Buck

Chapter One

I. Jumbled Summary

The following sentences are the summary of the plots which happen in the chapter. Read them carefully and put them in the correct order.

-a. He went to the barber's to have his head shaved.
-b. Wang Lung pushed his hand out of the window through the square hole to feel the morning air.
-c. He had several guests to his house for a small party
-d. He went to the market to buy some meats and a pair of sweat-smelling incense
-e. He went around the cooking place and make fire to boil the water.
-f. He and his wife stopped at the temple of the field and burned incense sticks he had bought from the market.
-g. He bathed his own body for his wedding day.
-h. He went to the House of Hwang.
-i. He boiled the water and made breakfast of cornflour for his father
-j. He filled the pot with water and brought it in an earthen vessel

II. Who says?

The following statements are quoted from the story. Decide who says each of them and what the statement tells us about the speaker and the situation

- 1. 'I'm keeping my bed for my grandson. He will warm my bones in my old age'
.....
- 2. 'Tea is like eating silver'.....
- 3. 'A little silver is a good key'.....
- 4. 'Because he is a fool'.....
- 5. 'Ah, yes, I forgot for the moment'.....

III. Comprehension Questions

- 1. What are the reasons for Wang Lung to have a wife?
- 2. Give reasons that make Wang Lung's father decide to choose O-Lan as the wife to his son.
- 3. In old China, why were the feet of the girl children to be bound? What are the advantages and disadvantages of doing so?
- 4. Describe Wang Lung's family.
- 5. In what way can you describe O-Lan.

Teacher 24: first observation worksheet

Oliver Twist

Charles Dickens

A. Fill in the gaps

1. Oliver was now an _____ assistant. (p.11)
2. Oliver hit Noah with all his strength and _____ Noah to the ground. (p.12)
3. Oliver's legs were so weak that they _____ beneath him. (p15)
4. A _____ is a kind of judge. (p.16)
5. A policeman arrived and took Oliver by the _____. (p26)

B. Decide the following sentences as true/false, then correct the false ones and put them all in chronological order.

- ___ ___ Oliver's mother died of a broken heart and hunger.
- ___ ___ Fagin is a cheerful young man.
- ___ ___ on the seventh morning of his journey, Oliver finally reach London.
- ___ ___ Oliver cried because Noah hit him, pulled his hair, and called him horrible names.
- ___ ___ The old gentleman started shouting as Oliver stole his handkerchief.
- ___ ___ The Dodger and Oliver got near the center of London at 9.00 pm.
- ___ ___ Mr. Bumble beat Oliver so hard that Mrs. Sowerberry were satisfied.
- ___ ___ The policeman tore Oliver's jacket half off as he lifted Oliver up.
- ___ ___ Oliver needed to walk seventy miles from the main road to London.

C. Decide who said the statement and why.

1. "He's like a wild animal!"
who? _____
why? _____
2. "Meat, madam."
who? _____
why? _____
3. "This is him, Fagin."
who? _____
why? _____
4. "They—they are mine, Oliver. All I have, in my old age."
who? _____
why? _____
5. "Don't hurt him."
who? _____
why? _____

D. Comprehension and discussion questions

1. Why did Noah, Charlotte, and Mrs. Sowerberry treat Oliver so badly?

.....
.....

2. What made Oliver so strong to hit Noah down to the ground?

.....
.....

3. Why did Oliver decide to run away?

.....
.....

4. What did he have with him on the way to London? How did he feel?

.....
.....

5. How many days did it take for Oliver to reach London?

.....
.....

6. Why was Jack, the boy taking Oliver to the pub, called 'The Artful Dodger'?

.....
.....

7. Describe Fagin. Do you like him? Why/ why not?

.....
.....

8. What was Oliver taught? Why?

.....
.....

9. What happened to Oliver at the end of Chapter 4? How do you feel for him?

.....
.....

Teacher 24: second observation worksheet

Oliver Twist

Charles Dickens

Chapter 3, 4

1. Oliver gradually learned about the real activities of Fagin. List the events/actions about Fagin's work in the right order.

-a. Dodger and Charley got no dinner.
-b. Fagin pretended to be window-shopping
-c. Fagin gloated over his jewel-box
-d. Oliver saw Dodger and Charley stealing from an old man
-e. Fagin threatened Oliver with a knife
-f. Fagin laughed when he talked about washing the handkerchiefs
-g. Fagin patted Oliver on the head and praised him.
-h. Dodger came back from work with more handkerchiefs.
-i. Oliver made a success of picking Fagin's pocket.
-j. Fagin muttered about his loyal friends in prison.
-k. Oliver went out to work for the first time.

2. Take notes of what Oliver notices about the city when he is first taken to London. Write your notes under the headings (p18):

Sight

Sound

Smell

3. Characters

Complete each sentence using the pattern for Mrs. Mann making sure you mention Oliver's name.

Name	Job	Connection with Oliver
Mrs. Mann	was the baby minder	who often hit Oliver.
Mr. Bumble	was the beadle	who
Mr. Limbkins	was .....	.....
.....	was the undertaker	who
.....	.....	who begrudged Oliver his food.
Noah Claypole	was .....	.....
.....	was the kitchen maid	who
.....	was Oliver's new friend	who

4. Describing Characters

In very common phrases the word 'in' is sometimes used with an abstract noun without an article.

e.g.: 'in trouble'

'Oliver was in trouble with the law'

Write sentences about the characters in this story using each of these phrases.

In control:

.....

In debt:

.....

In pain:

.....

In love:

.....

In horror:

.....

Teacher 15: first observation worksheet

ON LOAN

By ANNE BROOKSBANK

Orientation to the story

Discussion questions:

1. Why do people adopt a child or children?
.....
.....
2. What are the advantages and disadvantages of adopting children?
.....
.....
.....
3. Why do people migrate from one country to another?
.....
.....
4. What are the advantages and disadvantages of migration?
.....
.....
.....
.....
5. What does 'On Loan' mean?
.....
.....
6. Some people say, 'Children are on loan. 'What do you think they mean. Explain this with real examples you can come up with.
.....
.....
7. By looking at the picture of a girl printed on the cover of the book, can you guess what nationality she is? What do you think the story is about basing on this picture and the title 'On Loan'? In other words, what is the relation of the adoption and migration to the story 'On Loan'?
.....
.....
.....
.....

Teacher 15: second observation worksheet

ON LOAN
By ANNE BROOKSBANK

Chapter One

A. Are these statements true (T) or false (F)?

1. The girls made a lot of noise in the dressing room.
2. Lindy was one of the three girls who complained about her wig.
3. Geoff went to see Lindy's performance at the concert, but Marj didn't.
4. After the concert, Geoff gave Lindy a big bunch of flowers and told that she great.
5. During the Christmas holidays Lindy was not happy because couldn't go out with her closed friend Julie.
6. Lindy celebrated her fourteenth birthday without inviting her friends from school.
7. Danny reminded Lindy to make a wish before she blew out the candles.
8. At the birthday party Marj asked Lindy to make a speech.
9. Geoff told people at the party that his wife and him were lucky to have Lindy as their adopted child.
10. After the birthday party was over, Lindy told Julie that it was not her real birthday.

B. Vocabulary

Find out the meaning of the following words and phrases in italic.

1. The dressing room filled with *rustling* and fierce whispering. (p.1)
2. The first girl *tripped over* her costume and fell against the second one. (p2)
3. Lindy had a *sinking feeling* in the pit of her stomach. (p2)
4. Lindy's eyes *roved round* the audience, looking for Geoff. (p3)
5. Lindy looked at her mother knowing that she'd get a more *critical* reaction.
6. Lindy was floating in the *lagoon* on hot afternoons. (p4)
7. Geoff looked at Lindy and *felt a surge of warmth*. (p6)
8. Geoff said: 'When you *stumble into something*'. (p7)
9. At the time Geoff and Marj adopted Lindy they weren't entirely sure whether it was a really good idea and some people tried *to talk them out of it*. (p7)
10. Geoff was into his *stride* now. (p8)

CHARACTERS

How is Julie's family different from Lindy's?
Lindy and Julie's family are about the same age. What difference does Julie feel in their personalities?

Writers often communicate the personality and appearance of their characters in several ways.

- (A) Sometimes the writer tells the reader what the character is like. However, there are other ways.
- (B) Sometimes another one character describes another character. This may be a true or a false description. The reader must decide.
- (C) Another way is for the writer to show or demonstrate the personality of characters by showing the reader things that the characters do or say in their lives.

Think about the following quotations from the chapter. They tell us about Geoff. Are the descriptions of the (A), (B), or (C) type?

- _____ 1. Geoff was a large, beefy man with sandy hair and shrewd, intelligent face. (page 2)
- _____ 2. Geoff produced a big bunch of flowers from under this seat and thrust them at her. He hugged her and the flowers squashed between them. (page 4)
- _____ 3. I think he's one of the nicest dads if know. (page 9)

Now look through the chapter for text which demonstrates the personality or appearance of the importance characters.

Geoff

Marj

Lindy

Danny

Teacher 5: First observation worksheet

The Good Earth

Chapter 2

Comprehension and discussion questions

1. What is Wang's misunderstanding of his wife? And what he learned about her later on?
2. As O-Lan became Wang's wife, describe briefly some of her hard work, esp. after marriage.
3. What is strange about O-Lan that can be found in this chapter in her work?
4. What does O-Lan tell Wang that makes him very happy? And what is Wang's reaction to the news?
5. What do you learn about women's status in China (page 21)? Pick out some sentences as examples? (p21)
6. What questions that make O-Lan feel angry about? Why? (p21)
7. How much money does Wang give to O-Lan? (p22)
8. Give some evidence from the story to prove that money is piece of the poor family.
9. In this chapter, O-Lan did a very risk task alone, what is it?
10. During O-Lan's hour, which one between her and the baby is more important to Wang?
11. O-Lan was really lucky that she was able to survive from giving birth to a man child with any help. Do you expect that in the next chapter that O-Lan's conditions will be better off?

Teacher 5: second observation worksheet

The Good Earth

Chapter 4

A. True/False statements

Say whether the following statements are true or false.

-1. Wang Lung, after he has bought the land from the House of Hwang, hurried home to tell O-Lan and she was very happy about it.
-2. Several months passed and still no rains falling, and Wang Lung gave up planting anything in the field.
-3. Wang Lung agreed to let the ox be killed, and so O-Lan killed it and the ox was eaten at last and all too quickly it was gone.
-4. When the men from the town wanted to buy Wang Lung's land for a string of hundred pence, he sold it because he really needs to buy food.
-5. Wang Lung and his family took the fire-carriage to travel south, because they can't walk all the way to south, they would die of walking.

B. Comprehension question

1. What did Wang Lung want to do with the silver that he got from selling his grain?
.....
.....
2. What did O-Lan mean by 'No, do not waste it in burning?' why?
.....
.....
3. What was Wang Lung feeling when he heard his father saying, 'We will eat the ox next'. Why?
.....
.....
4. Why did O-Lan call out 'Not that-not that yet?'
.....
.....
5. Why did Wang Lung say to himself, 'At least I have the land—I have the land', over and over again?
.....
.....

Appendix D: Activities for Overcoming Cultural Problems

The following activities suggested by Gillian Lazar (1993:67) can be used as a tool to help students overcome cultural difficulties they might have when reading the text. These strategies are explained in relation to Text A, B and C attached below. They are used as samples to help teachers understand each type of activity.

1- Personalising

Cue students in to the theme or topic of the text by making it relevant to their own experience, for example:

- a) *A family gathering*: Think of a situation in which you and your family last spent time together. Where were you? Why were you together? Did you all get on together? Now read text A. what occasion is being described? Who is there? Are they all getting on with each other?
- b) Think of a situation in which someone you know has been sad. Why? Could you do anything to help them? Tell your partner about it. Then read Text C and write down who is sad and why.

2- Providing explanations/glosses

Provide brief cultural information in a note or gloss, for example:

a compound: an enclosure in an African village containing a collection of huts where a man lives with his wives and children (Text A).

Gilbert and Sullivan: a playwright and a composer (both British) who wrote a series of popular, satirical operettas including *The Pirates of Penzance* (1879) and *The Mikado* (1885) (Text B).

3- Asking students to infer cultural information

Provide questions designed to encourage students to infer cultural information from a text by making this information explicit, for example:

- a) From the references to Lunt in the extract from *Brideshead Revisited* (Text B) do you think that a scout at Oxford university is:

- 1) A student who shares a room with another students who is senior to him/her?
 - 2) A servant in an Oxford college?
 - 3) A close friend of a student?
- b) Do you think that an *ogone* (Text A) is:
- 1) A kind of leather drum used to summon people?
 - 2) A musical instrument of some kind?
 - 3) An iron gong which is beaten with a stick?

4- Making cultural comparisons

Get the students to brainstorm ideas about their own society and then compare them with those in the text, for example:

- a) Think about a celebration or festival held by students in your country. Then fill in the first column of the following chart.

	Your country	Oxford
Name of festival/celebration		
Reason for holding it		
Where festival/celebration held		
Way in which it is celebrated		

Now read the extract from *Brideshead Revisited* (Text B) and complete the second column in the chart. What similarities or differences do you notice between the celebrations or traditions described in the two columns?

- b) In your country are there any particular beliefs or superstitions relating to the moon? Write them down and then discuss them with your partner. Now read the extract from *Arrow of God* (Text A). What beliefs or superstitions about the moon do you notice in this text? Are they the same as, or different from, the ones you mentioned yourself?

5- Making associations

Get students free-associating around a word or phrase that might have particular connotations or even figurative meanings for a native speaker of the language. How do these connotations compare from one country to another and from one individual to another? Do these words take on any particular symbolic meaning in the text? For example:

birthday (Text C)

the moon (Text A)

Oxford (Text B)

6- Providing cultural background information as reading/listening comprehension

Give the students a min-comprehension, to listen to or to read, which provides more information about particular cultural aspects of the text. Then get them to apply this information to the text they have just read, for example:

- a) A brief reading comprehension about the Chinese Revolution (for Text C, *The Dragon's Village*)
- b) A brief listening comprehension about the dominant themes in the writings of Chinua Achebe (for Text A, *Arrow of God*)

7- Extension activities

These are activities for students to do after they have read the text, which ask them to think critically about, and become personally involved in, the cultural aspects of the text they have just read, for example:

- a) *Roleplay/Simulation*: imagine you are the students and dons (university teachers) at Oxford University in the days before most colleges admitted both male and female students. Colleges were usually for men only, although there were some colleges exclusively for women.

Decide who will take the role of a don and who the role of a student. Then discuss whether or not the colleges should become mixed, or whether the sexes should be kept separate. (Text B)

- b) *Discussion*: what are the advantages and disadvantages of arranged marriages? (Text C)

- c) Project work: if library facilities are available, ask students to write an essay or do a poster presentation on the changes in British society after the First World War.
(Text B)

Sample texts:

These texts below are taken from a book “Literature and Language Teaching” by Lazar (1993:63-65)

Text A

He beat his *ogene* GOME GOME GOME ... and immediately children’s voices took up the news on all sides. Onwa atuo! ... onwa atuo! ... onwa atuo! ... he put the stick back in the iron gong and leaned it on the wall.

5 The little children in Ezeulu’s compound joined the rest in welcoming the moon. Obiageli’ shrill voice stood out like a small *ogene* among drums and flutes. The Chief Priest could also make out the voice of his youngest son Nwafo. The women were in the open, talking.

10 ‘Moon,’ said the senior wife, matefi, ‘may your face meeting mine bring good fortune.’

‘Where is it?’ asked Ugoye, the younger wife. ‘I don’t see it. Or am I blind?’

‘Don’t you see beyond the top of the ukwa tree? Not there. Follow my finger.’

15 ‘Oho, I see it. Moon, may your face meeting mine bring good fortune. But how is it sitting? I don’t like its posture.’

‘Why? Asked Matefi.

‘I think it sits awkwardly—like an evil moon.’

20 ‘No,’ said Matefi. ‘ Abad moon does not leave anyone in doubt. Like the one under which Okuata died. Its legs were up in the air.’

‘Does the moon kill people? Asked Obiageli, tugging at her mother’s cloth.

‘What have I done to this child? Do you want to strip me naked?’

‘I said does the moon kill people?’

25 ‘It kills little girl,’ said Nwafo.

‘I did not ask you, ant-hill nose.’

‘You will soon cry, Usa bulu Okpili.’

‘The moon kills little boys

The moon kills ant-hill nose

30 The moon kills little boys’ ... Obiageli turned everything into a song.

Text B

... Here, discordantly, in Eights Week, came a rabble of womankind, some hundreds strong, twittering and fluttering over the cobbles and up the steps, sight seeing and pleasure seeking, drinking claret cup, eating cucumber sandwiches; pushed in punts about the river, herded in droves
5 to the college barges; greeted in the *Isis* and in the Union by a sudden display of peculiar, facetious, wholly distressing Gilbert-and Sullivan badinage, and by peculiar choral effects in the College chapels. Echoes of the intruders penetrated every corner, and in my own college was no echo, but an original fount of the grossest disturbance. We were
10 giving a ball. The front quad, where I lived, was floored and tented; palms and azaleas were banked around the porter' lodge; worst of all, the don who lived above me, a mouse of a man connected with the Natural Sciences, had lent his rooms for a Ladies' Cloakroom, and a printed notice proclaiming this outrage hung not six inches from my oak.
15 No one felt more strongly about it than my scout.
'Gentlemen who haven't got ladies are asked as far as possible to take their meals out in the next few days,' he announced despondently.
'Will you be lunching in?'
'No, Lunt.'
20 'So as to give the servants a chance, they say. What a chance! I've got to buy a *pin-cushion* for the Ladies' Cloakroom. What do they want to with dancing? I didn't see the reason in it. There never was dancing before in Eights Week. Commem, now is another matter being in the vacation, but not in Eights Week, as if teas and the river wasn't enough.
25 If you ask me, sir, it's all on account of the war. It couldn't have happened but for that.' For this was 1923 and for Lunt, as for thousands of others, things could never be the same as they had been in 1914.

Text C

I hesitated to intrude on her sorrow, but I could not leave her in such a state. I approached her slowly. She heard my footsteps and raised her

head.

‘Please, don’t go.’ I put my hands over her shoulders. ‘I want to talk
5 to you.’

‘About what?’ she asked dully.

‘A lot. About you and about myself.’

We sat opposite each other on either side of the grave, motionless and
silent. She looked at me closely. I wondered if my face showed that I,
10 too, had cried out in the dark.

‘Are you—are you the same as i?’ She paused and waited for my
answer.

‘You mean—was I given to a man by my family an he passed away
like—I looked down at the grave. ‘It was not quite the same, but
15 something like that.’

Her interest was kindled.

‘We sinners.’ It was her soul speaking. Her face darkened and then
cleared, becoming younger and comelier. A struggle was going on
within her: her duty to mortify the flesh, as she had been taught was the
20 right thing to do, and the urgent, instinctive will to live and love.

‘The man was my parents’ friend,’ I began. I was not inventing this
story. There had been a bachelor, a friend of the family. One day when
my aunt asked him why he did not get married, he dodged the question
by turning tome and saying that he was waiting for me to grow up and
25 be his bride. My uncle said that he would not object to having him as a
son-in-law. It was only half a joke.

‘Did he give you any presents?’

‘Yes, he gave me many presents, at the New Year, on my birthday—

‘Birthday?’ she asked.

30 ‘The day I was born. It was a happy day for me, so he gave me nice
presents. You must have a birthday, too.’

Appendix E: Activities for Overcoming Linguistic Problems

1. Matching

The simplest way to help students with texts that have difficult words, expressions, or structures is to give them simple definitions for problem words, or simplified rephrased sentences, which they are asked to match with the more complex original.

2. Extracting and classifying vocabulary from the text

When a teacher wants to highlight words either for comprehension or for stylistic analysis, students are asked to extract specific kinds of words or expressions from a part of the work studied. A visual means of indicating different categories of words is the star diagram, which can be used as a class or home reading activity.

3. Words or expressions to characterise a text

To enrich learners' vocabulary, the teacher can give them a whole series of terms or expressions that must be assigned to specific features or characters in their book.

4. Literal and methaphorical meaning

Worksheets can be used to sensitise students to the metaphorical dimension of words in the book they are reading.

Appendix F: Activities Suggested for Use with Poems

Pre-reading activities

Stimulating student interest in the text

1. Students predict the theme of the poem from its title or a few key words or phrases in the poem.
2. Students or groups of students are given different lines from the poem and asked to suggest the subject or theme of the poem. Does this change when they hear the other lines read aloud to the class?
3. Students discuss or describe pictures or photographs relevant to the theme of the poem.
4. Students are asked what they would do, and how they would respond, if they were in a situation similar to the one in the poem.

Providing the necessary historical or cultural background

1. Students read or listen to a text which describes the historical or cultural background to the poem.
2. Students read or listen to a text about the author's life which may deepen their understanding of the themes of the poem.
3. Students discuss what are appropriate behaviors or feelings in their culture or society in a particular situation. Then they compare this with the emotions in the poem—are these individual to the writer or indicative of cultural norms?
4. More literary-minded students could be given information about the genre of the poem or the literary movement to which the author belongs before reading it.

Helping students with the language of the poem

1. If there is unusual or deviant language in the poem, students could be asked to work on activities exploring more normative uses of language. For example, if certain verbs in a poem collate with unusual nouns students could be asked to predict what the usual collocates for the verbs are before comparing this with the language of the poem.

2. To guide students towards an understanding of more metaphorical or symbolic meanings in the poem, students could be asked to free associate round some of those words in the poem which carry powerful symbolic connotations.
3. The teacher pre-teaches any important words, phrases or grammatical constructions that appear in the poem.

While-reading activities

1. Students are given a jumbled version of the poem (either lines or verses) and asked to put it together again. Jumbling up verses works particularly well for poems with a strong narrative, for example ballads.
2. Certain words are removed from the poem, and students have to fill in the gaps—either by themselves or using a list of words provided.
3. Students read only one verse at a time and then try to predict what's coming next—this works well with narrative poems.
4. Students underline all the words connected with a particular lexical set and then speculate on their metaphorical or symbolic meaning.
5. Students decide which definitions of a particular word in the dictionary is the one that best fits the meaning of the word in the poem.
6. Students answer comprehension questions about the meaning of certain words or phrases in the poem.

Post-reading activities

Helping students towards an interpretation of the poem

1. Students are given a series of statements about the possible underlying meanings of the poem, and they decide which ones are true or false.
2. Students are given two or three brief interpretations of a poem and they decide which one they think is the most plausible or appropriate.
3. If a poem is written in rather archaic language, students are asked to compare this to two versions of it in modern English—which version best captures the meaning and tone of the poem?

4. Very advanced students can be asked to compare a poem with two different translations of it in their own language. Which translation is the most satisfactory?
5. Students imagine they are filming the poem. They have to decide what visual image they would provide for each line or verse of the poem as it is recited?
6. Students practise reading the poem aloud and decide what mime or gestures would accompany a choral reading.

Further follow-up activities

1. Students rewrite the poem as a different form of discourse. This works particularly well with ballads or narrative poems—students either rewrite the story as if it were a newspaper article or the script for a soap opera.
2. Students read and discuss other poems by the same author or other poems on the same theme.
3. Students write their own poem, using the original as a model.
4. Students do some language work based around any unusual language in the poem, for example, punctuating a poem with unconventional punctuation; creating words using suffixes and affixes the poet may have used in an unusual way and then checking them in the dictionary; correcting unusual syntax; etc.
5. Discussion or roleplay based on the theme or subject of the poem.
6. Students discuss the values and world-view which are either implicitly or explicitly expressed in the poem. Do they agree with them?

(Source: Lazar, 1993:129-131)