



NATIONAAL
CONGRES
ENGELS

THE ALL-INCLUSIVE ENGLISH CLASSROOM?

Democracy and Choice in EFL Reading and Literature Classrooms

The roles of teachers and teacher educators

Amos Paran

IOE, UCL's Faculty of Education and Society

Moving beyond language teaching



“This is a time when we need art more than ever. We need art to remind us why life is worth living. We need art to reawaken our sense of the wonder of being, to remind us of our freedom and to highlight the things in our cultures that enable us to withstand the dreaded visage of death.”

Ben Okri, *Financial Times*, 21.3.2020

<https://www.ft.com/content/efe229b4-6936-11ea-a3c9-1fe6fedcca75>

Photo: Ben Okri at the Coronet Theatre

**Taking Literature and
Language Learning Online**
New Perspectives on Teaching,
Research and Technology
Edited by
Sandra Steinhilber Howard and Anna Pridemore



Cultural experiences — acting in a play, learning a musical instrument, reading or writing a story — can be transformational in the lives of young people. Making sure art and creativity integrated into the lives of young people should be a priority, not a luxury. But all too often, we find creative subjects being treated as secondary to traditional academia.



COMMENT

Imelda Staunton:
Jobs in the arts are
now just for the
privileged and I've
had enough of it



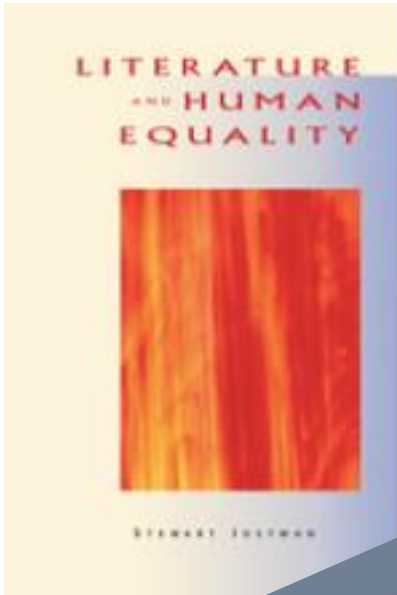
Subjects such as music, art, sport or drama help to build confidence and communication skills, critical thinking, problem solving and teamwork. Employers value these skills, and parents know they help their children to achieve and thrive — both academically and throughout life.

These important encounters with art and culture change us forever.

<https://www.standard.co.uk/comment/labour-arts-imelda-staunton-keir-starmer-education-b1145321.html#>

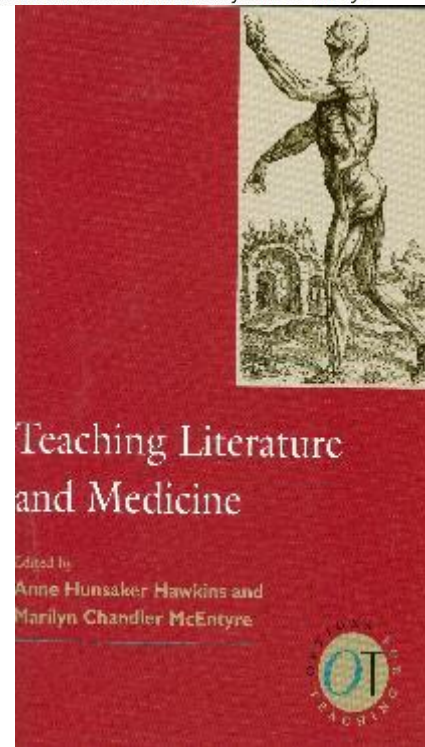
Literature, Capitalism and the Climate Crisis

Sunday | 07/03/21 | 07:00 pm



A Panel Discussion |

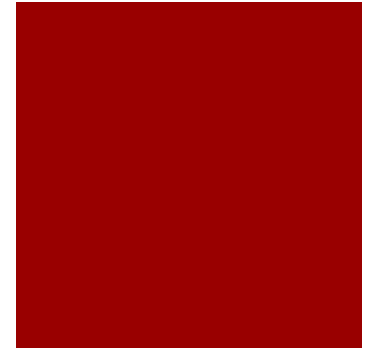
In this discussion we will consider the role of literature and the intellectual world in the discourse about the environmental crisis and its connection to capitalism. Contemporary literature has started addressing the climate crisis; this is manifested in the representation of animals in the attempt to question the traditional anthropocentrism of Western culture. We will discuss Haviva Pedaya's book *The Eye*





I propose moving beyond the metaphors of citizens and consumers, and consider language teaching as educating **denizens of a global ecology that requires sensitivity to context, political awareness, ethical answerability** and a good dose of situational cunning.

Kramersch 2020: 462

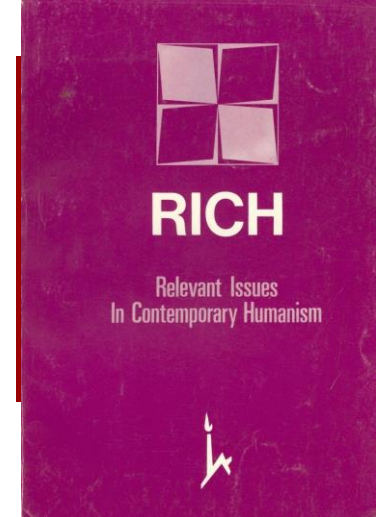


The transformation position is connected with the critical paradigm. Its principal goals are self-actualization and personal and social change, aiming to create a more democratic society.

Kohonen, 2001:17

Kohonen, V. 2001. Towards experiential foreign language education. In: V. Kohonen, R. Jaatinen, P. Kaikkonen and J. Lehtovaara. (eds.) *Experiential learning in foreign language education*. 8-60. Harlow: Longman.

Literature and language education



More recent theorising has shifted away from a limited, isolating perspective in which the different areas of language learning are compartmentalised and teaching has a utilitarian, market-economy driven purpose, **to more holistic perspectives which take different aspects of the learner and the context of learning into account**, looking at the whole person and the whole culture, in which literature is part of developing **the whole person**, and in which affective development and **affective factors** are taken into account.

Paran 2008: 469

Paran, A. 2008. The role of literature in foreign language learning and teaching. *Language Teaching* 41/4, 465-496.

Ministry of Education and Hebrew University. 1982. *Relevant Issues in Contemporary Humanism*, Jerusalem: Hebrew University

Crookes 2021: Critical Language Pedagogy



- 'language education is 'an intrinsically political, power-related activity' (Akbari 2008:277)
- 'implies the values associated with democracy (e.g. liberty, equality and solidarity).'
- Compares this to Edge's (2013) values of 'liberty, equality and community'.
- 'a broad understanding of democracy (as opposed perhaps to representative democracy that constrains it to an act at a ballot box once every few years) implies the democratization of the institutions in which we spend most of our lives'. (251-252)

Some thoughts from this morning

Plenary

- 21st century skills
- Intercultural Communication
- The Communicative Turn in ELT
- “When learners engage with a task they do so as a person”
- CEFR – learners as social agents

The Herman Wekker Prize

- Prize for journalism to Maral Noshad Sharifi – silencing diverse voices

Poetry in/for an inclusive EFL classroom (Ruud van den Beuken & Chris Cusack)

- ‘Beyond Britishness’
- Poetry for citizenship education
- The internal landscape that is essential for a meaningful life



Democracy in the 2020s



In established democracies such as those of Western Europe and North America, in newly established democratic states, such as those of Eastern and Central Europe and Latin America and, indeed, in countries taking steps towards democracy, there is a recognition that **democracy is essentially fragile** and that it depends on the active engagement of citizens, not just in voting, but **in developing and participating in sustainable and cohesive communities.**

(Osler and Starkey)



In established democracies such as those of Western Europe and North America, in newly established democratic states, such as those of Eastern and Central Europe and Latin America and, indeed, in countries taking steps towards democracy, there is a recognition that **democracy is essentially fragile** and that it depends on the active engagement of citizens, not just in voting, but **in developing and participating in sustainable and cohesive communities.**

(Osler and Starkey 2006)

Osler, A. and H. Starkey. 2006. Education for democratic citizenship: review of research, policy and practice 1995-2005. *Research Papers in Education*, 21/4, 433-466.

Democracy Index 2023, by regime type

	No. of countries	% of countries	% of world population
Full democracies	24	14.4	7.8
Flawed democracies	50	29.9	37.6
Hybrid regimes	34	20.4	15.2
Authoritarian regimes	59	35.3	39.4

Democracy Index 2023

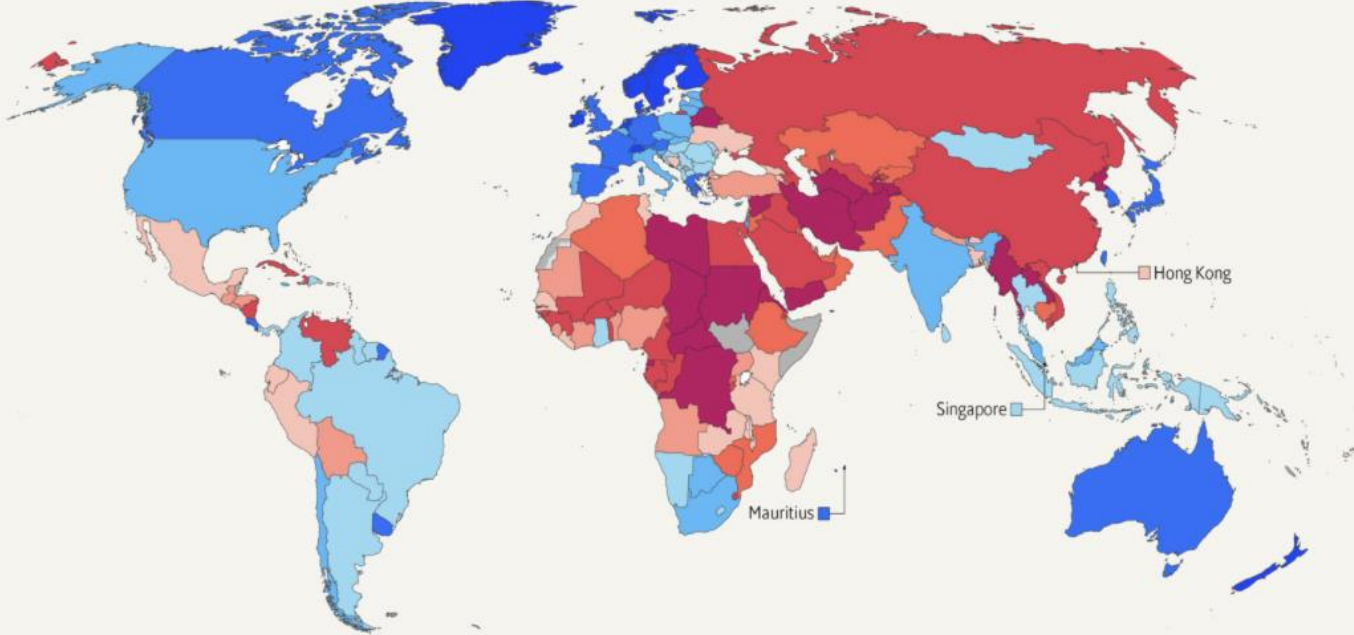
	Overall score	Rank	Change in rank from previous year	I Electoral process and pluralism	II Functioning of government	III Political participation	IV Political culture	V Civil liberties
Full democracy								
Norway	9.81	1	0	10.00	9.64	10.00	10.00	9.41
New Zealand	9.61	2	0	10.00	9.29	10.00	8.75	10.00
Iceland	9.45	3	0	10.00	9.29	8.89	9.38	9.71
Sweden	9.39	4	0	9.58	9.64	8.33	10.00	9.41
Finland	9.30	5	0	10.00	9.64	7.78	9.38	9.71
Denmark	9.28	6	0	10.00	9.29	8.33	9.38	9.41
Ireland	9.19	7	1	10.00	8.21	8.33	10.00	9.41
Switzerland	9.14	8	-1	9.58	9.29	8.33	9.38	9.12
Netherlands	9.00	9	0	9.58	8.93	8.33	8.75	9.41
Taiwan	8.92	10	0	10.00	9.29	7.78	8.13	9.41



Democracy Index 2023

Only 8% of the world's population lives in a "full democracy"

- Full democracies**
 - 9.0 – 10.0
 - 8.0 – 9.0
- Flawed democracies**
 - 7.0 – 8.0
 - 6.0 – 7.0
- Hybrid regimes**
 - 5.0 – 6.0
 - 4.0 – 5.0
- Authoritarian regimes**
 - 3.0 – 4.0
 - 2.0 – 3.0
 - 0 – 2.0
- No data



Source: EIU.



In established democracies such as those of Western Europe and North America, in newly established democratic states, such as those of Eastern and Central Europe and Latin America and, indeed, in countries taking steps towards democracy, there is a recognition that **democracy is essentially fragile** and that it depends on the active engagement of citizens, not just in voting, but in developing and participating in sustainable and cohesive communities. **This, in turn, implies education for democratic citizenship.**

(Osler and Starkey 2006)

Osler, A. and H. Starkey. 2006. Education for democratic citizenship: review of research, policy and practice 1995-2005. *Research Papers in Education*, 21/4, 433-466.

But what is democracy?

Democracy Index 2020

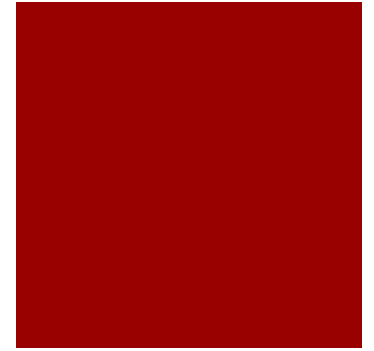
In sickness and in health?

A report by The Economist Intelligence Unit

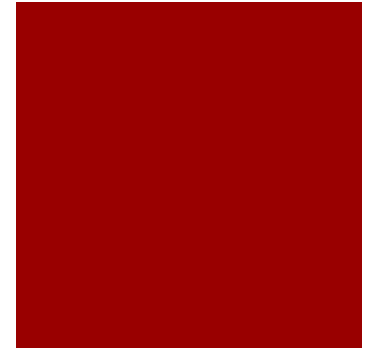
Some parameters of democracy

- Electoral process and pluralism
- Functioning of government
- Political participation
- Political culture
- Civil liberties






There **is no consensus** on how to measure democracy. **Definitions of democracy are contested**, and there is a lively **debate** on the subject. The issue is not only of academic interest. For example, although democracy promotion is high on the list of US foreign-policy priorities, there is no consensus within the US government as to what constitutes a democracy. As one observer put it: The world's only superpower is rhetorically and militarily promoting a political system that remains undefined – and it is staking its credibility and treasure on that pursuit (Horowitz, 2006, p. 114).



Democracy is more than the sum of its institutions.(...) A culture of passivity and apathy – an obedient and docile citizenry – is not consistent with democracy.

The Economist Intelligence Unit Limited 2021:56

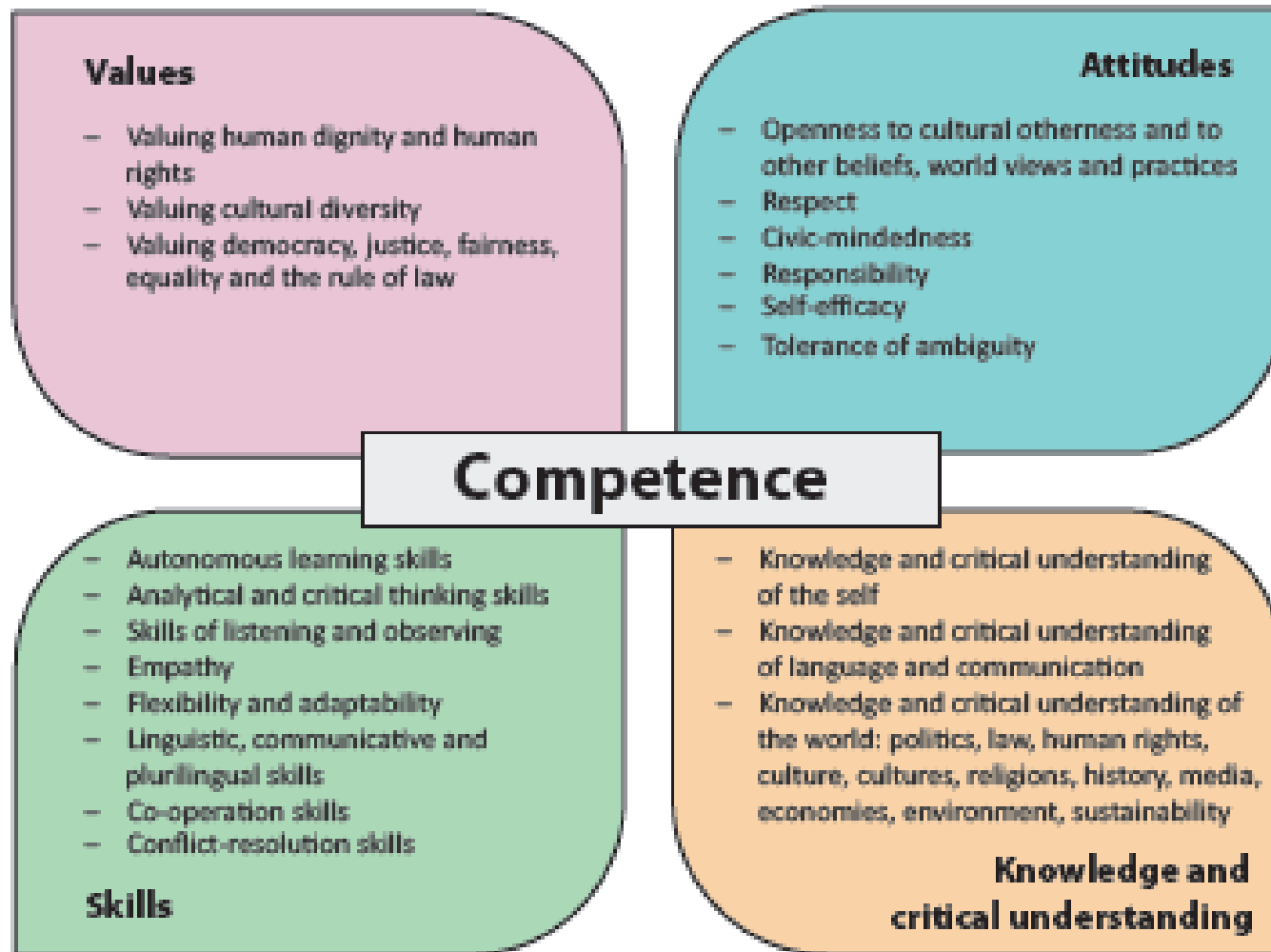


'a broad understanding of democracy (as opposed perhaps to representative democracy that constrains it to an act at a ballot box once every few years) implies the democratization of the institutions in which we spend most of our lives'.

(Crookes, 2021:251-252)

Council of Europe

Figure 1: The 20 competences included in the competence model



Martha Nussbaum: Education and Democratic Citizenship (2006; 2016)



- a. Critical thinking
- b. World citizenship
- c. The narrative imagination

Nussbaum, M. 2006. Education and Democratic Citizenship: Capabilities and Quality Education. *Journal of Human Development*, 7/3, 385-395.

Nussbaum, M. 2016. *Not for Profit: Why Democracy Needs the Humanities*. New edition. Princeton, NJ: Princeton University Press.



a. Critical thinking/Logic

Modern democracies, much as ancient Athens – but even more so, given the nature of modern media – are prone to hasty and sloppy reasoning and to the substitution of invective for real deliberation. We need Socratic teaching to fulfill the promise of democratic citizenship.

(Nussbaum 2006:388)

Nussbaum, M. 2006. Education and Democratic Citizenship: Capabilities and Quality Education. *Journal of Human Development*, 7/3, 385-395.

b. World citizenship



Recognition of and concern for others

‘an ability to see themselves as not simply citizens of some local region or group, but also, and above all, as human beings bound to all other human beings by ties of recognition and concern’ (Nussbaum 2006:389)

‘This is where good textbooks are indeed important. A good textbook will convey facts in a balanced and accurate way and will give all the narratives their due. It will reveal the complexity of the nation, both past and present, and it will help students understand the internal complexities of groups (Muslims, Christians, the rural poor) that might easily be viewed in too simplistic and monolithic a way’ (Nussbaum 2006:390)

Also stresses the importance of *pedagogy* in addition to good textbooks.


c. The narrative imagination



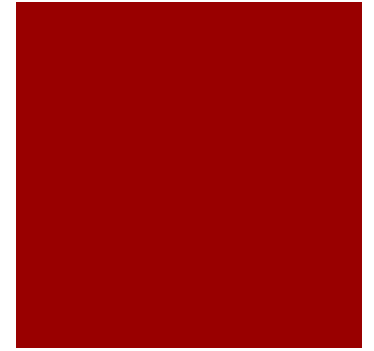
‘the ability to think what it might be like to be in the shoes of a person different from oneself, to be an intelligent reader of that person’s story, and to understand the emotions and wishes and desires that someone so placed might have’

(Nussbaum 2006: 390-391)

Parameters of democratic teaching in the literature and language classroom

- 
- Democracy as taught
 - Focus on content: texts about (un/non)democracy
 - Democracy as experienced
 - Democratic processes in teaching
 - Active and experiential learning
 - Spaces that are ‘student-centred, participatory, and egalitarian’ (Nichols and Coleman 2020:323).

See Coles (2013) re taught culture vs. experienced culture.



Democracy as taught content


Democracy through content



W. H. Auden - *Refugee Blues*;
The Unknown Citizen;
Musée des Beaux Arts

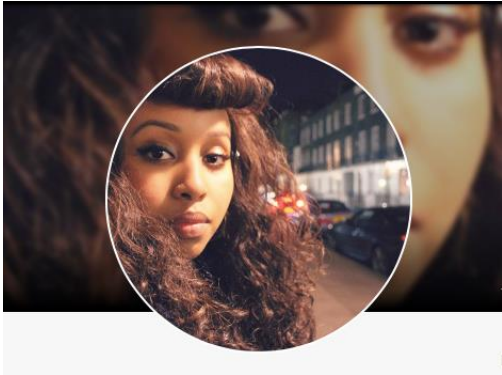
George Orwell - *Animal Farm*, 1984,
Shooting an Elephant





I am also putting through school the "shooting an elephant" booklet I also found. Such a great essay... (...) I think it had a major impact on my thinking. And of my views of essays in general :-). He sure knows how to write.

(Email from past student)



Warsan Shire, *Home*

Abeer Ameer, *The Student*



Amanda Gorman, *The Hill We Climb*

The Student / Abeer Ameer

Fifteen now, he flies kites with combat strings
of powdered glass to secure victory over Najaf rooftops.
He breeds bulbuls, swims in a caustic soda pool,
runs through cemeteries to be chased by rabid dogs.
Thrill-seeker with the zeal of youth, pompadour hair,

swagger like James Dean – he's a rebel without a cause
until the cause finds him in 1963 – a massacre
he writes about in his school essay.
His bloodline might have ended then
in a pool of blood

but for a teacher risking his own bloodline
by not informing on the student traitor.
Returns the essay: *See me after class.*
A quiet word with the boy's father of the hot acid
their Iraqi Jimmy might land them in.

For all their sakes, he's told to keep
his head down a few more years. Soon enough
he'll leave Iraq, study Pharmacy,
listen to Engelbert Humperdinck, Tom Jones,
Malcolm X, Muhammad Ali.

He'll hitch-hike across Ireland with a friend from Hong Kong,
sing *Quando? Quando? Quando?* in a Bradford pub,
work in a dairy in Halifax drinking all the gold-top he can
and learn very quickly
never to give his real name.



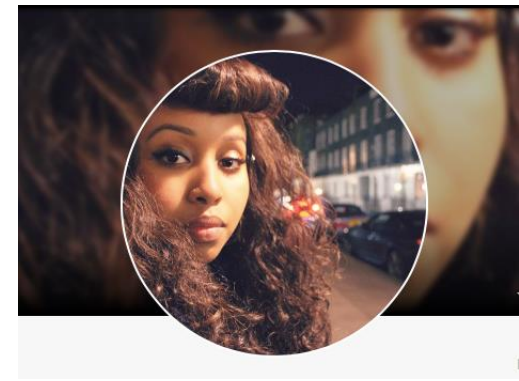
Warsan Shire/Home

no one leaves home unless
home is the mouth of a shark
you only run for the border
when you see the whole city running as well

your neighbors running faster than you
breath bloody in their throats
the boy you went to school with
who kissed you dizzy behind the old tin factory
is holding a gun bigger than his body
you only leave home
when home won't let you stay.

no one leaves home unless home chases you
fire under feet
hot blood in your belly
it's not something you ever thought of doing
until the blade burnt threats into
your neck
and even then you carried the anthem under
your breath
only tearing up your passport in an airport toilet
sobbing as each mouthful of paper
made it clear that you wouldn't be going back.

you have to understand
that no one puts their children in a boat
unless the water is safer than the land
no one burns their palms
under trains
beneath carriages
no one spends days and nights in the stomach of a truck
feeding on newspaper unless the miles travelled
means something more than journey.



The dangers of relying on teaching through content



‘.... a dominating expert interrogates diminished learners about literature which they feel to be at a great distance from their lives. The teacher has studied the text and knows the right answers; the learners are reluctant participants in a negative quest for comprehension.’ (Tomlinson 1998)

Tomlinson, B. 1998. And Now for Something Not Completely Different: An Approach to Language Through Literature. *Reading in a Foreign Language*, 11/2, 177- 189.

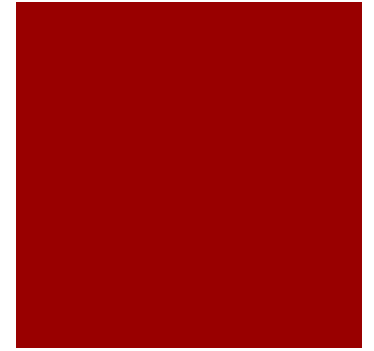
Mantero, M. 2002. Bridging the gap: Discourse in text-based foreign language classrooms. *Foreign Language Annals* 35/4, 437-455.

Coles (2013)



- 'Compulsory knowledge of Shakespeare and other canonical writers is in itself assumed to be a transformative and democratizing process' (p. 50)
- The recurrent theme from students who are not (...) academically confident (...) is Shakespeare's exclusivity. This somewhat belies the idea that compulsory Shakespeare for all is a democratizing process'. (p. 62)

Coles, J. 2013. 'Every child's birthright'? Democratic entitlement and the role of canonical literature in the English National Curriculum. *The Curriculum Journal*, 24/1, 50-66.



Democracy as experienced

Practising democratic skills



We suggest that when young people are equipped with the skills for political efficacy *and* **the chance to practice those skills** we are more likely to be able to build cohesive societies and a more peaceful world.

Osler and Starkey 2018:36

Osler, A. and H. Starkey. 2018. Extending the theory and practice of education for cosmopolitan citizenship. *Educational Review* 70/1, 31-40.

“Democratic pedagogies for American Literature Classrooms”



An approach to the teaching of American literature in secondary schools that foregrounds issues of power, marginalization, representation, popular culture, canon formation, and democracy rather than the usual issues of personal response (reader response) and aesthetics (New Criticism). (...)

Our approach creates spaces for students to investigate and actively engage with the traditions and texts they are oftentimes merely required to “study” and “appreciate”.

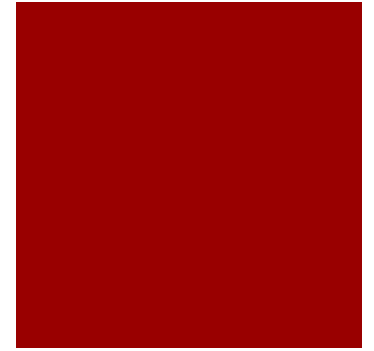
Petrone and Gibney 2005: 36.

Behind the Veil: American Literature and Culture of the 1950s



- Students developed ‘a collective 1950s cultural memory by drawing on their own ideas and then asking their parent, grandparents and other relatives about the culture and society of the time’ p.36.
- ‘Once we established this sense of the 1950s, I asked them to describe the 1960s (...). Juxtaposing the images of the 1950s and 1960s, I asked them how a country goes from the happy days of the 1950s to the (...) 1960s’.
- A wide range of texts on a variety of issues.

Petrone, R. and R. Gibney. 2005. The Power to Speak and Listen: Democratic Pedagogies for American Literature Classrooms. *English Journal* 94/5, 35-39.



Democracy as experienced: Choice

The importance of choice



- 'teachers who enabled students to make choices about their learning and participation in instructional decisions created a classroom environment in which students were intrinsically motivated to learn the content and contributed actively to classroom activities' (Guthrie & Wigfield 2000: 411- 412)
- 'As students perceive that teachers respect them enough to provide genuine choices, students increase their effort and commitment to learning'. (Guthrie & Wigfield 2000: 412)

Guthrie, J. T. and A. Wigfield. (2000). Engagement and motivation in reading. In M.L. Kamil, P.B. Mosenthal, P.D. Pearson & R. Barr (eds.). *Handbook of Reading Research, Vol. III*. 403-422. Mahwah, NJ: Lawrence Erlbaum.

Teacher choice



- ‘... affording teachers the autonomy to choose the literary texts that they use and teach in the language classroom enables them to balance accessibility and appeal, tailoring their choice to the specific class that they are working with.’ (Duncan and Paran 2018:256)
- an essential aspect was the possibility of choosing whichever piece they wanted (within the constraints of the assessment).
- Teachers spoke of ‘the care they took with specific choices with specific classes, which they viewed as crucial to success in the classroom.’ (Duncan and Paran 2018)

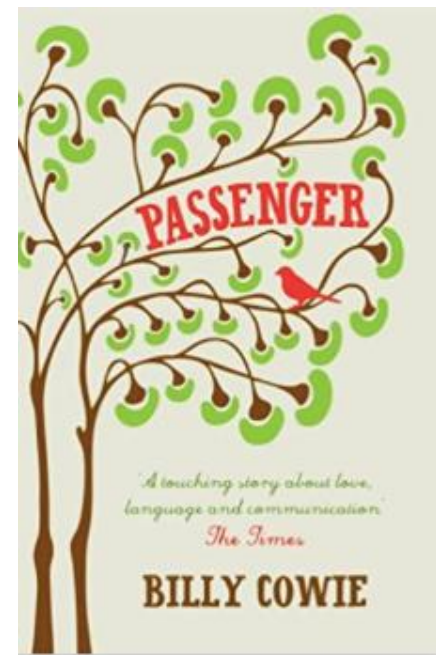
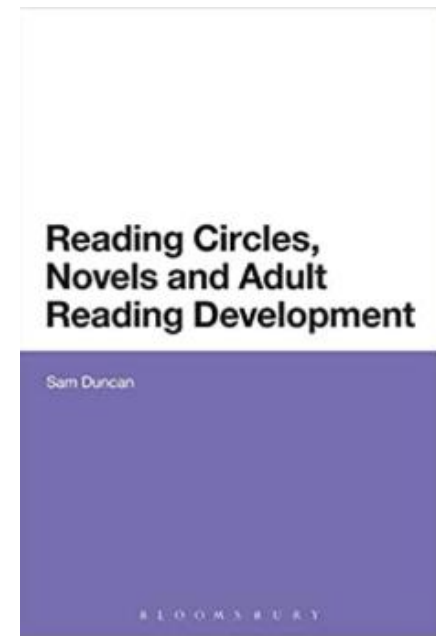
Cooperative choice

- Teacher and students discussed how to choose a book to read and agreed that they would bring novels to the next class and make a choice then.
- Brought a selection of books to class and students spend time looking at them and discussing them, and students voted on what they would read and study for the next few weeks/months

⇒ The choice becomes a literacy event in itself

⇒ High ecological validity

Duncan, S. 2012. *Reading Circles, Novels and Adult Reading Development*. London: Continuum.

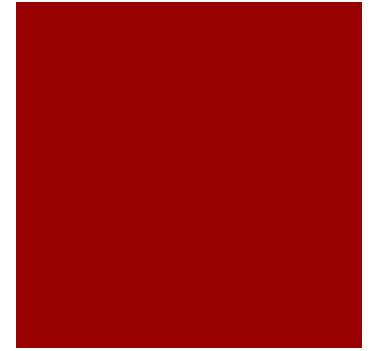


Cooperative choice

- Class reads beginnings of books
- Teacher tells class about the books
- Class reads blurbs

⇒ The choice becomes a literacy event in itself

⇒ High ecological validity



... in grade 11 this year ... I presented five or six books to them and I explained to them what kind of books they were, what were the main themes, the main topics, and we had a class discussion about what topics they would like to cover. I also told them about how difficult the books were to study, and the consensus was that they were really interested in the topic of discrimination and stereotypes and they recognized that this was probably the easiest book to tackle at the beginning of grade 11 ... so we went with that one.

(Data from Duncan and Paran 2017; Teacher of French)

Duncan, S. and A. Paran. 2017. *The effectiveness of literature on acquisition of language skills and intercultural understanding in the high school context*. Report for the IB Organisation. Available on: <http://www.ibo.org/contentassets/1fcef0df17448bebe6781ea0396adff/effect-of-literature-on-language-acquisition-final-report.pdf>



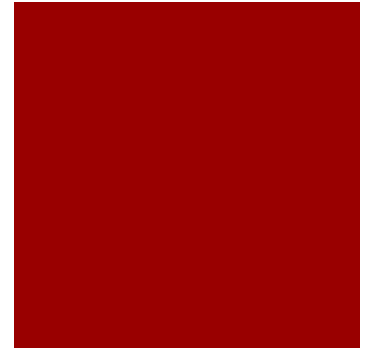
Choice

- Choice of work to be read/taught
 - Not only in reading circles (e.g. Duncan 2012)
 - ... but also in work for external assessment.
- Choice of type of engagement/homework
 - Poem: illustrate, translate, learn by heart.
 - Choose the form of the book report: students constructed a game of cards; a cassette.
 - A traditional essay vs. a photo essay or a video essay.



Testing and choice

- Students survey the works they have studied, choose five pieces that the class should be tested on. Explain why and present recommendations to the class. Class then chooses.
- Students present a range of exam questions to the teacher.



Choice and freedom are not a free-for-all



- Teacher needs to release control gradually (Murphy et al. 2016)
- Providing parameters for choice
 - e.g. ‘find five poems about democracy’; ‘find five poems by British poets about refugees’ etc.
- Providing scaffolding for decision making:
 - In your groups, discuss the different works you have found; consider which of these should be studied by the class and why and make a recommendation to your teacher and class.

"A RATHER LOVELY BOOK . . . BY TURNS WRY, SAD, AMUSED, HOPEFUL."
—Nick Hornby, New York Times best-selling author

DANIEL PENNAC THE RIGHTS OF THE READER



Illustrations and foreword by
QUENTIN BLAKE
translated by Sarah Ardizzone

The ultimate choice: **not** to read (Pennac, 2006)



1 The right not to read.

Space and classroom democracy



The affordances of:

- Classrooms with rows of desks
- U shaped classrooms – ‘by facing one another rather than the front of the room, students might, in time, come to hold lively, self-directed conversations that were not dependent on teacher facilitation’. (Nichols and Coleman)
- Tables – ‘invite opportunities for collaborative work in close proximity’. (Nichols and Coleman p. 324)
- Classrooms with chairs and armrests for writing
- Classrooms with movement



Spatial democratization in FL literature classes



- Student pairs moving from table to table, reading what previous pairs have written in response to a question about the novel they are studying
- Students reading outside, in a group, individually
- Students reading other students' work posted on the wall.

(Duncan and Paran 2017, 2018)

Duncan, S. and A. Paran. 2017. *The effectiveness of literature on acquisition of language skills and intercultural understanding in the high school context*. Report for the IB Organisation. Available on: <http://www.ibo.org/contentassets/1fcefe0df17448bebe6781ea0396adff/effect-of-literature-on-language-acquisition-final-report.pdf>

Duncan, S. and A. Paran. 2018. Negotiating the challenges of reading literature: Teachers reporting on their practice. In: J. Bland (ed.). *Using literature in English language education. Challenging reading for 8-18 year olds*. 243-269. London: Bloomsbury.

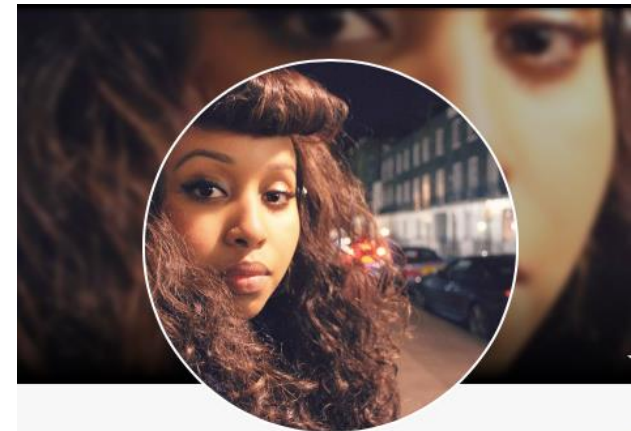
Students choose what they **talk about:** the Walkabout

(Here: student-teachers choosing their favourite
Shakespearean insult)



Warsan Shire/ *Home*

- British-Somali poet, born in Kenya, emigrated to the UK as a one year old.
- Activities for *Home*
 - Complete the following sentence: 'No one leaves home unless.....'
 - Could be very easily combined with newspaper reports about refugees and asylum seekers
 - Type up different stanzas in large print and stick them around the room; students walk around and choose the one that they feel is strongest.
 - Jumble the stanzas up; students construct the poem and compare their order with the original.



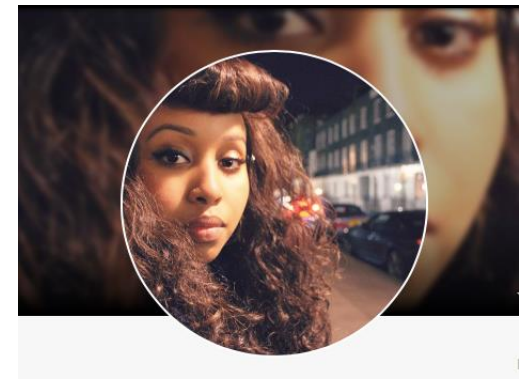
Warsan Shire/Home

no one leaves home unless
home is the mouth of a shark
you only run for the border
when you see the whole city running as well

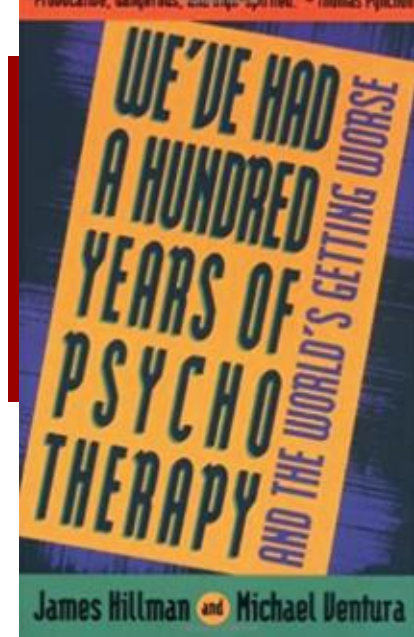
your neighbors running faster than you
breath bloody in their throats
the boy you went to school with
who kissed you dizzy behind the old tin factory
is holding a gun bigger than his body
you only leave home
when home won't let you stay.

no one leaves home unless home chases you
fire under feet
hot blood in your belly
it's not something you ever thought of doing
until the blade burnt threats into
your neck
and even then you carried the anthem under
your breath
only tearing up your passport in an airport toilet
sobbing as each mouthful of paper
made it clear that you wouldn't be going back.

you have to understand
that no one puts their children in a boat
unless the water is safer than the land
no one burns their palms
under trains
beneath carriages
no one spends days and nights in the stomach of a truck
feeding on newspaper unless the miles travelled
means something more than journey.



Does this work?



- Barak and Lefstein (2021): participants entrenched in their world views
- Nichols and Coleman (2020): learners who preferred to complete a specific project which then did not tick all the boxes needed

Introduction

50 Years of Critical Pedagogy
and We Still Aren't Critical

Shirley R. Steinberg

Barak, M. and A. Lefstein. 2021. Opening Texts for Discussion: Developing Dialogic Reading Stances. *Reading Research Quarterly*. <https://doi:10.1002/rrq.413>

Conditions for success 1: Long-term engagement



- ‘This article is not meant to imply that by means of one poem students can be completely transformed into empathetic individuals.’

But

- ‘Their engagement with the poem in class enabled them to revise their preconceptions and advocate a more sympathetic attitude’.

Xerri and Xerri-Agius 2015:75

⇒ Long term engagement and commitment (e.g. Nichols and Coleman 2020; Barak & Lefstein 2021)

Xerri, D. and S. Xerri Agius. 2015. Galvanizing Empathy through Poetry. *English Journal* 104/4, 71-76.

Conditions for success 2: Developmental implementation



- The pedagogy at the beginning of the year (or at the beginning of a course of studies – e.g. secondary school) will be different from that at the end of the course of studies.
- ‘gradual release of responsibility from teacher to students’ (Murphy et al. 2016.)
- ‘It gave us too much freedom. The teacher was there, but they didn’t do anything’. (Student interview, Nichols and Coleman, 325)

Murphy, P. K., C. M. Firetto, L. Wei, M. Li, R. M. V. Croninger. 2016. What REALLY Works: Optimizing Classroom Discussions to Promote Comprehension and Critical-Analytic Thinking. *Policy Insights from the Behavioral and Brain Sciences*, 3/1, 27-35.

Conditions for success 3: System-wide implementation

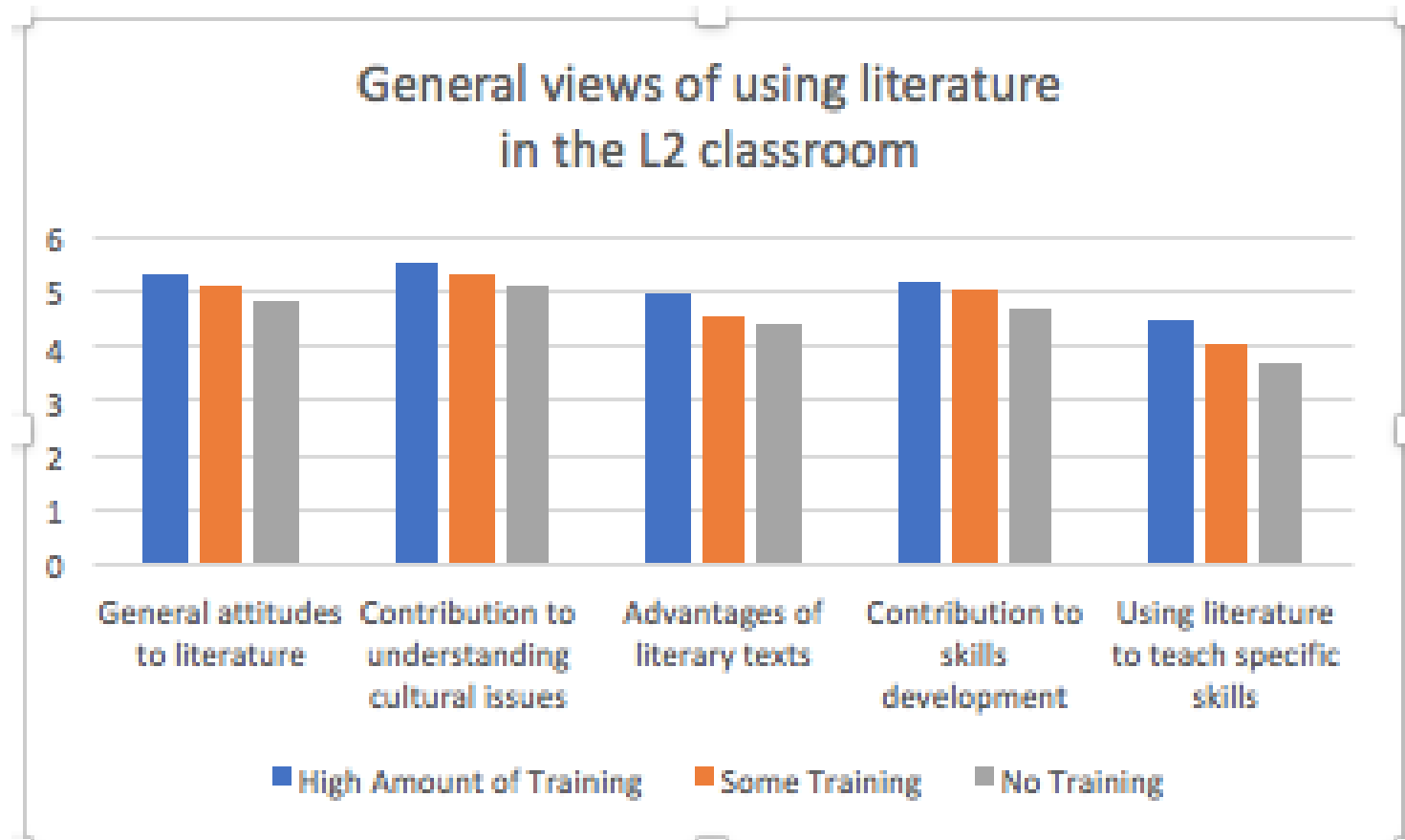


- This has to be implemented in teacher education so that it can trickle down into the classroom.
- Democratic approaches have to be implemented from curricular decisions down to classroom activities.
- Democratic approaches need to be implemented in testing as well.

Teacher Training for Teaching Literature



Overall, teachers who receive training in using literature in language teaching in their Initial Teacher Education support it more

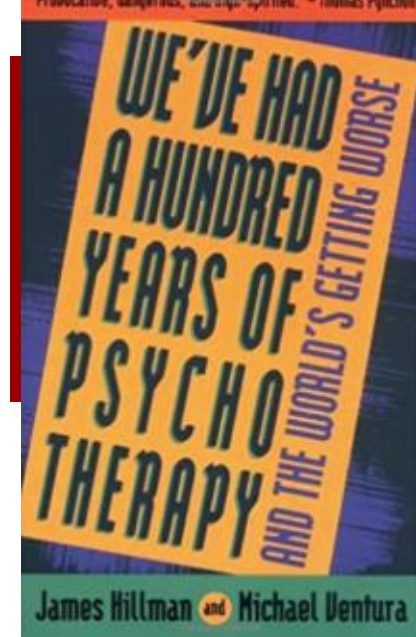


Implications

- The crucial role of training student teachers to work with literature – not just literary training but pedagogic elements as well to prevent the ‘dominating expert’ syndrome.
- The democratizing elements discussed earlier such as choice and democratizing space need to be present in teacher education – e.g. student teachers making their own choices about content
- Otherwise – teachers will fall back on what they themselves have experienced.



So let's make it work....



Perhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he is studying at the time.

John Dewey, *Education and Experience*, p. 49.

Introduction

50 Years of Critical Pedagogy
and We Still Aren't Critical

Shirley R. Steinberg

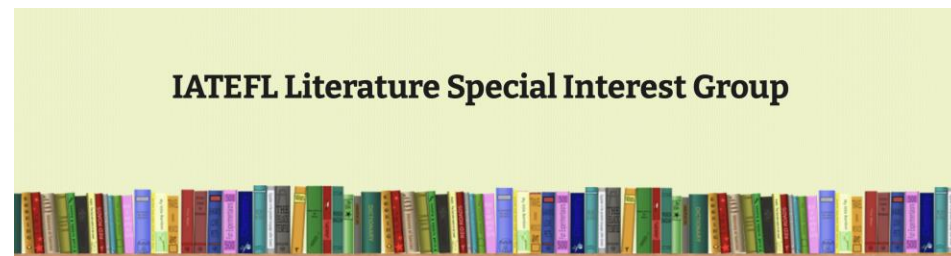
Thanks for listening!
If you would like the
reference list, email me:
a.paran@ucl.ac.uk



LiLLT

Literature in Language Learning and Teaching

AULA-Research Network



Connecting ELT, Literature, Extensive Reading, Films & the Arts

cookies from Google to deliver its
to analyze traffic. Information about your

IATEFL Literature SIG offers an international network for teachers and trainers who work in different areas and they are all
passionate about teaching English through literature, media and the Arts.