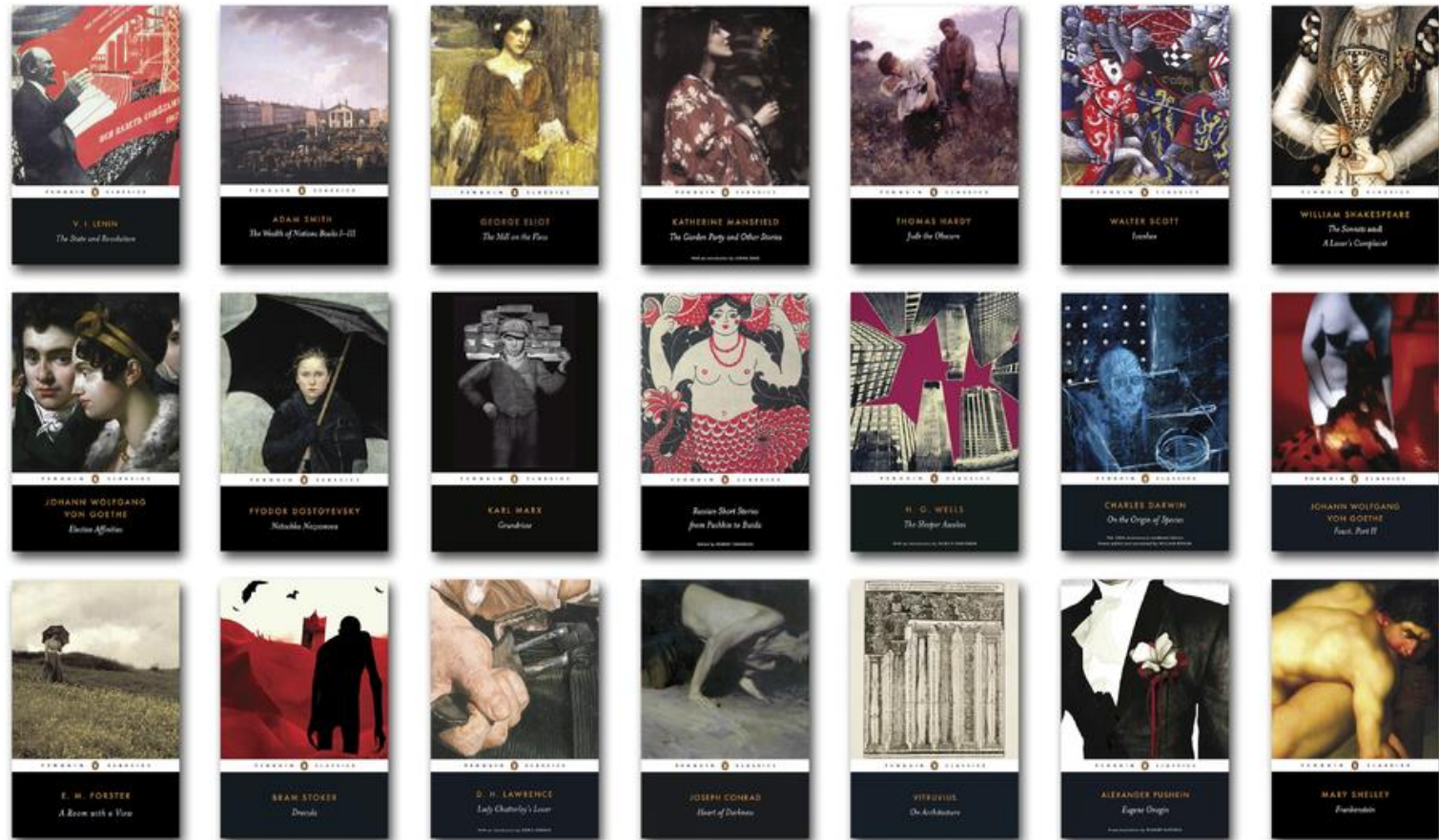


Othello ... just because?



Students

Why do I have to read a novel in English?



Teachers

What am I supposed to teach?

How am I supposed to teach?

A selection of categorisations of FL literature teaching approaches.

Littlewood (1986)	<p>1st level: language as a system of structures</p> <p>2nd level: language as a specific stylistic variety</p> <p>3rd level: language as the expression of superficial subject matter</p> <p>4th level: language as the symbolisation of the author's vision</p> <p>5th level: literary work as part of literary history or of the author's biography</p>
Sage (1987)	<p>The educational value</p> <p>The linguistic importance</p> <p>The cultural value</p>
Carter and Long (1991)	<p>The Language Model</p> <p>The Cultural Model</p> <p>The Personal Growth Model</p>
Lazar (1993)	<p>A language-based approach</p> <p>Literature as content</p> <p>Literature for personal enrichment</p>
Parkinson and Reid Thomas (2000)	<p>1st reason: cultural enrichment</p> <p>2nd reason: rhetoric</p> <p>4th reason: language difficulty</p> <p>5th reason: authenticity and genuine sample:</p> <p>6th reason: literary language is memorable</p> <p>7th: assimilation of language rhythm</p> <p>8th reason: non-trivial motivator</p>
Maley and Duff (2007)	<p>Linguistic factors</p> <p>Cultural factors</p> <p>Personal growth factors</p>
Van (2009)	<p>Approach 1: New Criticism</p> <p>Approach 2: Structuralism</p> <p>Approach 3: Stylist</p> <p>Approach 4: Reader Response</p> <p>Approach 5: Language-Based</p> <p>Approach 6: Critical Literacy</p>
Divsar and Tahriri (2009)	<p>Language-based</p> <p>Literature as content or culture</p> <p>Literature as personal growth or enrichment</p>
Nance (2010)	<p>Cross-cultural understanding and ethical engagement</p> <p>Critical thinking</p> <p>Intellectual exploration</p> <p>Unique language benefits</p>
Barrett, Paesani, and Vinall (2010)	<p>Literary analysis</p> <p>Stylistics</p> <p>Culture</p>



FL Literature education

The *study* of literature

Focus: the literary text

Text Approach

Context Approach

The *use* of literature as a resource

Focus: the student

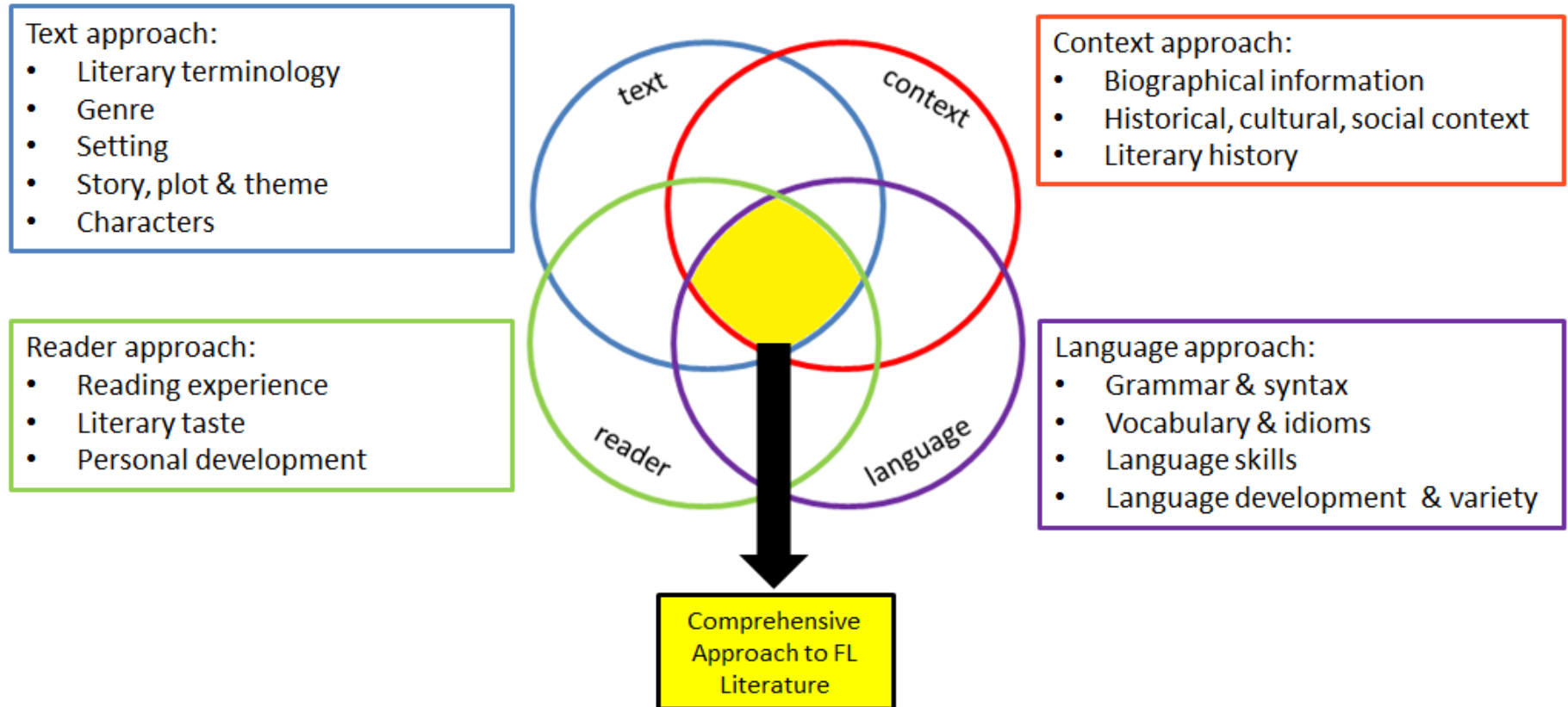
Reader Approach

Language Approach

Bloemert, J., E. Jansen and W. van de Grift. 2016. Exploring EFL literature approaches in Dutch secondary education. *Language, Culture, and Curriculum* 29(2), 169–88.

http://downloads.slo.nl/Documenten/Meervoudige_Benadering_MVT.pdf

Comprehensive Approach to FL Literature



Bloemert, J., E. Jansen and W. van de Grift. 2016. Exploring EFL literature approaches in Dutch secondary education. *Language, Culture, and Curriculum* 29(2), 169–88.

http://downloads.slo.nl/Documenten/Meervoudige_Benadering_MVT.pdf

8 teachers

2 years

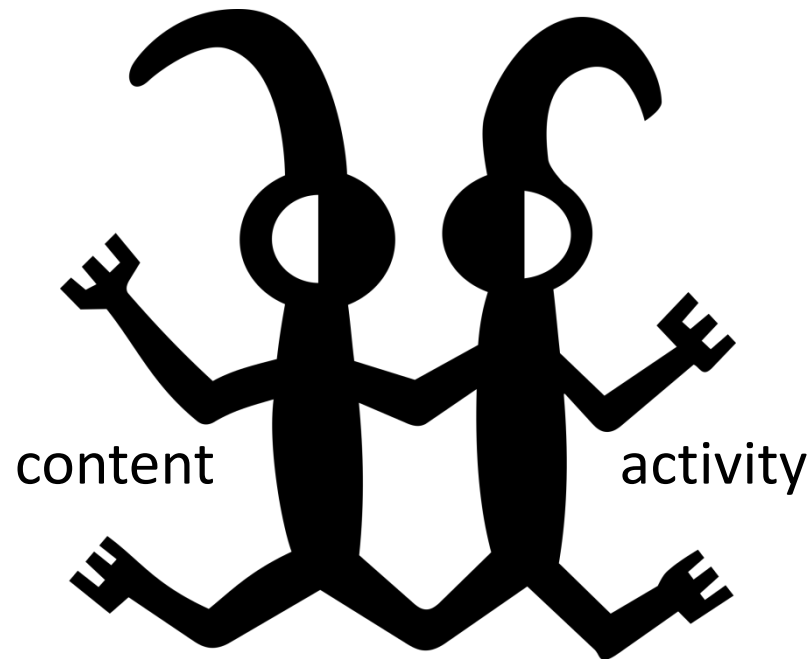
16 classes

446 students

273 EFL lit. lessons

Unit One – short story terror		Unit Two – mythological heroes	Unit Three – unrequited sonnets
Texts	Bradbury, Conan Doyle, M.R. James, Poe (1-2) Roald Dahl short stories (3-4)	Homer <i>The Odyssey</i> (1-2) <i>The Art of Rhetoric</i> <i>Beowulf</i> , Gawain, Ovid, Arthur, Prometheus (3-4)	Shakespeare's sonnets (1-5) from: Petrarch, Sidney, Milton, Wordsworth, Barrett Browning, Rossetti, Owen, Duffy
	Text approach: • Literary terminology • Genre • Setting • Story, plot & theme • Characters	<i>His Dark Materials</i> trilogy (1-2) <i>The Hunger Games</i> (3-4)	Context approach: • Biographical information • Historical, cultural, social context • Literary history
Lang	Nouns, adjectives, full stops, capitals, question/exclamation/speech marks; listing commas, simple and compound; agreement	Pronouns, objects; complements; noun and verb phrases; complex sentences; apostrophes; comparative and superlatives	Prepositions, adverbials, active and passive voice; compound complex sentences; semi colons; clauses
Assess	Re-create scene (writing) Analysis of re-creation (reading) Extended presentation (speaking) Multiple choice (knowledge & understanding)	Close analysis of range of passages (reading) Imaginative writing piece (writing) Group debate (speaking) Multiple choice (knowledge & understanding)	Comparison of sonnets (reading) Dramatic reading (speaking); use iPad app End of year examination
Unit Four – Elizabethan drama		Unit Five – Romantic imagination	Unit Six - Victorian storytelling
Texts	Marlowe <i>Doctor Faustus</i> (1) Shakespeare <i>Romeo and Juliet</i> (2-4) <i>The Outsiders</i> (1) <i>Privileges and Crosses</i> (3-4)	Blake <i>Songs of Innocence and Experience</i> (1-5) Romantic paintings, Blake's plates <i>Lord of the Flies</i> (1-2) <i>Maryn Pig</i> (3-4)	Bronte <i>Jane Eyre</i> (1) Dickens <i>Great Expectations</i> (2-4) <i>Robinson Crusoe</i> (1) <i>Oliver Twist</i> (2-4)
	Reader approach: • Reading experience • Literary taste • Personal development	Language approach: • Grammar & syntax • Vocabulary & idioms • Language skills • Language development & variety	
Lang	Parenthesis; relative clauses; colons for emphasis; auxiliary verbs; linkers	Finite and non-finite verbs; non-finite clauses; verbless clauses; participles; hyphens; dashes	Transitive and intransitive verbs; sentence structures
Assess	Essay on key personal development Dramatic monologue enactment (speaking) Multiple choice (knowledge & understanding) End of year examinations	Journalism on social inequality (writing) Essay comparing cluster of poems (reading) Small group discussion (speaking) Multiple choice (knowledge & understanding)	Essay on character development (reading) Presentation to the class (speaking) Multiple choice (knowledge & understanding)
Unit Seven - First World War horror		Unit Eight - Twentieth century nightmares	Unit Nine – modern multicultural Britain
Texts	R.C. Sheriff <i>Journey's End</i> (1-5) Brooke, Owen, Sassoon, Testament of Youth <i>Regeneration</i> (1-2) <i>War Horse</i> (3-4)	Orwell <i>Animal Farm</i> (1-5) Orwell 'Language' (1-5) <i>Handmaid's Tale</i> (1-5) <i>Let Me Go</i> (3-4)	Selvon <i>The Lonely Londoners</i> (1-2) Smith <i>White Teeth</i> (3-4) Kwesi Johnson poems <i>Buddha of Suburbia</i> (1-2) <i>East is East</i> (3-4)
	Transformational writing (writing) Comparison of early and later poems (reading) Dramatic reading (speaking) Multiple choice (knowledge & understanding)	Opening to dystopian novel (writing) Essay on theme (reading) Multiple choice (knowledge & understanding) End of year examination	Opening to dystopian novel (writing) Essay on theme (reading) Multiple choice (knowledge & understanding) End of year examination
Assess		Comprehensive Approach to EL Literature	

Literature inclusion in FL education is symptomatic of a lack of thoughtful focus and clearly directed goals.



Curricular heritage



Othello ... just because?

“We were always occupied with implementation and I wonder why, because afterwards I think *Wuthering Heights* in V4 was a very impulsive choice. I think that if we had really given it some thought and considered the rest of our curriculum, we would never have made this choice.”

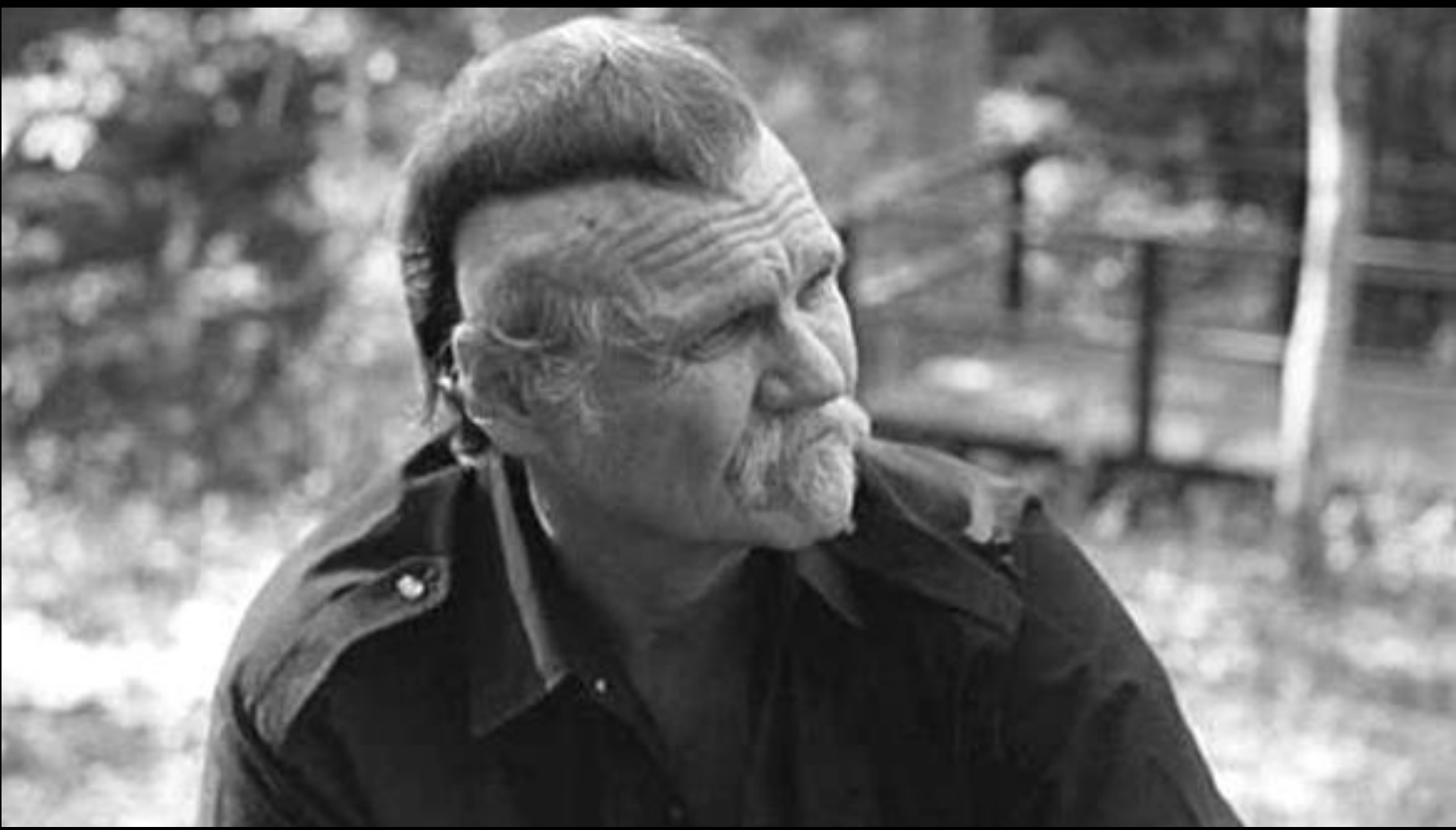
Tom Stoppard "Arcadia"



“It's all trivial Comparing what we're looking for misses the point. It's wanting to know that makes us matter. Otherwise we're going out the way we came in.”

“It's all trivial Comparing what we're looking for misses the point. It's wanting to know that makes us matter. Otherwise we're going out the way we came in.”







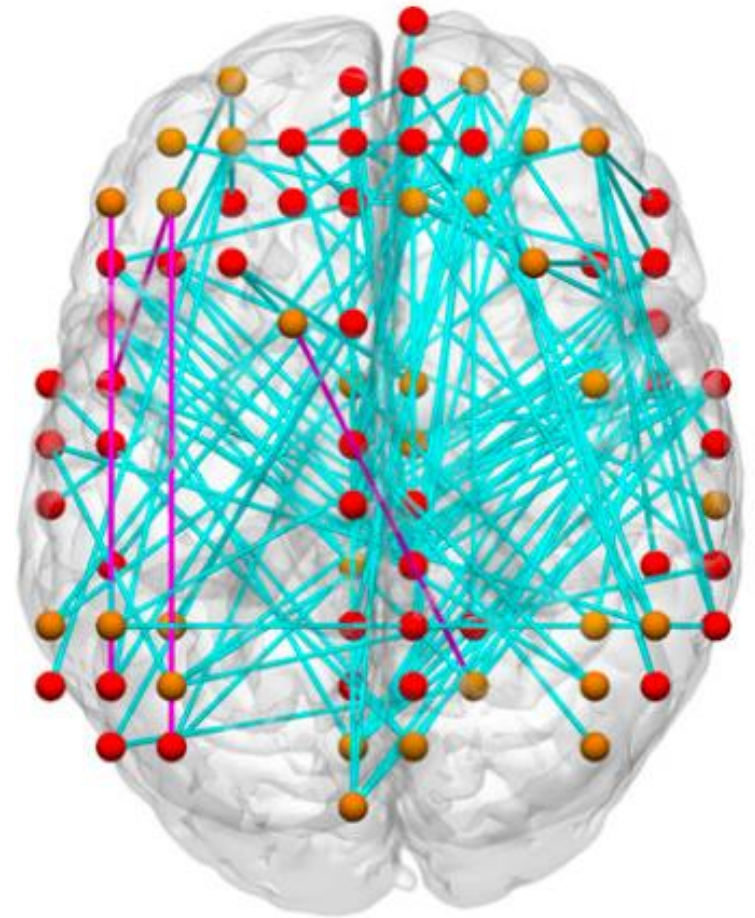


Speer, N. K., Reynolds, J. R., Swallow, K. M., & Zacks, J. M. (2009). Reading stories activates neural representations of visual and motor experiences. *Psychological Science*, 20, 8, 989-99

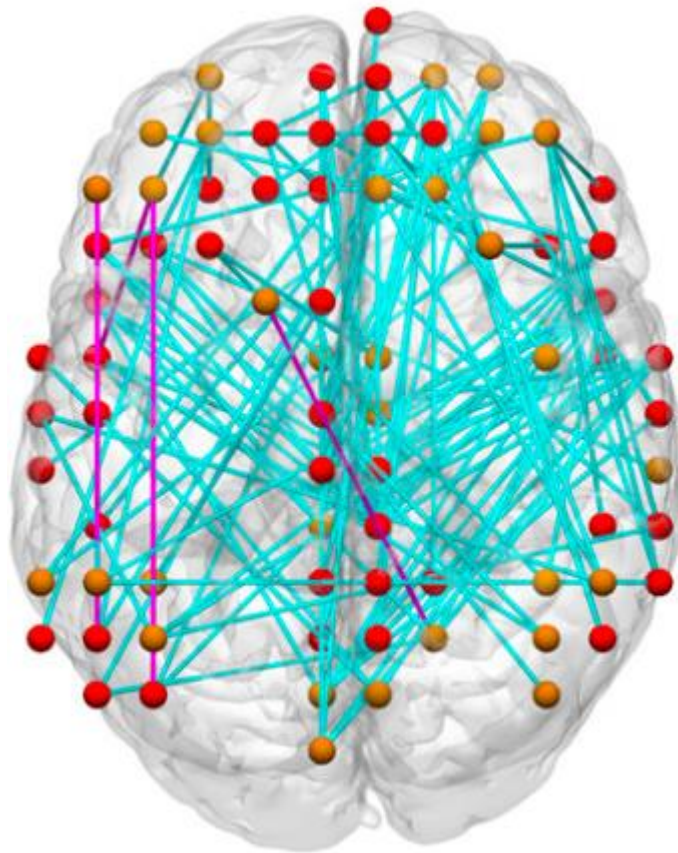
The regions of the brain that process the sights, sounds, tastes, and movement of real life are activated when we're engrossed in a compelling narrative.

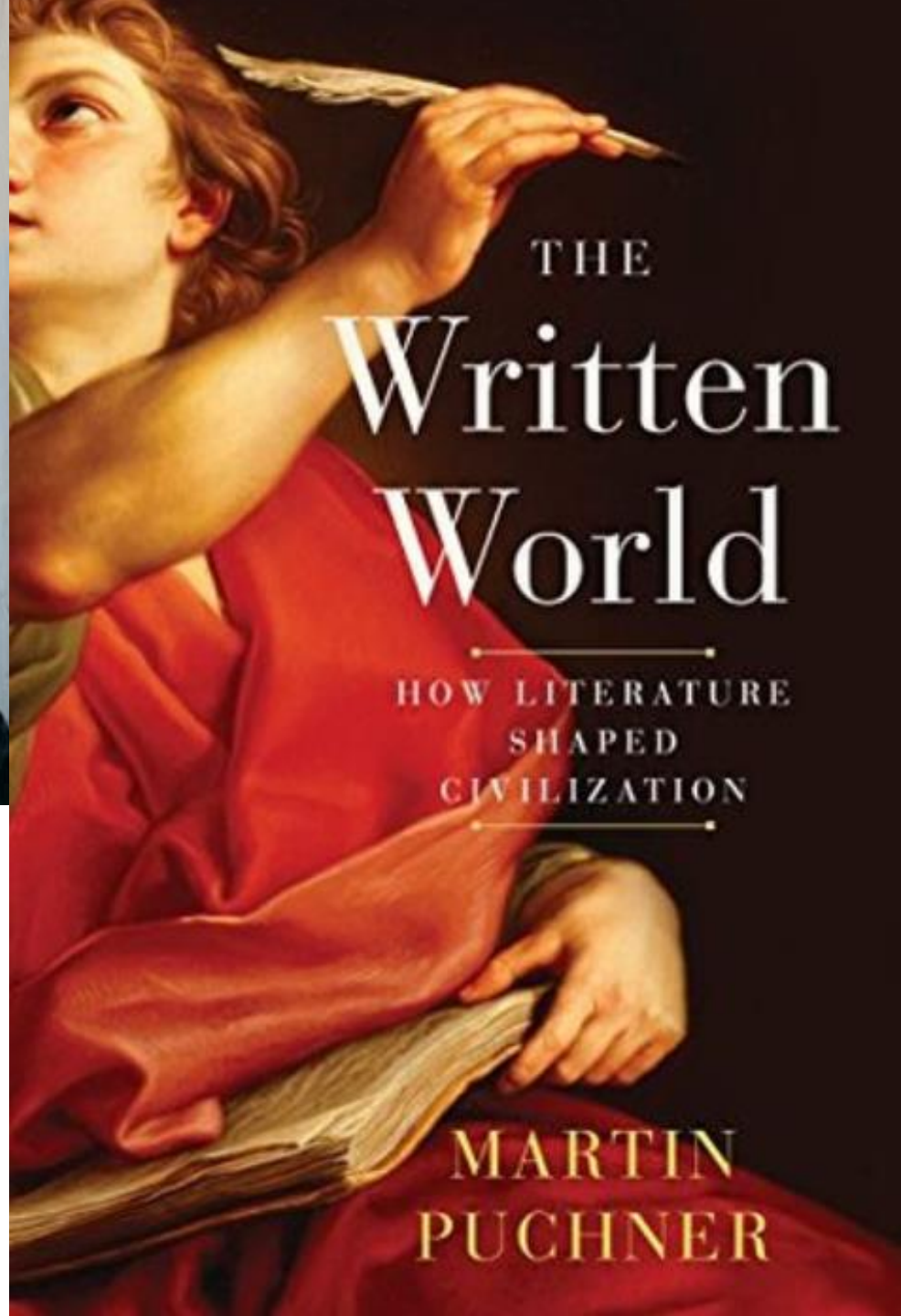
Restak, R. (2006). *The naked brain: How the emerging neurosociety is changing how we live, work and love*. New York: Three Rivers Press, 24.

Within the brain, things are always evaluated within a specific context. It is the context that bestows meaning, and it is meaning that our brain is wired to sniff out.



It's wanting to know
that makes us matter





“Mr Puchner shows an admirable breadth of interests ... but he never offers a unifying theme. “The Written World” works better as a series of interesting, if loosely connected, vignettes than as a revelation of literature’s uniquely transformative role.”

The
Economist

Fundamental works change the way we see the world and also the way we act.

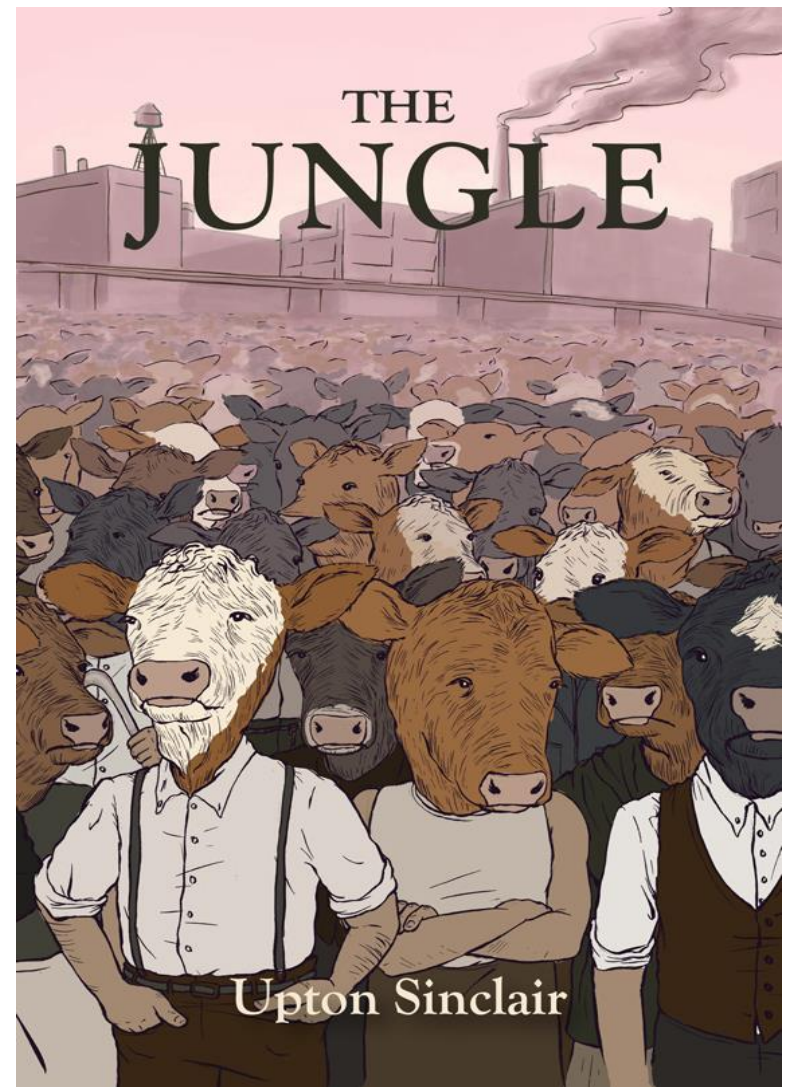
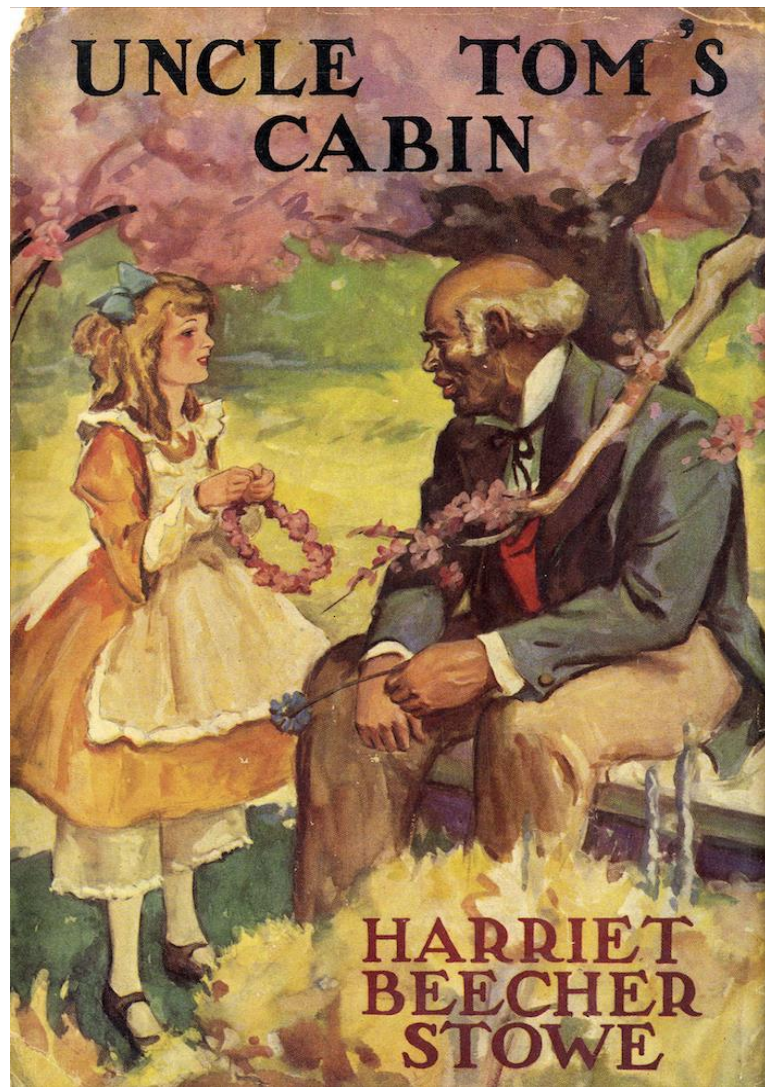
In what way is the literary text a fundamental text and how is this relevant for my students?



Micro

Meso

Macro



How can literary works influence
the course of history?

An orange teardrop-shaped graphic element located in the bottom-left corner of the slide.

Macro

H. TEES
WEST POINT, MISS



Rigorers removing the hide U. S. V., Chicago.



How can literary works influence the course of history?

Study how Harriet Beecher Stowe and Upton Sinclair brought a social dilemma to the attention of the general public. What current social dilemma do you think should be brought to the public's attention and how would you shape it so that it could change the course of history?

Balzac et la Petite Tailleuse chinoise

texte &
dossier

Dai
Sijie

La bibliothèque **Gallimard**

How can we learn from people representing different cultures, religions and lifestyles in an open dialogue and in a spirit of mutual respect?

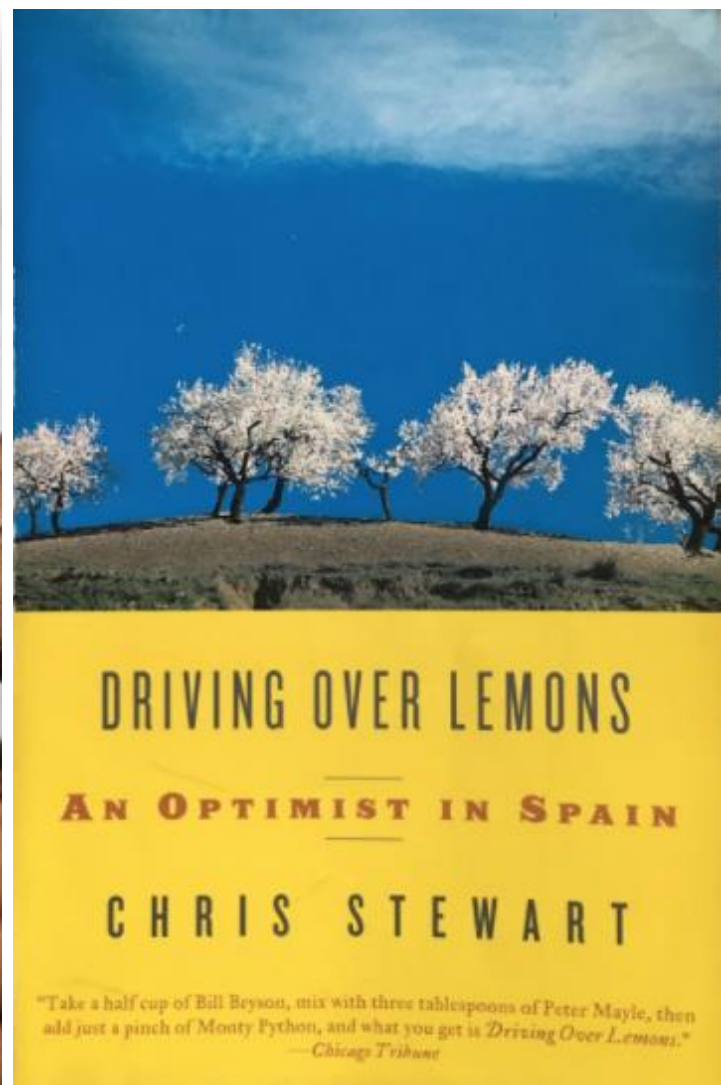
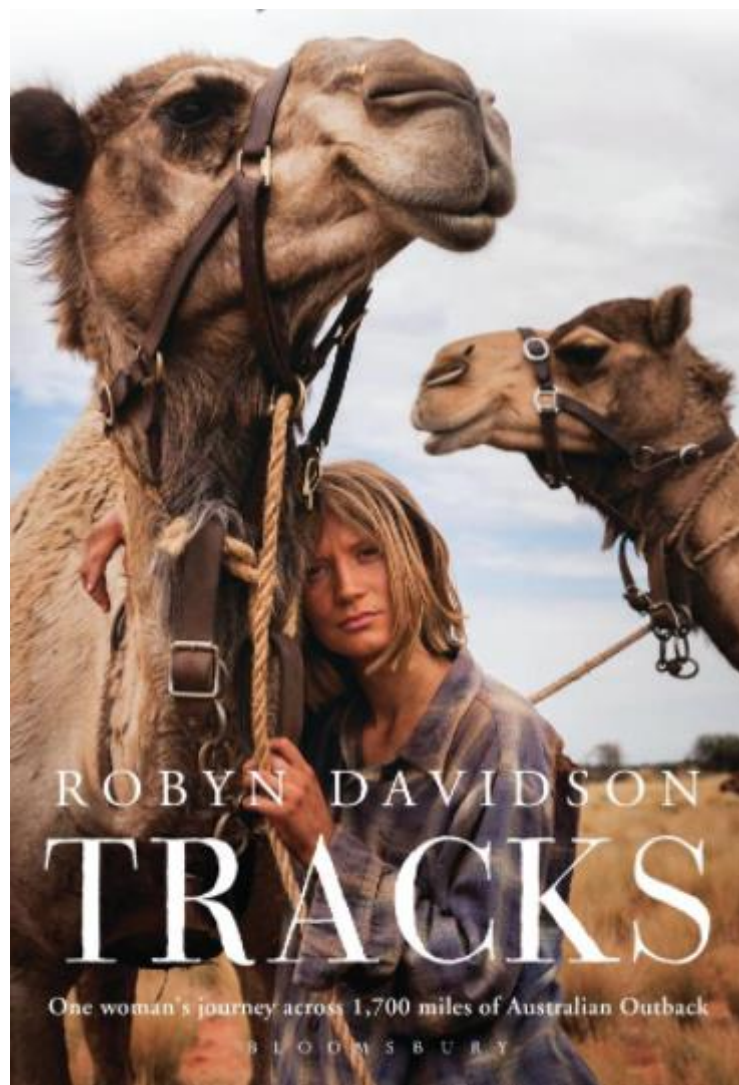


Meso

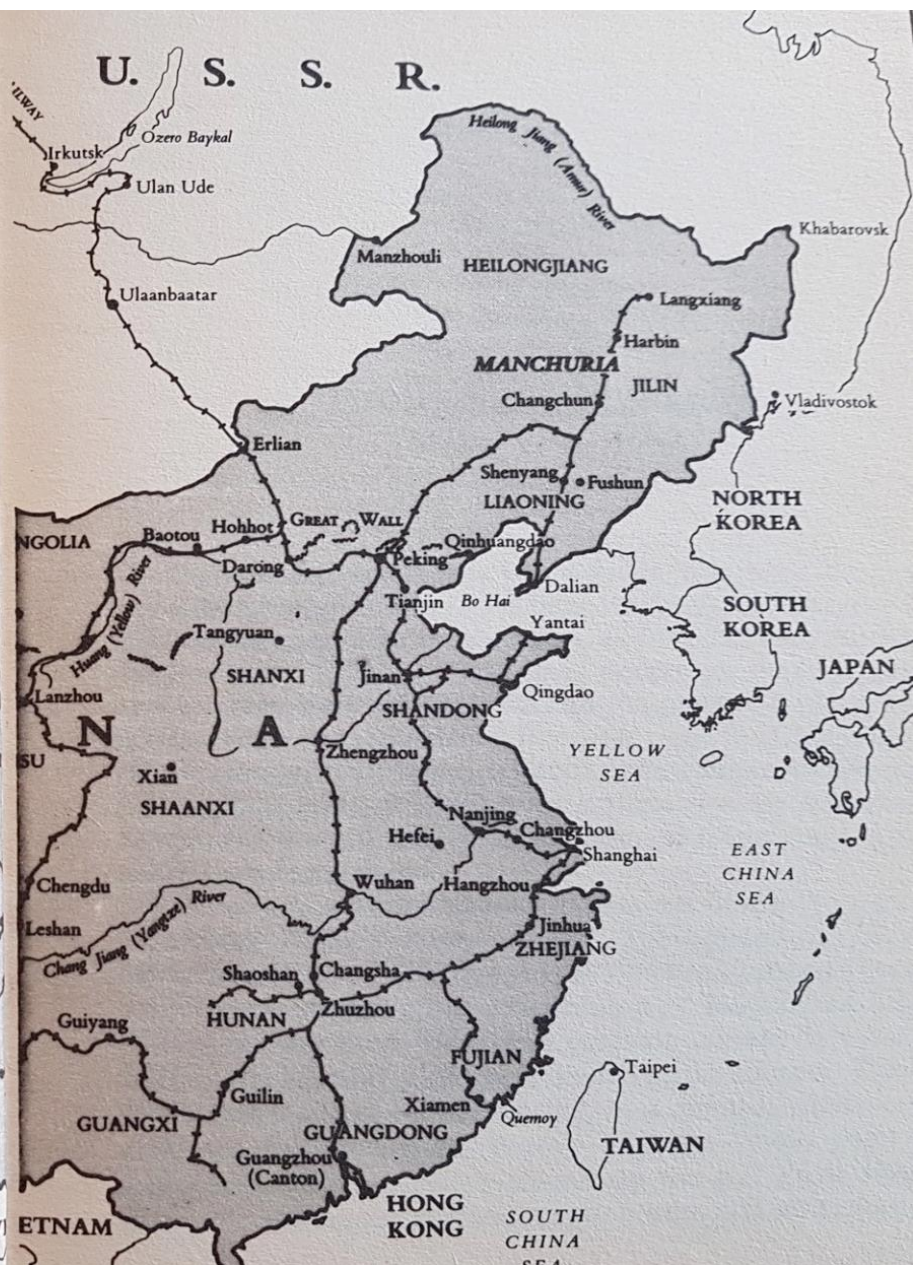
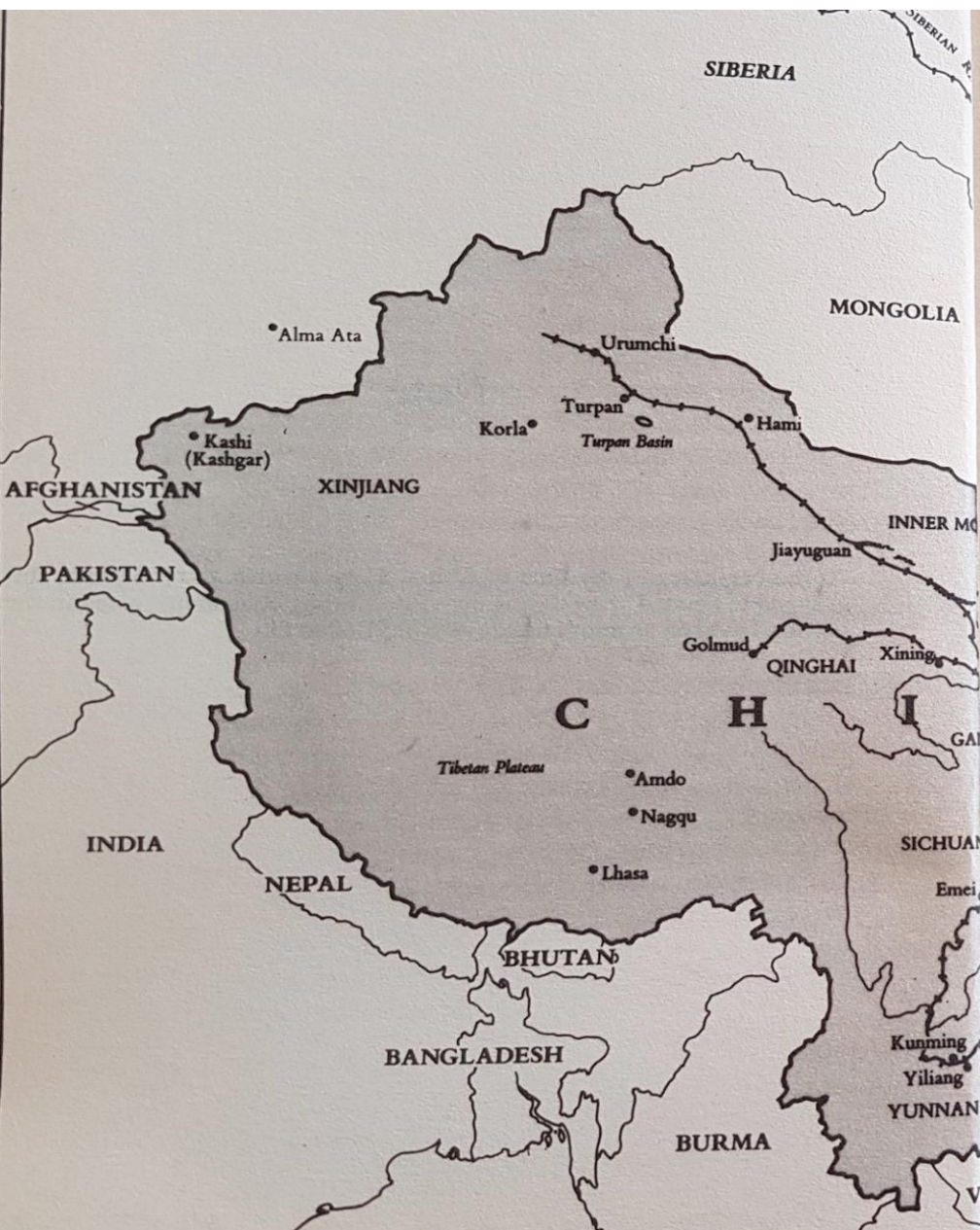


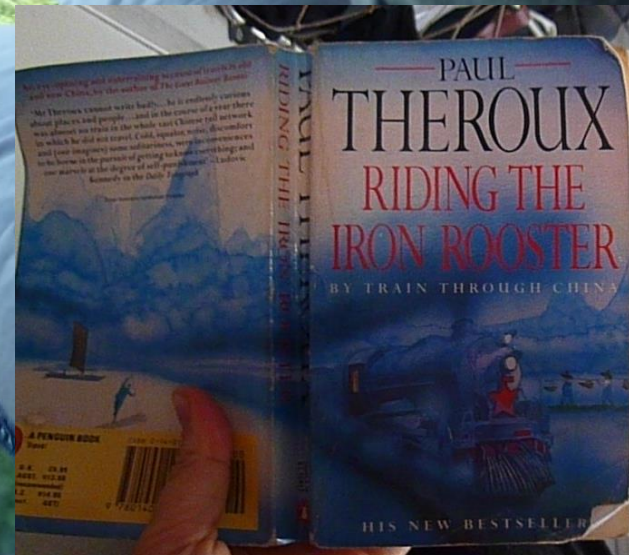
How can we learn from people representing different cultures, religions and lifestyles in an open dialogue and in a spirit of mutual respect?

Compare yourself with the teenage boys in Balzac's novel. How are you all products from the culture in which you grew up? How are you equal in that and how do you differ from each other?



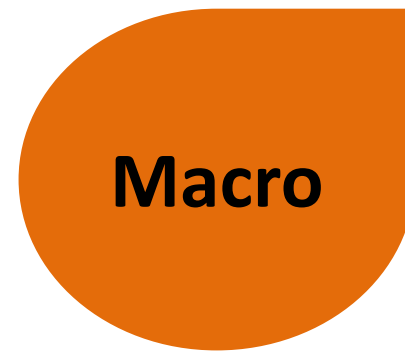
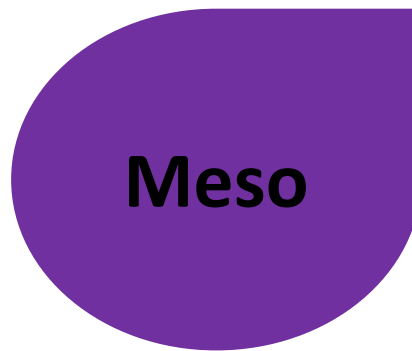
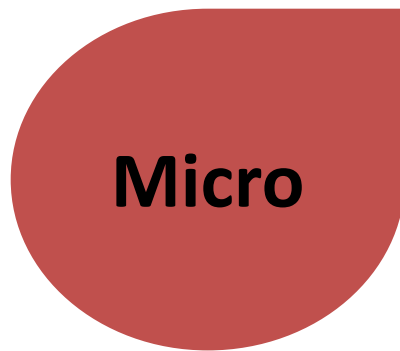
Micro





Fundamental works change the way we see the world and also the way we act.

In what way is the literary text a fundamental text and how is this relevant for my students?



INTERNATIONAL BESTSELLER



In what way is the literary text a fundamental text and how is this relevant for my students?

'This novel made me laugh... Absurd, comical, audacious and precise... Overwhelming'

Hiromi Kawakami, author of *Strange Weather in Tokyo*

“Writing is so ingrained in human consciousness and so intertwined with people’s imaginative lives that any attempt to single out its impact on the course of history is bound either to end in bland generalities or to be marked by arbitrary selectivity.”

