

**TEACHING LITERATURE IN EFL THROUGH
THE STORY GRAMMAR AND READER RESPONSE APPROACH**

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INTRODUCTION

"Wisdom is not a product of schooling but of the life-long attempt to acquire it."
- Albert Einstein

If acquiring wisdom is a life-long attempt, then the objective of teachers around the world is to produce independent, life-long readers and learners. One acquires knowledge through reading, and writing plays a critical and important role in the expression of this acquired knowledge. It is our responsibility as teachers to foster a life-long love of reading and writing through these two complementary productive skills.

What is Literature? The word literature is derived from the Latin words "litteratus", meaning learned, scholarly, a person who can *read* and *write*, a person familiar with literature. There are many different definitions of what Literature means, and scholars, linguists, and practitioners do not agree on one. Up until the 1960's and 1970's Literature was considered to be the study of canonical writers otherwise known as "dead white men" such as Shakespeare, Chaucer, Milton, Pope and Johnson. R. Leavis (1948) in the mid twentieth century, through his book The Great Tradition, established an "elite literary canon" of only six English novelists which included writers such as Jane Austen and D.H. Lawrence. Leavis's literary cannon encapsulated both moral and value judgments of American and British society and greatly influenced views on what Literature should be considered (Gilroy & Parkinson, 1997, p. 213). However, in the 1960's and 1970's, in response to Leavis's views, literary critics and the literary theory revolution reacted to this strict meaning of Literature and the result was a much broader and inclusive definition. Nowadays, Literature in its broad sense of the word includes writers from all over the world such as Sandra Cisneros and Maya Angelou, and ranges from the canon, the classics, fiction, poetry, plays, critical essays, and best-sellers. English teachers also teach film, song lyrics, television, and all kinds of cultural material that fall outside the literary rubrics (Showalter, 2003, p. 22). It appears that whether something is considered Literature or not is up to the criteria and judgment of teachers and his or her definition of Literature. The most broadly accepted definition refers to Literature as "the art of written work" (whether published or not). It is important to point out that Literature is also observed in terms of gender, race, nationality, and includes written work from around the world such as Africa, India, women writers, and so on.

I chose the topic Literature in English as a Foreign Language (from now on EFL) because it interests me on a personal level. I feel using Literature in the classroom is not only an excellent manner of teaching and learning English, it is also a window to the cultures and customs of the world. Teachers of English do not only teach English per se, they play a vital role in teaching students about current events, history, and the cultures of the world. Literature can be used to do this through authentic material. Literature can also be used to introduce students to different literary genres, foster a love for reading and writing, and build upon personal and academic competences. Exposure to poetry for example, makes students familiar with figures of speech (simile, metaphor,

irony, personification, imagery, etc.). Furthermore, introducing Literature in the classrooms gives students the opportunity to improve their reading, writing, speaking and listening skills. Through Literature, students can become active readers and writers (in the manner they view texts and their own roles as readers and writers). Also, Literature is a subject which can be applied in any educational context, and socioeconomic and level education factors are not decisive in determining whether this subject is appropriate.

Incorporating Literature into the classroom means exposing students to authentic texts. Language course-books many times only focus on “referential” language: “language which communicates at only one level, usually in terms of information being sought or given, or of a social situation being handled” (McRae, 1991, p. 3). The value of Literature is that it focuses on “representational” language: “language which, in order that its meaning potential be decoded by a receiver, engages the imagination of that receiver...Where referential language informs, representational language involves” (McRae, 1991, p. 3). Also, through course-books alone students are not “encouraged to read and experience the encounter with Literature as personally enriching” (Pieper, 2006, p. 5).

The SGA (from now on Story Grammar Approach) consists primarily on students’ identifying story elements such as characters, settings, theme, plot events, conflict, and resolution. After a narrative text is read, students are to identify all the aforementioned story elements and complete what is known as a Story Grammar Map (See Annex 1). Once this is done, students then continue with follow-up activities. Another possible SGA post-reading activity focuses on Plot Maps, where students have to identify the four main elements of the plot (exposition), rising action (conflict), climax (or turning point), and resolution (see Annex 2). However, the SGA is limited because it is only applicable in narrative texts, which encapsulates stories and novels for they possess all these elements. Studies show that the SGA is excellent in improving students’ reading comprehension and memory skills, and can be used to foster learner autonomy.

The RRA (from now on Reader Response Approach) focuses on the “response” of the reader to a text (which is personalized), and the reader can somehow relate it to his or her life or his or her life experiences. In the RRA, students study Literature “for the purpose of understanding, comprehending, and drawing conclusions about text, *there is a transaction between the reader and the text in which the reader reflects, engages in a creative process and constructs his or her own unique meaning about the text*” (The Expanding Cannon Website, 1st paragraph). In the RRA, a typical pre-reading activity of a text includes a whole class discussion about the title, what the students think it might mean, what the author intended it to mean, and what the students think the text will be about (prediction) according to the title. An after-reading activity will focus on the students’ “response” and opinions of the meaning of the whole text or certain passages of the text. The RRA is an excellent springboard for working on academic competences and social skills.

The SGA and RRA are present in EFL classes all over the world (to a fuller or lesser extent). After the reading of a story, teachers and students discuss if not all, at least some of the story grammar elements of a story, for discussion of a book cannot omit basic information about characters, setting, theme, etc. However, when the SGA is fully applied, it is a standard procedure for students to complete a SGA Map or Plot Map. Also, where discussion and production on personal reflection and response to a text occurs either before, during, or after the reading of a text, the RRA is also present in English classrooms. Applying the RRA specifically means giving students the opportunity to “respond” to the text by constructing their own meaning of the text (and relating it to their personal lives). Also, in the RRA, the focus is on representational language, the activities student-centered, and they stimulate plenty of communicative practice. Both the SGA and the RRA directly tie into Task Based Learning and Communicative Language Teaching. It should be noted that these two approaches do not have to be seen as alien to each other but can complement each other.

In Spain, and specifically in Catalunya, the curriculum for Obligatory Secondary Education (from now on ESO), Baxtillerat levels, and the Escoles Oficials d'Idiomes (from now on EOIs) allows Literature to be incorporated. Thus, the SGA and the RRA can be applied. Also, in Catalunya where society is becoming more ethnically and culturally diverse, authentic texts from around the world fit right into English classroom curriculums. Unfortunately, I did not have the opportunity to incorporate this topic to my practicum in the Escola Oficial d'Idioma Vall d'Hebron due to timing, as I had already prepared my lesson units and was in the middle of my teaching sessions when I was given my domain.

Teachers should introduce more Literature as part of the curriculum and use Literature to complement course-books whenever possible. Students should get more exposure to authentic language through more Literature in EFL classes, and the RRA and the SGA approaches should be implemented when teaching Literature (for they are very applicable in the EFL setting). This paper is a proposal on the basis of my readings and my perceived needs of students.

CHAPTER ONE - THEORETICAL AND LEGAL FRAMEWORK

Literature in EFL already forms part of many school curriculums here in Spain and throughout Europe. There is an excellent Monograph by APAC and the British Council titled BritLit: Using Literature in EFL Classrooms, which gives accounts of teachers involved in the BritLit Project. These teachers use Literature in their classrooms and have material readily available through the BritLit Kits. The Monograph also gives accounts of various authors who have visited Catalanian and Portuguese Schools and their experience and opinion of the BritLit Project. In addition, it offers sample materials which are excellent for Secondary Level Students (see Annex 4). The EOLs also have available many BritLit Project activities in the Generalitat Webpage. Many of the activities available are also representative of the RRA (see Annex 5). However, they are only for 3rd, 4th and 5th Level students. Brumfit and Benton (1993) in their book Teaching Literature: A Worldwide Perspective, relay accounts from teachers all over the world and their experience with Literature inside the classroom. Some of the accounts are from Denmark, Sweden, Germany, Italy, Spain, and Uruguay. Thus, Literature is and forms part of schools all over the world, but how it is taught is something which needs further documentation.

Literature (and the SGA and the RRA) are both applicable in the Catalanian Education system. The legal framework (curriculum) of the EOLs and ESO allows Literature, and thus SGA and RRA) to be included. The result of introducing more Literature into the curriculum is that students will improve their overall and general competences. In the EOI Framework, the two major competences are; General Competence (attitude, sociocultural competence, notional subject matter, linguistic abilities and strategies), and the Linguistic and Communicative Competence (pragmatic, sociolinguistic and linguistic competences). Using Literature in the EOLs results in students working on all the aforementioned competences. In ESO and Batxillerat, students are to work on Eight Competences. The competences which the SGA and the RRA relate to are; communicative linguistic, artistic and cultural, digital competence and treatment of information, learning to learn, autonomy and personal initiative, interacting and learning about our world and social and civic competence. The only basic competence which is not included here is math. Thus, not only does using Literature in the classroom develop social and academic competences, the advantages and possibilities are unlimited.

Both the SGA and the RRA are directly related to Task Based Learning Approach (from now on TBL). In Task Based Lessons, "the teacher does not predetermine what language will be studied, the lesson is based around the completion of a central task and the language studied is determined by what happens as the students complete it" (Frost, 2007, p. 2). Thus, if any questions arise regarding the language in the text (and its function) it should be attended to by the teacher, but it should not be the objective of the lesson. According to Willis and Willis (2007) the following criteria should be met in TBL; it should engage the learners' interest, its primary focus should be meaning, there should be a goal or outcome and the success judged in terms of these, and the activity should relate to real world activities (pgs. 12-14). I believe all these factors are

very important and intricately tied to both approaches. Willis and Willis (2007) also point out that “if learners are clear on the outcome...they are more likely to engage with the task, speak with more confidence...Successful task achievement will increase their satisfaction and motivation” (pgs. 12-14). Most importantly in the EFL classroom, students “will look more closely at language forms used by others doing similar tasks, they will already be familiar with the context and have experienced the need for some of those forms” (Willis and Willis, 2007, pgs. 12-14). Frost (2007) further points out that the following criteria are met in TBL;

“students are free of language control, a natural context is developed from the students’ experiences with the language that is personalized and relevant to them, they will also have a varied exposure to the language, it will arise from the students’ needs, and there is a strong communicative approach where students spend a lot of time communicating” (p. 3).

Thus, the TBL approach is meaning-focused rather than form-focused (just as Literature is in general, including the SGA and the RRA). In TBL, teachers should provide tasks which foster creativity, imagination, and communication. It is important to point out that many linguists, literary critics and practitioners do not agree on one definition of a task.

The SGA and the RRA are also related to the Communicative Language Teaching Approach (from now on CLT). According to Hymes (1968) in the CLT approach “solely teaching grammar is not enough to prepare students for using the language independently...this method of teaching proposes that students need to understand the meaning and the communicative function of a language in order to learn the language.” Using Literature not only fosters discussion and communication but is motivating because it “stimulates the imagination of students and develops critical abilities and emotional awareness” (Lazar, 1993, p. 11). A critical factor in using these approaches is that the teacher should act as a facilitator and encourage discussion. Both the SGA and the RRA are student-centered, and it is the students who should be doing most of the talking through the prompting of teachers. “CLT involves encouraging learners to take part in and reflect on communication in as many different contexts as possible..and as many as necessary for their future and present language needs” (Thompson, 1996, p. 12). In addition, through Literature students are first exposed to the text and “comprehensible context” so that meaning and function are understood. Mc Donough and Shaw (2003), point out reasons why the CLT approach provides

“richer teaching and learning environments; it includes wider considerations of what is appropriate as well as accurate, it can handle a wider range of language, covering texts and conversations as well as sentences, it provides realistic and motivating language practice, and it can use what learners already know about the function of language from their mother tongue” (p. 34).

Thus, both the SGA and the RRA are directly related to the CLT for they focus on the learner expressing his or her thoughts and ideas about texts and engaging with his or her peers by communicating, both in written and oral form. A great figure in the humanist school of educational psychology was Carl Rogers (1969). According to Rogers (1969), significant learning “will only take

place when the subject matter is perceived to be of personal relevance to the learner and when it involves active participation by the learner”, or in other words, experiential learning (Cognitive Psychology, Chapter 1). By working on Literature themes which are relevant and becoming actively involved, both adolescents and adults will be taking part in significant learning. Adolescent students in ESO, Batxillerat, and adults in the EOLs bring into the classroom their past experiences, culture, knowledge and ideas to share with their peers. Literature can be used as a springboard for the sharing of the aforementioned, where connections can be drawn and made from texts to the personal lives of the students. In the RRA, students not only construct their own meaning by connecting the textual material to issues in their lives and describing what they experience as they read, but work to learn about and understand others and their cultural background.

Piaget (1972) through his constructivism theory, noted that adolescents enter the “formal operational” thinking stage in which abstract reasoning becomes possible (in Cognitive Psychology, 1.5.4). Thus, in the beginning of ESO level when students are around twelve years old, and in relation to the SGA and RRA, this is important because students should become able to (if they are cognitively ready): engage in abstract, hypothetical and imaginative thinking and expression of thoughts. These are areas Literature taps into through stories, poems, novels, and so on. It is also important to point out that adolescents are able to do the following (which is normally not possible before the age of twelve); they are able to process more information and more quickly, they are able to reason, to think hypothetically, to think abstractly, they have more strategies (thinking, memory and attention), they are able to reason intuitively, and have higher metacognitive abilities than their pre-adolescent counterparts (Moreno, 2009, pgs. 49-59). However, also important to keep in mind is that each individual is different and the maturation stages (both physical and psychological) are not the same for everyone. Piaget’s theory is an essential aspect of learning and teaching a new language. Teachers need to help and

encourage learners in the process of acquiring a new language, treat them as individuals who are making sense and constructing meaning of a new language, make them active learners, choose tasks and activities which are relevant to their lives and needs, and most importantly, appropriate to the cognitive level (in working with twelve year olds for example, tasks should not be too abstract if students are not yet fully capable of functioning in that level) (Cognitive Psychology, Chapter 1).

Both Vygotsky’s (1978) and Feuerstein’s (1991) theories greatly influenced the field of educational psychology through their concept of mediation. This refers to the part played by other significant people in the learners’ lives. It is through the role of a person with more knowledge, usually a parent or teacher, and notably peers, where, by helping each other learn, significant learning takes place. These significant others (family members, parents, teachers, and peers) help the learner enhance his or her learning by selecting and shaping the learning experiences presented. Teachers significantly play a key and vital role in terms of promoting self-esteem and motivation in the classroom (Miras and Onrubia, 2004, p. 29). Some of the following factors are also important for effective learning to take; social interaction with peers and teacher, affective

needs being met both at home and in school, the role of the teacher in the classroom, the materials selected, and a well-thought out lesson plan. It has often been noted in the field of educational psychology that successful students are those who reach out to their peers to learn from them.

Vygotsky's (1978) most widely known concept is that of Zone of Proximal Development (ZDP), which refers to the layer of skill or knowledge which is just beyond that which the learner is capable of coping. Thus, by working with more competent peers, parents and teachers, learners move on to the next layer of skill or knowledge. The RRA is significant because "through interaction with their peers, students move beyond their initial individual reaction to take into account other ideas and interpretations, thus broadening their perspective" (The Expanding Cannon, 3rd Paragraph). ZDP reveals the importance of interaction with family members, peers, teachers, and others. Vygotsky (1978) also emphasized the importance of language (through speech, signs and symbols) in interacting with people. He stated that culture was transmitted through language, just as thinking is developed and learning occurs through this mean. Thus, the importance of using stories which transmit culture, customs, etc.

Feuerstein (1991) and Vygotsky (1978) also emphasized the importance of helping learners to become autonomous (an aspect which the SGA and RRA emphasize). They both emphasized the concept which is also central to Carl Roger's (1969) idea that the "most useful kind of learning is to prepare learners to cope with the demands of the modern world" by learning about the process of learning. (Cognitive Psychology, Chapter 2). Both the SGA and the RRA can be used to foster learner autonomy (through Story Maps, Plot Maps, journal writing, diaries, etc.). Furthermore, in the RRA, "students' personal responses are valued, and they see themselves as having both the authority and the responsibility to make judgments about what they read (thus improving their self-esteem and confidence in making critical judgments)" (The Expanding Cannon, 5th Paragraph).

According to Coll (2004), knowledge schemes (attributed to Piaget's theory of intellectual genetic theory) condition the "initial interpretation of the content material, as well as the experiences they bring into the learning activities" (p. 40). Coll (2004) insists that schools are above all social settings where learning takes place (p. 62). Here, communicative situations take place where students learn with others and thanks to others (Coll, 2004, p. 35). According to Piaget's cognitive development theory, this is known as "maturation" (where genetics and experience interact). When learning a new language, new input is received by the learner, who has to modify what he or she already knows about the language (accommodation), and adapt the new information into the already existing knowledge (assimilation) (New Psychology, 1.5). Significantly, this is the manner in which new knowledge develops. The RRA "invites the students to experience, hypothesize, explore, and synthesize, which forms part of the constructive and dynamic process of learning" (The Expanding Cannon, 1st Paragraph). For this reason, Literature is an excellent tool to expose students to authentic language, both in reading and through writing (texts).

CHAPTER TWO - METHODOLOGY

As previously mentioned, I was not able to apply any research regarding my topic into my practicum teaching. Unfortunately, and due to the fact that the planning of my classes during the practicum was done prior to the assigning of the TFM topic, it was difficult to incorporate any implementation of the proposals in this paper. However, on the basis of the expertise gained during this Master, I believe my proposals are relevant to EFL and worth researching into.

Researching into this topic has not proved easy for many reasons. To begin, there is no academic writing available which identifies these approaches here in Spain. I was able to obtain information only through some of the on-line articles available from the UPF electronic library, and many academic articles posted in the internet. I was also able to find a couple of videos which explain and reveal in detail how the RRA approach is applied in an American High School which teaches multicultural Literature. I also found a short You-Tube video in which the SGA is not presented in a classroom, but as a manner of resolving conflict through the usage of a marker which represented some of the grammar elements of an individual problem; character, plot, event (problem), resolution. It was through this video that I learned that the SGA is not only applied in academic settings, but to improve students' social competences as well, which is very interesting for it gives insight into more research possibilities in the field of social cognitive psychology. In the Journal of Learning Disabilities, I also found an article by the title "Story Grammar-Effective Literature Instruction for High School Students with Learning Disabilities." The studies undergone proved that the SGA is effective in teaching reading comprehension through stories to students with learning disabilities (Gurney, Gersten, Dimino, and Carnine, 1990, pgs. 335-342). Like many other interesting articles, this article is also not accessible unless fees are paid.

The UPF Library also has available a great number of books on Literature which have been very helpful. However, although there is bountiful information available on the topic of Literature in EFL, there are very few books which mention the SGA and the RRA. Many times finding information in many of these books on the SGA and RRA has been virtually impossible. I had to rely heavily on articles available in the internet, and also found that even though the UPF does offer the possibility of obtaining articles electronically, it proved to not be a very useful source. Either the Journal articles are not available because they are only available after a certain date, or the system redirects the student to a particular Journal Webpage in which the student has to pay in order have access to the article. Thus, it has been disheartening at times in terms of limited material on this topic. The Journal articles I did find either concentrated on the SGA or the RRA, thus the amount of time spent on researching both approaches separately was very consuming. Not only did I have to research into both methods separately, I also had to employ plenty of time reading on both approaches.

I was also able to find plenty of information through the Google Book site. This Internet site has proven very helpful in obtaining books about this topic.

However, it must be noted that Google Books does not publish the whole book, thus many times relevant and important information is not available. The books I found here are from London, Australia, Japan, and the United States. Had I not been able to access the articles through Internet and found information through Google Books, I know that I would have had to change my topic, due simply to lack of material and information.

Whenever I had the opportunity, I inquired whether teachers in the EOIs and University Professors (here in Spain) were familiar with the SGA and the RRA. I not only spoke with teachers on a personal basis, but also sent e-mails to those teachers which I felt might be familiar with these approaches. All the teachers I spoke to or contacted were not familiar with these approaches, something which further inspired me to do further research into this topic. I found interesting that none of the readings which I came across identified these approaches in EFL classes in Spain. It is also clear to me that even though these approaches are not known by these names, they are present in all EFL classes where Literature is taught to some extent. I was personally exposed to the SGA when I attended a Literature Workshop in the British Council for ESO teachers. The teacher gave the attendants a one-page text, and asked the four members of each group to identify the main character(s), the plot, the setting, and possible theme(s), and report back orally to the rest of the class. This is the SGA put orally into practice.

Once my interest was aroused, my objective became to learn about the SGA and RRA in relation to Literature, what these approaches consist of, how they can be taught, and their benefits in EFL. I learned a great deal from the readings, and found that both the SGA and RRA are applicable when teaching Literature in EFL in ESO, Batxillerat and EOI classrooms here in Spain. I also learned they offer great advantages on a personal and academic level.

CHAPTER THREE - DEVELOPMENT

Why should Literature be used as a means to learn a foreign language? There are many reasons why Literature should be used in EFL classrooms. Mourao (2009) in the APAC Manual relates thirty reasons why stories should be included in EFL classrooms which include socio-emotional, cognitive, cultural and aesthetic ones (pgs. 20-22). One of the reasons given is that “English is seen as a medium for language learning, and stories support this by focusing on content not language” (p. 20). Implementing Literature in EFL is both stimulating for the student as well as for the teacher for it calls for creative and active learning and teaching. The activities and material chosen by the teacher should motivate, stimulate, and in some manner relate to the lives of the students. Students not only learn about Literature, and English through Literature, they also learn to respect and value other opinions besides their own through meaningful and significant discussion about the stories, poems, songs, and novels they are be exposed to. Using Literature in the classroom also means learning about cultures, customs, geography, history, and so on. Students are given access to authentic and meaningful texts which open their eyes and minds to the world. Also, students are not only exposed to different genres, but they are given access to authentic material, and thus authentic language use. In short, implementing Literature fulfills the following factors:

- Students learn about themselves
- Students learn about others
- Students learn about cultures and society
- Students learn how texts operate, how they shape our thoughts and manipulate our emotions
- Students learn how context shapes meaning
- Students should learn about the processes by which they make meaning out of a literary text

(Probst, 1994, p. 44).

When students finish ESO they will approximately have a level A2 according to the ESO curriculum. This means they are basic users of English and can “understand sentences and frequently used expressions, communicate in simple and routine tasks, describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need” (CEFR, p. 24). The SGA is an excellent approach to teaching Literature in EFL students of all levels, but is particularly an advantage to students who possess lower levels of English. The language is repetitive but varied as well. Students will become used to using terms related to story grammars and will have authentic English language exposure to the correct level material presented by the teacher. The RRA will probable prove to be a challenge to students at this level, for it requires students to possess a sufficient fluency level of English in order to express higher order cognitive thinking skills in the target language. As stated in many of the readings, if teachers plan and stage their lessons correctly, students will benefit and learn from classroom discussion and guidance from the teacher. Of primal importance is the material selected, which

should meet students' interests, motivate and challenge them. The SGA and RRA can also indiscriminately be applied to the EOLs for it is the level of English which is of importance, and not the age of the students.

Story Grammar Approach

The SGA was “born” when the American Psychologist David Rumelhart (1975) developed a story grammar to describe the underlying cognitive structures used to encode, represent, and retrieves story information (Stein, 1978, p. 9). Rumelhart's (1975) story grammar was based upon the original work by British Psychologist Frederick Bartlett (1932) and Russian Vladimir Propp's (1958) work on morphology of the folktale. However, Rumelhart's Story Grammar was difficult to use in the analysis of many different stories and in the 1970's the following investigator's modified Rumelhart's grammar; Glenn and Stein (1978), Madler and Johnson (1977), and Thorndyke (1977). Rumelhart's SGA “was modified so that the underlying representation of stories could be described” (Stein, 1978, p. 6). According to Stein (1978), the SGA emphasizes the “psychological structures guiding the comprehension process, and a set of specific predictions concerning the quality of comprehension can be derived from them” (p. 6). For this reason, the SGA is known for improving reading comprehension. The SGA “gives readers a way of describing and discussing what they read” (Stoodt, Hunt, and Amspaugh, 1996, p. 45). Thus, readers who understand story structure expect to encounter the aforementioned elements. This “anticipation also aids their reading comprehension” (Stoodt et al., 1996, p. 46).

The SGA deals with the grammar of stories where students identify the different elements in stories (characters, settings, plot (events), conflict, and resolution) (see Annex 1). In Plot Maps students have to identify the four main elements of the plot (exposition, rising action (conflict), climax (or turning point), and resolution (see Annex 2). Implementing the SGA means Story Maps and Plot Maps are a standard procedure after the reading of a book, stories or narrative texts. Practitioners who use the SGA focus on direct instruction in Story Grammar “to help students learn to recognize the elements of narrative text and the use of these elements to improve their comprehension of the story” (Amer, 1992, p. 713). Teachers do this by using guiding questions similar to the following (See Annex 3):

Setting:	Where did the story happen? When did the story happen?
Characters:	Who was the story about? Who were the people in the story? Who was the most important person in the story?
Problem:	Did the main character have a problem? What was the big problem in the story?
Action:	What did the main character do to solve the problem? What were the important events that happened in the story?
Resolution:	How did the people solve the problem? How did the story end?
Theme:	What could we learn from the story?

Other prompts are:

- Describe the main character
- How did he/she change in the story?
- Why did she/he change?
- What events caused her to change?
- What is the theme about?
- What makes you think this is the theme?
- What is the setting, what makes you think this is the setting?

In Catalunya, the SGA can be used at all learner levels and applied in all EFL settings, despite age or learner level. Although advanced and proficient students of English do not necessarily need to apply the SGA in order to understand texts, it is appropriate for low and intermediate levels. For this reason, it can be applied in ESO, Batxillerat, and in the EOIs at all levels.

Following are four example activities of the SGA.

Activity 1: The SGA can be used after reading parts of the The Joy Luck Club by Amy Tan (see Annex 6). This can be used with a 4th level ESO group, Batxillerat, or 3rd level EOI. The story revolves around a complicated relationship between mother and daughter.

Pre-Reading: Tapping into student schemas: When you were younger, did you do something which your parents disapproved of? Have you done something which your parents disapprove of? Write a short note to your parents, older relative or caretaker and explain what you did and why.

Post-Reading Discussion: Class discussion on all the Story Grammar elements:

Setting: Restaurant and Hairdressers.

Characters: Mother and Daughter.

Problem: They don't understand each other (generational differences, lived experiences, living in different cultures America vs. China).

Action: Daughter is getting married and feels mother doesn't understand her. Mother feels her daughter doesn't understand her, she feels her daughter is ashamed of her.

Resolution: Is there one? In this chapter a resolution is not arrived at.

Theme: Open.

After class discussion: Students (either independently or in groups complete a Story Grammar Map). Groups can then be assigned to present to the class each part of the SGA elements. This forms part of a Group Mapping Activity which consists of two parts: creating the maps and displaying or sharing the maps (Rudell, 1999, p. 134). Rudell (1999) stated that Group Mapping Activity (GMA) shows "positive effects on students' abilities in integrating and synthesizing the story ideas and concepts which in turn can nurture their speaking and writing abilities" (Cited in Mahmoud & Nazzal, 1999, p. 32).

When students are asked the aforementioned questions, they are adapted to fit the content of the story. For example, what problem did the daughter have in this chapter? What did she do to solve the problem? Studies also reveal that story grammar and guided reading questions that bring out the elements of story structure helps EFL students develop a mental representation of the story, otherwise known as story schema (Amer, 1992, p. 716). It is the readers' "schemata" (what they already know about stories) that helps them make meaning of the text and thus comprehend it. This is why it is important for teachers to teach their students these strategies, tap into students "schemas" (prior knowledge and experiences) and point out text structure and the SGA story elements to enhance reading comprehension and story re-call.

Story Maps are an excellent manner of helping students become autonomous learners and work with their peers. In the beginning, the teacher has to teach the students how to use Story Maps, but once the students know how to complete them, they can be left to work independently, in groups, or pairs. It is then that the role of the teacher is not central and he or she becomes an observer to make sure students are completing the map correctly. Studies reveal that autonomous learners are those who have a higher self-esteem.

Possible follow-up activities:

- After the SGA Mapping, students can choose from one of the writing topics from the Topics for Discussion or Writing Section (see Annex 7) and write in their journal. These writing proposals are representative of the RRA (the SGA and RRA complement each other).
- Role-Play

Please note the above are only two activities which can be adapted to this excerpt, but any of the following activities can be adapted to take into consideration student diversity needs. The following are post-reading Literature activities which take into consideration Howard Gardner's multiple intelligences.

- Bodily Kinesthetic- Learners create a similar scene to one they have read about and act it out.
- Interpersonal- In groups, learners discuss their preferences for characters in a book.
- Intrapersonal- Learners write a diary for a few days in the life of a character in a book.
- Linguistic- Learners rewrite part of a book as a film script, with instructions for the director and actors.
- Logical-Mathematical- Learners reorder a jumbled version of events in a chapter of a novel they have read.
- Musical- Learners find a piece of appropriate music to accompany a passage from a book.
- Naturalist- Learners read descriptions of nature in a novel and then draw or write their own.
- Spatial- Learners draw a cartoon version of a story.

(English Teaching Professional, 2001, p. 41).

Activity 2: “The Jacket” by Gary Soto. In this story, Gary Soto (Latin American) writes about how difficult it was growing up poor in California, U.S.A. (see Annex 8).

This story is very appropriate for teenagers because of the theme, the vocabulary is simple, and so it can be used at any level. It is also appropriate for EOI students since they are adults, and would probably have a lot to contribute on this topic.

Pre-reading: Think about something that embarrassed you when you were a child, either a garment or haircut. This can be discussed in pairs and then as a whole class.

Post-reading Discussion: **Students complete a SGA Map.** Again then can continue with a GMA and share with the class.

Setting: Various places, mainly school and home

Characters: Narrator-Gary Soto, mother, siblings

Problem: His mother buys him a Guacamole colored jacket which he hates.

Action: He relates his experiences (negative) about his jacket

Resolution: He finally outgrows it...but its memory is always with him

Theme: Open (poverty, necessities, etc.)

Follow-up Activities: Journal Writing from Topics for Discussion or Writing section (see Annex 9) can be done, or any of the following adapted to student needs. Please note these writing topics are representative of the RRA (both the SGA and RRA complement each other).

- Bodily Kinesthetic- Learners create a similar scene to one they have read about and act it out.
- Interpersonal- In groups, learners discuss their preferences for characters in a book.
- Intrapersonal- Learners write a diary for a few days in the life of a character in a book.
- Linguistic- Learners rewrite part of a book as a film script, with instructions for the director and actors.
- Logical-Mathematical- Learners reorder a jumbled version of events in a chapter of a novel they have read.
- Musical- Learners find a piece of appropriate music to accompany a passage from a book.
- Naturalist- Learners read descriptions of nature in a novel and then draw or write their own.
- Spatial- Learners draw a cartoon version of a story.

(English Teaching Professional, 2001, p. 41).

Activity 3: Short story “A Day’s Wait” by Ernest Hemingway (see Annex 11). This short story is appropriate for all levels because the vocabulary is simple and sentence structures are easy to follow and uncomplicated. The following would be the layout for the **SGA Map**.

Setting: The father and son’s home.

Characters: Father and Son.

Problem: The son who is a boy of nine is sick with the flue and thinks he is going to die, but keeps this fear to himself until the end of the stories.

Action: Father takes care of son by giving him his medicines, reading by his side, and calming down his fears. Father takes the dog out to goes on a short hunting for quails.

Resolution: Father convinces his son that he is not going to die.

Theme: Childhood fears and caretakers and their roles.

Activity 4: Excerpt from “The Nowhere Man” by Kamala Markandaya (see Annex 12). This story is about an immigrant Indian man who lives in London, and whose wife has just died. This text is appropriate for a 4th and 5th EOI Level, for the vocabulary is advanced and the sentence structures are complex. The following is an example of the Story Grammar Elements to be included in a **SGA Map**.

Setting: London (specifically the London Bridge)

Characters: Srinivas, and Indian immigrant

Problem: Srinivas is given the advice to scatter his wife’s ashes but he is torn inside because he knows her wishes were to have her ashes scattered in an Indian river. Srinivas takes the advice and most of the action takes place in the River Thames.

Action: His wife has just died and he is given her ashes. The action takes place in the river Thames where he scatters his wife’s ashes and is reprimanded by a policeman who thinks Srinivas is throwing rubbish into the river.

Resolution: Srinivas makes clear to the officer that it was his deceased wife’s ashes he had thrown and not “rubbish”. The policeman is embarrassed and in a bodily gesture, apologizes.

Theme: Being an immigrant in another country, life changes, adapting to change, and death.

The benefits for using the SGA in Spain are many. One advantage is that the SGA calls for CLT and TBL and teaching. As previously mentioned, it can be used to improve reading comprehension of a *narrative text*, and to recall stories. Krashen (1985) said that “Story Grammars” provided students with fun and lowered their affective filter, making them more open to the language (Mahmoud and Nazzal, 2005, p. 34). Also, in applying the SGA, students practice the four elements of communicative competence: grammatical, discourse, sociolinguistic, and strategic competence (Mahmoud, 2005, p. 33). The SGA also gives students plenty of opportunities to work on their productive and receptive skills.

Reader Response Approach

Many trace the beginning of reader-response theory to scholar Louise Rosenblatt's 1938 influential work Literature as Exploration. Rosenblatt's (1938) ideas were a reaction to the formalist theories of the New Critics, who promoted "close readings" of Literature, a practice which advocated rigid scholarly detachment in the study of texts and rejected all forms of personal interpretation by the reader. According to Rosenblatt (1938), the New Critics treated the text as "an autonomous entity that could be objectively analyzed" using clear-cut technical criteria. Rosenblatt believed instead that "the reading of any work of Literature is, of necessity, an individual and unique occurrence involving the mind and emotions of some particular reader and a particular text at a particular time under particular circumstances" (The Expanding Cannon, 2nd paragraph).

RRA stresses the importance of the reader's role in interpreting texts. Rejecting the idea that there is a single, fixed meaning inherent in every literary work, this theory holds that the individual creates his or her own meaning through a "transaction" with the text based on personal associations (The Expanding Cannon, 1st paragraph).

Thus, the RRA focuses on the "response" of the reader to a text, in which the reader formulates hypothesis and brings into discussions his or her own ideas about the text.

During my practicum, I feel I unintentionally asked the students to write an assignment which falls under the RRA. I taught a topic which dealt with "Heroes." The students had to write a one-hundred and twenty word paper where they had to explain who their hero was, why this person was their hero, and what this person had done. I feel this falls under the RRA approach because students had to express what the word "hero" meant to them, thus it was a personal opinion and response to this word that was handed back to me. The answers were as varied and unique as each individual student in the class. Many students wrote about a close family member, past teachers, political heroes, civil servants like firemen, and some wrote about important historical figures like Gandhi. I was very pleased with the written assignments and found great pleasure in reading them because it gave me more insight into the students.

Following are two example activities of the RRA.

Activity 1: "Teenagers", a poem by Pat Mora (See Annex 10). This poem is appropriate for an intermediate level onward, mainly because students are supposed to express higher-order cognitive thinking. However, it can be adapted to 4th year ESO students, and used with Batxillerat, and third-level onward EOI students.

Pre-reading discussion: In the RRA, a typical pre-reading activity of a text includes a whole class discussion about the title, what the students think it

might mean and what the author intended it to mean, and what the students think the text will be about (prediction), according to the title.

While-reading activity (students read individually): Read the text and record what happens as you read-what do you remember, feel, question, or see. Then think back over the experience. What is your own sense of the text-does it have any significance for you? Does it recall memories? Does it affirm or contradict any of your own attitudes or ideas?

Post-reading whole or group class discussion: In the RRA approach the teacher's role is that of facilitator through the prompting of discussion and questions. The teacher's role is also that of mediator because although the RRA asks for personal responses to texts and there is no correct answer, any answer is also not valid (the teacher should make sure students do not go off on different tangents).

- What image was called to mind by the text? Describe it briefly.
- What is the most important word in the text?
- Discuss your readings with a partner (or in small groups). Did it call to mind different memories, feelings, or thoughts?
- What similarities and differences do you notice in your experience with the text? What might account for those differences?
- Does the poem call to mind any other literary work (poem, play, film, story, or genre)? If so, what connection do you see between the two?
- How did your understanding of the text or your feelings about it change as you talked?

An after-reading activity will focus on the students' "response" and opinions of the meaning of the whole text or certain passages of the text. There are no right or wrong answers, and each answer will be as singular as each individual student in the classroom. As previously mentioned, when applying the RRA, teachers need to make sure that students do not "run wild" in their interpretations. Students need to know that "the meaning of a text is not an entirely subjective matter and it is crucial that responses be grounded in the text itself and in the context in which the text is read" (The Expanding Cannon, 8th paragraph). If a teacher structures the exercises carefully, students will move beyond their initial response as they are challenged by the discussion with their peers. In this manner, "although the initial reaction is based on a particular students' 'schema', this student will realize in the discussion that that not everyone shares the same perspective" (The Expanding Cannon, 8th paragraph). The RRA engages readers actively and lets them "explore their own thinking and trust their own responses", thus boosting self-esteem (The Expanding Cannon, 6th paragraph). As stated in the Expanding Cannon Website, "all readers bring their own emotions, concerns, life experiences, and knowledge to their reading, and each interpretation is subjective and unique" (1st paragraph).

Follow-up Activities: There are countless possibilities, and student diversity needs should be taken into consideration. One possibility is for students to produce writing assignments which range from personal narrative, writing of a

poem from the perspective of the daughter/son, or reactions to the poem. Another possibility is for students to be creative and produce their own poem around this theme, and find a piece of music to accompany it. The poems can be shared in a class Blog.

Activity 2: To practice the RRA with 3rd and 4th year ESO students, Batxillerat students, and EOI students I would use the book We Bought a Zoo, a true story by Benjamin Mee.

Pre-Reading Discussion (Whole Class then in pairs): Who likes going to the zoo? Why, why not? How often do you go? Did you go more when you were younger? Do only young people go to zoos?

Introduce book- What do you think the title means? What will the book be about?

Reading: After reading a synopsis of the movie teacher asks: Would you like to live in a zoo? Why or why not?

Listening (audio-visual): Watch Trailer to Movie. Ask students what their reaction is to trailer.

Reading: Hand out short bibliography on the screenplay writers of the film- Cameron Crowe and Aline McKenna. Interesting Facts for students- Cameron Crowe started his writing career as a 15 year old High School Student.

Reading of Chapters: This depends on length of chapters. Chapters can be divided and students can complete either a SGA Map or Plot Map (or both) and report back (in groups) to their peers on the Story Grammar Elements.

While-reading discussion: What values and goals does the main character have? What character do you identify with? Why? In the RRA, the following happens during and after the reading of a text.

- teacher asks probing questions about students' feelings and identification with characters and events in the story.
- students transfer the situation from the book to real life situations that will lead them to explore the effects of certain feelings and behaviors (book is personalized).
- students draw conclusions and generalizations from events in the book.

Think aloud activities should always be encouraged in the RRA. McRae (1991) states that "representational language opens up, calls upon, stimulates and uses areas of the mind, from imagination to emotion, from pleasure to pain, which referential language does not reach" (p. 3). Where referential exercises focus on information comprehension, representational exercises work to involve the reader and bring him or her closer to the text. When working with texts, it is very important for teachers to show students that in order for them to truly engage with a text, they need to be active readers, and in turn annotate and

“mark-up” the texts as they read. This teaches students that underlining, writing comments on the margins, or drawing symbols is a strategy that all proficient readers use when reading and making sense of texts. It also encourages them to become aware of their thoughts, and become better critical readers and writers (The Expanding Cannon, Teaching Strategies, 2nd paragraph). Annotation can be used as a springboard to many other activities that use the reactions of the reader, from discussion to essay or journal writing.

Post-reading Activities: The focus of the RRA is representational language, the activities are student-centered, and foster plenty of communicative practice. The post-reading activities in the RRA include; open-ended discussions, Literature circles, journal writing, and peer writing groups.

- Students watch the movie, and afterwards engage in an RRA discussion: What is your favorite part of the movie so far? Why? This is a true story, what motivated the main character to make changes in his life? This book touches on many themes (family, change, love, courage, relationships between parents and children, death, etc.). Choose one theme and explain why you chose it. How does it relate to your personal life?
- Writing Assignment. Choose a theme from the movie and write about it. Personalize the theme you chose to write about (explain why you chose that theme and give reasons for it). The teacher can display the finished papers around the room, and have students go around silently reading each other's papers.
- Write a letter to Benjamin Mee about anything you want to tell him.
- Role Plays.
- Journal Writing (personal or from character's point of view).
- Blog on reaction to movie after watching it (where students can write about their favorite part).
- Alternative endings.
- Turn narrative into drama.
- Role-play.
- Reading-logs.

There are also countless benefits in applying the RRA when teaching Literature in Spanish EFL classes. Students who apply the RRA “read more, apply techniques that help them recognize the formation of their own arguments and have the strategies to examine the arguments of others, make richer and personal connections with text, and are more tolerant to multiple interpretations” (The Expanding Cannon, 7th paragraph). Thus, the RRA fosters empathy towards others and other cultures. This approach also challenges students by having them think critically and works on social and academic competences (especially communicative). It also fosters active learning by making them participative learners in classroom activities, and giving them the responsibility to react to texts and voice their own personal opinions about them. The RRA also works on higher order cognitive skills. According to Farnan and Kelly (1989), the intrinsic value in RRA “lies in the challenge it provides students to move beyond literal recall of information about Literature, and instead, to engage in critical and higher-order thinking” (p. 1).

RRA produces autonomous learners and increases students' self-esteem by "giving them the authority and the responsibility to make judgments about what they read" (The Expanding Cannon, 5th paragraph). It also allows them to construct their own meaning by connecting the textual material to issues in their lives and describing what they experience as they read. In RRA, through working and interacting with their peers students not only become better critical readers, but move beyond their own interpretation to take the interpretation of others into account and thus broaden their perspective (The Expanding Cannon, 5th paragraph). Thus students work on social competence skills as they learn about themselves and their peers (and others through texts).

CONCLUSION

Literature in the classroom can be used as a mean to teach English for many reasons. It can be used to complement the traditional course-book used because it focuses on “representational” language. Literature can also be used to introduce students to authentic texts and different literary genres, foster a love for reading and writing, and build upon personal and academic competences as well. In addition, implementing the SGA and the RRA when teaching Literature in EFL offers boundless benefits. The SGA is not only used to improve reading comprehension and story recall and work on student autonomy, but is also used to work with children with behavior problems and learning disabilities. Thus, SGA is not only useful in the classroom, but there is more research to be implemented in how it can be applied in cognitive and social psychology, and the field of neuroscience. The RRA on the other hand taps into higher order cognitive thinking. Both approaches work on almost all competences in the Spanish Curriculum for ESO, Batxillerat, and the EOIs. Through Literature and authentic texts students will get exposure to the world, the way of living and thinking of others, and thus become more culturally aware. This is very relevant here in Catalunya, where classrooms are becoming more culturally diverse.

The curriculum in the Spanish school system can be covered by introducing more Literature in classrooms. English through Literature can be taught by the introduction of poems, short stories, extracts of novels (reading just one chapter), etc. The content would be more diverse, and students and teachers would benefit more from the exposure to different genres and multicultural texts. Literature can foster more dynamic, challenging, and creative classes, and students will be given more opportunities to work with their peers, practice their communication skills, and be more challenged. For many students who do not read outside of school, this can benefit them by making them more culturally aware, and by exposing them to authors who are part of Literature with a capital “L” (the Canon and the Classics), and those who have been classified in the Literature with a small “l” (all texts which are not considered part of the Canon).

There are many reasons why teachers feel reticent about teaching English through Literature. Many teachers are scared to teach Literature because they feel they are not capable of doing it. I believe this is where the challenge lies, and why teacher training in this area is also important. Experienced teachers should teach the newcomers how they implement Literature in their classes, share material already designed, and orient these less experienced teachers. I do not believe teachers do not like the idea of teaching Literature, the problem is they do not know how to go about it, are inexperienced, and thus feel inadequate in a subject they do not completely have a hand over. Also, applying more Literature in classrooms would probably mean more initial work for teachers. Since this is a relatively unexplored world in EFL settings, teacher training is of utmost importance if schools want to succeed in the implementation of a Literature program. The British Council resources can here be of great help and offer teaching training in schools in order for projects to

become a reality. Teachers helping each other and pooling information, material, and experience is also vital for the initiation of new projects. Although it might mean more work, experienced teachers and teachers who are bored with course-books should be the ones to endeavor in these types of projects. Teachers who also possess Literature Degrees can be of great resource to everyone else.

McRae (1991) makes an excellent point when he states that we are not talking about Literature courses. Implementing Literature in the classrooms does not mean “heavy reading load, emphasis on the classics and the canon, having to read certain texts, studying and analyzing Literature or critical approaches” (McRae, 1991, p. 9). The objective is to introduce into the classrooms representational material for the purpose of language learning. McRae (1991) states that “when such barriers are removed from the minds of both teachers and learners, a whole new range of possibilities are opened” (p. 9). Another reason why teachers might feel reticent about teaching English through Literature is that it makes greater demands on students. Students will be learning English, literary aspects, and about history through the sociohistorical contexts of the texts. This should not be seen as something unattainable, but as a challenge. McRae’s (1991) book Literature with a small “l” makes an excellent book which presents the whole notion of Literature and Language as seen separately. McRae (1991) argues that this barrier should be broken down and that language teaching and language awareness are central to reading all kinds of texts (and through these the writings of the world). One of the main objectives of teachers is to develop literacy competence in their students when teaching them a language. Literacy competence results in speaking and writing competence. McRae states that

Language starts with words, words soon lead to phrases and sentences, and expression urgently needs to go beyond simple identification and reference,..it can move rapidly into abstract realms (McRae, 1991, p. 126).

Thus, the role of language teachers is to help students move successfully through these steps or processes and form independent and life-long literacy learners and readers. Teachers themselves are life-long readers who learn from books and others on a daily basis. According to Carl Rogers (1969),

the only man who is educated is the man who has learned how to adapt and change; the man who has realized that no knowledge is secure; that only the process of seeking knowledge gives a basis for security (Cited in Humanistic Approaches: 2.2.3)

In this day and age when the world is changing on a daily basis, teachers also need to learn to adapt to reality. Teachers are dealing with larger classes, classes which are more culturally diverse, students who are newly arrived and submerged in a culture and language that is not theirs. Appleman (2010) describes four areas which are directly related to literacy in America, but which are representative of situations all over the world. They are; shifting literary demands (text messaging and video games), multiple and social literacies (discourse communities in and out of school), the importance of motivation, and multicultural perspectives. Appleman (2010) points out that Tweeting,

Facebooking and text messaging nowadays engage students all over the world in literacy acts, and “never have decoding and receiving messages been so widespread and never have reading and producing texts been more important to adolescents” (p. 4). From a teacher’s point of view, this is both challenging and promising.

More research needs to be done in all areas of teaching Literature in Spanish EFL classrooms. According to Beach and Purves (1973), studies are needed which document the following areas; material, instructional techniques, curricula, reading programs, Literature in reading and writing, and dealing with teacher and teacher training (p. 153). Teachers should document how they teach literature in their classrooms, the observations they make, the improvements that can be made, and the materials (texts) in terms of interests, difficulty, and appropriateness. In doing so, more insight will be given into this field, thus helping newcoming teachers and improving the teaching of Literature in Spanish EFL classrooms.

Developing this topic has been rewarding but strenuous. I feel I have learned a great deal on my topic but I am aware that that I was limited in terms of material for I was not able to access articles in Journals which may have been very helpful and given me more insight into my topic. Time has also been pressing for there are many stages and processes that need to be undergone when writing a paper with set limitations. Getting together a bibliography, reading all the material available on the topic, organizing the paper, and writing it (which is the most difficult part), has proven at times stressful. However, I feel I have done my best to contribute something to this field in a specific context (teaching Literature in Spain) and have learned a great deal in the process.

If given the opportunity in the future, I will definitely try to implement the SGA and the RRA in my classes. The SGA and RRA are two very valid approaches to teaching Literature and offer great opportunities to expand on regarding teaching English through other means besides textbooks and course-books. Teaching offers teachers the opportunity to be creative and dynamic, which is also something the SGA and the RRA entail. The fact that these two approaches are student-centered and involve learners actively are two reasons why I would like to implement them in my future classes. Literature also involves the students’ imagination. Countless authors use this word when exposing their ideas about the benefits of using Literature in the classroom.

I have learned that I still need to do a great deal of reading in this field in order to gain more knowledge and confidence in the teaching of Literature. There is boundless information available in the field of Education, but through writing this paper, Literature has captured my interest greatly, enough to make me want to learn more about this topic and these two specific approaches. Reading about how to teach English through Literature doesn’t make a good teacher. There are countless factors which influence and need to be taken into consideration. However, if the teacher loves his or her profession, nothing more than continuous self-learning, exposure, and experience will result in one being the best teacher possible in any subject matter.

APPENDIX A

Role of the Teacher

A teacher's role and responsibility is also to be aware of how students learn. If Literature in EFL is to be taught, teachers should know how literacy develops. Goodman (1986) described key ideas about whole language relevant to reading. They are:

- Literacy develops from whole to part during functional, meaning, and relevant language use.
- Readers construct meaning while reading, drawing on prior knowledge and experience.
- Readers predict, select, confirm, and self-correct as they make sense of print.
- Three language systems interact in written language: the graphophonic (sound and letter patterns), the syntactic (sentence patterns), and the semantic (meanings). They all work together and cannot be isolated in instruction.
- Comprehension of meaning is always the goal of the reader. In a whole language classroom, Literature and authentic text should be the reading material, and it is the teacher who chooses and decides how reading is taught.

These key ideas act as the basic structure to understanding how students learn to read. By incorporating them into their lessons teachers can help students become competent readers and foster life-long literacy. There has been an ongoing debate as to whether Literature teachers are also teachers of reading. Teachers also teach students reading strategies (skimming, scanning, reading for detail for meaning, etc.). Humans in general read to learn and make sense of things, in other words we read and interpret. Some say the whole point of reading is interpreting. Smith (nd) offers an interesting definition of reading. He points out,

“reading is making sense of things, when you read someone's face, you are trying to make sense of what might be going on between the eyes, when you read printed page, you're trying to make sense of what is written on it....Interpretation is the fundamental way of life for all of us, from birth to final breath...We're always trying to figure out what is going on” (quoted in Appleman, 2010, p. 3).

When applying the SGA and RRA, the role of the teacher is one of facilitator. When giving a text to a student, while many are able to decode texts, many will probably not derive sufficient meaning or pleasure from the text simply because they are not adequately prepared to read them. Teachers (and students) need to know that successful reading entails “recognition of context, attitude, ambiguity, and the possibility of multiple meanings” (Appleman, 2010, p. 8). If a student succeeds at these tasks, it translates into enjoyment of reading, but failure leads to frustration and lack of motivation. Thus, it is the role of the teacher to facilitate the learning of reading strategies, boost motivation through

dynamic and interesting student-centered and appropriate level lesson plans, and create room environments which foster learning through respect and comprehension. When discussing texts for example, it is important for teachers to also discuss the social, cultural and political context of when the text was written to aid understanding of the text. Class discussions of any issues which arise are primal to aid student understanding.

APPENDIX B

Teacher Attitude

Teachers' attitudes towards Literature in the classroom are of utmost importance in fostering the love of Literature to students. Teachers bring books and students together in meaningful ways (Stoodt et al., 1996, p. 3). Teachers should express their enthusiasm and interest when working with any literary genre in order to motivate their students and capture their students' interest. It is important for teachers to talk to their students about their favorite books and authors so students learn how important Literature is in his or her life. In this manner, students will be stimulated, encouraged, and motivated to explore Literature, share their thoughts, make connections between books, and relate books to their own lives (Stoodt et al., 1996, p. 3). Thus, if teachers want to create life-long readers they must first convey their own love of Literature to their students. Also, Widdowson (1990) stated that an appropriate interaction between teacher and student, a cohesive and harmonious environment can be created so that there is also quality interaction between students (as cited in Mahmound, 2010, p. 34). This in turn results in promoting meaningful communication. According to Hiltz (1994), "Literature is said to be among the most effective factors to achieve active and successful learning" (p. 5). Thus, developing literacy competence will foster autonomy, enjoyment, self-esteem, and active participation.

APPENDIX C

Material

It is also very important for teachers to choose appropriate books and material and make use of technology to teach Literature. According to Mahmoud and Nazzal (2005), many EFL graded readers and textbooks have versions of fables, legends, folktales, and myths that most teachers rarely use (p. 32). In EFL classrooms, stories provide socio-emotional, cognitive, cultural, and aesthetic benefits to students and thus are an excellent source of reading material. There is also an abundance of material available on Adolescent Literature which teachers can use. The genre which encapsulates adolescent Literature are; novels, short stories, poetry, drama, non-fiction, stories of accomplishment, romances, mysteries, tales of the supernatural, folklore, humor, fantasy, science fiction, history, autobiography, series books, and informative non-fiction (Guzetti, 2002, p. 16). Gender is another factor which teachers should keep in mind when selecting books for their classes. Where boys tend to prefer action books, science fiction and plot driven stories, girls prefer character driven stories (Appleman, 2010) p. 9). According to Appleman (2010), "gendered predispositions toward reading affect both male and female roles in the Literature classroom as well as their reading habits" (p. 9).

In this day and age when students are considered "digital natives" (Prensky, 2001) technology is something which needs to be incorporated into lessons, thus making the lessons more personal and stimulating. Films and videos are also excellent sources when teaching Literature. The British Council Site offers excellent ideas and resources regarding teaching Literature in EFL classrooms. Many of these resources can be used by incorporating technology in the classroom, which is very stimulating and motivating for students. Some of these resources include; audio and text (poetry and short stories), film and video (poetry made into film), Manga (graphic novels), and Hyperfiction. This website is excellent for teachers regarding material, activities, further readings, and ideas about how to teach Literature. In addition, multiple texts and multiple literacies when working with adolescents means using computers, cell phones, Internet, electronic mail, art, music, drama, film, and video games just to name a few (Guzetti, 2002, p. 15).

There are now endless ways to engage our students. For example, Blogs and Wikis are excellent resources in engaging students in different manners. Regarding motivation, Appleman (2010) states that the level of motivation and level of literacy skill will determine whether a student engages in literacy learning (p. 6). Also, it is very important for students to see their own cultures reflected in the texts they read, and their home language valued in the classroom. This is where multicultural literacy comes into play, as well as bilingual literature. Spain is very rich in this area as has an extensive literature anthology from which to choose from. If these authors have been translated, there is a tremendous amount of material which can be gathered from here and thus some of these authors should be introduced into the classroom.

Implementing Literature means exposing students to authors from all over the world.

When choosing appropriate level material Guzzetti (2002) makes a very good point by stating that students' first language skills and knowledge are very important. She states that literacy transfers across languages and if students are strong in their primary language and possess literacy competence, they will transfer this literacy competence into their new English literacy knowledge (p. 49). Also of importance is for teachers to choose material which taps on background knowledge and experiences of the students. In Addition, Goleman (1995) points out that quality Literature can be used to "foster the development of emotional intelligence which is essential for empathy and tolerance" (cited in Gohsn, 2002, p. 174). In classrooms (especially those that are culturally diverse), teachers should resort to using multicultural Literature, keeping in mind the age of the learner, individual differences and interests of the students.

The following criteria should be kept in mind when choosing material for children. However, I believe it can also be used and adapted when working with lower EFL levels:

- Theme: universal themes for they allow for a variety of spin-off activities
- Storyline: For lower levels, clear and uncomplicated with satisfying conclusions. No complex, multifaceted characters. Also, the storyline should appeal to the reader for it allows for a variety of interpretations. McRae (1991) calls for "imaginative texts" (p. 44).
- Language: a certain amount of amusing predictable repetition. Repeated grammatical structures and formulaic expressions that are made clear in the story context. Use of vocabulary that provides synonyms and alternative expressions.
- Illustrations: Aesthetically pleasing illustrations that help to clarify the text; good illustrations provide opportunities for discussion in which the key vocabulary can be exploited.

(Gohsn, 2002, p. 174).

McRae (1991) also makes a very important point when he states that tasks should be graded, not texts (p. 47). Thus, it depends on the purpose of the lesson and not the text which needs to be considered.

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Annex 2:

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Annex 3:

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Annex 12:

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ANNEXES

Annex 1:

Story Map/Story Grammar Activity: (See previous pages)

Story Grammar (Story Map or Plot Map)

TITLE/TOPIC/TEXT _____ Author _____

Directions: Complete the chart with the story elements. Use the text or lesson summary.

CHARACTERS	SETTING	THEME
_____	TIME _____	_____
_____	_____	_____
_____	PLACE _____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

TITLE/TOPIC/TEXT

AUTHOR

PLOT EVENTS	CONFLICT	RESOLUTION
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Example of a SGA Map to be completed after the reading of a narrative text.

Retrieved from:

<http://www.palmbeachschools.org/multicultural/documents/StoryGrammar.pdf>



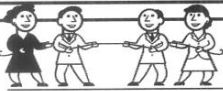



Annex 1:


Story Map/Story Grammar Activity: (See previous pages)

Story Grammar (Story Map or Plot Map)

TITLE/TOPIC/TEXT _____ Author _____

Literary Elements: Complete the chart with information in the reading: *Title, Author, Characters, Setting, Main Conflict, Events, & Resolutions.* (What do the little characters show?)

TITLE/TOPIC/TEXT _____	
AUTHOR _____	
CHARACTERS	
	_____ _____ _____
SETTING:	
	TIME _____
	PLACE _____
	MAIN CONFLICT _____
_____ _____	
	
EVENT #1	
EVENT #2	_____ _____
EVENT #3	_____ _____
EVENT #4	_____ _____
EVENT #5	_____ _____
RESOLUTION _____	
_____ _____ _____	



Another example of a SGA Map.

Retrieved from:

<http://www.palmbeachschools.org/multicultural/documents/StoryGrammar.pdf>

Annex 2:

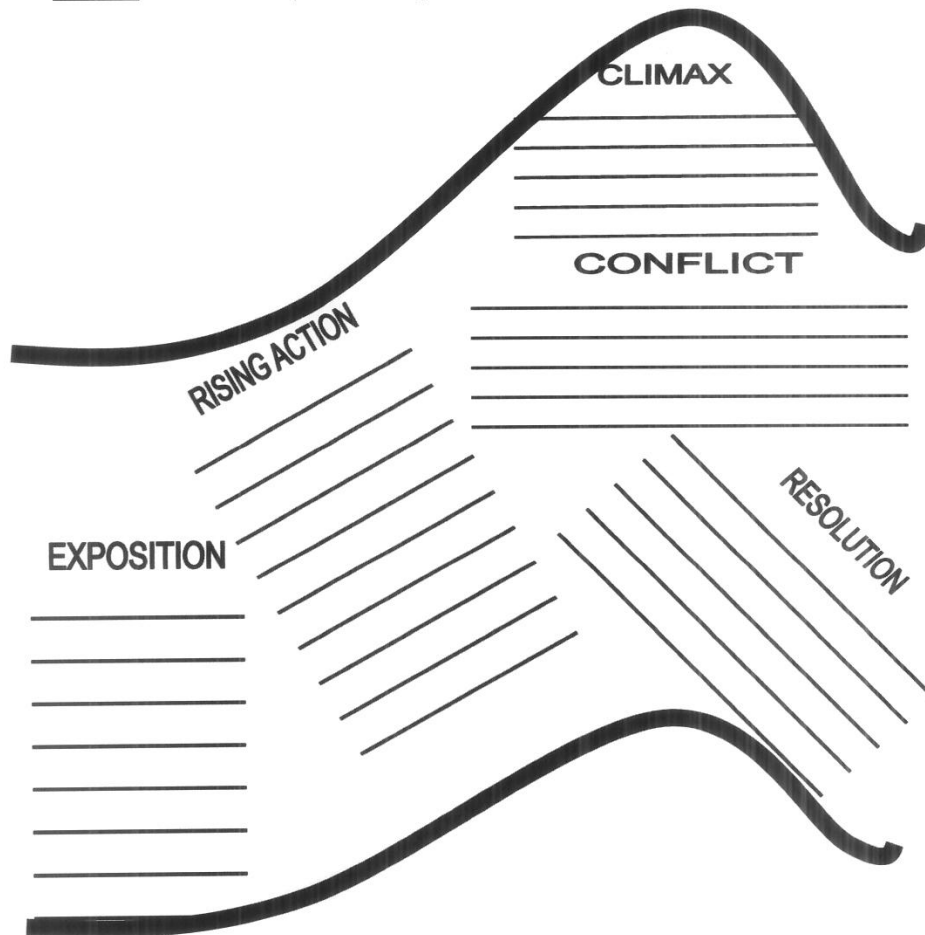
Story Map/Story Grammar Activity: (See previous pages)

Story Grammar (Story Map or Plot Map)

TITLE/TOPIC/TEXT _____ Author _____

Plot: The series of events that make up a story are the **plot**. The four (4) main elements of the plot are *Exposition*, *Rising Action (Conflict)*, *Climax (or Turning Point)*, and *Resolution*.

Directions: Use the chart to plot the reading.



Example of a SGA Plot Map.

Retrieved from:

<http://www.svsd.ca/esrss/support/5comprehending.htm>

Annex 3:

Questions for the Elements of Story Grammar	
Questions for Story Grammar Elements	
Elements	Questions
Characters	<p>Who were the characters in the story?</p> <p>Who was the most important character in the story?</p> <p>Which character did you enjoy the most? Why?</p> <p>What is (a particular character) like?</p> <p>How are you like the character in the story? How are you different?</p> <p>If you were the main character, what might you have done differently? Why?</p> <p>How did the Character in the story change?</p>
Setting	<p>Where does the story take place?</p> <p>When does the story take place?</p> <p>How could the setting have been different?</p> <p>Why do you think the author chose this setting?</p>
Initiating Event	<p>What started the chain of events in this story?</p> <p>What is the connection between this event and the problem or goal?</p>
Conflict/Goal	<p>What is the main problem/goal?</p> <p>Why is this a problem/goal for the main character?</p> <p>What does this problem/goal tell us about this character?</p> <p>How is the setting related to the problem/goal?</p> <p>What is there about the other characters that contribute to this problem/goal?</p>
Events	<p>What important events happen in the story?</p> <p>What did _____ do about _____?</p> <p>What was the results of this?</p> <p>Why did it not succeed?</p> <p>What did _____ do next?</p> <p>How did _____ react to this?</p> <p>What do you learn about _____ from the course of action taken?</p> <p>What are some good/unfortunate things that happened in the story?</p>
Resolution	<p>How is the problem solved/goal achieved?</p> <p>How else could the problem have been solved/goal achieved?</p> <p>How would you change the story if you were the author?</p>
Theme	<p>What is the theme of this story?</p> <p>What do you think the author was trying to tell readers in this story?</p> <p>What did _____ learn at the end of this story?</p>

Question prompts when implementing the SGA.

Retrieved from: <http://www.svsd.ca/esrss/support/5comprehending.htm>

Annex 4:

Sample Kit: Secondary Level

Pre-Reading Activities

1. Fairy Tales

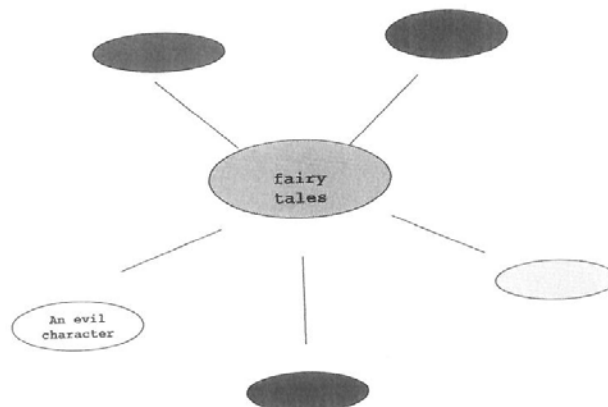
What is a fairy tale?

Do you know any?

Here is a definition of "fairy tale" taken from the *Oxford Advanced Learners Dictionary*: "a story about magic or fairies, usually for children".

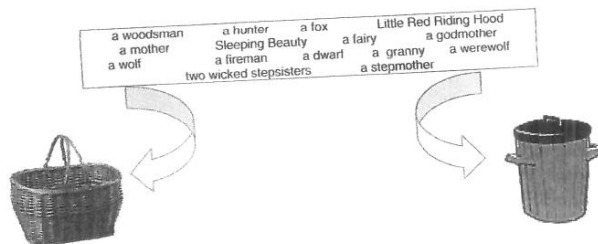
Is that your definition or are there any differences?

2. What are the ingredients of a good fairy tale? Complete with your ideas:



BritLit Project Sample Activities for Secondary Level. This is representative of the RRA in the personalization of what constitutes a fairy tale and the definition of one.

3. Think of "Little Red Riding Hood". Who are the characters in the tale? Find the characters from the tale in the box and put them in the basket. Put the wrong ones in the dustbin!



4. Do you remember the story well? Match a – f with 1 – 6 to write sentences about "Little Red Riding Hood".

- a. Little Red Riding Hood wore....
- b. Her grandmother lived...
- c. She was ill and needed...
- d. Little Red Riding Hood's mother told her...
- e. Little Red Riding hood carried...
- f. As she set out on her way through the woods, the girl met...

- 1. far away in the woods.
- 2. some care and attention.
- 3. a beautiful red velvet cap which her granny had given her as a gift.
- 4. a basket with some cakes which Little Red's mother had baked.
- 5. a wicked wolf.
- 6. never to leave the path to avoid the dangers of the woods.

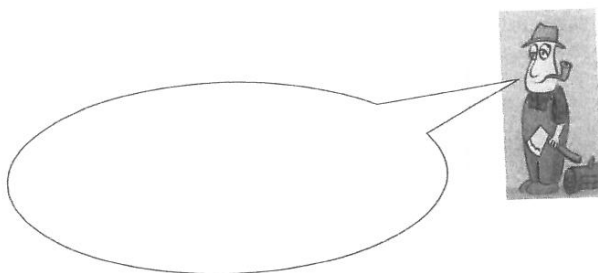
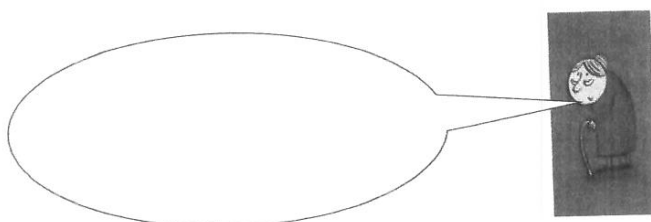
5. Now write what happened next:

6. I
wri
Do

7. I
an
ab

6. Now compare the ending you wrote to what your friends have written.
Do you know the same ending?

7. Imagine you were interviewing Little Red Riding Hood, Granny and the woodsman at the end of the story. What would they say about the wolf?



Activity 6 is an RRA activity and an example of the CLT approach. Activity 7 is representative of TBL.

Teacher's notes and key to pre-reading

1. Examples of well known fairy tales are 'Snow White', 'The Sleeping Beauty', 'Hansel and Gretel', 'Cinderella', 'The Wizard of Oz', etc.
2. Some of the "ingredients" are:
 - A hero or heroine
 - A wicked character (such as a wolf, a monster, a witch, a bad stepmother, evil stepsisters)
 - Magic and fantasy
 - Characters who help the hero (like the seven dwarves in 'Snow White' or the fairy godmother in Cinderella)
 - A happy ending
3. Basket: a woodsman - Little Red riding Hood - a mother - a wolf - a granny
4. a-3, b-1, c-2, d-6, e-4, f-5

Dustbin: a hunter - a fox - Sleeping Beauty- a fairy - a godmother - a fireman - a dwarf - a werewolf - two wicked stepsisters - a stepmother

Text presentation and reading activities

1. Read this extract from a story

You all know the story of Little Red Riding Hood, right? Well, I'm sure of one thing. You don't know what *really* happened. No one does, except me. I know people don't believe in fairy tales these days, but the Riding Hood story happens to be true.

2. Now answer the following questions:

- a. What do you think the story is about?
- b. Who do you think is going to tell it?

Activity 2 is also an example of the RRA, it asks for students' prediction of story.

Do you need any suggestions? Read these:

I can remember the pain

I wouldn't have harmed a hair of her head

So the woodsman cut me open

3. Here's the title of the story:

The Wolf's Tale

Were you right?

4. Now read the next paragraph in the story.

I should know. You see, I'm the wolf. And the rest of them—the girl, the woodsman, all the other people—they got it wrong. *All* wrong.

Well, in what way do you think they got it wrong? What do you think is the wolf's version of the story? Work in groups and write your ideas. Then compare the with the rest of the class.

.....
.....

5. Now read a few more sentences. Were you right? Do you believe in the wolf's story?

This is also representative of the RRA for it asks students to relate their own ideas about the text and its meaning.

They think I killed and ate old Granny. I didn't. I wouldn't have harmed a hair of her head, but when I tried to tell them so, of course they couldn't understand me. So the woodsman cut me open. Oh, how that *hurt*. I can remember the pain; it was horrible. Even now I have nightmares about it, and I shudder and cry out in my sleep, until I wake up screaming. They didn't kill me, you see. They thought they did, but they didn't. I can't be killed that way. It has to be something else.

Discuss:

1. Why couldn't they kill the wolf?
2. How do you think a wolf can be killed?

6. Writing activity – group work: Create your own ending.

Think of a possible conclusion to this story. You can write your suggestions (in no more than 3 – 4 lines) or draw a comic strip.

7. Now read the ending of the story as the author imagined it. Was this what you expected?

A silver bullet, that's the only thing that will work. A silver bullet, for a werewolf. Because that's what I really am. I was attacked by a werewolf one night, years ago. It bit me, and infected me with its curse. I'd give anything to be free. I'd rather die than live like this, changing every full moon into a monster that no one can control. I'd give anything to be what I used to be. A harmless human being. A little old lady, who was kind to everyone. Red Riding Hood thought she knew all about her dear granny. But she didn't. No one does. Only me . . . and, now, you.

The Writing Activity is also a very common one in the RRA, where students have to create their own ending to a story. The Discussion is an example of CLT and the writing activity and example of TBL.

8. Now listen to the author's voice narrating the story as you read.

The Wolf's Tale
by Louise Cooper

You all know the story of Little Red Riding Hood, right? Well, I'm sure of one thing.

You don't know what *really* happened. No one does, except me. I know people don't believe in fairy tales these days, but the Riding Hood story happens to be true. I should know. You see, I'm the wolf. And the rest of them—the girl, the woodsman, all the other people—they got it wrong. *All* wrong.

They think I killed and ate old Granny. I didn't. I wouldn't have harmed a hair of her head, but when I tried to tell them so, of course they couldn't understand me.

So the woodsman cut me open. Oh, how that *hurt*. I can remember the pain; it was horrible. Even now I have nightmares about it, and I shudder and cry out in my sleep, until I wake up screaming.

They didn't kill me, you see. They thought they did, but they didn't. I can't be killed that way. It has to be something else. A silver bullet, that's the only thing that will work. A silver bullet, for a werewolf.

Because that's what I really am. I was attacked by a werewolf one night, years ago. It bit me, and infected me with its curse. I'd give anything to be free. I'd rather die than live like this, changing every full moon into a monster that no one can control. I'd give anything to be what I used to be. A harmless human being. A little old lady, who was kind to everyone.

Red Riding Hood thought she knew all about her dear granny.

But she didn't. No one does.

Only me . . . and, now, you.

Recording available from
<http://www.teachingenglish.org.uk/try/resources/britlit>

Annex 5:



Generalitat de Catalunya
Departament d'Ensenyament
Escoles Oficials d'Idiomes

“Minus Three Point Six” by Geoff Hattersley

Student Worksheet

ACTIVITIES:

1) Imagine you are in a TV show and you can choose among the following options. Talk to your partner and choose one option. Give reasons for your choice:

A BOOK – SUNGLASSES – A DESIGNER T-SHIRT

A SECOND-HAND CAR – A BIKE – A MOTORCYCLE

A TRIP TO NEW YORK – A WEEKEND IN A SPA – A TREKKING IN NEPAL

2) Read the poem. Can you spot some binaries (or opposed concepts)?

Suppose there are three doors:
Religion, Insanity, Suicide.
Suppose you're on TV,
the hostess asks which door you'll take.
suppose ten million viewers

and a studio audience of enemies
are all shouting their preference
and in the din the hostess mishears:
you ask for Religion, get Insanity.
you're shoved through and the door closes.

You try to shout for help, you want
to explain there's been a mistake,
you can't, can't move, feel as if
you're held in place by chains
or a pair of huge hands,

It's so dark you can't see yourself,
so quiet you could hear a plant move
though there are none moving.
There are no words in your head, just numbers.
You try but can't stop thinking about them:

One and one is two plus seventeen is eighteen
minus three point six is fifteen point eight
multiplied by twenty-seven point seven is
four thousand three hundred and sixty-five point
six
divided by five point five is

Materials elaborats pel grup de treball Brit-lit – Departament d'Ensenyament / British Council
“Minus Three Point Six” by Geoff Hattersley. Student Worksheet

1

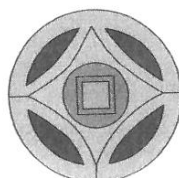
This is an example of a BritLit Activity for the EOIs intended for Intermediate and Upper Intermediate Levels. Activity 3 on the next page is very exemplary of the RRA approach.



3) Read the poem again. What feelings / emotions come to you mind as you do it? What do you think the poet is trying to express through his words?

Annex 6:

SECTION 3



PREREADING

Write a short note to one of your parents, older relative, or caretaker. Explain to him or her why you did something when you were younger that they disapproved of, such as stay out late or smoke a cigarette. You may want to share your ideas with a classmate, your teacher, or the whole class. If you prefer, write your answer in your private journal.

Our relationships with our parents (or adults who care for us) are usually very complicated and influence other relationships throughout our lives. In the next reading, which is an excerpt from Amy Tan's book *The Joy Luck Club*, the relationship between a mother and daughter is revealed through their conversation and their thoughts. Although their relationship is a close one, each feels misunderstood in some ways. As you read the story, think about similar feelings you might have had as a son or daughter, or as a parent.

As you read the selection, be alert to a shift in the point of view of the story—a change in who is speaking. It begins with the daughter speaking about her relationship with her mother, then her mother becomes the speaker and tells her side of the story.

THE JOY LUCK CLUB

Excerpt

Amy Tan

I had taken my mother out to lunch at my favorite Chinese restaurant in hopes of putting her in a good mood, but it was a disaster.

▲ 62 Unit 3 Relationships

When we met at the Four Directions Restaurant, she eyed me
5 with immediate disapproval. "Ai-ya! What's the matter with
your hair?" She said in Chinese.

"What do you mean, 'What's the matter?'" I said. "I had it cut."
Mr. Rory had styled it differently this time, an asymmetrical
blunt-line fringe that was shorter on the left side. It was
10 fashionable, yet not radically so. "Looks chopped off," she said.
"You must ask for your money back."

▼ ▼ ▼

After our miserable lunch, I gave up the idea that there
would ever be a good time to tell her the news: that Rich Shields
and I were getting married.

15 "Why are you so nervous?" my friend Marlene Ferber had
asked over the phone the other night. "It's not as if Rich is the
scum of the earth. He's a tax attorney like you, for Chrissake.
How can she criticize that?"

"You don't know my mother," I said. "She never thinks
20 anybody is good enough for anything."

"So elope with the guy," said Marlene.

"That's what I did with Marvin." Marvin was my first husband,
my high school sweetheart.

"So there you go," said Marlene.

25 "So when my mother found out, she threw her shoe at us," I
said. "And that was just for openers."

▼ ▼ ▼

My mother had never met Rich. In fact every time I brought
up his name—when I said, for instance, that Rich and I had
gone to the symphony, that Rich had taken my four-year-old
30 daughter, Shoshana, to the zoo—my mother found a way to
change the subject.

▼ ▼ ▼

My daughter is getting married a second time. So she asked
me to go to her beauty parlor, her famous Mr. Rory. I know her
meaning. She is ashamed of my looks. What will her husband's
35 parents and his important lawyer friends think of this backward
old Chinese woman?

"Auntie An-mei can cut me," I say.

"Rory is famous," says my daughter, as if she had no ears. "He
does fabulous work."

Section 3 63 ▲

40 So I sit in Mr. Rory's chair. He pumps me up and down until I
am the right height. Then my daughter criticizes me as if I were
not there. "See how it's flat on one side," she accuses my head.
"She needs a cut and a perm. And this purple tint in her hair,
she's been doing it at home. She's never had anything
45 professionally done."

She is looking at Mr. Rory in the mirror. He is looking at me in
the mirror. I have seen this professional look before. Americans
don't really look at one another when talking. They talk at their
reflections. They look at others or themselves only when they
50 think nobody is watching. So they never see how they really



look. They see themselves smiling without their mouths open, or
turned to the side where they cannot see their faults. "How does
she want it?" asked Mr. Rory. He thinks I do not understand
English. He is floating his fingers through my hair. He is showing
55 how his magic can make my hair thicker and longer.

"Ma, how do you want it?" Why does my daughter think she
is translating English for me? Before I can even speak, she
explains my thoughts: "She wants a soft wave. We probably
shouldn't cut it too short. Otherwise it'll be too tight for the
60 wedding. She doesn't want it to look too kinky or weird."

▲ 64 Unit 3 Relationships

And now she says to me in a loud voice, as if I had lost my hearing, "Isn't that right, Ma? Not too tight?"

I smile. I use my American face. That's the face Americans think is Chinese, the one they cannot understand. But inside I
65 am becoming ashamed. I am ashamed she is ashamed. Because she is my daughter and I am proud of her, and I am her mother and she is not proud of me.

Mr. Rory pats my hair more. He looks at me. He looks at my daughter. Then he says something to my daughter that really
70 displeases her: "It's uncanny how much you two look alike!"

I smile, this time with my Chinese face. But my daughter's eyes and her smile become very narrow, the way a cat pulls itself small just before it bites. Now Mr. Rory goes away so we can think about this. I hear him snap his fingers, "Wash! Mrs.
75 Jong is next!"

So my daughter and I are alone in this crowded beauty parlor. She is frowning at herself in the mirror. She sees me looking at her.

"The same cheeks," she says. She points to mine and then
80 pokes her cheeks. She sucks them outside in to look like a starved person. She puts her face next to mine, side by side, and we look at each other in the mirror.

"You can see your character in your face," I say to my daughter without thinking. "You can see your future."

85 "What do you mean?" she says.

And now I have to fight back my feelings. These two faces, I think so much the same! The same happiness, the same sadness, the same good fortune, the same faults.

I am seeing myself and my mother, back in China, when I
90 was a young girl.

Excerpts from "Four Directions" and "Double Face" reprinted by permission of the Putnam Berkley Group for The Joy Luck Club by Amy Tan. Copyright © 1989 by Amy Tan.

Annex 7:

5. Why does the mother say that Mr. Rory doesn't think she speaks English? (What would lead him to think this?)
6. What does the mother mean when she says, "I smile. I use my American face"?
7. How does the mother actually feel about her daughter? Do you think the daughter realizes this? Why or why not? Support your comments with examples from the story.
8. How do you think the daughter feels about her mother? What references in the story lead you to think this?
9. The mother thinks she will be perceived as "a backward old Chinese woman" at the wedding. Do you see her this way? Why or why not? Support your answers with lines from the story.
10. How do some of the incidents in the story illustrate the lines from the McGinley poem "A Choice of Weapons" in Section 2? What are some examples of "words that sting" and the use of silence in the mother and daughter's relationship?

TOPICS FOR DISCUSSION OR WRITING

1. When you read the story, did you find yourself "taking sides"—identifying more with the mother or the daughter? If so, which one and why? (Take a vote in the class to see how many people identify more with the mother versus with the daughter.)
2. Do you think the difficulties in this mother-daughter relationship can be attributed to: (a) cultural differences; (b) generational differences (between an older and a younger person); (c) problems specific to a parent-child relationship?; (d) a combination of factors?
3. Have you ever set out to do something special for someone and have the experience turn out differently than you planned—perhaps it turned into a disaster? Write about this experience—what you had hoped would happen and how it turned out.

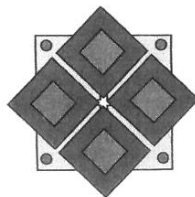
▲ 68 Unit 3 Relationships

Jorgensen, S., & Whiteson, V. (1993). *Personal Themes in Literature*. New Jersey: REGENTS/PRENTICE-HALL.

4. Think back to a misunderstanding you might have had with your parents (or an adult who took care of you). Write two different versions of the situation. Describe it from both points of view. Write it first from your point of view and include your feelings, words, and actions. Then rewrite it from the other person's point of view, including his or her feelings, words, and actions.
5. Which parent do you resemble the most? Do you also have some personality traits in common with this parent (or caretaker)? Write about these physical and psychological similarities. Also write about whether this is the parent that you are particularly close to or have a difficult relationship with.
6. Write about an old photograph of you with your family or friends. What's going on in the picture? Where does it take place? What do you think the various people in the photograph are feeling? (You may also turn this into an even more imaginative exercise by making up a story about someone else's family snapshot.)

Annex 8:

SECTION 5



PREREADING

Think about something that embarrassed you when you were a child; for example, a garment or a haircut you disliked. Write a letter to the person who was responsible for this humiliation—a parent or family member, a teacher, or a friend. Try to capture the experience and your feelings vividly, as though you were watching a scene from a movie. You may want to share your ideas with a classmate, your teacher, or the whole class. If you prefer, write your answer in your private journal.

The final story in this unit is by Gary Soto, who often writes about his experiences as a Latino growing up in California. In this story the narrator remembers how difficult it was to be poor.

THE JACKET

Gary Soto

My clothes have failed me. I remember the green coat that I wore in fifth and sixth grades when you either danced like a champ or pressed yourself against a greasy wall, bitter as a penny toward the happy couples.

- 5 When I needed a new jacket and my mother asked what kind I wanted, I described something like bikers wear: black leather and silver studs with enough belts to hold down a small town. We were in the kitchen, steam on the windows from her cooking. She listened so long while stirring dinner that I thought

▲ 48 Unit 2 Memories

Jorgensen, S., & Whiteson, V. (1993). *Personal Themes in Literature*. New Jersey: REGENTS/PRENTICE-HALL.

10 she understood for sure the kind I wanted. The next day when I
got home from school, I discovered draped on my bedpost a
jacket the color of day-old guacamole. I threw my books on the
bed and approached the jacket slowly, as if it were a stranger
whose hand I had to shake. I touched the vinyl sleeve, the
15 collar, and peeked at the mustard-colored lining.

From the kitchen mother yelled that my jacket was in the
closet. I closed the door to her voice and pulled at the rack of
clothes in the closet, hoping the jacket on the bedpost wasn't for
me but my mean brother. No luck. I gave up. From my bed, I
20 stared at the jacket. I wanted to cry because it was so ugly and
so big that I knew I'd have to wear it a long time. I was a small
kid, thin as a young tree, and it would be years before I'd have
a new one. I stared at the jacket, like an enemy, thinking bad
things before I took off my old jacket whose sleeves climbed
25 halfway to my elbow.

I put the big jacket on. I zipped it up and down several times,
and rolled the cuffs up so that they didn't cover my hands. I put
my hands in the pockets and flapped the jacket like a bird's
wings. I stood in front of the mirror, full face, then profile, and
30 then looked over my shoulder as if someone had called me. I
sat on the bed, stood against the bed, and combed my hair to
see what I would look like doing something natural. I looked
ugly. I threw it on my brother's bed and looked at it for a long
time before I slipped it on and went out to the backyard,
35 smiling a "thank you" to my mom as I passed her in the kitchen.
With my hands in my pockets I kicked a ball against the fence,
and then climbed it to sit looking into the alley. I hurled orange
peels at the mouth of an open garbage can and when the peels
were gone I watched the white puffs of my breath thin to
40 nothing.

I jumped down, hands in my pockets, and in the backyard
on my knees I teased my dog, Brownie, by swooping my arms
while making bird calls. He jumped at me and missed. He
jumped again and again, until a tooth sunk deep, ripping an L-
45 shaped tear on my left sleeve. I pushed Brownie away to study
the tear as I would a cut on my arm. There was no blood, only
a few loose pieces of fuzz. Damn dog, I thought, and pushed
him away hard as he tried to bite again. I got up from my
knees and went to my bedroom to sit with my jacket on my lap,
50 with the lights out.

That was the first afternoon with my new jacket. The next day I wore it to sixth grade and got a D on a math quiz. During the morning recess Frankie T., the playground terrorist, pushed me to the ground and told me to stay there until recess was
55 over. My best friend, Steve Negrete, ate an apple while looking at me, and the girls turned away to whisper on the monkey bars. The teachers were no help: they looked my way and talked about how foolish I looked in my new jacket. I saw their heads bob with laughter, their hands half-covering their
60 mouths.

Even though it was cold, I took off the jacket during lunch and played kickball in a thin shirt, my arms feeling like braille from goose bumps. But when I returned to class I slipped the jacket on and shivered until I was warm. I sat on my hands, heating them up, while my teeth chattered like a cup of
65 crooked dice. Finally warm, I slid out of the jacket but a few minutes later put it back on when the fire bell rang. We paraded out into the yard where we, the fifth graders, walked past all the other grades to stand against the back fence.
70 Everybody saw me. Although they didn't say out loud, "Man, that's ugly," I heard the buzz-buzz of gossip and even laughter that I knew was meant for me.

And so I went, in my guacamole jacket. So embarrassed, so hurt, I couldn't even do my homework. I received Cs on quizzes, and forgot the state capitals and the rivers of South America,
75 our friendly neighbor. Even the girls who had been friendly blew away like loose flowers to follow the boys in neat jackets.

I wore that thing for three years until the sleeves grew short and my forearms stuck out like the necks of turtles. All during that time no love came to me — no little dark girl in a Sunday
80 dress she wore on Monday. At lunchtime I stayed with the ugly boys who leaned against the chainlink fence and looked around with propellers of grass spinning in our mouths. We saw girls walk by alone, saw couples, hand in hand, their heads like
85 bookends pressing air together. We saw them and spun our propellers so fast our faces were blurs.

I blame that jacket for those bad years. I blame my mother for her bad taste and her cheap ways. It was a sad time for the heart. With a friend I spent my sixth-grade year in a tree in the
90 alley, waiting for something good to happen to me in the jacket, which had become the ugly brother who tagged along wherever I went. And it was about that time that I began to

▲ 50 Unit 2 Memories

grow. My chest puffed up with muscle and, strangely, a few more ribs. Even my hands, those fleshy hammers, showed
95 bravely through the cuffs, the fingers already hardening for the coming fights. But that L-shaped rip on the left sleeve got bigger; bits of stuffing coughed out from its wound after a hard day of play. I finally scotch-taped it closed, but in rain or cold weather the tape peeled off like a scab and more stuffing fell
100 out until that sleeve shriveled into a palsied arm. That winter the elbows began to crack and whole chunks of green began to fall off. I showed the cracks to my mother, who always seemed to be at the stove with steamed-up glasses, and she said that there were children in Mexico who would love that jacket. I told
105 her that this was America and yelled that Debbie, my sister, didn't have a jacket like mine. I ran outside, ready to cry, and climbed the tree by the alley to think bad thoughts and watch my breath puff white and disappear.

But whole pieces still casually flew off my jacket when I
110 played hard, read quietly, or took vicious spelling tests at school. When it became so spotted that my brother began to call me "camouflage," I flung it over the fence into the alley. Later, however, I swiped the jacket off the ground and went inside to drape it across my lap and mope.

115 I was called to dinner: steam silvered my mother's glasses as she said grace; my brother and sister with their heads bowed made ugly faces at their glasses of powdered milk. I gagged too, but eagerly ate big rips of buttered tortilla that held scooped up beans. Finished, I went outside with my jacket
120 across my arm. It was a cold sky. The faces of clouds were piled up, hurting. I climbed the fence, jumping down with a grunt. I started up the alley and soon slipped into my jacket, that green ugly brother who breathed over my shoulder that day and ever since.

"The Jacket" from SMALL FACES by Gary Soto. Copyright © 1986 by Gary Soto. Used by permission of Delacorte Press, a division of Bantam Doubleday Dell Publishing Group, Inc.

Annex 9:

character's classmate, Frankie T., as "the playground terrorist" in paragraph 6 and the phrase "the buzz-buzz of gossip" (line 71).

The author uses active verbs in the fourth paragraph when he writes that the character "*hurled* orange peels at the mouth of the open garbage can . . ." (italics added). (lines 37–38) In the same sentence, the reference to the garbage can's *mouth* is a creative choice of words that makes us see this commonplace object through a child's eyes as he humanizes an inanimate object. And there are numerous examples of vivid adjectives and adverbs, such as in his description of the jacket as "guacamole," rather than merely green; or of spelling tests as "vicious," rather than just difficult.

See if you can find several more examples of descriptive writing in the story. Underline your examples and see if you can also figure out what part of speech it is—noun, verb, adjective, or adverb.

The author is also extremely masterful in the use of metaphors and similes. Can you find at least three examples of each? Circle your examples.

TOPICS FOR DISCUSSION OR WRITING

1. What kinds of experiences are most embarrassing to young people? Why do you think these situations are so embarrassing?
2. In the prereading exercise, you were asked to write a letter to someone you felt had been responsible for an embarrassment that you experienced as a child. Now write a response to your letter from that person. (Their explanations and feelings can be imaginary, of course.)
3. If you could change one thing about your childhood, what would it be?
4. Write a descriptive paragraph about a garment, a room, or a neighborhood from your childhood. Try to capture the sensory aspects of the experience; and try to make your nouns concrete, your verbs active, and your adjectives and adverbs vivid.

Section 5 55 ▲

Jorgensen, S., & Whiteson, V. (1993). *Personal Themes in Literature*. New Jersey: REGENTS/PRENTICE-HALL.

Annex 10:

Workshop Session 1 Readings, cont'd.

Teenagers

One day they disappear
into their rooms.
Doors and lips shut,
and we become strangers
in our own home.

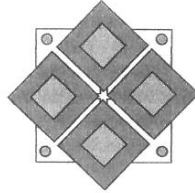
I pace the hall, hear whispers,
a code I knew but can't remember,
mouthed by mouths I taught to speak.

Years later the door opens.
I see faces I once held,
open as sunflowers in my hands. I see
familiar skin now stretched on long bodies
that move past me
glowing
almost like pearls.

"Teenagers" by Pat Mora is reprinted with permission from the publisher of *My Own True Name: New and Selected Poems for Young Adults* (Houston: Arte Público Press—University of Houston, 2000)

Annex 11:

SECTION 3



PREREADING

What was the best and worst thing about being sick when you were a child? Take a few minutes and write down a memory of being sick. Remember to strive to find vivid words to recapture the experience. You may want to share your ideas with a classmate, your teacher, or the whole class. If you prefer, write your answer in your private journal.

The next story is also about childhood. It is written by Ernest Hemingway about a boy who has a bad experience because he does not fully understand what is happening to him. Has that ever happened to you? As you read the story, recall memories of times when you were sick as a child.

A DAY'S WAIT

Ernest Hemingway

He came into the room to shut the windows while we were still in bed, and I saw he looked ill. He was shivering, his face was white, and he walked slowly as though it ached to move.

"What's the matter, Schatz?"

5 "I've got a headache."

"You better go back to bed."

"No. I'm all right."

"You go to bed. I'll see you when I'm dressed."

10 But when I came downstairs he was dressed, sitting by the fire, looking a very sick and miserable boy of nine years. When I put my hand on his forehead I knew he had a fever.

Section 3 33 ▲

"You go up to bed," I said, "you're sick."

"I'm all right," he said.

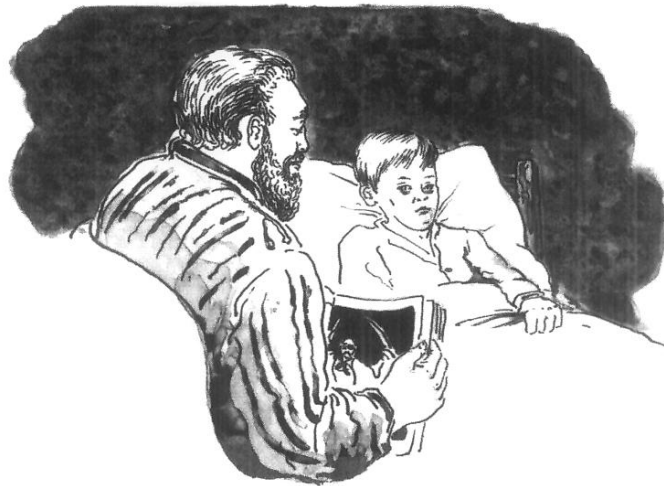
When the doctor came he took the boy's temperature.

15 "What is it?" I asked him.

"One hundred and two."

Downstairs, the doctor left three different medicines in different colored capsules with instructions for giving them. One was to bring down the fever, another a purgative, the third to overcome an acid condition. The germs of influenza can exist only in an acid condition, he explained. He seemed to know all

20



about influenza and said there was nothing to worry about if the fever did not go above one hundred and four degrees. This was a light epidemic of flu, and there was no danger if you avoided pneumonia.

25

Back in the room I wrote down the boy's temperature and made a note of the time to give the various capsules.

"Do you want me to read to you?"

30 "All right. If you want to," said the boy. His face was very white and there were dark areas under his eyes. He lay still in the bed and seemed very detached from what was going on.

I read aloud from Howard Pyle's *Book of Pirates*; but I could see he was not following what I was reading.

▲ 34 Unit 2 Memories

- "How do you feel, Schatz?" I asked him.
- 35 "Just the same, so far," he said.
- I sat at the foot of the bed and read to myself while I waited for it to be time to give another capsule. It would have been natural for him to go to sleep, but when I looked up he was looking at the foot of the bed, looking very strangely.
- 40 "Why don't you try to go to sleep? I'll wake you up for the medicine."
- "I'd rather stay awake."
- After a while he said to me, "You don't have to stay in here with me, Papa, if it bothers you."
- 45 "It doesn't bother me."
- "No, I mean you don't have to stay if it's going to bother you."
- I thought perhaps he was a little light-headed, and after giving him the prescribed capsules at eleven o'clock I went out for a while. It was a bright, cold day, the ground covered with a sleet that had frozen so that it seemed as if all the bare trees, the
- 50 bushes, the cut brush and all the grass and the bare ground had been varnished with ice. I took the young Irish setter for a little walk up the road and along a frozen creek, but it was difficult to stand or walk on the glass surface, and the red dog
- 55 slipped and slithered and I fell twice, hard, once dropping my gun and having it slide away over the ice.
- We flushed a covey of quail under a high clay bank with overhanging brush, and I killed two as they went out of sight over the top of the bank. Some of the covey lit in trees, but most
- 60 of them scattered into brush piles; and it was necessary to jump on the ice-coated mounds of brush several times before they would flush. Coming out while you were poised unsteadily on the icy, springy brush, they made difficult shooting and I killed two, missed five, and started back pleased to have found a
- 65 covey close to the house and happy there were so many left to find on another day.
- At the house they said the boy had refused to let anyone come into the room.
- "You can't come in," he said. "You mustn't get what I have."
- 70 I went up to him and found him in exactly the position I had left him, white-faced, but with the tops of his cheeks flushed by the fever, staring still, as he had stared, at the foot of the bed.
- I took his temperature.
- "What is it?"
- 75 "Something like a hundred," I said. It was one hundred and two and four-tenths.

"It was a hundred and two," he said.
 "Who said so?"
 "The doctor."
 80 "Your temperature is all right," I said. "It's nothing to worry about."
 "I don't worry," he said, "but I can't keep from thinking."
 "Don't think," I said. "Just take it easy."
 "I'm taking it easy," he said and looked straight ahead. He
 85 was evidently holding tight onto himself about something.
 "Take this with water."
 "Do you think it will do any good?"
 "Of course it will."
 I sat down and opened the *Pirate* book and commenced to
 90 read, but I could see he was not following, so I stopped.
 "About what time do you think I'm going to die?" he asked.
 "What?"
 "About how long will it be before I die?"
 "You aren't going to die. What's the matter with you?"
 95 "Oh, yes, I am. I heard him say a hundred and two."
 "People don't die with a fever of one hundred and two. That's a silly way to talk."
 "I know they do. At school in France the boys told me you can't live with forty-four degrees. I've got a hundred and two."
 100 He had been waiting to die all day, ever since nine o'clock in the morning.
 "You poor Schatz," I said. "Poor old Schatz. It's like miles and kilometers. You aren't going to die. That's a different thermometer. On that thermometer thirty-seven is normal. On
 105 this kind it's ninety-eight."
 "Are you sure?"
 "Absolutely," I said. "It's like miles and kilometers. You know, like how many kilometers we make when we do seventy miles in the car?"
 110 "Oh," he said.
 But his gaze at the foot of the the bed relaxed slowly, the hold over himself relaxed too, finally, and the next day it was very slack and he cried very easily at little things that were of no importance.

"A Day's Wait" by Ernest Hemingway. Reprinted with permission of Charles Scribner's Sons, an imprint of Macmillan Publishing Company, from WINNER TAKE NOTHING by Ernest Hemingway. Copyright 1993 by Charles Scribner's Sons; renewal copyright © 1961 by Mary Hemingway.

▲ 36 Unit 2 Memories

Annex 12:

The story that follows, excerpted from the novel *The Nowhere Man* by Kamala Markandaya, is about an immigrant and his family. The main character is Srinivas, an Indian who lives in London. His wife, Vasantha, has just died. Their son's name is Laxman. As you read the story, think about whether you identify more with Srinivas or with Vasantha.

THE NOWHERE MAN

Excerpt

Kamala Markandaya

Outside the crematorium chapel a green-coated attendant handed Srinivas the casket. It was very light. Five pounds, or so, of ash.

"It's all done up, guv'," he said. "Sealed, so you won't have no trouble with spillage." He paused, considering, then came out with it. "Now don't you fret yourself," he said kindly. "I mean it comes to us all in the end. If you take my advice you'll scatter the ashes. It don't do any good brooding over them like."

"I shall take your advice," promised Srinivas, and got on a bus with the casket. It was a difficult thing to do, for besides the casket he was carrying Vasantha's sandalwood box which she had filled with earth from India and brought with her, and her hair-oil bottle half full of Ganges water. Laxman should have carried these, but Laxman was in bed with influenza. So he managed, somehow, on his own.

At London Bridge he alighted. There was a catwalk, and steps leading down to the river. The tide was in, there was not far to go: five or six steps, and the sluggish Thames was slopping over his toe-caps. Srinivas put down the box and bottle while he broke the seals on the casket.

Then he opened it gently, and leaning out as far as he could so that they should not be washed back, he tipped the ashes into the river. Afterwards there remained only the small service she had asked of him and this he performed, sprinkling earth and Ganges water onto the ashes being borne away on the Thames.

He was, at that period of his life, beginning to lose the fetters which tied him to any one country. He was a human being, and as such felt he belonged to a wider citizenship. Yet, in this moment, he could not help feeling with Vasantha, who in her breath and bones had remained wholly Indian. She would have liked her remains committed to the currents of an Indian

▲ 84 Unit 4 Changes

river, though she had scrupulously refrained from such onerous impositions; and now, watching her ashes drift away downstream, he wished he could have found some way to avoid consigning them to these alien waters. A sauntering policeman, pausing to lean over the parapet, observed the proceedings. He waited for Srinivas to come up and said reprovingly, "You are not allowed to tip your household rubbish into the river."



"I would not dream of doing so," said Srinivas.
"I'm sorry, sir, but you did," accused the policeman. "I saw you. If everyone carried on the same the river would soon be polluted." Here it occurred to him that it already was: a very fine array of floating debris was being shunted gently along by the tide. The constable averted his eyes. "Well, just see you don't do it again," he said, and prepared to move on. "The river's not the place for rubbish."

"It was not rubbish," said Srinivas, and found to his dismay that his throat was working painfully. "It was my wife."

Joker, eh, thought the policeman tersely; but the sharp words died on his lips as he whipped around smartly, because he

could see that the middle-aged Indian before him was weeping. Or was as close to it as any man could be, in the presence of another. The constable reddened, being young and decent as the young often are; then he touched his helmet, awkwardly, to the stricken man, and walked on.

"The Nowhere Man" by Kamala Markandaya. Copyright © 1972 Kamala Markandaya by John Day Company.