

日本の大学における文学教育と言語教育の統合

Integrating Literature Studies and Language Learning
at Japanese Universities

明治学院大学大学院文学研究科

Division of Literature
Graduate School
Meiji Gakuin University

2018年9月14日

September 14, 2018

関戸冬彦

Fuyuhiko Sekido

日本の大学における文学教育と言語教育の統合

Integrating Literature Studies and Language Learning
at Japanese Universities

明治学院大学大学院文学研究科提出
博士論文

A Dissertation Presented to
The Division of Literature
Graduate School of Meiji Gakuin University,
for the Degree of
Doctor of English Literature

関戸冬彦

Fuyuhiko Sekido

2018年9月14日

September 14, 2018

論文指導教授 マイケル・プロンコ

Approved by Michael Pronko

Table of Contents

Chapter 1 Introduction	1
1.1.1 General Introduction	1
1.1.2 Why Japanese Universities?	7
1.2 Targeted Readers of This Paper	8
1.3 Contents	10
1.4 Using Literature in EFL University Programs in Japan	12
1.4.1 History of Using English and American Literature in English language Programs in Japan	13
1.4.1.1 From the Meiji Era to the 21 st century	13
1.4.1.2 Teaching Literature or Teaching English? – History of Textbooks and Teaching Style	15
1.4.2 Problems with Using Literature for English Studies in Japan	18
1.4.2.1 The First Problem: How to Use <i>yakudoku</i>	18
1.4.2.2 The Second Problem: Teacher and Learner Language	21
1.4.2.3 The Third Problem: Evaluation	22
1.4.2.4 Overcoming the Three Problems	22
1.4.3 Current Situation for Using English and American Literature in Japanese English Language Programs	23
1.5 To the Next Chapter	28
Chapter 2 Review of Literature – Previous Research and Studies	30
2.1 The Reading Experiences	
2.1.1 An Essence of Reading Literature as Experiences: <i>Literature as Exploration</i> (Louise M. Rosenblatt, 1938)	30
2.1.2 Real Experiences for Reading Literature with Students: “ <i>You Gotta BE the Book</i> ”: <i>Teaching Engaged and Reflective Reading with Adolescents</i> (Jeffrey D. Wilhelm, 1997).....	
2.1.3 An Anecdote of Reading Literature in a Non-Western Country: <i>Reading Lolita in Tehran</i> (Azar Nafisi, 2003).....	
2.1.4 Feeling Empathy in Reading Literature: <i>Empathy and the Novel</i> (Suzanne Keen, 2007).....	

2.1.5 Focusing on the Power of Stories: <i>The Storytelling Animal</i> (Jonathan Gottschall, 2012).....	
2.2 Approaches to Stylistics	
2.2.1 An Essence of Stylistics and Literature: <i>Stylistics and the Teaching of Literature</i> (H. G. Widdowson, 1975)	33
2.2.2 A Stylistics Approach for Hemingway: <i>Language through Literature</i> (Paul Simpson, 1997).....	
2.3 Cultural Analysis	
2.3.1 Reading Poems with Cultural Background: <i>Language and Culture</i> (Claire Kramersch, 1998)	36
2.4 Theoretical Considerations	
2.4.1 Key Concepts for Using Literature in the Language Classroom: <i>Literature and Language Teaching</i> (Brumfit and Carter, 1986)	39
2.4.2 Considering Learners' Language Levels for Using Literature: <i>Teaching Literature</i> (Carter and Long, 1991)	42
2.5 Classroom Activities	
2.5.1 How to Activate Learners in the Classroom: <i>Literature in the Language Classroom</i> (Collie and Slater, 1987)	45
2.5.2 Tips for Using Literature Based on Genres: <i>Literature and Language Teaching</i> (Gillian Lazar, 1993).....	47
2.5.3 Examining Values of Using Literature in the Classroom: <i>Teaching Literature in a Second Language</i> (Parkinson and Thomas, 2000).....	48
2.6 The Teacher's Minds	
2.6.1 How to Prepare for Using Literature in the Classroom: <i>Teaching Literature</i> (Elaine Showalter, 2003).....	51
2.6.2 Teachers' Points of View for Using Literature: <i>Why Literature?</i> (Cristina Vischer Bruns, 2011)	54
2.7 Summary.....	55
 Chapter 3 Ten Key Points for Language Education and Literature	 73
 3.0 Motivation	 75
3.1 Experiences	81
3.1.1 Experiences – Humanity	81
3.1.2 Experiences - Connection to Life	82
3.1.3 Experiences – Empathy	86

3.1.4 Summary of Experiences	88
3.2 Language-based	89
3.2.1 Language-based – Metaphoric Thinking	89
3.2.2 Language-based – Authenticity	93
3.2.3 Language-based – Vocabulary	96
3.2.4 Summary of the Language-based Method	99
3.3 Approaches	100
3.3.1 Approaches – Discussing Ability	100
3.3.2 Approaches – Slow Reading	103
3.3.3 Approaches – Cultural Content	106
3.3.4 Summary of Approaches	109
3.4 The Integration of “Experiences,” “Language-based,” and “Approaches”	110
 Chapter 4 Usable Methods	 111
4.1 Poetry	112
4.1.1 Background	112
4.1.2 How to Teach Poetry in the Classroom – Language-based and Approaches 1 (High level)	115
4.1.3 How to Teach Poetry in the Classroom – Approaches 1(Low level)	116
4.1.4 How to Teach Poetry in the Classroom – Approaches 2 (Low level)	118
4.1.5 How to Teach Poetry in the Classroom – Language-based and Approaches 2 (High level)	120
4.1.6 How to Teach Poetry in the Classroom – Language-based and Approaches 2 (Low level)	125
4.1.7 How to Teach Poetry in the Classroom –Further Approaches (Low level)	126
4.1.8 Problems and Solutions	128
4.2 Short Stories	129
4.2.1 Background	129
4.2.2 Benefits of Using Short Stories	130
4.2.3 How to Teach Short Stories in the Classroom – Language-based Approaches (High level)	134
4.2.4 How to Teach Short Stories in the Classroom – Language-based and Approaches 2 (High & Low level)	136
4.2.5 How to Teach Short Stories in the Classroom –Approaches and Experiences (Low level)	138

4.2.6 Problems and Solutions	139
4.3 Novels	140
4.3.1 Background	140
4.3.2 Learning Points through Reading Novels	141
4.3.3 How to Teach Novels in the Classroom –Approaches (Low level)	143
4.3.4 How to Teach Novels in the Classroom – Language-based, Approaches, and Experiences (High and Low level)	144
4.3.5 How to Teach Novels in the Classroom –Approaches 2 (Low level)	148
4.3.6 Problems and Solutions	150
4.4 Drama	151
4.4.1 Background	151
4.4.2 Drama Methodology	153
4.4.3 Drama as a Reading Text	154
4.4.4 How to Teach Drama in the Classroom –Approaches and Experiences (High level)	155
4.4.5 How to Teach Drama in the Classroom – Approaches and Experiences 2 (High and Low level)	158
4.4.6 How to Teach Drama in the Classroom – Approaches (Low level)	159
4.4.7 How to Teach Drama in the Classroom – Integrated Approaches (High and Low level)	160
4.4.7.1 Comparing Two Versions of the Same Play	161
4.4.8 Problems and Solutions	163
 Chapter 5 Conclusion	 165
5.1 Reviews	165
5.2 What was resolved	167
5.3 What Is Yet Unsolved	170
5.4 Final Remark	173
 Works Cited	 174

Chapter 1 Introduction

1.1.1 General Introduction

John Dewey argues that the purpose of education is to not only teach particular skills but also nurture minds and develop intelligent members of society: “If education is growth, it must progressively realize present possibilities, and thus make individuals better fitted to cope with later requirements” (56). Educational institutions, in particular public institutions, should function not only as places for acquiring targeted skills but also as places that allow people to grow intelligently. English language education should also function in this way.¹ While improving mere language skills is important and necessary, focusing only on improving such skills cannot be called “education” if a teacher forgets to treat the content humanistically. To avoid an excessive focus on language skills, using literature could be significant in English language education because, as Louise M. Rosenblatt says in *Literature as Exploration*, “The teacher of literature will be the first to admit that he inevitably deals with the experiences of human beings in their diverse personal and social relations” (5). This statement implies that literature is deeply connected to the fundamentals of human nature. However, despite having such aspects, the teaching of literature receives criticism, as Myles Chilton states, “Teaching literature is often criticized for its lack of practicality, and for its difficulty” (4). One reason for this criticism, which Chilton also states, is that “perhaps literature’s utility as a language-teaching tool *is* limited; at some point, it seems that in the *literature* classroom, language learning must become secondary, something incidental” (4). This analysis shows that the balance between language learning and studying literature remains unstable. Therefore, when the educational aspects of English language teaching are considered, an appropriate balance must be

¹ For example, Miura, Hiroyama, and Nakashima discuss this topic in their book.

achieved between improving language skills and studying literary content by according due attention to the humanistic growth of the learners. To maintain this balance, the positive aspects of literature use must be considered carefully in English language programs. Even though the possibilities of using literature as teaching material in language programs have been discussed, regrettably, it has not been enough, as Chilton's statement shows.² According to Hamaguchi et al,³ few empirical studies exist on the use of literary materials for English education in Japan and no training courses exist on ways in which to teach English using literature even though there ought to be. Amos Paran mentioned this point: "The absence of training also sends out powerful message that literature is not something that is worth dealing with" (480). Fortunately, some trials for teacher training have been done, but that remains limited.⁴ The purpose of this study is important to explore what such training might involve and examine why such training is valuable. Therefore, it is time to review previous studies and develop practical activities for the teaching of literature in English language programs. To realize this aim, this paper focuses on reviewing previous studies, suggesting ideas for using literature, and introducing the benefits of using literature in English language programs to improve the educational circumstances. In other words, by focusing on using literature in the language classroom, English language education in Japan can be widened to improve the teaching of English. Chapters Two, Three, and Four in this paper seek to meet this aim.

This paper explores the ways that literature can be used effectively in English language programs but does not insist that using literature is the only way of teaching English. Skill-based

² As for only literature teaching, there are several previous studies, such as *Teaching Literature: What Is Needed Now*.

³ Hamaguchi, Nakamura, Ono, Ozasa, and Nihihara discuss in detail in *An Experimental Study on High School Students' Literary English Competence*.

⁴ For example, Patrick Rosenkjar held a public seminar, "Using Literature in Teaching Language" at Temple University Japan in 2008-2009.

approaches are needed and teaching materials from other genres are also needed to ensure well-rounded language studies curricula. However, literature should be included as an English teaching strategy and not be excluded because of the lack of knowledge regarding how to use such materials. Therefore, developing multiple methods for using literature in English language programs and providing valuable advice to teachers are the main aims of this study. In other words, the role of this study is to be a constructive bridge between literature and English language education.

Before any discussion about the validity of using literature in the language classroom, it is necessary to define what is meant by the term “literature,” given that it can have different definitions. To avoid confusion and to simplify the discussion, this paper defines “literature” as reading materials such as fiction, poetry, plays and critical essays that have the ability to stimulate learners’ minds; all these genres are defined as the literature that could be included in an English language curriculum. Related works such as movies and music lyrics are also included as extensions of literature as these can be stimulating for English language learners in Japanese universities.

The use of literature in English language programs has never been part of mainstream English language education in Japan; in fact, the concept surrounding literature have tended to see its use as an old way, with literary works being thought of as useless, as stated by Kazunori Mori, “Furthermore currently in Japan, universities are being reformed and the numbers of literature courses are being reduced” (55). Masaru Yasuda also says, “... literature as an English teaching material at college has been dismissed as impractical” (183). Takahashi claims that this could also be observed in the Japanese university textbooks (49–51). The mainstream focus in English language courses in Japan is on practical English as a communication tool, which is

divided into “the four key skills” necessary to operate in the globalized society. However, this practical English language teaching orientation is not always successful for Japanese learners unless they are highly motivated.⁵ Motivation has been found to be most important for language learners, but studies have found that it is difficult for Japanese learners to maintain motivation primarily because there is no need to use English in daily life (Beh and Cutrone 26). Suzuki claims that the learning of English should not be only for the acquisition of practical English language skills, pointing out that “oral communication has been emphasized along with reading skills such scanning, skimming, paragraphs and rapid reading of newspapers and business materials, and extensive reading of easy English texts” (“Need for Anglophone Literature” 2). Though practical English is necessary as a basic skill, to maintain the motivation and interest to continue learning English, well-designed plans and curriculum are needed that have appropriate tasks and stimulating content.

Literature has the ability to provide learners with “rich empathic humanity” and “genuine critical thinking” skills (“Need for Anglophone Literature” 2), as Suzuki says. The omission of literature from the English language education curriculum reduces the learner’s opportunity to engage with humanity and exercise critical thinking. Therefore, the choice should not be whether to focus on skills-based approaches or to use literature to nurture the learners’ minds; rather, teachers need to examine ways in which the practical elements and literature can be integrated to develop deeper and more meaningful English language education. Using practical skills-based approaches gives learners knowledge about the use of English grammar, but only focusing on these areas does not give learners the full experience of the English language. Conversely, using literature gives learners an insight into life and humanity; however, a fundamental knowledge of

⁵ Keita Kikuchi thoroughly investigates demotivation of English studies for Japanese learners.

grammar and structure are needed to understand the content. As Noriyuki Harada points out, “The question as to whether a class is for literary education or for language training is most frequently asked in Japanese universities and though the question seems to be answered clearly, it often causes some heated discussions in actuality” (2). This statement shows that a clear distinction between language studies and literature studies remains. To avoid any quick judgments about whether including literature in the English language curriculum is better, it is necessary to assess how literature can be used properly as part of English language education in Japanese universities.⁶

Examining the possibilities of using literature in English language education at universities is the main purpose of this paper, with the aim of encouraging language teachers to find the multiple aspects that literature has to offer. Focusing on improving English language skills is vital for young professionals, but this does not mean an automatic discarding of the possibilities literature has to enhance these language skills. For example, when students read literature in another language, they are also developing analytical skills: “By interpreting texts and considering alternative interpretations, students come to understand in a fundamental way how meaning can be created through reading” (Ruth Spack 706). As reading literature enables learners to pay particular attention to language use and gives them a broader knowledge of the language and its possibilities, the use of literature as teaching materials needs to be fully explored and developed. To achieve this aim, this paper reviews previous studies and suggests practical teaching plans; however, it does not include any specific empirical approaches to particular texts as it is extremely difficult to prove scientifically that only using a particular

⁶ Fukuda and Hatayama listed points for using literature in English classrooms. See Fukuda and Hatayama 154–155.

literary genre contributes to the improvement of particular language skills, though this point is sometimes controversial as Edmondson states, “The motivational argument seems further not to be well-grounded empirically” (48). Therefore, the aim of this paper is not to discuss whether particular literary materials have been scientifically proven as appropriate teaching materials; rather, the purpose is to illuminate teachers on the benefits that the study of literary works can bring to English language education. To overcome the negative image associated with the use of literature as being old-fashioned because of the Japanese *yakudoku*, this paper examines the use of literature in EFL education from previous studies, and suggests multiple approaches to using literature in Japanese English language education.

Teachers in Japanese university EFL programs are faced with several different teaching situations. Some universities have unified programs, with fixed textbooks and syllabus, and also have classes that are divided into the four skills of reading, listening, speaking, and writing. Therefore, both fixed and skills-based classes are included when talking about Japanese university EFL education in this paper.⁷ There is no intention in this paper to suggest that these EFL classes be only conducted through literature; rather, the intention is to demonstrate the myriad of possibilities and activities that can be used with literature to enhance current curricula, which is fully discussed in Chapter Four. Activities can be modified for each situation and can also be used as supplements and stimuli for language learners.

Faced with demands to improve the English language level in Japan and provide interesting content, researchers on the relationship between literature and English education have advocated a reevaluation of the use of literature in English education in the 21st century. Saito, Takahashi,

⁷ How to deal with such situations with the use of literature will be discussed later in this paper, in Chapter Four.

Erikawa, and Suzuki have all extolled the positive effects of using literature in English language education. Saito states that, “Originally, there existed no language education without literature” (“Bungaku wo Yomazu shite” 31). However, for this argument to carry water, concrete approaches for using literature are necessary as most teachers do not have enough ideas. To overcome this situation, some ideas are gradually being shared, as introduced in section 1.4.3. As there are wide differences in the English language levels of university students and lower-level students need to start at the beginning, it is not always meaningful to force students to read literature in English as part of their language learning. Nonetheless, despite the differences in language abilities, it is still possible to teach “literariness” in the elementary English levels, which will be discussed in more detail later in this paper.

Through this reexamination of literature’s value and potential in the English language university curriculum, this paper seeks to elucidate methodologies and activities for teachers to incorporate literature into their language classes. This paper also discusses how literature material can be actively used to teach English, and introduces sample approaches and materials that can be used to include literature in an English language program. To examine the possibilities of the materials from many different angles, this paper refers to previous studies on the use literature in the classroom, and its associated benefits. Through language learning with literature, language learners can acquire not only skillful academic language abilities, but also enhance their thinking skills. In other words, well-balanced approaches for literature studies and language skills are suggested and several approaches based on literature genres introduced. In short, the purpose of this paper is to show the value and power literature and literary materials can have for English language learning and content studies.

1.1.2 Why at Japanese Universities?

The expected language learning situations for the suggestions on literature uses in this paper are Japanese universities. In Japan, as students are expected to know the basics of English grammar by the end of high school, no new grammar is taught at university. Therefore, the focus of English language programs for university students is on the content, rather than just learning the language. While students may not remember the grammar they have learnt and may need to learn from the beginning, as Japanese universities have more freedom to decide the curriculum, unlike junior high school and high school where the guidelines are set by The Ministry of Education, Culture, Sports, Science and Technology (MEXT), focusing on learning content in the language classroom is possible. In addition, there is no pressure from entrance examinations at university classrooms. School students are generally too nervous to get correct answers on the tests, especially in the entrance examinations; they cannot afford to pay attention to the content when studying English as a high test score is the main focus. However, once in university, English can be enjoyed for the first time as a subject to be explored. Second, as introduced in section 1.1.1, literature can be used as part of both language learning and content studies to develop critical thinking and humanistic reflection, as it allows students to discover who they are in the world and can stimulate their minds to consider a wide range of views. The average age of Japanese university students is 18–22, and in most cases language classes are conducted as a compulsory subject in first year; the majority of English language learners at university are around eighteen years old, an age at which they are old enough to reflect on their life so far and plan for their future, areas in which reading literature would contribute and inform. Therefore, one of the main reasons for using innovative literature activities in the language classroom would be to allow students to reflect on their life and think about their future. However, approaches

must move away from the old-fashioned *yakudoku* and new approaches developed for using literature in English language programs at Japanese universities.

1.2 Targeted Readers of This Paper

As the purpose of this paper is to clarify the usability of literature in EFL language programs in Japanese universities, the potential audience for this paper is professors and lecturers at such universities. The examination of previous research on using literature in the language classroom in Chapter Two is also aimed at teachers and lecturers both inside and outside Japan and at high schools and other institutions, as using literature in high school has also been researched by scholars, such as Akira Ono or Takayuki Nishihara.⁸ Therefore, the targeted readership is not limited to university professors and lecturers but is open to all readers concerned about the relationship between English language education through the use of literature. In addition, from the individual and concrete cases examined in Chapter Four, readers are given guidance on the positive use of literary resources and how these can be modified to fit English language programs.

Language learners' levels at Japanese universities vary depending on their learning background, with a range of levels even within the same classroom. However, as long as they are language learners, they have something to learn from studying literary materials as part of their language education. In addition, it is difficult to separate literary content from language learning study materials as learning to understand the English language is inherent in literary materials used in EFL environments. However, it is necessary to consider the approaches and plans needed

⁸ Nishihara examines for teachers how to use the literary materials in a high school textbook ("A Gift" 245).

to address the needs of each level of language proficiency of English learners. Therefore, after the discussion on previous research, concrete guidance is given for curriculum development plans and how these can be modified to suit both the learners' level of proficiency and their specific majors. When learner levels are relatively low, it is necessary to stimulate motivation by choosing appropriate materials; in other words, the right literature level can stimulate learner motivation. For example, Lazar uses poetry for lower level learners. If teachers can give appropriate materials, learners can find their real interests, thereby motivating them to overcome their difficulties and communicate with other learners to exchange ideas about the materials they are reading.⁹ While literature may not be the perfect prescription, it has the potential to more deeply engage learners and go beyond the surface learning of acquiring structures and remembering new words. To show these possibilities more persuasively, this paper suggests concrete and practical teaching plans for using literature in the language classroom.

There are teachers and even learners who do not agree that literature has a place in the language classroom as they believe that literature is too difficult to understand or is boring. In fact, many scholars like Bobkina and Dominguez point out this as the difficulty for using literature: "The most common problem is language itself, more especially, syntax and vocabulary" (251). This negative attitude toward the use of literature for language studies appears to be also hidden within the Courses of Study developed by MEXT. Historically, "literature (novels, poetry)" was marginalized from the Course of Study for high schools in 2000 (Takahashi 17–21). Though there are some difficulties in teaching English through literature, this paper seeks to dispel the negative attitudes toward using literature in language studies by

⁹ As for Lazar's approaches, it will be introduced in section 2.6 and the section "problem and solution" in Chapter Four.

suggesting practical approaches and activities in Chapter Four.

In sum, this paper demonstrates how literature can be incorporated into appropriate teaching materials for English language teachers to overcome the current negative attitudes toward using literature in the language classroom. Therefore, English teachers at every instruction level are the targeted, expected, and potential readers of this paper.

1.3 Contents

To introduce the main ideas behind this paper which examines the use of literature through innovative approaches in English language classrooms at Japanese universities, in the following, the main points of each chapter are briefly described.

Chapter Two focuses on a literature review of research related to the use of literature in education and literature in language learning. In particular, 15 books are used as examples to demonstrate how teachers can develop integrated classes for language studies and understanding literature. In the reviewed studies, the value literature has and how to use literary materials in the language classroom are examined, and associated classroom activities described to elucidate the classroom possibilities. While some studies do not directly introduce particular methods, they include valuable guidance on how to connect literature with English language education curriculum goals, even at Japanese universities. 15 books are categorized into 6 divisions as follows: 2.1 The Reading Experiences, 2.2 Approaches to Stylistics, 2.3 Cultural Analysis, 2.4 Theoretical Considerations, 2.5 Classroom Activities and 2.6 The Teacher's Mind. Under these divisions, 15 books are examined and reviewed.

Chapter Three integrates the ideas discussed in Chapter Two and categorizes the points based

on particular views. To clarify the important aspects of using literature in the language classroom, ten key points and four categories are chosen. Examining these key points supports the main purpose of this paper; that is, how literary works can be used more powerfully as teaching materials in English language classrooms at Japanese universities. The ten key points and four categories are as follows:

3.0 “Motivation”

3.1 “Experiences”

- 3.1.1 Humanity, 3.1.2 Connection to Life, 3.1.3 Empathy

3.2 “Language-based”

- 3.2.1 Metaphorical Thinking, 3.2.2 Authenticity, 3.2.3 Vocabulary

3.3 “Approaches”

- 3.3.1 Discussing Ability, 3.3.2 Slow Reading, 3.3.3 Cultural Content

The importance of these areas is discussed in each section, and the previous research and studies examined in Chapter Two are given as valuable support to connect the related sections.

Following on from the discussions in Chapters Two and Three, Chapter Four introduces actual and usable methods for each literary genre; poetry, short stories, novels and drama. As each genre has a different approach, concrete approaches are introduced and examined with associated materials and activities to demonstrate practical approaches. Therefore, this chapter gives guidance on how English language lessons using literature can be conducted, and reveals

the purposes and goals of English lessons that use particular literary materials from each genre. Consideration is also given to achieving balance when concurrently focusing on literature and language studies to overcome the negative attitudes toward using literature. The sample ideas introduced in Chapter Four seek to increase teacher confidence in developing well-balanced approaches and activities in the classroom.

Chapter Five, the conclusion, reviews the discussion, looks ahead to the future of incorporating literature into the language classroom, and reviews what has been solved and what remains unsolved for teachers and learners. It offers suggestions for constructive compromises to develop a more fruitful method of using literature in English language education.

1.4 Using Literature in EFL University Programs in Japan

In this section, three areas; history, problems and the current situation; of using English and American literature in Japan are examined. To be able to proffer suggestions for future plans for using literature in English language programs in Japanese universities, it is necessary to be aware of what has gone before to clearly understand the past situation and what needs to be improved and/or revised. After the examination of the history, the problems of using literature in English language classrooms are discussed and the three problems teachers face when using literature as teaching materials are detailed and analyzed. To more precisely illuminate the present state of play, in the last section, the current use of English and American literature in English language classrooms is introduced.

1.4.1 History of Using English and American Literature in English language Programs in Japan

1.4.1.1 From the Meiji Era to the 21st century

When English and American literature is used in English programs at Japanese universities, both literary knowledge and language learning should be the focus. If learners are forced to analyze the literature too technically, the language learning aspect would be subsumed by the need to interpret and understand the “literature”. Considering this dilemma, understanding the history of teaching English through literature in Japan is necessary. To reveal this history, a previous study by Erikawa is referenced.

In the Meiji Era (October 23, 1868–July 30, 1912), western literary texts were seen as representative of western culture and modernization, with schools having Shakespeare, Dickens, Hawthorne, and other writers on the curriculum (Erikawa 74–85) as mainstream textbooks. Interestingly, in his essay “Eigo to Eibungaku” in *Bungaku Sono Oriori* published in 1891, Shouyo Tsubouchi, a famous Japanese Meiji Era writer who also translated literary works such as Shakespeare, states that English language teachers misunderstood the teaching of English through literature. Regardless of his opinion toward the use of literature in language learning, for people in the Meiji Era who wanted to be part of the modernization movement in Japan or the *Bunmei-Kaika*, reading English literary works was a practical and quick way to understand western culture and western ways as literature was the only available media at that time. The literary books being read at schools in the Meiji Era had similar features, with some focusing on interesting stories, and others related to modern ethics. Given that these books were easy to read and satisfied the learners’ desire to obtain new knowledge, there were generally positive evaluations about the use of literary works as part of English language studies in the Meiji Era.

After the Meiji Era, writers in the Taisho Era, like *Shirakaba-ha*, were influenced by English and American Literature. For example, Sameatsu Mushanokoji was earnestly interested

in Transcendentalism, especially Ralph Waldo Emerson. In addition, Whitman and Thoreau were also popular to learn their lifestyles. In those eras, literary studies were closely connected to cultural studies as well as language learning.

As Japanese society changed over time, the use of literary works in schools began to slowly change, and was especially affected by the events surrounding WWII, all of which had a significant influence on education and on the entire society. Under such a historical background, textbooks were also influenced.

In 1979, the *Kyotu Daichiji Gakuryoku Shiken* (The Common First-Stage Exam) was introduced, which required high school students to take this test if they wanted to enter a public university. If they gained a good score, they were given the opportunity to take the second-stage test, depending on their preferences. According to Erikawa, this was “a turning point in the abandonment of literature (from the curriculum).” Erikawa also pointed out that “the percentage of literary works used for the university entrance examination was just 6.6%” in 2003 (80). In addition, in the Courses of Study published by MEXT at the end of the 20th century, literary works were removed as textbooks from both the junior high and high school curriculum (Takahashi 17–18). The terms “novel” and “poetry” had already been removed from the high school curriculum guidelines in 1978, and even though “poetry” reappeared in 1989, “novel” was never revived, as “practical communication” became seen as the primary reason for learning English; therefore, the inclusion of literature in high school and university English language curricula became an anomaly (Erikawa 82–84).¹⁰

¹⁰ On the other hand, according to Kikuchi and Brown, MEXT guidelines have little effect to what actually goes in the classroom. See Kikuchi and Brown 172–191.

By the 21st century, all references to western literature, “novel” and “poetry”,¹¹ had been removed from the textbook guidelines for English language teaching. Erikawa expressed concern about this development because “it is necessary for learners to read, think deeply, and move through the textbook, especially an impressive work like literature, in English education because the purpose of education is to build the learner’s personality ” (Erikawa 85), not just to acquire the target language robotically.¹²

1.4.1.2 Teaching Literature or Teaching English? – History of Textbooks and Teaching Style

The debate as to whether teaching English literature is equivalent to teaching English has been around since the 19th century and is related to the aims of English language education. When literature is used as part of an English language program, the fundamental consideration is the improvement of the English language ability of the learners; however, if literature were precluded altogether, this means that the course would lack the humanistic elements and ethical education lessons that the study of literature can bring (Erikawa 85). On the contrary, if the improvement of the English language ability of the learners were ignored, there would be few positive evaluations as learners would not understand the materials and, as a result, would derive no benefit. Simply put, if the use of literature is not connected to improving the learners’ English abilities, the literature element could be seen as being “useless” to the purpose of the English language program. Therefore, there needs to be a balance between what the literary works can provide to the lesson and what learners can receive in terms of language training and practice. As Suzuki points out, “The students’ learning English without a sense of purpose or merely reading

¹¹ “Story” has still existed in the guideline.

¹² Edmondson states negative opinion about using literature. See Edmondson 42–55. On the contrary, Paran defends using literature. See Paran 465–496. Cf. See Kodama, <http://www.keita-kodama.com/presentation/>

and listening to nonfiction materials to collect information has not increased their motivation, but has instead reduced their English academic ability in an anti-literary educational environment” (“Need for Anglophone Literature” 3–4). In short, it is a misunderstanding that not using literature can lead to better English language education in Japan. In fact, although it is hard to find clear criticism for using literature as English texts to teach, the number of publishing textbooks shows the fact. It is clear that avoiding literature as textbooks has been increasing.

To investigate this misunderstanding toward literature, it is necessary to understand a little of the history of English language teaching in Japanese universities. Before the 1990s, most language textbooks used at universities were literary texts,¹³ such as short stories and novels by English and American authors, with notes written in Japanese.¹⁴ This textbook publication style was related to the types of lessons that were being conducted. Generally, the learners read the text by themselves, sometimes using a dictionary and the included notes, and translated sentences into Japanese. As a result, homework assignments and tests were developed in the same style, which meant that both learners and teachers tended to use Japanese as the communication language in class rather than English, as the purpose of reading the literary texts was to train the learners’ reading ability and to cultivate their logical thinking (Watanabe 6). However, this reading style was criticized as it was not communicative, though recently Mohammad Shaukat Ansari states the positive view for reading: “Literature reading is, no doubt, a communicative activity” (364). By the 1990s, communicative English language teaching began to dominate with the publication of a stream of practical English textbooks based on skills development rather than literary interpretation; therefore, the textbooks significantly influenced

¹³ Takahashi analyzes the number of publications based on Erikawa’s studies. See Takahashi 49–51.

¹⁴ As an example, Takahashi researches the number of such textbooks about Katherine Mansfield. See Takahashi 192–195.

the way English was taught, the language the teachers used in the classroom, and the way it was learnt.

As the types of English language education in Japan began to change in the 1990s, there was a commensurate change in the types of text books being used for university English language education. For example, while there were still some literary textbooks, these were now accompanied by questions and exercises. Prior to this, there had been no supplement to the literary textbooks as the expectation was that students would translate the sentences; there were no other ways to use these textbooks unless teachers created their own worksheets, activities and teaching plans. For example, *Aspects of Love*, published by Asahi Press in 1995 has seven short stories written by English and American writers, such as Rudyard Kipling, Ernest Hemingway and others, with true or false questions attached to each story. The subtitle of the textbook clearly demonstrated the purpose of this text; “An Integrated Skills Text for Literature and Language Study;” implying that having questions accompany the literary texts was a revolutionary idea, even if the questions were similar to questions on reading materials used to check learner comprehension. With the questions included, this teaching style was known as “Integrated,”¹⁵ in contrast to the textbooks without questions, which were based on the translation-method. Unfortunately, this history of translating sentences was the main reason for the negative image of utilizing literature in more practical language learning programs (Takahashi 195).

After 2000, there was a notable decrease in the use of literary textbooks.¹⁶ Until the 1980s, there were about 1000 literary textbooks for Japanese university study. By 2004, there were practically no new literary textbooks being published, further emphasizing the shift away from

¹⁵ “Integrated” is one of key words for using literature. For example, Savvidou advocates this in his work, “An Integrated Approach to Teaching Literature in the EFL Classroom.”

¹⁶ Details are explained in their works. See Takahshi 49–51; Erikawa 82–84.

literature for language learning. Instead, textbooks featuring news programs or cultural differences increased. Further, as universities started to establish “English only policies” in their English classrooms,¹⁷ the old translation methods, or *yakudoku*, were no longer suitable as there is no way to translate English texts without using Japanese, a situation which inevitably led to the omission of all literary studies within English language programs at Japanese universities. Consequently, because of the new focus on “communication,” literature was perceived as being somewhat useless as *yakudoku* was not considered “communicative.” Under this new communicative focus, the use of literature within the communicative syllabus needs to be rethought to maintain the benefits. These problems are further discussed in the next section.

1.4.2 Problems with Using Literature for English Studies in Japan

Related to this history, in this section, the problems related to the use of literature for language learning in Japan are examined with the aim of improving the inclusion of literature in Japanese university English language education in the future.

With the focus shifting to the development of the four skills of reading, writing, listening, and speaking, *yakudoku* came to be considered not a well-balanced approach. Literature is not involved only with reading and translation as there are ways to actively encompass writing, speaking, and listening with the study of English and literature to improve learners’ English abilities. Concerning this point, Ansari also states, “Learning literature not only improves the basic skills like reading, writing, listening and speaking but also other language areas like vocabulary, grammar and punctuation” (375). Thus, well-balanced language learning through

¹⁷ Under this policy, English lessons have to be conducted in English even by Japanese teachers (e.g., Rikkyo University’s Zenkari programs).

literature is possible and necessary. Actual methods and activities including those skills are introduced and developed in this paper in Chapter Four. In this section, three problems are examined beforehand; how to use *yakudoku*, teacher and learner classroom language, and evaluation.

1.4.2.1 The First Problem: How to Use *yakudoku*

The first problem, as pointed out at the end of the previous section, is that typical literature studies programs use the *yakudoku* translation method. Saito noted that the Grammar-Translation Method (GTM) and *yakudoku* appeared to be similar, but there are some differences if more closely examined. Saito discusses *yakudoku* as follows:

Yakudoku, the traditional Japanese method of teaching and learning English through translation, which has been wrongly identified with the GTM, on the other hand, came from the old tradition of expounding Chinese passages and later Dutch and English passages in Japanese and can be more appropriately explained as a mixture of constructing, parsing, interpretation, and translation. (Saito, "Translation" 30)

Yakudoku is not a mechanical process whereby one sentence in a foreign language is translated into another. However, *yakudoku* has sometimes been criticized because it prevents learners from using English positively. As proclaimed by Frances Shiobara, "Students would simply translate each word individually rather than understanding the underlying themes and implications in the text. Because of this, the use of literature in language programs has for many years been thought

to be unnecessary” (22). This is true if *yakudoku* is used for the whole English language program as just translating English sentences into Japanese robs learners of chances to use English as a communication tool because there is no time to communicate in class. In addition, as Kawase and Shimizu point out, translating is not equal to teaching reading (231). While *yakudoku* can be helpful when Japanese learners face difficult sentences in particular situations that have complicated grammar structures and unfamiliar phrases, Saito admits that an appropriate balance is needed (Saito, “Translation” 32–33). However, there have been few educational studies on the use of translation as a learning method or on how teachers can use it in the classroom, except for Saito’s studies and one influential book, *Translation in Language Teaching* written by Guy Cook. *Translation in Language Teaching* was published in 2010, which Saito reviews as “arguably the first substantial book written on the effective use of translation in the language classroom” (“Translation” 28). As Saito states, Cook reviews the historical background of translation, defends its role, and suggests effective ways to use it as a language learning tool.¹⁸

Besides the lack of studies on EFL translation approaches, there have been only a few good lesson plans and activities to accompany translation activities, leaving teachers with the only option to ask students one by one to translate the sentences; a typical teacher-centered style with one-way communication and without active practice.¹⁹ This one-way communication, teacher-centered style is so far from the current focus on student-centered education that gives learners active practice and maintains their motivation that it is no longer considered appropriate as a fixed approach and needs to be incorporated with the student-centered classroom through the

¹⁸ Graham Hall and Guy Cook advocated that using translations and the native language in EFL programs is really positive. See Hall and Cook 271–308.

¹⁹ For example, Takahashi mentions this point. See Takahashi 195.

development of active learning activities.²⁰

Related to this point, Norris criticizes the *yakudoku* method based on his teaching experiences. Norris feels that *yakudoku* was the reason for the teacher-dominated lectures in Japan, which restricted learners only to passive learning²¹: “If the teacher wishes to improve students’ reading skills, he or she must abandon the use of word-by-word translation, and adopt teaching techniques that improve the students personally, that have the students respond to and interact with the text” (30). To realize these kinds of lessons, Norris recommends “group work built around task-based activities” (32) as “students feel more personally involved because they can no longer hide in the crowd” (Norris 32). Therefore, the true problem is not *yakudoku* itself; rather it is how to use *yakudoku* and integrate it with other approaches like group work built around task-based activities in English language programs.

1.4.2.2 The Second Problem: Teacher and Learner Language

The second problem is related to the teacher and learner classroom language. Again, balance is needed. If literature classes are only conducted in Japanese for the entire semester, English communication skills such as speaking and listening would not be practiced. This is especially true when the main activity is to translate English into Japanese, *with* no English input from the lecturers except for the learning of new vocabulary and grammar from the sentences in the text. However, there are exceptions. For example, Fujioka conducted a class in both English and Japanese using the novelized version of the movie *Dead Poets Society* (Fujioka 37) using both

²⁰ The teacher’s role in student-centered education is often referred to as “a facilitator.” The “facilitator” is a technical term that Carl Rogers first used, but correctly speaking, Rogers defines the role of teacher as “a facilitator not as a controller.” Cf. Kuwamura 127–137

²¹ This issue is not only for university students but also junior high and high school students.

languages at the same time, which could be a solution to finding a balance between the use of English and Japanese in literature classes.

In lessons focused on reading and translating, learners might be able to improve their reading skills but it would be difficult for them to develop other English skills. As a result, translation is now being seen as inappropriate in English language learning as it is seen as not communicative and not useful in developing well rounded English language skills. There have, however, been arguments that there needs to be a balance when using translation methods with communicative language teaching. How to create well-balanced integrated lessons including skills and content is important (Takahashi 195) and it will be further discussed in Chapters Three and Four.

1.4.2.3. The Third Problem: Evaluation

The third problem is evaluation. At the end of the term, learners are evaluated based on their understanding. If the test is only to translate the text they read in the classroom, learners only need to remember the translation and the related Japanese expressions; learners may not even understand the structure of the English sentences, and only memorize the Japanese translation. As a result, it is difficult to call such a test an English language test. In another example, if teachers are focusing on testing the learners' English language skills, an English writing may be assigned and if appropriate topics are given in English and the tasks are challenging for learners, the assignment is valuable for language assessment. However, if the assignment is to "write your impression" in Japanese, this could not be judged as an English language test; therefore, when developing proper evaluation measures, evaluating understanding the content and the language needs to be considered. As for the difficulty of proper evaluation, Paran points this out as "Six

Dilemmas for Testing Literature in Foreign Language Teaching”. The following are the six main questions he focused on:

- 1 To test or not to test?
- 2 Testing language or testing literature?
- 3 Testing knowledge or testing skills?
- 4 Testing private appreciation of literature or testing public knowledge about/of literature?
- 5 Authentic / genuine tasks or pedagogic tasks?
- 6 Should we require metalanguage?

(Paran “The Dilemmas of Testing Language and Literature” 143-164)

Those points are worthy of examining and fundamental points to create the tests for learning language through literature. In short, well-balanced evaluations come from well-balanced classroom activities, so the concrete teaching plans are necessary.

1.4.2.4 Overcoming the Three Problems

Related to these issues, Kuze points out the problems with the use of literature in English language programs, seeing literature as the opposite of what was being promoted as communication (Kuze 75). This way of thinking has arisen because of the preponderance of *yakudoku* teaching methods and teacher-centered lecturing styles. Further, there has been too great a focus on reading-based activities, leading to a lack of development of the other listening,

speaking, and writing English language skills. The third problem is with the language used in literary works, as it is often far from ordinary life. In fact, as Bobkina and Dominguez point out, “Literary vocabulary and grammatical structures are often considered to be too complicated, making reading highly demanding activity” (251). However, Kuze, in research in the United States and United Kingdom, comments on the re-evaluation of literary works in the 1980s. While communicative language teaching (CLT),²² which emerged as major direction for English Language Teaching (ELT) in the 1980s, is regarded as the opposite approach to using literature in Japan, it contributed to this reevaluation through the development of meaningful language activities that would encourage learners to interpret and imagine the literary texts. As for this reevaluation, Bijoy Bhushon Das also states, “Again, in 1980s there came a renewed interest in the use of literary texts in the language class” (10). Finally, Kuze concluded that this reevaluation demonstrated how literature could be effectively used in the language classroom.

If these problems are not overcome in English language programs at Japanese universities, literary works will remain inappropriate materials. However, if appropriate approaches are taken and well-balanced lesson plans prepared, literature use could be a valuable asset to English language learning. Therefore, there needs to be productive solutions developed to connect literature with English language learning in Japanese universities.

²² Communicative language learning is defined based on H Douglas Brown. Cf.

<http://www3.nufs.ac.jp/~yoshi/language.html>

1. Classroom goals are focused on all of the components of communicative competence;
2. Language techniques are designed to engage learners in the pragmatic, authentic, functional use of language for meaningful purposes;
3. Fluency and accuracy are seen as complementary principles underlying communicative techniques;
4. Students ultimately have to use the language, productively and receptively, in unrehearsed contexts;

1.4.3 Current Situation for Using English and American Literature in Japanese English Language Programs

Since the 2000s, mainstream English language education in Japan has shifted to communicative language teaching (CLT), resulting in the dismissal of *yakudoku* as useless and against the communicative approach. However, as discussed in section 1.4.2.1, Saito believed that *yakudoku* had some positive aspects. After 2000, several professors such as Erikawa, whose studies were introduced in section 1.4.1.1, pointed out that too much dependence on CLT would be neither humanistic nor educational, claiming that this methodology needed to be reconsidered for English language teaching and learning in Japan. To advocate for this idea, Erikawa, Saito, and others raised the issue again of using literature as part of English language programs at Japanese universities, as in Saito, “Bungaku wo Yomazu shite” (30–32). To change the negative views toward using literature, Saito organized a study group to review the connection between literature and English language education in Japan. In *Nihon Eibun Gakkai* (The English Literary Society of Japan, ELSJ), a section for English teaching and using literature was established, which held national meetings in which practical reports and theoretical studies for using literature in the classroom were discussed and shared.²³ Saito and Nakamura then published the textbook *English through Literature*, using literature from a university level class. The main purpose of this textbook, which included poems, lyrics, haiku, short stories, and autobiographies, was to improve English through the reading of literature. Accompanying the literary texts were a wide range of exercises for checking understanding and developing English language skills. Therefore, this textbook, with its well-balanced approaches, could be a model teaching example

²³ See <http://www.elsj.org/>, <http://www.elsj.org/gakushu/>

to solve the problems discussed so far in this paper.

To develop and examine the positive effects of using literature in English classrooms, a Liberlit conference²⁴ was initiated in 2010, which is an annual conference that examines how literature is taught in English language programs, primarily at the university level. The first organizers were Prof. Pronko and Prof. Hullah, both of whom belong to Meiji Gakuin University. In the conference, there have been various practical reports and suggestions, allowing participants to discuss and exchange opinions on the spot. In addition, this conference has a website, in which presented papers and films of the conference are available as practical samples for teachers willing to teach literature in their English language lessons. Teachers can get the latest ideas for using literature in English language programs for those who are motivated by the topic. In 2015, an online journal related to this conference, Lit Matters,²⁵ was launched, which includes papers about literature and English language education, to give teachers the latest developments and activities.

JACET (The Japan Association of College English Teachers) Kansai Chapter has “a study group for Literature in Language Education”²⁶ which holds meetings related to literature and language education several times a year. In 2006, five members, including Yasuda and Matsuda gave a presentation titled “Various Ways to Use Literature in a Language Classroom,” in which they proposed that literary materials can be used to evoke learner creativity if prepared appropriately. In 2013, several members of this group published a handbook, *Bungaku Kyouzai Jissen Handbook*, which contained almost 20 practical plans and activities for the classroom.

²⁴ See <http://www.liberlit.com/new/>

²⁵ See <http://www.liberlit.com/litmatters/>

²⁶ See <http://bungakukyouiku.blog135.fc2.com/>

JALT (The Japan Association for Language Teaching) has established a Literature in Language Teaching special interest group (LLTSIG),²⁷ which, similar to Liberlit, focuses on the teaching of literature within the bounds of language teaching. In addition, the LLTSIG has been publishing a journal, *The Journal of Literature in Language teaching*,²⁸ since 2012, which includes an introduction to the Liberlit conference, with the five published volumes being enthusiastically received.

As an example, Suzuki, Yanase, Nakagai, Wada, and Sekido gave a presentation “How does teaching literature motivate learners?” at the Language and Education Expo in 2014.²⁹ Prompted by this presentation, they wrote short essays for a magazine targeting high school teachers to introduce the use of literature in the language classroom.³⁰ As a further example, Sekido, Suzuki, and Pronko gave a presentation about the teaching of American literature in English language programs at a workshop of the American Literature Society of Japan (ALSJ) in 2015, which suggested methods for researching, conceptualizing, and writing about American literature as well as explanations as to why they teach and what they teach. This workshop gave participants several theoretical frames for using American literature as well as practical activities for the classroom.

Teranishi, Saito and others from inside and outside Japan collaborated on a new book focused on literature and language teaching, *Literature and Language Learning in the EFL Classroom* in 2015, which had nineteen articles and an epilogue written by Carter. This integrated book gave new insight to teachers wishing to use or using literature as part of their English

²⁷ See <http://liltsig.org/>

²⁸ See <http://liltsig.org/lilt-journal/>

²⁹ See <http://www.waseda.jp/assoc-jacetenedu/expo2014.pdf>

³⁰ This magazine, “Eigo no Sensei Ouen Magazine,” is published by ALC.

language lessons. As a first, thirteen of the nineteen articles were written by Japanese EFL teachers, all of which discussed the latest research on the use of literature in EFL at Japanese universities. In general, the book gave guidance to EFL teachers on ways to incorporate literature into the language classroom, with some available for immediate use, and others requiring modification depending on the situation. For example, in Chapter 4 of *Literature and Language Learning in the EFL Classroom* Saito proposes a comprehensive methodology for pedagogical stylistics. Saito's methodology was trialed at Tokyo University, where learners' English language abilities are generally higher; however, the approach and essence of the activities can be modified for other situations. In Chapter 10, though Nakamura has taught a literature lecture course rather than skills-based language activities such as speaking, she focused on developing the learners' abilities through speech and thought presentations. After conducting the classes, Nakamura reviewed the learners' abilities by analyzing their term papers and assignments, and concluded, "teachers who are proficient in the learners' native languages certainly have a pedagogical advantage in their ability to adopt a stylistic approach in the classroom" (164). This statement demonstrates the role that Japanese teachers have as English language teachers. In Chapter 11, Teranishi strongly advocates the positive effects of using literature in EFL: "EFL students can learn linguistic features while pursuing the literary interpretation of the authentic work by connecting the language features with the social, cultural, and historical contexts that contributed to the production of that particular work" (170). Even though not all the literary works can be used in this way, language learning and content studies can be successfully implemented when the appropriate literary materials are included in EFL programs. These practical reports were based on real lessons where literature had been used in an EFL class. While each situation was different, these approaches realized the integration of language learning and content in EFL. In addition, in Chapter 2, Takahashi discusses

why L2/EFL classrooms have reduced the utilization of literary materials. Takahashi's study was also referenced in Chapter One of this paper, when discussing the historical background to the use of English language literature in Japan (section 1.4.1).

Literature and Language Learning in the EFL Classroom gives teachers the opportunity to reflect on the most up-to-date practical research at Japanese universities, with each of the articles strongly supporting the use of literature as part of Japanese university EFL programs.

Therefore, there has been significant movement in the reevaluation of using literature as part of EFL programs in Japanese universities, with the expectation that the use will continue to widen as teachers develop better skills to balance the needs of content and language learning.

1.5 Summary and the Next Chapters

In this chapter, I discussed why the use of literature in EFL programs has had a somewhat negative image since the introduction of communicative language teaching in Japan, primarily because literature studies had only been associated with the translation method. The chapter then went on to elucidate the possibilities for using literature within the bounds of EFL programs and the benefits that learners would gain by examining previous studies and constructive teaching plans.

To extend the discussion started in Chapter One and discuss constructive and practical teaching methods for using literary works in EFL programs in Japanese universities, Chapter Two continues the examination of previous research to highlight the benefits of using literature in an EFL university program; ideas which are then integrated in Chapter Three, where the key points for using literature are revealed to assist teachers understand the positive reasons for using

literature. Chapter Four gives approaches for using literature in each of the literary genres along with concrete plans and activities.

Chapter 2 Review of Literature – Previous Research and Studies

Chapter One introduced the history and current situation of the use of literature in English language programs at Japanese universities, where the use of such literature is relatively minor, given that English language education now focuses more on practical English and communicative language teaching (CLT). In this chapter, to examine the benefits of using literature in English language programs in Japanese universities, previous research is reviewed, from which the value of literary materials is revealed and practical teaching methods are specified.

In addition, this chapter informs teachers regarding possible ways in which to adapt their language programs. The key benefits for including literature are elucidated, such as the development of a humanistic focus, the specific language gains, and the development of activities that can motivate learners. The themes revealed in this review constitute the key points in Chapter Three that are essential for the use of literature in English language programs.

To illuminate literature use in language programs, the references are categorized depending on themes and arranged chronologically in each category in this chapter. The categories are as follows: 2.1 The Reading Experiences, 2.2 Approaches to Stylistics, 2.3 Cultural Analysis, 2.4 Theoretical Considerations, 2.5 Classroom Activities and 2.6 The Teacher's Mind. To achieve the aim, fifteen publications were selected for the construction of a framework for the use of literature in English language programs and for the building up of practical techniques for using literature in such programs.

2.1 The Reading Experiences

To encourage learners to read and get absorbed in the stories, reading books as experiences is

one of the important aspects. In this section, such styles of reading are focused on and five books are examined.

2.1.1 An Essence of Reading Literature as Experiences: *Literature as Exploration* (Louise M. Rosenblatt, 1938)

Literature allows readers to be involved in the work and to consider the content deeply. Rosenblatt in *Literature as Exploration*, which was published over 70 years ago, in 1938, highlighted the advantages that literature can have for education.³¹ Historically, this was a pioneer publication for the teaching of literature. As regards Rosenblatt's background, she was primarily focused on "English teachers" in the U.S. However, as the publication primarily focuses on the humanistic aspects in terms of developing learner perspectives and world views, Rosenblatt's approach could be seen to be relevant also to EFL education.

Rosenblatt feels that literature could develop readers' thoughts and minds: "Whatever the form—poem, novel, drama, biography, essay—literature makes comprehensible the myriad ways in which human beings meet the infinite possibilities that life offers" (Rosenblatt 6). She also focuses on characters because it was felt that they could influence readers' minds through empathy as introduced in section 2.1.4 in relation to the discussion on *Empathy and the Novel*. Readers can become involved in the story and imagine the situation.

Rosenblatt emphasizes the importance of reading: "How can we read *Hamlet* or *Crime and Punishment* or *The Great Gatsby* without preoccupation with the psychology of the characters?" (9). To activate this feature and develop a positive attitude toward literature, Rosenblatt suggests that teachers pay attention to the characters in the literary work: "The literature classroom can

³¹ In this paper, the 1970 edition is used, but this book was published originally in 1938.

stimulate the students themselves to develop a thoughtful approach to human behaviour” (18). This point is linked to Zolt’an D’ornyei’s ideas about making teaching materials relevant for learners.³² Teachers, therefore, should give the readers a chance to feel the literature by themselves rather than only imparting academic knowledge on the piece or pieces under study: “The youth needs to be given the opportunity and the courage to approach literature personally, to let it mean something to him directly. The classroom situation and the relationship with the teacher should create a feeling of security” (Rosenblatt 66). On reading poems, Rosenblatt claims: “The reader of the poem must have the experience himself” (33). In short, Rosenblatt feels that it is essential for the readers to feel the work as a personal experience and advocates that reading literature is an experience related to understanding humanity. The experiences gained from reading literature change over time depending on age and the situation in which it is being read. In other words, literary works have different meanings for different readers and can be especially influential for young people:³³

The same text will have a very different meaning and value to us at different times or under different circumstances. ... Without an understanding of the reader, one cannot predict what particular text may be significant to him, or what may be the special quality of his experience. (Rosenblatt 35)

³² Zolt’an D’ornyei is a scholar on motivation. See section 3.0. D’ornyei says, “Indeed, one of the most demotivating factors for learners is when they have to learn something that they cannot see the point of because it has no seeming relevance whatsoever to their lives” (63).

³³ It is also called the “Reader-Response approach,” and Soraya Ali conducts her class on the basis of this methodology. The “Reader-Response approach” and the “Personal-Response approach” are different, as Alan Hirvela argued, “the reader-response approach acknowledges the fact that learners bring many forces into play when they read a text, and that, as a result, the interpretations or reactions they describe are a reflection of themselves as well as the text” (130). Neil Conway also reported on using poetry in EAP reading classes using the “Reader-Response approach.”

Rosenblatt believes that learners' reactions are important when using literature in a teaching situation, which is in line with the later thoughts associated with the student-centered approach advocated by Rogers in the early 1960s.³⁴ Given that literature is associative, Rosenblatt notes that learners can gain different impressions from a particular text even within a semester as they gain the experience to connect the literary works to the world around them:

Our society needs not only to make possible the creation of great works of art. Instead, it needs also to make possible the growth of personalities sufficiently sensitive, rational, and humane to be capable of creative literary experiences. In the pursuit of such ideals, the teaching of literature can become a function worthy of the humane nature of literature itself. (Rosenblatt 276)

For Rosenblatt, the teaching of literature is an educational tool. In Rosenblatt's examination of the meaning behind reading literature, she seeks to bring into focus how literary works always reflect individual experiences in society, giving readers insights into their own and others society's and allowing them to understand the nature of humanity.³⁵ As such, *Literature as Exploration* could serve as a philosophical foundation for teachers seeking to include literature in their teaching programs. In fact, Hirvela admires Rosenblatt's idea: "A thesis of this paper is that the transactional approach developed by Rosenblatt is the reader-response model most amenable

³⁴ Carl Rogers advocates student-centered education, but sometimes this term is used in a different context from his original idea. According to Teresa Kuwamura, the scholar who first argued in detail and published works on Roger's educational theory and its application to English education in Japan, the original meaning Rogers suggested was to manage students to guide them in better directions based on student interests, not just leave them to do as they like.

³⁵ As for humanity, it is discussed furthermore in section 3.1.1.

to communicative uses of literature in ELT” (129). There is no doubt that her idea is influence for later theorists.

To use Rosenblatt’s ideas, however, especially in Japanese university English language programs, practical activities are needed, some of which are introduced later in this Chapter in section 2.5.1 *Literature in the Language Classroom*, and for EFL learners, in section 2.5.3 *Teaching Literature in a Second Language*. Rosenblatt’s philosophy of the reader-response approach to the study of literature can also be applied and used in language programs for both English language learners and English literature students.

2.1.2 Real Experiences for Reading Literature with Students: “*You Gotta BE the Book*”:
Teaching Engaged and Reflective Reading with Adolescents (Jeffrey D. Wilhelm, 1997)

In *Literature as Exploration*, Rosenblatt claims that reading literature offers experiences in life. Following this approach, Wilhelm introduces his experiences to the reading of books, and especially with young learners in *You Gotta BE the Book: Teaching Engaged and Reflective Reading with Adolescents*. Through memories of teaching literature to young learners who resisted reading literature, Wilhelm raises questions about the significance of literature for his learners. Wilhelm’s struggles in this book may echo with language teachers in Japan who also have resistant learners, especially at the lower levels.

At the beginning, the questions for using literature are raised:

What can we discover about how highly engaged adolescent readers produce meaning?

What can be done in the classroom to help reluctant readers reconceive of reading as a creative and personally meaningful pursuit? Can this be done in a way that guides and

scaffolds their use of meaning-making strategies so that they actually develop as readers?

How, in short, can they be helped to become developing readers? (Wilhelm 10)

To find the answers to these questions, Wilhelm raises the fundamental question, “What is literature?” and then gives his own definition:

Because literature encourages the reader to enter the experience and perspectives of others, and to measure one’s understanding in relationship to others’ ideas, it is doorway into the world of conversing with and understanding others. It offers choices and possibilities for the world and how we want to be in the world. (Wilhelm 37)

This view can be seen to be similar to Rosenblatt’s, as for Wilhelm, reading literature means opening a new world through the text and is a way of communicating with the world.

Considering these questions evokes one more important question, “Why read literature?” While his concept of literature is almost the same as that of Rosenblatt’s, Wilhelm focuses especially on various possibilities it offers:

Literature is transcendent: it offers us possibilities; it takes us beyond space, time, and self; it questions the way the world is and offers possibilities for the way it could be. It offers a variety of views, visions, and voices that are so vital to a democracy. It is unique in the way it provides us with maps for exploring the human condition, with insights and perceptions into life, and with offerings for ways to be human in the world. Literature helps us to define ourselves as we are, and to envision what it is we want ourselves and the

world to be. (Wilhelm 38–39)

Considering Rosenblatt, the relationship between humanity and literature is understandable. Experiencing humanity through literature can help us deepen own view of real life. This means that reading literature makes it possible to educate learners ethically and socially. If this is applied to Japanese classes, Japanese learners can learn both ethics and culture through the reading of literature, thereby, growing through their reading experiences:

This sort of conscious relating or connecting seemed to depend on the reader first bringing a great deal of his or her life to literature, not only to take a perspective and to visualize, but to elaborate on the story world to infuse some personal extratextual life into the reading experience. Once this was done, then the readers seemed enabled to draw comparisons from the literary experience to their own lives. (Wilhelm 70–71)

Recalling Rosenblatt: “The reader’s role, we recall, is an active, not passive, one” (Rosenblatt 49). If reading is not a passive activity but an active one, experiencing the story and seeking meaning in the text can bring learners to a new phase in understanding literature.

Wilhelm’s views toward literature are consistent throughout *You Gotta BE the Book: Teaching Engaged and Reflective Reading with Adolescents*. The values gained from reading literature are clearly explained, well-argued and organized. In particular, the statement that reading literature connects to experiences in the world is similar to Rosenblatt’s idea and Wilhelm has the same humanistic and philosophical approach toward the learners. This book advocates humanistic approaches to reading literature, and even though the target learners are young adolescents in the

United States, Wilhelm's attitudes toward reading literature are universal. The essence of this book could be adapted not only for Japanese universities but also for other institutions such as high schools. Unfortunately, Wilhelm does not refer to aspects of language learning and literature, even though his students were at lower levels and resistant to reading literature. Therefore, to take advantage of the valuable advice and guidance in this book from a language learning perspective, *You Gotta BE the Book: Teaching Engaged and Reflective Reading with Adolescents* should be read in conjunction with *Literature in the Language Classroom* or *Teaching Literature*.

2.1.3 An Anecdote of Reading Literature in a Non-Western Country: *Reading Lolita in Tehran* (Azar Nafisi, 2003)

In *Reading Lolita in Tehran*, by Azar Nafisi, who was a professor of the English Department at the University of Tehran, recounts her experiences on teaching English language literature in Iran. Nafisi used literary works by famous English and American writers such as Nabokov, F. Scott Fitzgerald, Henry James, and Jane Austen as her teaching materials. This book is basically a documentary memoir that includes reflections on her country's political situation; compared to the previous studies discussed in this chapter, it is not a direct educational resource. However, her record of the use of particular works with her students includes enlightened discussions, responses, and questions about cultural differences. Similar to Japan, as Iranian culture is quite different from western culture because of religious and philosophical traditions, understanding English language literature can be daunting. Therefore, this is a valuable reference for Japanese language teachers wishing to use literary works as teaching materials. *The Great Gatsby* is examined to illuminate the lessons to be learnt from Nafisi's teaching and experiences.

Nafisi starts to explain the 1970s' Iranian political situation to clarify her attitude toward

foreign books:

He³⁶ was right. In a few months' time, Fitzgerald and Hemingway were very difficult to find. The government could not remove all of the books from the stores, but gradually it closed down some of the most important foreign-language bookstores and blocked the distribution of foreign books in Iran. (Nafisi 91)

Gaining access to foreign literature was not easy in Iran. Considering such a situation, through her lessons, Nafisi's main purpose was not only to encourage her students to read foreign literary works but also to ponder on what literature was: "That first day I asked my students what they thought fiction should accomplish, why one should bother to read fiction at all. It was an odd way to start, but I did succeed in getting their attention" (94). When reading literature, learners should be introduced to those works that are regarded as masterpieces such as *The Great Gatsby*, which is an appropriate work in her class: "My choice of *Gatsby* was not based on the political climate of the time but on the fact that it was a great novel" (Nafisi 108). However, it was difficult for the students to understand the hidden meanings in *The Great Gatsby*: "I told them that although the novel was specifically about Gatsby and the American dream, its author wanted it to transcend its own time and place" (Nafisi 109). As a result, Nafisi's struggles enabled her to find other ways to use *The Great Gatsby* as a literary teaching and learning resource.

One of the students negatively reacted to her choice of *The Great Gatsby*, and asked, "But what use is love in this world we live in?" (Nafisi 110). Another student also asked about the main theme of *The Great Gatsby*, and said that he felt that the book was not suitable. After these

³⁶ "He" is a bookstore's owner.

discussions, Nafisi decided to put *The Great Gatsby* on trial, so as to encourage the students to discuss the meaning and value of the work. The student who had expressed the negative opinion was appointed prosecutor. Waving the culprit in one hand, he stated: “The one good thing about this book is that it exposes the immorality and decadence of American society, but we have fought to rid ourselves of this trash and it is high time that such books be banned” (Nafisi 127). On the contrary, there was also an affirmative opinion about the benefits of *The Great Gatsby*: “We also discussed that a novel is not moral in the usual sense of the word. It can be called moral when it shakes us out of our stupor and makes us confront the absolutes we believe in. If that is true, then *Gatsby* has succeeded brilliantly” (Nafisi 129). Near the end of this trial, one female student, Zarrin, asked Nafisi the aim of her choice of *The Great Gatsby* to make sure that it was not a defense of the wealthy classes. Nafisi answered the question and explained her true purpose in assigning the novel:

A good novel is one that shows the complexity of individuals, and creates enough space for all these characters to have a voice; in this way a novel is called democratic – not that it advocates democracy but that by nature it is so. Empathy lies at the heart of *Gatsby*, like so many other great novels – the biggest sin is to be blind to others’ problems and pains.

(Nafisi 132)

Reading Lolita in Tehran is not a pedagogical book; however, the discussions and themes raised within the narrative can be adapted because, through the trial on *The Great Gatsby*, Nafisi’s students were required to read the book through the lens of their own experiences, the notion advocated by both Rosenblatt and Wilhelm, and was also related to empathy, which is introduced

in the next section in this chapter. If Showalter had known of Nafisi's literature trial, she may have included it as an excellent model case as Nafisi's case included many activities that can accompany the use of literature in language programs. This book can be read as a reference to Iranian society, though the correctness or neutralization of its historical fact should be carefully checked, as Masako Matsuda pointed out.

Reading Lolita in Tehran, however, gives evidence that the use of western literary works in non-western countries can allow learners to assess the cross-cultural aspects in their lives as experiences. Therefore, this reference should be included as a model teaching plan for lessons on assessing cultural differences, and added to the actual cases in *Teaching Literature* by Showalter as Nafisi gives guidance on how to use narrative works in the classroom to non-western teachers and their learners and provides an approach that can also be used in Japanese university English language programs.

2.1.4 Feeling Empathy in Reading Literature: *Empathy and the Novel* (Suzanne Keen, 2007)

Rosenblatt and Wilhelm stress that literature is read and understood through the lens of the readers' own experiences; empathy is important for deeper understanding. In *Empathy and the Novel*, as Keen focuses on the influence of empathy when reading novels, the content relates more to ways of understanding literary content than it does to language learning. However, students' reactions toward literary works influence their motivation to learn the language, this book is worth examining—even for language teachers.

Keen first defines empathy and then clarifies its role in reading literature with concrete examples. Keen claims: "Empathy, a vicarious, spontaneous sharing of affect, can be provoked by witnessing another's emotional state, by hearing about another's condition, or even by reading"

(4). In short, empathy refers to the feelings that readers experience when reading literature. As this may be confused with sympathy, for clarity, Keen compares empathy with sympathy as follows:

Empathy:	Sympathy:
I feel what you feel.	I feel a supportive emotion about your feelings.
<i>I feel your pain.</i>	<i>I feel pity for your pain.</i> (Keen 5)

This makes it clear that empathy is a more direct reaction than sympathy as empathy means feeling directly what somebody else feels. Keen explains that reading fiction and watching movies evoke direct feelings: “We humans can ‘feel with’ fictional characters and faraway strangers when we are exposed to storytelling prose narrative and film fiction, or mass media broadcasts that call upon our emotions” (6)—emotions that involve readers more deeply in the characters and stories in books and films.

Keen’s main aim is to reveal the relationship between reading novels and empathy through the study of several British and American authors, such as Mark Twain, T. S. Eliot, E. M. Forster, and Virginia Woolf, and to clarify the role of empathy in connecting fiction to society: “If novels do cultivate readers’ empathy, and if empathy undergirds both caring and justice in society, then fiction apparently has a vital job to do today” (20).

Keen particularly focuses on the feeling and thinking processes involved in feeling empathy: “Human empathy clearly involves both feeling and thinking. Memory, experience, and the capacity to take another’s perspective (all matters traditionally considered cognitive) have roles in empathy” (27); empathy could be seen as being closely related to Rosenblatt’s views regarding gaining experience about humanity from reading literature. To develop her discussion, Keen refers

to Rosenblatt's previous study: "Professional readers will recognize the influence not only of Booth, but also of Louise Rosenblatt's *Literature as Exploration* (1938), in which she explores readers' transactions of texts into fully realized literary works" (65). Keen, like Rosenblatt, repeatedly refers to readers' reactions and emotions.

Interestingly, Keen also introduces one more supportive reference that has been discussed in this chapter, *Reading Lolita in Tehran*, in which she notes that the trial of *The Great Gatsby* was connected to an empathic response:

Since she writes about a context in which the act of novel reading stood in opposition to a regime that deprived citizens of basic freedoms, Nafisi's case for empathy through reading may seem more compelling than the common American and English versions that I have subjected to scrutiny in this study. (Keen 167)

In *Empathy and the Novel*, Keen primarily examines the narrative empathy that can provoke reactions in readers, indicating ways in which strong emotional responses can be felt from reading novels. In line with both Rosenblatt and Wilhelm, Keen stresses how reading through experience can affect readers' thinking about humanity. Therefore, such empathic reactions and reflections could easily be part of the educational process to elevate these reactions to discussions about humanity and to promote the readers' motivation. While specific activities are not given in this book, there are plans and activities in *Literature in the Language Classroom* and *Teaching Literature* by Carter and Long that have approaches toward using empathy as part of the language class. Harnessing empathy when teaching literature in language programs can build a strong connection between language use and motivation.

2.1.5 Focusing on the Power of Stories: *The Storytelling Animal* (Jonathan Gottschall, 2012)

The Storytelling Animal presents readers with a fundamental question about reading stories: “why do people like stories?” To answer this question, Gottschall references various media such as movies, music, novels, and even pro-wrestling. Through these multi-dimensional approaches, Gottschall illuminates the essential meanings in stories.

For example, Gottschall introduces ways to use Graded Readers (GR) in language programs as tools for extensive reading. As previously discussed, the use of graded readers rather than the original text has both supporters and detractors; Carter and Long recommended using them while Widdowson felt that such retold texts have generally lost the values inherent in the original.³⁷

However, to Gottschall, the most attractive part of using literature is the story, which he exemplifies throughout *The Storytelling Animal*. “Why are children creatures of story? To answer this question, we need to ask a broader one first: why do humans tell stories at all? The answer may seem obvious: stories give us joy” (23). The feeling of pleasure is seen by Gottschall as the most important reason for reading stories. He then explains what a story is made up of: “Story = Character + Predicament + Attempted Extrication” (Gottschall 52). Gottschall successively develops his ideas throughout the book that the story has a strong power for human beings:

Story, in other words, continues to fulfill its ancient function of binding society by reinforcing a set of common values and strengthening the ties of common culture. Story enculturates the youth. It defines people. It tells us what is laudable and what is

³⁷ This is a controversial topic at recent LiberLit conference. Cf. See <http://www.liberlit.com/new/>

contemptible. (Gottschall 138)

Gottschall believes that reading stories can give young people the ability to create a mental image of society and, regardless of the media, have a universal function: “Story – whether delivered through films, books, or video games – teaches us facts about the world; influences our moral logic; and marks us with fears, hopes, and anxieties that alter our behavior, perhaps even our personalities” (Gottschall 168). Even though Carter and Long and other scholars have also talked about the use of movies, Gottschall believes that each story has its own power to help readers understand the world around them and become aware of the sense of time:

Put differently, the past, like the future, does not really exist. They are both fantasies created in our minds. The future is a probabilistic simulation we run in our heads in order to help shape the world we want to live in. The past, unlike the future, has actually happened. But the past, as represented in our minds, is a mental simulation, too. Our memories are not precise records of what actually happened. They are reconstructions of what happened, and many of the details – small and large – unreliable. (Gottschall 169)

In the *The Storytelling Animal*, Gottschall discusses how the meaning, essence and function of stories does not change with the media and believes that it is human nature to tell stories. Given this natural inclination in all people, the telling of stories (and literature) are vital materials for teaching and learning.

The key message behind the *The Storytelling Animal* is that reading and creating stories is a fundamental human activity. Therefore, when introducing literature, the use of simplified texts

or Graded Readers can reduce anxiety and get learners more involved in the story. Associated with this is the possibility of telling stories using different or multiple media to illuminate the stories for learners and motivate them to be involved. For language teachers, this book should be read in conjunction *Literature in the Language Classroom* so as to be able to develop concrete plans to encourage learners to be more actively absorbed in the stories.

2.2 Approaches to Stylistics

Stylistics is one of the ways to approach for reading literature analytically, especially from language's points of view. In this section, two books based on such approaches are examined.

2.2.1 An Essence of Stylistics and Literature: *Stylistics and the Teaching of Literature* (H. G. Widdowson, 1975)

One approach for studying literature and language has been stylistics, a branch of applied linguistics that focuses on the study of the distinctive styles found in literary genres and in the works of individual writers. Widdowson examines how stylistics could be used to teach literature in *Stylistics and the Teaching of Literature*.³⁸ While Rosenblatt sees literature as an essential path to understanding humanity, she does not examine its value from a linguistics perspective.

Stylistics, however, first raised in the contemporary era by Halliday, is seen as an innovative approach that combined literature and linguistic theories.³⁹ In this book Widdowson demonstrates that the teaching of literature can be integrated with ELT, proves that real texts

³⁸ Besides this book, Widdowson also writes *Practical Stylistics: an approach to poetry*, which focused on how to use poetry educationally and more.

³⁹ As for the definition of stylistics, Widdowson say, "By 'stylistics' I mean the study of literary discourse from a linguistics orientation" (3).

allow for the study of the subtle aspects of language in use, and that certain stylistic features can inform learners about the workings of the language.⁴⁰

Widdowson gives a grammatical example because literary works are based on local situations, and the grammar does not always follow convention, which can lead to difficulties in understanding. On this point, Widdowson claims:

An interpretation of a literary work does not depend only on the reader's knowledge of the language system or code since it is common to find uses of language which do not conform to this code which are nevertheless interpretable... In short, neither the standard grammar nor the grammar devised for a particular literary work will account for meaning.

(Widdowson 32–33)

Therefore, literature is not grammar and should not be viewed as such as it is the discourse in the text that is important, not grammar correctness:

[M]eaning in literary works is not simply a function of the signification that linguistic items have as code elements but a function of the relationship between this signification and the value these items take on as elements in a pattern created in the context... we interpret literature not as text but as discourse. (Widdowson 46)

To focus on discourse in literature, Widdowson emphasizes the features of literature and literariness. In addition, asking: “why does the literary writer go to this trouble?” (46),

⁴⁰ Kawabata explains Widdowson's idea for literary and language education in Japanese. See Kawabata 53–77.

Widdowson examines how pronouns are used in literary texts: “It is the use of pronouns of this value which is unique to literary discourse” (52). Through these analyses, Widdowson clarifies the features of literature and highlights the advantages of using a stylistics approach to teach literature. Compared to Rosenblatt’s ideas, stylistics does not include the element of reading as experience. Therefore, these two different approaches, experiencing humanity and learning literariness through stylistics, should co-exist as they are different aspects of literature.

Widdowson also believes that language use is elemental to teaching and learning literature: “a summary of a poem or a novel ceases to be literature” (74). Literature learning should be conducted through the original language of the text; learners read the original material, and through the analysis of the language, they can learn the content. Likewise, Rosenblatt comments: “It is a cliché to say that a paraphrase of a poem does not represent the actual content of the poem” (45), as poems cannot change their form or be rewritten. Widdowson advocates this stand: “The purpose of literature ... is not to provide information about the particular pieces of literature in the syllabus but to get the learners to recognize how these particular pieces exemplify more general principles of communication” (Widdowson 84). While Rosenblatt and Widdowson have different approaches toward the study of literature, both agree that the purpose of learning literature was not to gain information but to study its unique features. On using literature in association with ELT, Widdowson states: “My aim is to suggest a number of exercises that might be devised to draw the learners’ attention to how English is used to communicative effect in literary writing” (115), with the clear intention of demonstrating how literature and language learning can work together.⁴¹

If learners are interested in language, they are stimulated and motivated to learn more about

⁴¹ Edmondson criticizes Widdowson’s idea about using literature for language studies. See Edmondson 42–55.

both literature and language. Through the use of stylistics to teach literature, learners can understand how language is used, how language functions, and the wide variety of language use. However, this approach is different from that advocated by scholars like Rosenblatt, Wilhelm, and others like Elaine Showalter who focus on humanity. Brumfit, Carter, and Simpson all feel that the stylistics approach is one way that literature can be used in language programs. However, as Paran points out, actual plans for using stylistics for language teaching are needed:

If stylistics wishes to capture an important place in language learning it will have to address the issues which language teachers and learners are preoccupied with, and will have to demonstrate the usefulness of the approach to language teaching. (Paran 487)

Thus, to ensure the use of stylistics benefits language learners, appropriate plans for the classroom are necessary as well as appropriate language skill levels need to be considered.

2.2.2 A Stylistics Approach for Hemingway: *Language through Literature* (Paul Simpson, 1997)

Simpson gives his own original approach to stylistics in *Language through Literature*, some of which can be modified for the language classroom. Simpson first explains why stylistics is appropriate for language study and then gives more detailed explanations.

Simpson gives four reasons for using stylistics: *heuristic* value, *critical* potential, *linguistic* function, and the facilitation of comparison of different language genres (5–6). Simpson claims there is no special language such as ‘literary language’ (7) explaining: “‘Literary’ is a quality conferred upon texts not for what they *are*, but according to what they *do*” (8). Based on this idea, Simpson explains stylistics and literature across the four genres of word, poetry, short

stories, and drama from an original perspective. Experiments are also introduced including the results and the findings.

Actual literary works are used to illustrate the ideas. For example, in “Using linguistic models for stylistic analysis,” a poem by the American modernist poet E. E. Cummings is analyzed.⁴² In “Exploring narrative style: patterns of cohesion in a short story,” a Hemingway short story is used as a linguistic experiment. Focusing on short stories, Simpson uses Hemingway’s “Inter Chapter V” in *In Our Times*, which has only 11 sentences and is about a soldier who was killed in the rain. Simpson mixes up these sentences randomly and makes his learners think of the correct order by using their imagination and logical thinking. Simpson collects the many answers learners gave and analyzes the results from a linguistics point of view. Within this analysis, the short story structure is closely examined. These procedures and approaches are the unique points in this book. An approach for short stories is further discussed in Chapter Four of this paper. Simpson also examines how to use drama and the nature of dialogue using the *The Zoo Story* by Edward Albee.

Simpson’s analyses of literature in *Language through Literature* are based on linguistics and an original approach to stylistics. He does not criticize or deny previous scholars like Widdowson and Carter and Long and recommends their books as further reading materials (21). Compared to the previous studies, the uniqueness in this book is the experiments, especially those introduced in the Hemingway section, in which not only the procedures but also the learners’ responses are given. This activity was so stimulating that Sekido modified it for his learners, which is examined later in this paper in section 4.2.4. Simpson’s approaches and experiments are innovative because the linguistic analysis in this book has not appeared in the previous studies.

⁴² It is numbered 55 in *95 Poems* published in 1958.

Therefore, the humanistic aspects Rosenblatt advocates and EFL situation understanding offered by Brumfit and Carter should also be considered when developing integrated literature and language lessons.

2.3 Cultural Analysis

When learners read literature, cultural background is helpful information to understand the content. Such view is introduced in this section. Although just one book is introduced here, other books categorized in other sections, like *Teaching Literature*, also include this kind of aspect.

2.3.1 Reading Poems with Cultural Background: *Language and Culture* (Claire Kramersch, 1998)

According to Widdowson, using literature for cultural understanding is not always recommended because only focusing on cultural understanding can put learners off from focusing on reading the literature. In fact, he states, “To adopt the loftier cultural and moral purpose as a basis for defining the subject of literary studies, however, is to run the risk of representing literature as something arcane, pretentious, and irrelevant” (Widdowson 82). However, it is also true that literature includes cultural and historical elements and those are valuable, as found in the Meiji Era. Kramersch elucidates the relationship between culture and literature in *Language and Culture*, with the main purpose being to clarify the relationship between language and culture, as the title says; therefore, the content and explanations are related to literature, and especially poetry, with the connections between language and culture being revealed. Kramersch states: “language expresses cultural reality,” “language embodies cultural reality,” and “language symbolizes cultural reality” (3). To illustrate these thoughts through literature, Emily Dickinson’s poems are used as examples to illuminate the relationship between

language and culture. While using poetry in a language program at a Japanese university is somewhat unusual, closely examining the language and culture in literary works is a necessary step to understanding the content.

Dickinson's poem is mainly examined through extensive discussion. Kramersch defines culture through the poem: "Culture consists of precisely that historical dimension of a group's identity" (7), implying that a culture may be misunderstood when faced with a group of different historical background. That is, "... the study of language has always had to deal with the difficult issue of representation and representativity when talking about another culture" (Kramersch 9). In short, words, phrases, and sentences are interpreted differently as readers' cultures affect the way they understand and analyze a situation; those are cultural factors resulting in a wide range of interpretations.

Kramersch claims: "culture can be defined as membership in a discourse community that shares a common social space and history, and common imaginings" (10), indicating that understanding the background to a language is necessary to read and understand the meaning and context of the literary work.

Further, as word choice in literary works reflects the author's background, it is necessary for readers to have some knowledge about the background and cultural surroundings to understand the work well because of the embedded "cultural" language. As Kramersch claims: "Language use is a cultural act because its users co-construct the very social roles that define them as members of a discourse community" (35), which of course, is the reason why EFL learners find it difficult to grasp the meaning of literary works as they have to learn not only the work itself but also the unfamiliar cultural landscape inherent in the literary work.

"One of the greatest sources of difficulty for foreign readers is less the internal cohesion of

the text than the cultural coherence of the discourse” (59),⁴³ which Kramersch says to emphasize that language and culture need to be learned hand in hand for a full understanding of literary works. To emphasize the connection between language and culture, Kramersch adds: “Although there is no one-to-one relationship between anyone’s language and his or her cultural identity, language is *the* most sensitive indicator of the relationship between an individual and a given social group” (77). In short, cultural background gives readers greater possibilities to understand why certain language usages occur in a particular situation in literary works. However, there exists a negative view. Sandra McKay states, “Finally, literature often reflects a particular cultural perspective; thus, on a conceptual level, it may be quite difficult for students” (529). On the contrary, McKay also defends the value of learning culture through literature, “Thus, whereas students may indeed be unfamiliar with some of the cultural assumptions in literature, the advantages of confronting these assumptions may be well worth the struggle” (531). On balance, the advantages outweigh the difficulties.

Language and Culture suggests that considering culture in literary language studies can enable readers to understand the literary context and the language more deeply. Even though Widdowson appears to disagree with reading literature as a cultural product, Widdowson and Kramersch are not in contradiction to each other as both focus on understanding the specific linguistic features in specific literary texts.

Kramersch’s studies reveal the importance of culture in understanding literature. However, if EFL learners are not interested in the language or not confident in their language abilities, seeking to gain cultural literacy as well as language literacy may seem a little daunting. Therefore, more guidance is needed on the language abilities required to understand cultural content, as then

⁴³ This point is related to Schema Theory.

it would be easier to adapt these cultural studies to EFL environments at Japanese universities. In short, understanding culture can help learners cultivate their language abilities and stimulate their interest toward the language.

2.4 Theoretical Considerations

To use literature in the language classroom, the entire frame and philosophy are needed for teachers to have confidence in their teaching. Two books introduced here cover such wide views for using literature.

2.4.1 Key Concepts for Using Literature in the Language Classroom: *Literature and Language Teaching* (Brumfit and Carter, 1986)

Literature as Exploration and Stylistics and the Teaching of Literature respectively analyze the use of literature from humanity and stylistics perspectives. Slightly different from these two books, *Literature and Language Teaching* is a collection of articles about literature and language. This book is written and edited by Brumfit and Carter⁴⁴ from stylistics approaches, and can be seen as an extension of Widdowson's ideas, whose essay "The Untrodden Ways" is included. There are two excellent introductions, "English Literature and English Language" and "Literature and Education," the main points from which can be easily adopted in language programs, as they are primarily focused on the possibilities of using literature in language programs.

In "English Literature and English Language," Brumfit and Carter focus on four themes: 1) Literature stylistics and the study of literature; 2) What is literary language?; 3) Literature,

⁴⁴ Carter also writes *Teaching Literature* in 1991, which is introduced in section 2.10.

language, and discourse; and 4) Literary competence and reading literature. Brumfit and Carter both recommend stylistics as an appropriate way to introduce literature: “We believe that students and teachers of literature should engage in stylistics analysis when studying literature, and that this can ensue with varying degrees of systematicity at different levels of literary study” (Brumfit and Carter 4). To explain stylistics, Brumfit and Carter define what literature is in this context: “proverbs, jokes, ambiguities, metaphors, etc. can be exploited in the ‘literature’ class” (10). This definition demonstrates that literary texts are not limited only to traditional genres such as poems and novels. Brumfit and Carter also ask, “What is literary discourse? ... how is it that some texts are read as literary and others are not?” (11). To answer these questions, they suggest a new definition: “In conclusion, then, we would want to argue for a re-definition or re-orientation in the use of literature in both the foreign-language and mother-tongue classroom” (Brumfit and Carter 15). The clarification “both the foreign-language and mother-tongue classroom” is quite different from Rosenblatt who does not specifically mention EFL contexts, with being more focused on mother-tongue situations. However, as EFL professionals, Brumfit and Carter are more tuned into the use of literature in EFL situations. Therefore, *Literature and Language Teaching* is much more familiar for EFL teachers in Japan than the book by Rosenblatt because of their views on EFL.

In “Literature and Education,” Brumfit and Carter also focused on four topics: 1) Is literature ‘caught’ or ‘taught’?; 2) The nature of literature syllabuses; 3) Syllabuses for literature in its own right; and 4) ‘High’ literature, literature, and reading. In 1) Is literature ‘caught’ or ‘taught’?, Brumfit and Carter propose a value for using literature: “[W]e can help students avoid disliking a book simply because they misunderstand the conventions being used, or because the language is too difficult, or because the cultural references are inaccessible” (23). This attitude is

consistent with Rosenblatt, who also claims that the teachers' role is to encourage learners to read literature: "The teacher's task is to foster fruitful interactions – or, more precisely, transactions – between individual readers and individual literary works" (26–27). Brumfit and Carter advocate learning in a friendly atmosphere where "we simply create the conditions for successful learning" (Brumfit and Carter 23) to maintain learner motivation (Dörnyei).⁴⁵ In 2), when discussing the nature of literature syllabuses, Brumfit and Carter suggest that the main aim for the use of literature is to teach both language and culture, but claim that for non-native speakers, "The problem with using literary texts for non-literary purposes is that the status of the texts themselves is very difficult to define for most non-native speaking teachers, as well as for learners (25)," indicating that sometimes the density of the literature can be an obstacle for non-native learners. However, as Suzuki points out, sometimes these difficulties can be positive aspects for learners, "even if the students encounter many difficult words, phrases, and sentences, an attitude of trying to understand what is difficult to understand is also important in itself" ("Need for Anglophone Literature" 11). To avoid demotivating learners because of such difficulties, teachers need to choose appropriate materials and pay attention to the learners' abilities, a topic that is examined in more detail in Chapter Three. In addition, Brumfit and Carter also highlight the important aspect of literature: "The key question is how to provide students with a reading experience which to a greater degree than other available experiences, enriches their perception of what it is to be human" (Brumfit and Carter 34), a similar belief to Rosenblatt. Therefore, *Literature and Language Teaching* is consistent with Rosenblatt's notions of literature as a window to humanity apart from the addition of stylistics.

After the introductions, there are twenty individual articles divided into three categories: 1)

⁴⁵ See Dörnyei 40, especially in section 2.2, "A Pleasant and Supportive Atmosphere in the Classroom."

Literature and Language; 2) Literature in Education; and 3) Fluent Reading Versus Accurate Reading, which cover such topics as reading skills, the ESL classroom, simplified texts, and the teaching of literature in Africa, each of which is designed to expand the reader's ideas about using literature and give concrete suggestions about activating and motivating learners. Based on Brumfit's ideas about the reader-response approach, Elliot conducted lessons based on *Lord of the Flies* and *Animal Farm* (Elliot 191–198).

Examining the introduction and each article in this book can assist teachers in making plans to use literature more constructively in language programs in Japanese universities. The introduction to *Literature and Language Teaching* elucidates the diverse possibilities for studying language through literature using stylistics methods. Overall, *Literature and Language Teaching* gives guidance to teachers unfamiliar with using literature and stylistics in a language program.

2.4.2 Considering Learners' Language Levels for Using Literature: *Teaching Literature* (Carter and Long, 1991)

Literature and Language Teaching is a collection of articles with an introduction, and *Literature in the Language Classroom*, introduced in 2.5.1, is a collection of practical activities. Carter and Long⁴⁶ have combined and developed such previous elements in *Teaching Literature*, which is focused on EFL/ESL environments. The book explains the reasons for and how to use literature under three sections: 1) Literature in the classroom; 2) Classroom procedures; and 3) General issues.

The book starts with the question, "Why literature?", a fundamental question when English education and literature are considered in tandem. Three models are suggested as learning points:

⁴⁶ They also write *The Web of Words*, focusing on classroom activities using literature.

a cultural model; a language model; and a personal growth model.⁴⁷ Each of these models are connected to pedagogic practices, for which concrete examples are given. The cultural model is a little more teacher-centered, the language model has learners centered with activity-based pedagogy, and the personal growth model is also more student-centered, with all three using different approaches to the learning of literature based on focused objectives. For language studies, the language model and the personal growth model are recommended as these are more student-centered. Teachers are also instructed on paying attention to “a distinction between the study of literature and the use of literature as a resource” (Carter and Long 3), ideas which are closely connected to section 1.4.1.2 in this paper, “Teaching Literature or Teaching English?”

Section 1) has a chapter, “Literature and experience,” which discusses literature and life, relevance, the role of the teacher, and the relationship between the learners’ own experiences and literature. (Rosenblatt also emphasized this importance: “Literature offers not merely information, but experiences” (248)). A further question is raised: “What is meant by literary representation? How is a literary representation different from a non-literary one?” (13), a question that is connected to the previous section (Widdowson, Section 2.2.1). To clarify literary representation, particular cases are examined, with the conclusion emphasizing the importance of balance: “It is important that teachers and students of literature should recognize that a balance between fact and fiction is necessary in literary text” (16), as this can enable both teachers and learners to appreciate and understand the two different aspects of literature.

Section 2) has four chapters, each of which includes practical plans. In “Approaches to texts,” the role of questioning is considered, and many sample productive questions are given. In

⁴⁷ Toyoko Shimizu explains the possibilities of using drama for education, with these three models. See Shimizu, “The Transformation” 63–75. Debra Jones also states the same and introduces her teaching way of using poetry through video. See Jones 43–44.

“Language-based approaches,” the focus is primarily on the language aspects related to literature teaching, and activity plans are provided as well as ideas for creative writing.

“*Hearts and Hands: a case study*” is comparatively short, but demonstrates with exact procedures how to use a short story written by O. Henry, allowing teachers to imagine their own classrooms and modify the activities. “Activities for the advanced class” give “a number of activities for upper-intermediate to advanced students of English” (Carter and Long 101). In *Literature and Language Teaching*, Brumfit and Carter advocated stylistics as an approach to learning literature and language studies, but the targeted learner level was not stated clearly. In *Teaching Literature*, stylistics and debating are suggested for advanced learners.

Section 3) has two chapters: “The literature curriculum” and “Simplification and graded readers.” Graded readers, as simplified texts have caused some debate on what literature and literariness is, are not original. Widdowson suggests that readers read original texts; however, Carter and Long suggest a usability for both types: “one use of simplified texts in the teaching literature is to make a direct comparison, ... just to find out what is ‘special’ in the literary text” (151). As this statement shows, learners can assess the different styles between the original text and the simplified text. One example is given: *Adam Bede* by George Eliot.

Carter and Long discuss literary theory from viewpoints related to the teaching of literature in a second language in “Theories of reading,” in which stylistics is once again raised: “Stylistics shares a number of presuppositions with practical critical approaches in that both are directed to a close, detailed consideration of the verbal structure of texts although there is less concern with an evaluation of texts (181).” In this section, Carter and Long explain the meaning of stylistics and language-based approaches. Though Widdowson also gave guidance on how to use stylistics in the language class, a wider range of activities are suggested that consider the learners’

language levels. Inspired by Widdowson's approach, Carter and Long give clear instructions on how and why to use literature in a language class.

Teaching Literature is a thoughtful manual for teachers eager to understand the theoretical and practical aspects of using literature in an English language teaching situation. The value of using literature is succinctly explained and practical activities given, all of which can be modified for Japanese university English language programs. *Teaching Literature* is a well-organized book, covering lower levels as well as advanced learners. Overall, this book has in one volume the essence of the previous studies: *Literature and Teaching* and *Literature in the Language Classroom*, which consider second language learners, and *Stylistics and the Teaching of Literature*, which focuses on first language learners. Therefore, *Teaching Literature* is an ideal manual for teachers seeking to use literature in the language classroom.

2.5 Classroom Activities

Without saying, concrete examples for classroom activities are necessary to show the possibilities of using literature in the language classroom. Three books in this section are excellent to provide actual plans activities. Teachers can know what they should do and how to conduct in their classrooms through these books.

2.5.1 How to Activate Learners in the Classroom: *Literature in the Language Classroom* (Collie and Slater, 1987)

Literature and Language Teaching is a collection of articles, some of which focused on EFL environments and extended some of the ideas in *Literature as Exploration* and *Stylistics and the Teaching of Literature*. In *Literature in the Language Classroom*, Collie and Slater give many

practical ideas and activities, so teachers can use this book as a practical reference and a collection of activities as well as background for using literature in language programs. There are three main parts in this book: A) Aims and Objectives; B) Practical Activities in Outline; and C) Working with a Complete Text.

In A) Aims and Objectives, Collie and Slater give guidelines for using literature. “Teaching literature: why, what and how literature” is a precise statement about the purpose of using literature in the language classroom. The section “why” is particularly persuasive because it focuses on particular aspects such as valuable authentic material, cultural enrichment, language enrichment, and personal involvement—elements which Collie and Slater feel are cultivated through the reading of literature. These points seem to be an integrated version of Rosenblatt, Widdowson, Brumfit and Carter, and the four features are understandably beneficial for EFL teachers and learners. In the section on “how,” Collie and Slater strongly recommend student-centered activities as these can encourage learners to be positive and develop their speaking and listening communication skills. Teachers who have little experience using literature can use the techniques and combine the activities to create an active class. In “in the classroom,” frequent questions about using literature are answered and suggestions are given; for example, “How can I select the right passages to work with in class?” (Collie and Slater 12) and “What about the sections not read in class?” (Collie and Slater 12–13). Collie and Slater explain how to solve these problems and suggest approaches; therefore, this section could act as a manual for teachers seeking to use literature in the language classroom. For inexperienced teachers, this book is practical and helpful and enables them to develop plans and activities.

The second part introduces sample activities. As in the previous section, Collie and Slater suggest how to deal with literature in the classroom, with step by step topics and practical

activities. “First encounters” explains what kinds of activities are possible before the learners start reading the literature and offers tips to “make learners *want* to read text” (Collie and Slater 17). There are activities to engage the learners and naturally motivate them. Involving learners in literature is one of the key reasons for using literature. For the sample activities, Collie and Slater suggest “using the title and cover design” (17), “guessing at missing information” (26) and “what happens next?” (33), all of which are designed to encourage learners to stimulate their reading.

C) Working with a complete text is based on literary genres, and is divided into four sections: “A novel: *Lord of the Flies* by William Golding;” “Plays;” “Short stories;” and “Poems.” In these sections concrete literary works are selected and practical activities suggested for each. As some activities are related to what is introduced in B), these parts act as applied and expanded approaches of section B). For example, in “A novel: *Lord of the Flies* by William Golding,” the practical activities in B) are adopted for all the twelve chapters. As they are activities for language learning as well as for literary understanding, teachers could use them as they are, or add or omit activities, depending on the learner levels and the teaching situation. Following these examples, teachers are given the tools to create their own activities and plans when they use particular literary works.

In *Literature in the Language Classroom*, Collie and Slater suggest many ways for using literature and give many concrete activities. Therefore, this is a practical book that shows the many possibilities for using literature, even in English language programs at Japanese universities. This book is a significant influence on later generations, as is seen in Section 2.5.2 in the discussion on Gillian Lazar’s *Literature and Language Teaching: A Guide for Teachers and Trainers*. For teachers who do not know how to teach literature except for *yakudoku*, *Literature in the Language Classroom* is stimulating and motivating. As the books examined in

Sections 2.1 to 2.4 discuss other aspects of using literature, these books should be read in conjunction with *Literature in the Language Classroom*, as understanding previous studies as well as having access to practical activities can give greater guidance to language teachers seeking to introduce literature into an English language program.

2.5.2 Tips for Using Literature Based on Genres: *Literature and Language Teaching* (Gillian Lazar, 1993)

Literature in the Language Classroom is a collection of practical classroom activities while *Literature and Language Teaching* is a guidebook with the subtitle, “A guide for teachers and trainers.” *Literature and Language Teaching* explains how to use literature and includes approaches for each genre: novels, short stories, poetry, and plays. On this point, like *Teaching Literature*, this book is also a manual on how to use literature in a language program.

The first two sections are general introductions about using literature: “1 Using literature in the language classroom: The issues” and “2 Approaches to using literature with the language learner.” One of the features of this book is to set up the tasks to enable teachers to fully understand the target points. For example, in “1.1 What is literature?” many literature definitions are presented and readers are encouraged to think about their own definitions. This style is consistent throughout, and several points are clarified through these tasks. In “1.5 Why use literature in the language classroom?” after the tasks, six points for using literature are given: “motivating material,” “access to cultural background,” “encouraging language acquisition,” “expanding students’ language awareness,” “developing students’ interpretative abilities” and “educating the whole person” (14–19), the key factors related to the integration of language learning and literature, which is discussed in more detail in Chapter Three. In “2 Approaches to using literature with the language learner,”

specific methodologies are discussed. In “2.2 A language-based approach to using literature,” the ideas of Brumfit and Carter from *Literature and Language Teaching* and Carter and Long in *Teaching Literature* are echoed, and “2.3 Stylistics in the classroom, how to use stylistics” echoes Widdowson’s *Stylistics and Teaching Literature* with practical examples. Throughout the book, previous studies are used to demonstrate the essentialities for using literature in the language classroom.

For actual activities based on genre, there are three sections: “Materials design and lesson planning, which includes “5 Novels and short stories” on how to use short stories. In “5.1 Writing your own story,” the essence of a short story is given, and in “5.2 Distinctive features of a short story,” the structure of short stories is revealed. It is suggested that short is best, even for novels: “Generally speaking, it is best to choose a novel that is fairly short” (Lazar 90). Considering class time and the syllabus, Lazar believes that activities are more significant than just reading the text. In “6 Poetry” Lazar reveals the features of poetry, for example, “6.2 What is distinctive about poetry?” deals with the difficulties learners have with poetry, and “6.5 Helping students with figurative meanings” focuses on “The problem with metaphors” (Lazar 105). Lazar discusses how to use poetry in detail based on learner levels and gives guidance in “6.6 Using poetry with lower levels” and “6.8 Using a poem with students at higher levels.” In “7 Plays,” the unique features of plays are discussed. The way language is used is emphasized in “7.5 Using play extracts to think about language in conversation” and “7.6 Using play extracts to improve students’ oral skills.” Through these sections Lazar gives examples of active lessons.

The last two sections, “8 Reflecting on the literature lesson” and “9 Literature and self-access” assist language teachers develop and evaluate lessons. To observe lessons objectively enables teachers to assess learner understanding more clearly. Therefore, this book is a valuable

“guide for teachers and trainers.”

Compared to *Literature and Language Teaching* written by Brumfit and Carter, *Literature and Language Teaching* is a user-friendly practical guide for language teachers. Lazar categorizes previous books as “Suggestions for further reading” and intentionally focuses on practical aspects in this book. In other words, based on previous studies such as *Literature in the Language Classroom* and *Literature and Language Teaching* written by Brumfit and Carter, Lazar shows language teachers how to use literature in a language program, which they can modify to their own situations.

2.5.3 Examining Values of Using Literature in the Classroom: *Teaching Literature in a Second Language* (Parkinson and Thomas, 2000)

In *Teaching Literature in a Second Language* as in *Teaching Literature*, Parkinson and Thomas examine ways of using literature with EFL/ESL learners; many suggestions in this book could be adopted for English language programs in Japanese universities. The book has nine sections and includes original approaches based on genre: poetry, fiction, drama and more.

Two aspects for using literature are discussed: “literature as object of study” called type A and “literature as topic/resource” called type B (1); however, these are not necessarily incompatible. The discussion in this book revolves around these two aspects, and through the studies prior to the discussion, Parkinson and Thomas understandably review Widdowson and Collie and Slater, stating that they “have selected and tailored such references” (2). The reasons for using literature are explained and seven benefits presented: cultural enrichment, rhetoric, mental training, difficulty, authenticity, memorability and convenience, and associated problems discussed. Two cases for using literature from Malaysia and Bulgaria are included to demonstrate

methodologies.

To introduce more innovative approaches to using literature, traditional approaches such as “rote learning and summary of content,” “reading aloud,” “translation” and “reworking of secondary literature” are intentionally compared (27–29), after which nine alternative methodologies are suggested, such as extensive reading schemes that “can widen the repertoire of teachers and learners” (30).

Approaches for each genre—poetry, short stories, novels, and drama—that can be modified for learner levels are introduced in each section, with the unique areas in each genre exemplified with works to use in the classroom, such as Shakespeare’s sonnets, Graham Green’s short stories, Joseph Conrad’s *Heart of Darkness* and Arthur Miller’s *All My Sons*. Suggestions are also given for evaluation for both the learners, the teachers and the curriculum and the question raised: “should we assess all our literature classes?” (140). For Parkinson and Thomas, the answer is no, but concrete pointers on the practicalities of assessment and sample tests are given to guide both the teachers and learners.⁴⁸ To explain their position, Parkinson and Thomas explain what happens when literature is used from skills and knowledge points of view.

Teaching Literature in a Second Language consistently focuses on second language studies and uses literature, and several approaches are given for acquiring the target language including how to use translated texts. Therefore, combining *Teaching Literature in a Second Language*, *Literature in the Language Classroom* and *Teaching Literature* could assist language teachers in developing well-balanced classrooms for both English language and literature. As a guidance on using literature in ESL/EFL situations is urgently necessary as discussed in 1.1.1, the activities

⁴⁸ See 8.4 The Practicalities of Assessment and 8.5 Sample Tests or Test Items, 150–153. Since evaluation is always a problem, such concrete plans are worthy of referring. Parkinson and Thomas give 10 guidelines and 10 sample tests.

introduced in *Teaching Literature in a Second Language* are useful models for using literature in Japanese university language programs.

2.6 The Teacher's Minds

Sometimes teachers feel anxious for their teaching. In such cases, teachers' real experiences are persuasive and make them relieved. In this section, two books including teachers' experiences are introduced.

2.6.1 How to Prepare for Using Literature in the Classroom: *Teaching Literature* (Elaine Showalter, 2003)

Exemplifying teachers' actual experiences can be persuasive as model approaches. Showalter introduces ways of using literature in *Teaching Literature* and even though the title is the same as Carter and Long, the content and approaches are rather different. In this book Showalter discusses various approaches for using literature, based on genre based on her particular teaching philosophy and experiences from literature classes in the U.S.A. While the situations are quite different from those faced by EFL teachers in Japan, Showalter's discussions on the difficulties she has faced when teaching literature could be useful to language teachers seeking to teach literature.

Showalter explains the difficulties associated with teaching literature, and as an example, shares a dream about failing in the classroom: "[T]eaching literature feels especially unsettling because, unlike physicists or economists, we are not confident of our authority. Moreover, we believe that what we say in the classroom reveals the deepest aspects of ourselves" (3). Showalter gives seven types of anxiety: "lack of training," "isolation," "teaching versus

research,” “coverage,” “performance,” “grading” and “evaluation.” In particular, in “lack of training,” Showalter expresses her hope, not anxiety:

Someday soon, I hope, teaching preparation will be a requirement; meanwhile, every teacher of literature should have a personal collection of well-thumbed pedagogy guidebooks, which provide an overview of research on learning higher education, plus theories, and techniques for course design, lecturing, leading discussions, giving examinations, grading, dealing with problem students, counseling, advising, and handling cheating or plagiarism. (Showalter 7)

This statement indicates that teachers need to share their experiences on teaching literature, as without such sharing, these seven anxieties may be evoked. In fact, as new teachers have no idea about teaching at the beginning, it is natural to feel anxious.⁴⁹

Showalter examines the fundamental elements of teaching literature, limiting the genres to, “fiction, poems, and plays” (22). Showalter states her literature teaching goals: “[A]ll of us who teach literature believe that it is important not only in education but in life” (24). Her statement sounds persuasive as this idea is similar to those by Rosenblatt and Wilhelm, even though Showalter does not refer to Rosenblatt directly. Showalter strongly believes in the value of literature as a teaching material: “Whether or not we can offer a rigorous definition of “literature,” we could make teaching it our common cause, and teaching it well our professional work” (24). To demonstrate this strong belief toward literature, Showalter introduces the approaches used when teaching literature.

⁴⁹ Nishihara also points out the lack of training for using literature in Japan. See Nishihara (“A Gift” 267).

The practical strategies are divided into three categories: subject-centered, teacher-centered, and student-centered. The subject-centered approach “is primarily about transferring knowledge from the teacher to the student. Its main focus is content – what is taught” (Showalter 28). This is a rather orthodox approach in which the learners would be more passive as teaching the subject is the main focus. Teacher-centered refers to “teaching as performance” (32); for example, “[P]erformance teaching is obviously a teacher-centered model, which stresses the instructor’s speaking and acting abilities, along with his intellectual ones” (Showalter 32). Comparing these two approaches to each other, both the subject-centered and the teacher-centered appear to be quite similar as the learners are treated as listeners and an audience. However, the student-centered approach, which is also called CLT, “makes the teacher a facilitator rather than a star. The teacher still performs, but the class is not primarily about the teacher’s brilliance, omniscience, personality or originality on the podium” (Showalter 36), and is therefore more active with the students being involved in various tasks. These categorizations can be compared to Carter and Long’s ideas, as introduced in section 2.4.2.

The teachings of poetry, drama and fiction are introduced in each section, in which Showalter first explains her values for each genre before examining various approaches. Showalter also discusses how to treat problematic literature such as *Huckleberry Finn*, and gives guidance on two dangerous genres such as “suicide” and “explicit sexual language,” all of which can be very helpful for inexperienced teachers in dealing with delicate issues in the classroom., Showalter believes that teachers can have a significant influence on learners: “Teaching offers the illusion of a fountain of youth. It brings us into contact with young people and their enthusiasm and freshness, and allows us to have an impact on their lives” (142). This statement implies that reading literature can have a big impact on young learners’ minds, as was also

advocated by Rosenblatt and Wilhelm.

The discussions presented in *Teaching Literature* are persuasive because they are based on real experiences, and can act as examples to other teachers in the same situations. Showalter's original methods for teaching literature in each genre are concrete and can be easily modified to suit different situations.

2.6.2 Teachers' Points of View for Using Literature: *Why Literature?* (Cristina Vischer Bruns, 2011)

The previous reviews have discussed the types of plans and activities that can be used when introducing literature into language learning programs, and all have offered answers to the question that is basically driving this thesis: "why literature?" In *Why Literature?*, Vischer Bruns examines the value of teaching literature from multiple points of view. Through an analysis of previous studies such as Rosenblatt and Wilhelm, Bruns clarifies her ideas toward the reading and teaching of literature. Published in 2011, there are reasonably up-to-date discussions about using literature in today's modernized classrooms, all of which can assist language teachers in better understanding how and why to use literature in language programs.⁵⁰

Bruns feels that more discussions are needed on the value of using literature for teaching and learning:

Not only is there a lack of an adequate conception of the value of literary reading, but the possibility that students will experience for themselves the practices as worthwhile seems often to be hampered by the mode of instruction – the spoken and unspoken expectations

⁵⁰ As for up-to-date journal articles published after 2013, there are some well-organized and excellent papers. See Ansari 361–380 or Bobkina and Dominguez 248–260.

of teachers that constrain and over-determine what students do with a work of literature. This is why this book treats the question of literary value ultimately as a pedagogical one. (Bruns 4)

With this concept, Bruns discusses the ideal and practical pedagogies that can be used, and refers to the previous research to inform readers of the historical and contemporary discussions on the relationship between literature and education. When elucidating the various effects of literary experiences for students, Bruns refers to the “shock,” “recognition” and “enchantment;” categories first mentioned by Rita Felski in *Use of Literature*; and introduces authors’ like Flannery O’Connor and scholars’ such as Felski to explain these effects: “In this way shock can also facilitate the gains in knowledge that Felski attributes to literary reading by opening up the psychological or intellectual space necessary for new insights” (19). In *Use of Literature*, recognition is aligned with the notion of reading through experience:

While experiences of recognition through literary reading can simply remind us that we’re not alone, they can also bring to conscious awareness latent or forgotten emotional statements within us that would otherwise remain unavailable for thought and resolution. (Bruns 20);

implying that reading literature awakens in the reader experiences and emotions that may have been forgotten and left unresolved.

Through the examination of the previous studies and her own and her children’s reading experiences, Bruns gives value to reading literature as well as reading approaches. Gradually, the

discussion moves from the historical background to applicable classroom pedagogies. As Bruns is influenced by the thoughts of Wilhelm and Rosenblatt, her pedagogical approach is similar: “If students are to be able to immerse themselves in literary worlds, then they themselves must read, or more accurately, experience the text” (Bruns 118), which is examined in more detail in section 3.1 in this paper. Bruns also discusses the relationship between literary texts and readers: “What students have already experienced in life generally will also significantly influence their capacity to recreate and immerse themselves in the worlds of literary texts” (131). To develop this point further for teachers, Bruns outlines what she sees as the teacher’s role: “The instructor’s responsibility is, then, first to provide students the opportunity to make what they can of a text and reflect on that experience (the experience of both the text’s world and to reflect on recreating it)” (136). Teachers need to ensure that positive materials are developed to accompany the studying of literary works so that the learners have the opportunity to relate and connect with the experiences within the text/work.

As a viable method, it is suggested that when using literature, learners should be able to exchange opinions and experiences through guided non-judgmental discussion: “A final consideration in maintaining a classroom environment of receptivity is that the literature classroom be a safe place for students to take these risks” (141): an idea that echoes Rosenblatt. To ensure ideal lessons, Bruns recommends that students keep journals: “Students describe what their reading experience was like – their experience both of the process of reading the text and of imaginary worlds they create or attempt to create through their reading” (144); all of which gives learners output activities. Therefore, if teachers establish such opportunities to use the target language in both discussions and in the journal writing activities, well-balanced lessons could be developed for learning language and literary content.

Bruns discusses ways to closely read literature and the values in teaching literature in *Why Literature?* With many quotations derived from the ideas of Rosenblatt, Wilhelm, and Felski, the history of teaching literature is also revealed in this book. As language learning and EFL/ESL situations are not covered, this book should be read in conjunction with *Teaching Literature in a Second Language*. To develop well-balanced lessons, language teachers can use this book to understand the chronology of using literature and the aspects that could be added to enhance the use of literature in language learning programs.

2.7 Summary

In this chapter, a brief review of the literature and previous studies on teaching literature were presented. From the categorized presentation such as 2.1 The Reading Experiences, 2.2 Approaches to Stylistics, 2.3 Cultural Analysis, 2.4 Theoretical Considerations, 2.5 Classroom Activities and 2.6 The Teacher's Mind, the development of literature use in language programs was revealed and the key points highlighted. From these reviews, four common fundamental concepts were elucidated: "Motivation," "Experiences," "Language-based" and "Approaches."

The "Experiences" gained from reading literature have been emphasized by most of the researches reviewed here and especially by Rosenblatt's *Literature as Exploration*: the book so influential that many studies were inspired by its ideas. For example, Wilhelm highlights positive experiences in literature with young learners in *You Gotta BE the Book: Teaching Engaged and Reflective Reading with Adolescents* based on Rosenblatt's ideas about literature and humanity; Nafisi reads *The Great Gatsby* with her Iranian students, and records the students' responses in *Reading Lolita in Tehran*, which leads to discussion as to the experiences the students gained through reading *The Great Gatsby*; experiences are connected to direct empathic responses by

Keen in *Empathy and the Novel* and empathy as an experience is also highlighted; and Bruns reviews previous studies based on the validity of Rosenblatt's opinions in *Why Literature?* Therefore, the reader's experiences from literature connect the readers to humanity, life, and empathy.

A "Language-based" view for using literature in a language program is also presented with guidance on the use of stylistics. Widdowson in *Stylistics and the Teaching of Literature*, Brumfit and Carter in *Literature and Language Teaching*, and Simpson in *Language through Literature* all present ways to use stylistics for English language studies through exemplification, experiments, and actual data, and Carter and Long comprehensively discuss the use of literature in *Teaching Literature* that included stylistics type exercises for advanced learners. These "Language-based" ideas as well as the use of stylistics⁵¹ can linguistically connect metaphoric thinking, authenticity, and vocabulary.

"Approaches" reflects the pedagogies associated with the use of literature and the various methods for engaging learners. Collie and Slater in *Literature in the Language Classroom* provide many practical activities, Carter and Long in *Teaching Literature* introduce diverse methods, and Showalter in *Teaching Literature* discusses teaching literature by genre by exemplifying her teaching experiences. Specific EFL/ESL language study strategies are focused on by Parkinson and Thomas in *Teaching Literature in a Second Language* and Kramsch's studies in *Language and Culture* explain the importance of culture when studying literature, ideas which are further extended in Bruns *Why Literature?* Finally, the power of the story is emphasized by Gottschall in *The Storytelling Animal*. The teaching points and approaches in these references also answer many questions that EFL/ESL teachers have about teaching

⁵¹ As for details about stylistics, Watson and Zyngier's book, *Literature and Stylistics for Language Learners: Theory and Practice* is one of examples.

literature in language programs, such as how to generate discussions, coping with slow reading, dealing with cultural content and issues of humanity, and inspiring motivation.

Underlying the experiences, language-based factors, and pedagogical approaches is the stimulation of learner motivation; that is, without motivation the “Experiences,” “Language-based” focus and “Approaches” would all be for naught, which is highlighted particularly in Rosenblatt or Carter and Long. Therefore, “Motivation” is also independent and it will be discussed at the beginning of Chapter Three.

As language teachers need to balance literary content and practical language activities, these four aspects need to be combined and modified from innovative new ideas or through the development of original ideas. An example is Lazar’s *Literature and Language Teaching*, which is further discussed under “problems and solutions” in Chapter Four, as this book gives guidance on anticipating problems when using literature in a language program. The fifteen references introduced in this chapter are basic for teachers to be able to develop balanced language learning plans for using literature. In the next chapter, the key points related to literature and language learning are discussed and examined in line with the research and studies in this chapter to develop a reference list of activities and approaches to be used in EFL programs.

Chapter 3 Ten Key Points for Language Education and Literature

In Chapters One and Two, previous research and related studies were used to clarify the teaching literature chronology and examine the current situation for the use of literature in English language programs in Japan so as to demonstrate that there are many ways to use literature in language programs at Japanese universities that do not involve *yakudoku*.

To integrate these ideas into focused language learning programs, ten key points are given in this chapter based on the fifteen references reviewed in Chapter Two and other related studies: motivation, humanity, connection to life, empathy, metaphoric thinking, authenticity, vocabulary, discussions, slow reading, and cultural content.

These ten key points are divided into the four categories examined at the end of Chapter Two: “Experiences,” “Language-based”, “Approaches”, and “Motivation to develop a list based on each point. “Motivation” is put into an independent section as this gives learners the ability to positively and autonomously learn and is the driving force for the other three categories.

Therefore, the divisions in this chapter are:

3.0 “Motivation”

3.1 “Experiences”

- 3.1.1 Humanity, 3.1.2 Connection to Life, 3.1.3 Empathy

3.2 “Language-based”

- 3.2.1 Metaphoric Thinking, 3.2.2 Authenticity, 3.2.3 Vocabulary

3.3 “Approaches”

- 3.3.1 Discussing Ability, 3.3.2 Slow Reading, 3.3.3 Cultural Content

These four big categories, from sections 3.1 to 3.3, together with “Motivation” illuminate the possibilities for using literature as teaching materials in an EFL program under ten key sub-classes. For example, the title “Experiences” examines the humanistic aspects learners can gain from literature that can connect them to life, activate their empathy, and promote communication while at the same time activating language learning. This chapter discusses each point in detail to inform readers on how literary works can be used more positively as teaching materials in a language program.

Before beginning the examination of these ten key points in further detail, previous researches on literature teaching categorization is introduced. Truong Thi My Van suggests six approaches to literary analysis; New Criticism, Structuralism, Stylistics, Reader-Response, Language-Based, and Critical Literacy. In particular, Van recommended Reader-Response and Language-Based approaches (3–9). Compared to the ten key points and four categories to be examined in this chapter, Van’s recommendations are basically similar to these except for the two topics related to literary criticism—New Criticism and Structuralism—implying that the four categories established in this chapter are appropriate guidelines for using literature in language programs. Kodama investigates articles in the *ELT Journal* from 1981 to 2010 to analyze how literary works were being taught as part of English language programs. Based on this research, Kodama establishes four categories: “Stylistics,” “Reader-response,” “Language-based” and “Young-adult literature,” with the fourth borrowed from Widdowson, *Procedures for Making Sense* (Kodama 46). Although the terms are slightly different, “Experiences” and “Reader-response,” have almost the same meaning. “Young-adult literature” is concerned with the content of individual literary works, so in this chapter it is not discussed as an independent section.⁵²

⁵² Karen McGee reports her ways of using young-adult or children’s literature. See McGee 109-119.

Overall, however, Kodama's categorization is similar to the four categories in this paper. To clarify those categories, in the following a comparison is made between Kodama and Sekido.

Kodama; - "Stylistics," "Reader-response," "Language-based" and "Young-adult literature"

Sekido; - "Motivation," "Experiences," "Language-based" and "Approaches"

This comparison shows that the categories are quite similar, except for "Young-adult literature" and "Motivation." However, Sekido's "Language-based" category also includes "Stylistics." Lazar also categorizes six reasons for using literature in the classroom: "motivating material," "access to cultural background," "encouraging language acquisition," "expanding student language awareness," "developing student interpretative abilities", and "educating the whole person" in *Literature and Language Teaching: A Guide for Teachers and Trainers*, which was introduced in section 2.5.2. Although some expressions are different, Lazar's main reasons are also close to the ten key points and four categories in this chapter. From this brief review of the previous researches, the four categories in this chapter must cover the entire framework for using literature in the language classroom.

3.0 Motivation

As stated, motivation is considered to be the most influential element in teaching literature as it is the basis for all other factors. In other words, without motivation, learners would not be interested in acquiring new language and literary content knowledge or trying new activities. Furthermore, as motivation underlies all other categories, it is considered first and

independently of the other sections.

Motivation can be difficult to define simply; therefore, here, Dörnyei definition is used; the motivation for language learning is defined as making learning stimulating and enjoyable:

People are usually quite willing to spend a great deal of time thinking and learning while pursuing activities they *enjoy*. Just think of all the hours we devote to, say, doing crosswords, rehearsing for amateur theater performances or fiddling with the computer. These examples suggest that learning does not necessarily have to be a boring and tedious chore (which it very often is). If we could somehow make the learning process more stimulating and enjoyable, that would greatly contribute to sustained learner involvement. This is an assumption that most motivational psychologists subscribe to and which also makes a lot of sense to classroom teachers – indeed, many practitioners would simply equate the adjective ‘motivating’ with ‘interesting’. (Dörnyei 72)

Motivation refers to eagerness to study, autonomy, a positive attitude to lessons and activities, and a desire to understand others. To maintain motivation, as learners need to be interested in their studies, interesting materials are necessary. However, though not all learners have the same interests, reading literature offers a common element: the ability to experience emotions. Fundamentally, based on their past experiences, learners definitely can feel emotions when exposed to the humanistic aspects of literature. In other words, if learners can connect to these feelings in the process of language learning, they can acquire language abilities that allow them to express their feelings, thereby motivating them to be involved. Using literature, learners can be motivated to acquire the target language. For learners to be fully absorbed, motivation is

essential for learning the language through understanding literary content.

Kurosawa uses the text *Anne of Green Gables* in a language lesson and described the learners' motivation and the teachers' role: "My major goal of observing this course is determining how the teacher can motivate students to read and how the teacher can facilitate students to comprehend the contents of the text" (38). Kurosawa repeatedly emphasizes the importance of motivation: "Above all, how a teacher can motivate students' learning is most important" (40). To achieve this goal, Kurosawa also cares about the learning environment and encourages her students to speak freely; as a result, the students were motivated and Kurosawa received a higher student evaluation. By focusing on each individual learner's abilities, Kurosawa's student-centered approach is successful in promoting learner motivation at a Japanese university. It also demonstrates that when students become involved emotionally with literary works that deal with the daily struggles and conflicts of life and question love and life, they are motivated to learn the language first hand and become absorbed in reading literary works. In short, reading literature can motivate learners to learn language and to seek to better understand the world around them as the reading stimulates their minds, motivating them to continue reading the text.

Similar to Kurosawa, Rosenblatt sees motivation as significant in *Literature as Exploration*: "Our primary impulse is to equate human nature with the particular motivations, modes of behavior, and types of choice that we have from childhood observed in the society about us" (Rosenblatt 15). As literature reflects society and human beings, analyzing literature can be equated with analyzing the human condition and investigating the emotions of the characters in the story can connect readers to their daily life. If teachers encourage learners to actively engage with the characters using their own emotional knowledge, they are more likely to

see the relationship with literature as closer to reality.

Wilhelm also highlights the need for motivation to connect literature and the human condition in *You Gotta BE the Book: Teaching Engaged and Reflective Reading with Adolescents*:

Because literature encourages the reader to enter the experience and perspectives of others, and to measure one's understanding in relationship to others' ideas, it is a doorway into the world of conversing with and understanding others. It offers choices and possibilities for the world and how we want to be in the world. (Wilhelm 37)

Being involved in the world and understanding others can motivate readers to know more about the others' experiences through literature. Wilhelm, similar to Rosenblatt, consistently focuses on the humanistic elements literary works have to offer.

In *The Storytelling Animals*, Gottschall claims that stories attract readers because "stories give us joy" (23). Therefore, Graded Readers (GR) or simplified texts should be evaluated for the ability to motivate. When using GRs for both language learning and literature appreciation, Carter and Long recommended, "one use of simplified texts in the teaching of literature is to make a direct comparison ... just to find what is 'special' in the literary text" (151). By comparing the original to the simplified text, learners' attention is drawn to the differences in expression and usage, which engages learner interests in language learning while also seeking to understand the content. A comparison case is introduced in Chapter Four to demonstrate this activity.

Literary works can even be used for lower levels learners. Lazar, working with lower

levels learners, introduces a poem to encourage the students to understand its literary elements: “In the lesson plan a very slow, thorough sequencing of tasks can help students with the more difficult language in the text” (“at lower levels” 122). To ensure learners’ engagement, teachers need to not only focus on the process but must motivate the learners to understand and care about their progress. This is especially important when learners are involved in “student-centered” activities related to the understanding of literary works; teachers need to have appropriate materials and care about each student’s motivation to participate. As Lazar claims: “we can exploit texts to increase the language awareness and grammatical and lexical knowledge of students at lower levels by using precisely those techniques and activities which are applied every day in the classroom” (“at lower levels” 123). For lower level learners, well-organized lesson plans are necessary to avoid confusion. Lazar’s ideas, introduced in section 2.5.2, are well-organized plans for lower level students. Therefore, the way teachers offer literary works to learners is the key to encouraging and maintaining learner motivation.

In sum, learners read texts positively and are energetically involved if they are shown how the literary works express and reflect their own feelings and lives, which in turn significantly increases the motivation to learn. In fact, Ansari also states as follows:

Surely, literary texts give us much aesthetic, intellectual and emotional pleasure in that the writer often seeks to express his/her vision of human experience through a creative, emotive use of language and this in turn provides much impetus and motivation for the students to learn the language. (Ansari 375)

To maintain such learner motivation, teachers must establish positive learner environments by

applying to the ideas suggested in this section. To ensure comfortable learner environments, the student-centered classroom can encourage learners to be more active. At Japanese universities, traditional English lessons, and especially *yakudoku*, are teacher-centered. In addition, to maintain high learner motivation, teachers should pay attention to the circumstances within which their lessons occur. When these ideas are correctly focused, learners can acquire not only an interest in literature but also be involved in using the target language enthusiastically. In short, appropriate approaches in literature and language lessons can encourage learners to be active and teachers to be innovative, resulting in motivated literature and language teaching and learning.

3.1 Experiences

3.1.1 Experiences - Humanity

In literary works, there are many characters based on the characteristics of real people. Though the characters are not always moral, they make readers consider the values and ethics that are guiding their daily lives. Examining the characters' behaviors allows readers to analyze many types of people and their behavior using their emotional experiences. Rosenblatt discusses the teacher's role in establishing the relationship between literature and humanity:

The novelist displays the intricate web of human relationships with their hidden patterns of motive and emotion. ... The teacher of literature will be the first to admit that he inevitably deals with the experiences of human beings in their diverse personal and social relations. (Rosenblatt 5)

By reflecting on humanistic aspects such as morality, ethics and other social relationships when

studying the humanity and human nature in literature makes learners think about who they are. Rosenblatt points out that teachers should assist learners develop the ability to understand these aspects. Rosenblatt also examines these aspects from a personality point of view: “The whole personality tends to become involved in the literary experience” (Rosenblatt 182), indicating that when reading literature, learners develop interpretations based on their own personalities; that is, there is no one path along which the learners understand the humanity exposed within literature. Teachers should be able to discuss the literary works so as to encourage learners to understand the human issues through the characters’ actions; that is, to motivate learners to experience and interpret the story through their own experiences and through the application of empathy.

Schwarz claims in *In Defense of Reading* that reading could be compared to travel: “Our experience through a text is a kind of journey” (3) and “We also read to confirm who we are, even as we think we are reading to supplement who we are” (4). In other words, reading literature enables readers to know who they are. Schwarz also thinks that reading literature is a chance for learners to broaden their viewpoints and consider humanity from different perspectives. Therefore, as also said by Rosenblatt, developing an understanding of humanity can motivate reading, as discussed in section 3.0.

As another example of the connection between humanity and literature, Gottschall in *The Storytelling Animal* claims that the meaning of literature and especially the power of story are related to humanity, saying that literature “teaches us facts about the world; influences our moral logic; and marks us with fears, hopes, and anxieties that alter our behavior, perhaps even our personalities” (Gottschall 168). Through reading stories, as Schwarz points out, readers gradually come to know and understand who they are and understand more about the human condition.

All three scholars introduced in this section—Rosenblatt, Schwarz and Gottschall—

believe that literature can allow learners to better understand humanity, which is fundamental for education, as stated in section 1.1.1. Through the exploration of language in literature, learners can better understand themselves while engaging in language learning and understanding.

3.1.2 Experiences - Connection to Life

When learning languages, it is necessary to have some understanding of the background and usage, as mentioned by Kramersch in section 2.3. Engaging with literature as part of learning a language gives learners knowledge about how the language is used in a literary sense, thereby giving them some idea of the culture and logic that drives the language. Dendo claims that the use of authentic materials enables learners to better understand the outside world: “As students grow accustomed with working with authentic materials they will also start to realize the benefits of using the target language in real world situations and the connections between the classroom and the real world” (Dendo 59). Though the definition of authenticity is discussed later in section 3.2.2, Dendo says, “Authentic materials is defined as materials from the target language not designed for language teaching” (Dendo 59). Based on this definition, Dendo is suggesting that literature has the ability to inform learners of the world of the language only if they are genuine native speaker materials.

Focusing on learning English, Suzuki suggests that literature in the language classroom has, “the ability to broaden the interpretative horizon with an eye for differences in socio-historical realities, ways of thinking, habits, traditions, politics, cultures, and differences between Japan and other cultures” (“Need for Anglophone Literature” 6). Obviously, learning another language also informs learners about the cultural roots of the language. For example, in form, English is quite different from Japanese linguistically and culturally. Therefore, learning English

through literature, as inferred in Suzuki's statement, would give Japanese learners a view into the worlds where English is spoken, allowing them to compare the experiences in the stories with their own lives and extend their knowledge beyond Japanese society.

Reading literature in the language classroom⁵³ can connect learners to the real world behind the language, and then compare it with their usual life, as explained by Bruns:

In another conception of the value of literary reading that emphasizes its capacity for instruction or improvement, literature serves as a potential source of values, perspectives, or ways of living that may be better than one's own or those available in present society.
(Bruns 13)

Bruns also points out the association between literature and the readers' experiences: "In a literature course, students' past experiences will influence what they will do with the course and its subject, whether or not an instructor acknowledges their effect" (130). This point is connected to empathy, which is examined later in section 3.1.3; however, what Bruns is referring to is that literary works not only allow readers to recall past experiences but also prepare them for possible future experiences. This comparison of the readers' own experiences with others in the literary works connects the literature to life as experience.

Rosenblatt also emphasizes that literature is a personal experience:

Literature provides a *living-through*, not simply *knowledge about*: not the fact that lovers have died young and fair, but a living-through of *Romeo and Juliet*; not theories about

⁵³ Reading literature in literature classroom is a little different story because learners are encouraged to read literature analytically, critically or historically.

Rome, but a living-through of the conflicts in *Julius Caesar* or the paradoxes of *Caesar and Cleopatra*. (Rosenblatt 38)

Reading (and teaching) literature does not mean just following the story and understanding what happens; rather, through the experiences of the characters in the stories, the readers also feel these experiences, thereby more clearly understand them. Readers are connected to the world of literature by the experiences from the world they belong to: “When the young reader considers why he has responded in a certain way, he is learning both to read more adequately and to seek personal meaning in literature” (Rosenblatt 70). The development of personal meaning through literature is significant because it becomes a real experience that may influence the reader’s entire life: “From this kind of literary study there should flow, too, enhanced understanding of himself and the life about him” (Rosenblatt 124). Summing up Rosenblatt’s ideas, literary works enable readers to understand themselves and to connect the fiction to their own lives.

Wilhelm believes that “readers naturally brought their knowledge of the world to bear, adding it to textual clues to build a secondary world with characters and places they felt they knew” (70), stressing that personal experiences are involved in reading literature. In addition, Wilhelm says: “The data suggested that *without the bringing of personally lived experience to literature, the reverse operation, bringing literature back to life, did not occur*” (70), indicating that personal experiences and reading literature were tightly connected and without these experiences, content understanding is reduced. In short, the value of reading literature is expanded when personal experiences are evoked, which clarifies that reading literature as experiences nurtures learners’ minds.

Carter and Long also discuss the relationship between reading literature and reader

experience, giving two reasons why this could sometimes be difficult for learners:

1 Many students have limited experience of literature as well as of the world in general, and this may make many texts puzzling, remote, or inaccessible.

2 There is often something in the student's experience which has a connection with, or can be compared to the particular point in the literary text which seems remote. It needs the teacher to make the connection between the two, either by prompting or questioning. The student then suddenly discovers an insight into what was hitherto a 'difficult' text. (Carter and Long 46)

To encourage learners to make the necessary connections between the text and their own experiences, teachers must use specific activities to ensure learners understand how to find a connection to their experiences in the literary works.

Similar to Carter and Long, Mori also has an opinion about the connection between literature and life: "This is because literature reflects the society and culture of the time it is written, and if we compare these cultural properties with that of our era through literary texts, we could notice some instructive meaning for our society" (56), suggesting that literature can function as a mirror reflecting what we are. Using *The Picture of Dorian Gray* and *The Color Purple* as the literary texts, Mori claims: "Through these texts, students may live the time and society, which is not accessible physically, and enrich their way of thinking by such imaginative experience of unfamiliar lives" (56). From actual teaching experiences, Mori demonstrates how literature enables learners to experience imaginary worlds beyond their own.

Reading literature connects readers to their life and experiences. As nurturing learners'

minds through English language education is the true purpose of education, as introduced at the beginning of Chapter One, these opportunities are necessary. Understanding the relationships in literature can empower learner motivation, connect readers with their life experiences, and allow them to experience worlds and situations outside their understanding, thereby nurturing their thinking and giving them language use beyond the everyday.

3.1.3 Experiences - Empathy

Empathy is a direct experience in which the story and characters are felt while reading. As empathy is part of experience because of its relationship with life and humanity, it should also be included in language programs when literary works are used as teaching materials; therefore, the meaning and value of feeling empathy when reading literature is examined in this section. In section 2.1.4, Keen's thoughts in *Empathy and the Novel* were introduced, and the connection between reading literature and empathy revealed. To clarify empathy's motivating role in literature and language learning, other ideas related to empathy are discussed in the following.

In *Reading Lolita in Tehran*, Nafisi recounts her experiences in using *The Great Gatsby*. Keen analyzes Nafisi's trial case lesson and comments that "Nafisi makes it more likely that her students will search for connections between literature and life" (166). Keen analyzes Nafisi's trial in the Iranian situation, and comments on the value of empathy: "Nafisi's case for empathy through reading may seem more compelling than the common American and English versions that I have subjected to scrutiny in this study" (167), focusing in particular on how Nafisi's teaching methods evoke empathy in the learners' minds through the discussion of the experiences gained from reading the book.

Rosenblatt's *Literature as Exploration* also comments on the value of evoking empathy

when discussing that reading literature should be a personal experience: “The literature classroom can stimulate the students themselves to develop a thoughtful approach to human behaviour” (Rosenblatt 18). Empathy is evoked from studying literature in depth and identifying with the direct and indirect experiences in the narratives.

Carter and Long also discuss the influence of literature on readers, but do not directly identify “empathy”: “If readers can identify with events or characters and project themselves into them *imaginatively* then a certain truth to experience can have been created” (Carter and Long 13), indicating that empathy arises from the emotional influence of reading and becoming involved in the fate of the characters. Therefore, it is expected that empathic associations can increase motivation and lead to a greater understanding of the text; that is, empathy can be used as a beneficial educational influence for increasing the motivation to understand the intent of the language when reading literature.

Fujioka, who teaches at a Japanese university, also believes a focus on empathy is useful when learners are studying literary materials. Fujioka uses the novelization of the movie, *Dead Poets Society* with the following aims: “(1) to enhance students’ empathy, critical thinking skills, and overall reading skills, while appreciating authentic expressions and dialogs as well as poetry used in the story; ... (3) to appreciate and find empathy with the characters who are students in the story” (Fujioka 36–37); which are intended to encourage the learners to become more absorbed in the story and characters. To conduct such lessons, Fujioka fundamentally thinks, “With the use of the movie, it is hoped that lower students in particular can keep up with the novel and would feel less anxious about the complexity of language in it” (35).⁵⁴ Fujioka also believes that learners’ understanding of the language and content can be enhanced when they are

⁵⁴ As concrete plans, Fujioka lists ten tasks like Chapter organizer or Character emotional development. See Fujioka 38-40.

encouraged to understand the text through the lens of empathy.

In conclusion, as empathy is evoked from the readers' experiences of the story and characters, it is a vital part of engaging with literary works and language learning. As Keen, Rosenblatt, and Carter and Long express, empathy gives readers the opportunity to examine themselves as human beings. Therefore, understanding empathy needs to be part of the teacher's approach when assisting learners to read literary works in language programs.

3.1.4 Summary of Experiences

As described in this section, this "Experiences" category is related to the humanistic elements that are derived from studying language through literature. In section 3.1.1, the relationship between literature and humanity was examined and the relationship between humanity and language learning was discussed. In section 3.1.2, Connection to Life, the relationship between reality and literature was examined, which highlighted how readers can experience life outside their own cultural knowledge frameworks when studying language through literature. Through these connections, learners find new insights for the relationships between literature and their own and foreign societies. In section 3.1.3, the importance of empathy was discussed in evoking direct emotional experiences in readers in reaction to the characters and developments in the stories and in encouraging readers to explore the language used to evoke such emotions.

In this section on humanity, the connection to life and empathy were discussed. As emphasized by Rosenblatt, the use of literary materials provides readers with experiences of the human condition in a wide variety of known and unknown situations, allowing them to reflect on experiences in their lives and encouraging them to study and understand the language used to

evoke such experiences through empathy. Overall, the key value of using literature in language learning programs is to expand learners' experiences by connecting them with life and the human condition through the generation of empathy for the characters and the stories. Teachers in the language classroom need to develop student-centered language programs that are emotionally-based and focused on learning through language, or in other words, the seamless integration of language learning and content studies.

3.2 Language-based

3.2.1 Language-based – Metaphorical Thinking

Sometimes, learning languages through literature can be difficult because of the specific linguistic features, of which metaphor is one. When literary works are used in language programs, understanding the intent of the text needs to be guided because of the many alliterations and implied meanings.⁵⁵ To be able to interpret the text as intended by the writer, students need to be aware of metaphor.⁵⁶ In fact, when learning a second language, having an awareness of metaphor is vital for understanding everyday conversation. For example, if someone says, “You are my sunshine,” the receiver of this comment needs to know that this sentence means, “You are the special person for me” or “You are precious.” Metaphor exists in all languages as implied meaning by unrelated phrasing and therefore in the second language classrooms, such phrasing and intents need to be specifically taught; otherwise, learners misunderstand or do not understand the text and are demotivated to continue. Therefore, when using literature in language programs, specific focus needs to be paid to the metaphorical

⁵⁵ Suzuki points out, “the ability to read passages closely and correctly and interpret them from multidimensional viewpoints to create something new and renovate dogma” (“Need for Anglophone Literature” 6).

⁵⁶ Geoff Hall also introduces the function of metaphor in literary works. See Hall 30-31.

expressions in the text.

As stated above, metaphors are a part of daily life in every language; however, they are most commonly found in literary works. The inclusion of literature in language programs can elevate language learning because it trains the learners' abilities to understand figurative meanings in the texts from the use of metaphor. In other words, as metaphor is central to literariness and is the key to understanding literature, exposure to metaphor develops literariness and gives learners a deeper understanding of the language.

Ono quoting Jacobson discusses the learning of "poetic function," which includes metaphor: "Any attempt to reduce the sphere of poetic function to poetry or to confine poetry to poetic function would be a delusive oversimplification" ("English Reading Skills" 154). Ono claims that "poetic function" can be learned from many kinds of materials but believed that the "poetry function" is learned most effectively through literature because it is used in multiple ways. By becoming aware and familiar with the uses of metaphor, learners can significantly expand language use and develop metaphoric thinking, which is a higher order thinking skill that opens learners to a better second language understanding.

Carter and Long see the analysis of metaphor as "activities for the advanced class" because of the language difficulties associated with metaphorical meaning.

Our problem is not the existence of metaphor or figurative language, but what to do about it, firstly in teaching (that is, in a teacher-centered classroom situation) and secondly to establish learner-centered strategies for dealing with language used in other than its normal literal sense. (Carter and Long 111)

To address this problem, Carter and Long recommends examining non-literary texts first as it would be easier for learners to understand metaphor in such a context as the first step: “A good starting point is to analyze a non-literary text” (112). As a next step, learners could be guided through examples in literary texts. However, because of the focus required to grasp non-literal meanings by second language learners, Carter and Long concludes that “Literature teaching is still perhaps some way behind language teaching in introducing an element of fun into the classroom” (114). Teachers should develop interesting and engaging activities to motivate students to explore metaphors in both literary and non-literary texts as understanding and dealing with metaphor is central to understanding literature fully.

In *Literature and Language Teaching*, Brumfit and Carter also examine the use and teaching of the metaphors used in literary works. Basically, Brumfit and Carter analyze literature and language learning from stylistic points of view, and pointed out that “... metaphors, etc. can be exploited in the ‘literature’ class” (10). Referring to literariness, they clarify the value of learning literature for EFL learners. For Brumfit and Carter, learning metaphor is an unavoidable process to understanding the language and content of particular literary works.⁵⁷

Kramersch defines metaphor in *Language and Culture* and examined language in cultural contexts to explain the features: “Not only a device of the poetic imagination and the rhetorical flourish, metaphor is a property of our conceptual system, a way of using language that structures how we perceive things, how we think, and what to do” (129). As this statement shows, understanding metaphor deepens the understanding of the relationships between language and culture. As an example, Kramersch analyzes Emily Dickinson’s poem to demonstrate that understanding metaphor is necessary when reading literary works. This example concretely

⁵⁷ For Japanese students, reading or finding metaphor is relatively interesting but using it by themselves might be difficult.

shows that through literary works, metaphors can be learned.

As metaphors are inherent in literature, they give learners the opportunity to engage with meaning through reading literature, improving their language understanding and strengthening cultural understanding.⁵⁸ Without understanding metaphorical language use, language learners would be unable to deeply understand literary works or the use of metaphor in daily language communication. As metaphorical thinking is abstract, using concrete examples is essential to understanding and therefore, when studying literature as part of language programs in Japan, the study and understanding of metaphor is necessary for second language improvement.

3.2.2 Language-Based – Authenticity

As Widdowson points out, “Literature ... appears to be a mode of communicating which has no analogue in conventional uses of language” (Widdowson 64). The analysis of literary features is the main focus of stylistics. Given its unique “literariness,” literature can be seen as valuable authentic materials. Takahashi claims there are two types of authentic materials, or materials that use unmodified language, used in English education in Japan, one of which are the spoken and written samples from daily life such as literature, newspapers, and TV programs and the other is limited to daily conversation examples which excluded literature, which are normally produced as conversations in textbooks (78). Though the latter is seen to be “authentic”, the authentic materials referred to in this paper are the written forms that have not been modified for education.

Dendo also defines authenticity: “Authentic materials is defined as materials from the target language not designed for language teaching, but which are used by native speakers for a

⁵⁸ As one of further studies focused on metaphor, *Understanding Metaphor in Literature: An Empirical Approach* is recommendable.

variety of functions” (59). Takahashi and Dendo state that authenticity referred to materials such as literary works that are “real” and “genuine.” Addison claims that “literature is a rich source of authentic material which presents students with the opportunity to understand how the English language is used in a variety of specific environments” (32); which is consistent with the thoughts of Takahashi and Dendo. Similarly, Cruz also defines literature as authentic materials “... because it conveys two features in its written text: one is ‘language in use’ ... the second is an aesthetic representation of the spoken language which is meant to recover or represent language within a certain cultural context” (2). Cruz particularly focuses on the cultural aspects of authenticity.

As authentic materials are genuine examples of language in use, they tend to be trusted as viable materials for learners; however, the use of authentic materials can be difficult for beginners,⁵⁹ with lower level learners finding literature difficult to read or understand because of its vocabulary and specific metaphorical expressions. Nonetheless, because the language in literature reflects the real use of a language, learning to understand it can enhance learner language knowledge. Suzuki also encourages learners to tackle difficulties: “However, even if the students encounter many difficult words, phrases, and sentences, an attitude of trying to understand what is difficult to understand is also important in itself. Such an attitude is fundamental for human learning, careers, and relationships” (“Need for Anglophone Literature” 11). Authentic materials give learners the opportunity to widen their views and obtain new knowledge. In addition, a positive attitude toward learning also enhances learner motivation. As this can be quite daunting for beginners, teachers need to develop helpful strategies to support learners such as scaffolding and step by step approaches. The values in using scaffolding were

⁵⁹ For example, Ono also points out that one of the major reasons for avoiding literature is the difficulty of the texts (“Focus on Form” 35).

briefly outlined by Applebee as follows:

As a pedagogical concept, scaffolding is most useful as a way for teachers to reflect on what they are doing, and on the nature of the environment for teaching and learning emerging in the classroom. It also provides a way to articulate and share what is happening with others, particularly with new teachers or with others who may be seeking to change their approaches to instruction. (Applebee 114)

When using literature as an authentic material, therefore, teachers need to ensure that the lessons are focused on the learners' levels of understanding, otherwise learners can be demotivated. Other than the scaffolding approach, comparing the original authentic text to Graded Readers can also be a valuable language learning activity to assist learners understand authenticity, as examined in section 2.4.2. This approach with concrete teaching samples and activities is further discussed in Chapter Four.

Carter and Long point out the value of examining and learning about literary language and introduced a method for teaching and learning which they called language-based approaches: "Language-based approaches are normally less concerned with the literary text as a product and are more concerned with processes of reading" (7). Carter and Long do not think of literature as just teaching materials: "It is initially important that language-based approaches should service literary goals" (8). Carter and Long also suggest that the language of literature is connected to the experience of the literary work: "If this special quality is lost, then much of the real purpose in teaching and reading literature is lost too" (Carter and Long 8). This insight implies that literature is special and unique; in other words, literature is an authentic material for language

learning and to ensure learners become aware of literariness, teachers need to know how to teach authentic materials by applying supportive approaches such as scaffolding.

Widdowson examines literature from the point of view of stylistics in *Stylistics and the Teaching of Literature*, in which he describes literature as authentic and unique materials compared with other non-literary resources and claims that literature should always be read from the original text because learners need to be aware of the unique language uses. In short, focusing on the uniqueness of literature using techniques such as stylistics can allow learners to understand authentic language and its myriad of uses.

Simpson discusses how to use poetry and short stories in *Language through Literature* through experiments with Hemingway's short stories. Simpson demonstrates that an activity that requires learners to reorder the sentences in a short story is very difficult for the learners, indicating that Hemingway's stories are unique and beyond simple grammatical logic. This and other approaches are explained more fully in Chapter Four in the discussion on practical activities for using short stories.

Other scholars examine in Chapter Two such as Bruns and Brumfit and Carter have all discussed the value that authentic literature has, claiming that the uniqueness of vocabulary items and structures in authentic literature gives learners the chance to improve their English language abilities and widen their range of knowledge. Therefore, literary works are valuable authentic materials for language classrooms as they can enhance language understanding.

3.2.3 Language-based learning – Vocabulary

Learning vocabulary is central to language learning. In fact, there are many books, drills, tests, and even apps for learning vocabulary, indicating that many learners struggle to remember

words. Even though there is no easy way of learning vocabulary, doing so in context has been shown to better cement understanding.⁶⁰ If learners are involved in reading and gain an impression from the language, vocabulary is more easily remembered. Literature is exceptionally skillful in using vocabulary to express feelings and describe environments, allowing the readers to imagine; when learners have these literary experiences, they develop their vocabulary. However, as noted by Parkinson and Thomas and Ono and Imamura, some literary vocabulary, phrasing, and alliteration can be complex and difficult for learners, causing them to lose interest.⁶¹ To avoid demotivation because of such difficulties, language teachers need to know ways in which to present the vocabulary items based on learners' levels.

Kramersch claims that learners often have difficulty in studying vocabulary because of the differences in cultural backgrounds, given that “[T]he study of language has always had to deal with the difficult issue of representation and representativity when talking about another culture” (9). Kramersch further notes that learning vocabulary is not equal to checking the meaning of words in a dictionary; rather, learners need to consider the literary and cultural contexts that the author is using. As a result, learning vocabulary by studying literature places the words, phrases, and collocations in contexts where they are likely to be remembered.

Parkinson and Thomas also point out the difficulties in learning literary language: “EFL learners who have difficulties with literature, especially with ‘classics’, often complain that ‘the language is difficult’ or ‘it’s not normal English’” (42). They then give an example of poetry with an accompanying teaching plan. Literary items are difficult because they are authentic. Therefore, what teachers need to do is to ensure that they present the vocabulary items in a way

⁶⁰ For example, see <http://todai.kawai-juku.ac.jp/measures/method/theme5-list2.php>

⁶¹ Other scholars like McKay also state this point as an argument against using literature. See McKay 529–536.

that is easily understandable. If particular approaches such as scaffolding or comparing two types of texts, as explained in section 2.4.2, are used, learners are less afraid to face the difficulties. In short, what teachers need to focus on is not the difficulties in learning vocabulary but the approaches to be used to make it accessible and understandable.

Carter and Long provide several practical activities and methods. Of these, the “language-based approaches” are introduced. As a premise, Carter and Long define the role of language in literature: “Language in literature can, of course, be studied and linguistic analysis of literary texts undertaken in a systematic and methodical way. ... Language-based approaches are normally less concerned with the literary text as a product and more concerned with the processes of reading” (7). This statement sounds similar to Parkinson and Thomas’s contention. In addition, Carter and Long also feel that the importance of these literary peculiarities makes literature unique, as Widdowson also claims: “But literary texts are special and bestow special enjoyment and fulfillment. If this special quality is lost, then much of the real purpose in teaching and reading literature is lost too” (Widdowson 8). In other words, it could be said that the value gained from studying literature includes overcoming the difficulties in understanding the vocabulary items.

Literature in the Language Classroom suggests several practical approaches to the learning of literary vocabulary such as the “simple language work” (115), “a word puzzle” (135) and “language exercise: figurative language” (153) activities created for *Lord of the flies*, all of which can be modified for other literary works.

Widdowson also discusses the features of literary language from a stylistics point of view. Widdowson claims that there are two main reasons for using stylistics to understand the important role of literary language.

Firstly, the study of literature is primarily a study of language use and as such it is not a separate activity from language learning but an aspect of the same activity. Secondly, it follows that the study of literature is an overtly comparative one, since not otherwise can it be practiced as an aspect of language learning in a more general sense. (Widdowson 83)

According to Widdowson, the language and vocabulary items used in a certain text are the key focus when studying and understanding literature. In short, without understanding authentic vocabulary items and usages in literary contexts, it is not possible to understand literature.

To sum up, acquiring vocabulary is vital to language learning and understanding literary content. While some literary vocabulary items are difficult, especially for lower level learners, understanding these widens learner views of the world and enables them to communicate with others, understanding their particular contexts, especially when faced with different cultures. Therefore, the suggested ideas in this section can be applied to learning vocabulary items when studying literature in a language program.

3.2.4 Summary of the Language-based Method

“Language-based” refers to the analysis of literature from the point of view of linguistics and language learning, and clarifying the features of language in literature. Section 3.2.1 revealed the importance of understanding metaphors and metaphoric thinking, an understanding of which give learners access to “literariness.” In section 3.2.2, the authenticity of literature and various approaches were discussed. As literature is authentic, learners can gain more from the unique vocabulary items and sentence structures. In section 3.2.3, topics related to vocabulary

were discussed which were closely connected to authenticity.

To sum up, in this section metaphoric thinking, authenticity, and vocabulary were discussed. As metaphoric thinking is figurative, appropriate examples like literature should be used to understand. Through authenticity, learners can be exposed to real language and vocabulary which can widen learners' understandability. As a result, focusing on these three points in language-based literary materials cultivate learners' knowledge and understanding for both language learning and content studies.

3.3 Approaches

3.3.1 Approaches – Discussing Ability

Since the 1990s, the number of English communication classes teaching speaking and listening has been increasing at Japanese universities, according to Takahashi (19), demonstrating a movement away from the *yakudoku* focus on reading. Though well-balanced approaches are needed for English teaching, including intellectual content such as literary discussions and debates in speaking classes is also important as only focusing on daily conversation is not enough to survive in this globalized age. In fact, according to an engineer who appears on E-job 100, a website that interviews professionals about their English;

Beyond specialist, people in the world have a literary grounding, which appears in conversation. Conversation gets preferences over negotiation in business; conversation reflects the quality of a person in charge and his or her company and leads to assessment of reliability of the company.⁶²

⁶² <http://e-job-100.sakura.ne.jp/modx/job/62/109/289.html> translated by Akiyoshi Suzuki.

This statement implies that conversation content is evaluated, not just surface correctness. To enrich conversation, a multidimensional, informal knowledge of literature is necessary to indicate the speakers' culture and education. In other words, knowledge about literature can enrich conversation. In this section, the relationship between literature and communication is examined as an approach for language learners.

As literary works can have ambiguous endings, few such works have only one interpretation. In particular, poetry demands multiple analyses and its meaning often holds many possibilities; therefore, slow reading, as suggested in section 3.3.2, could be useful in helping learners understand and extract meanings. If teachers create the time for discussion and debate, these ambiguous aspects of literature can make learners eager to discuss as they naturally want to express and share their ideas. In short, such ambiguities give learners the chance to discuss works after slow reading.

Spack notes that literary works were also appropriate materials for writing classes: "If students read literary works and are then asked to consider nonfiction essays, or vice versa, they can become aware of the different ways writers create texts to engage readers" (706); which is similar to the aspect of literariness commented on by Widdowson. Spack also feels that this type of extension deepened the readers' understanding of the texts: "By interpreting texts and considering alternative interpretations, students come to understand in a fundamental way how meaning can be created through reading" (706). In short, understanding texts enables readers to develop ideas for their writing.⁶³ As Spack demonstrates, if literature is used as part of an English language program, learners can use the target language to express their ideas in output activities

⁶³ Besides Spack, many other researchers and teachers advocate discussing abilities brought by reading literature. For example, see Kuze 79. Or See Ono and Imamura 28.

such as speaking and writing. On this point, teachers should intend to include speaking practice, and also should make normal speaking styles like daily conversations a useful approach as literary content can be added to allow learners to become more involved and to extend the discussion. For example, as Rosenblatt suggests, learners can discuss the content based on their personal experiences. In general, through reading literature, learners can come into contact with fundamental humanity. Therefore, using literature as part of speaking⁶⁴ is an educational approach which allows learners to use the target language to express their ideas.

Showalter in “Leading discussions” (53-55) demonstrates how such discussions can work in a language class and included tips and two recommendations: “asking students to take a few minutes to write their answers to the opening question before sharing” (Showalter 54) and “to have students pair off and discuss the questions together before they speak” (Showalter 54). These techniques are easy to apply to encourage learners to be active and stimulated.

Carter and Long also discuss the debating format claiming it that as it allows learners to speak in a more formal structured format, it is easier to control. To explain the value of debates, Carter and Long give advice as to activities that can be done after the books have been read:

People who read books like to talk with others who like to share their experience. It is easy to list conversational openings, on the pattern of ‘Did you enjoy ... ?’ / ‘Yes, I thought it was ...’, through to disagreement and contention, at the opposite extreme. This is debate. (Carter and Long 135)

The way to debate poetry is introduced in further detail in Chapter Four. Overall, however, as

⁶⁴ As for speaking ability, dramatic approaches introduced in 4.4.2 are also useful.

literary works have vague or indeterminate endings, they are open to interpretation; therefore, as it is difficult to decide on one correct analysis, debating encourages learners to express their ideas through the second language.

Reactions toward ambiguous literary endings vary, so sharing and discussing these perspectives can be exciting for learners. *Reading Lolita in Tehran* is a particular example of a discussion about literature. As discussed earlier, the Iranian students had different opinions about the novel *The Great Gatsby* and were in two minds as to whether the book was immoral. Because of this, Nafisi develops trial class exercises which put the book on trial with the aim of getting the learners to study and understand the work more deeply. The learners were heavily involved throughout this trial and enjoyed the chance to talk about the book and think about their relationship to the situations in the novel.

Carter and Long point out that debating has multiple benefits; it can improve ESL thinking, speaking and reasoning skills, all of which can dramatically improve general communication and “it will force them to examine the text closely” (136). To express ideas, deep understanding is required; debating gives learners the chance to develop reading and logical speaking. Further, as learners have to listen closely to what others say (and often take notes), debating can fine tune listening skills as well. As debating brings together all four language skills, it can be used to develop integrated English language skills.

In conclusion, discussion and debates develop all language skills and lead to a deeper understanding of literary works. To conduct these activities, teachers should give learners ample opportunities for preparation, and focus activities on the English language abilities of learners. In addition, to realize such an approach in reality, both literature teachers and English teachers have to cooperate and share the benefits to make integrated lessons. Without positive cooperation, it

might be hard to realize. This approach can be educational and academic and go beyond surface and shallow communication because debating requires logical thinking. Reading literature in the language classroom, therefore, can enhance learners' discussion and debating abilities.

3.3.2 Approaches – Slow Reading

Practical English tests, especially those that focus on skills, require rapid reading within a limited time so as to answer as many questions as possible based on what is read.⁶⁵ As a result, recent English language reading has tended to focus on “skills such as scanning, skimming, paragraph and rapid reading of newspaper and business materials, and extensive reading of easy English texts” (“Need for Anglophone Literature” 2). While rapid reading is needed for everyday life, learners also need to be introduced to slow reading. Literature, in particular, requires readers to read more slowly as literary sentences have multiple layers of meanings, such as the metaphor examined in section 3.2.1. Therefore, reading the text rapidly once is inappropriate for literature, as ESL/EFL learners like Japanese university students need to take time to fully understand the texts. Even though there have been some arguments that slow reading can exacerbate the difficulties with literature,⁶⁶ as slow reading involves both intensive reading and re-reading, learners have time to absorb the vocabulary and analyze the meaning. As Suzuki advocates, “close reading of literature, particularly reading with cross-cultural and multidimensional viewpoints, is extremely important” (“Need for Anglophone Literature” 2). Slow reading provides opportunities to understand the content of a text more deeply. With this in mind, this section examines the value and educational purpose of slow reading.⁶⁷

⁶⁵ In TOEIC Listening and Reading test, there are 100 questions for reading section within 75 minutes.

⁶⁶ This point has been examined in the previous section, 3.2.2 Authenticity in this paper.

⁶⁷ In this paper “slow reading” and “close reading” are treated as in the same category.

Keiichiro Hirano, a Japanese novelist, recommends slow reading as a model for reading literary works, stating that one of the practical skills learned through slow reading is the ability to explain the text and content to other people. However, to explain it well, a comprehensive understanding of the detail is needed, which requires readers to reread the text several times. Hirano also recommends explaining the text in other languages as this can improve both reader understanding and language skills. In short, slow reading allows learners to actively address the text.

Showalter also sees slow reading as valuable: “Close reading can be a neutral first step in understanding literature” (56). However, as this process is often new to learners, teachers need to guide them, as Showalter says: “But this sort of reading is far from natural or intuitive, and if we want students to learn how to do it, we need to give them both models and practice” (56). According to the statement, learners need the model for close reading, and teachers should show how to do it, not just say, “Read the texts.” In short, close, slow reading for language learners needs step-by-step approaches and suitable models that are graded to the learners’ abilities. Applebee’s, “scaffolding” approach in section 3.2.2 could be a helpful method.

Carter and Long divide literature reading into three different models: “cultural,” “language,” and “personal growth.” “Personal growth” is an approach that encourages learners to read the text more closely: “[I]f we are reading literature for personal enrichment we are likely to read it more closely, particularly in so far as it relates to our own lives” (Carter and Long 10). Through “personal growth” learners can become involved in reading the text from a personal perspective, which is connected to motivation, humanity, and empathy. In other words, when learners feel humanity and empathy from literary works, they are more motivated to read the text closely. Therefore, close reading increases interest in the literary works as learners can

understand the content more deeply, enhance their language skills, and improve their reading skills.

Widdowson explains why stylistics is necessary when reading literary work: “The purpose of stylistics is to link the two approaches by extending the linguist’s literary intuitions and the critic’s linguistic observations and making their relationship explicit” (6). Reading the text closely bridges linguistic and literary studies. As Widdowson believes in the value of literature as a stylistics object, he strongly recommends that a stylistics approach be used in literature and language studies, which is best achieved through slow reading rather than through skimming and scanning reading practices.

Other critics and researchers⁶⁸ have advocated the use of close reading. However, to prevent negative attitudes toward close reading, teachers need to incite learners’ interest; that is, learners need to be motivated. Once their interests are piqued, they can begin to learn to read the literature more closely. Though rapid reading skills are required when reading newspapers or answering questions in practical English reading tests, slow reading needs to be practiced to fully understand the complexity of the texts and to analyze the cross-cultural content.

In sum, slow reading allows learners to discover not only the literary meanings in the text but also the linguistic features. Through this type of reading, learners can expand their view of the world and discover the richness of the texts.

3.3.3 Approaches – Cultural Content

Learning foreign culture is part of learning foreign languages. In the 21st century, the terms “international” and “cross-cultural” have become popular, with many universities

⁶⁸ For example, Robert Scholes explains it in *Textual Power*. Or see Kramsch in section 2.3.

including “international” and “cross-cultural” in their faculty names (Takahashi 302–303), indicating that various cultures and international knowledge are being taught. Examining language and literature also enables learners to understand different cultures. In fact, as Mori points out, this can be the advantage of using literature: “[D]espite the difficulties caused by contextual and cultural differences, literature has an advantage in classroom in that it encourages tolerance toward different cultures and creativity in students” (59). This section examines the educational values to be gained from learning about culture through literature in language programs.

Language and Culture has appropriate examples to demonstrate how culture can be part of a literary language program. Kramersch uses Emily Dickinson’s poem and explained the relationship between poetry and culture, demonstrating how language inevitably reflects culture because “culture can be defined as membership in a discourse community that shares a common social space and history, and common imaginings” (Kramersch 10); in other words, separating literature into culture and language is not recommended as literature inevitably embraces the cultural elements specific to the country and language of the literature.

Carter and Long introduce the notion of ‘culture shock’ into the reading of literature in reference to “cross-cultural factors.”

If people go to another country, particularly one distant from their own, they will inevitably find many differences in language, food, dress, and behavior. A person who finds these differences difficult to adapt to is sometimes sad to be suffering from ‘culture shock’. Something of the same problem can occur when reading a text in another literature. (Carter and Long 153)

The fundamental reason for this “culture shock” is a lack of background knowledge: “The non-native speaker may see it as a difficulty, or, possibly, may fail to notice it altogether” (Carter and Long 153). Listing examples from Charles Dickens and Joseph Conrad, Carter and Long claim that reading literature is incomplete without an understanding of the cultural (or historical) background: “While it is possible to read these texts without background knowledge, it seems certain that it would be an ‘incomplete’ reading” (153). Therefore, teachers need to develop activities that highlight cultural differences.

Bruns also discusses the difficulty literature can have for learners in *Why literature?* and discussed the difficulties she had faced when using literature:

I’m convinced that many if not most of the difficulties students have with literary works arise from cultural differences as even the formal qualities of a text are manifestations of the culture from which it emerged, and students’ expectations for different types of texts are shaped by the cultures they inhabit and the genres to which they are accustomed.

(Bruns 124)

The gap between the unfamiliar cultures in the literary texts and the learners’ own familiar culture needs to be part of what is learned in the literature/language programs as cultural differences are inherent in reading any foreign language literature, with the difficulties in understanding these cultures being part of the value of studying literature. For example, if easier texts are given, this could be seen as condescending to the learners, exempting them from facing the difficulties, thereby reducing their chance to extend their language comprehension and

improve their critical thinking. Therefore, when they surmount the difficulties, learners are more motivated and have deeper insights into their learning from understanding the different cultures.

In *Reading Lolita in Tehran*, an excellent example is given on how to overcome the problems with the learner attitudes and responses toward the different culture in foreign literature. The novel *The Great Gatsby* was read by the Iranian students, after which many expressed difficulty in understanding the western values that *Gatsby* represents. To assist the students in understanding the context of the novel, an active discussion was encouraged so that the misunderstandings and student ideas could be exchanged; from this, the students not only understood the book's context, but also learnt the value of literature. This case clearly demonstrates how overcoming such difficulties led to an understanding of the cultural clues within a novel.

As literary works by their very nature are generally culture bound, language learners need to be able to compare a foreign culture with their own to fully grasp differences between them. These challenges, however, allow learners to acquire new perspectives for cultural literacy and, as a result, a better linguistic comprehension. Therefore, when planning to introduce literature to language programs in Japanese universities, it is necessary that teachers fully prepare so as to highlight the cultural differences to develop the learners' worldviews and their language skills.

3.3.4 Summary of Approaches

This section on "Approaches" elucidated the myriad of teaching point possibilities literature has as language teaching materials. Section 3.3.1 explained how literature developed a wide range of skills besides reading such as listening, speaking (discussion and debates), and writing skills. Using literature in language programs can integrate all language skills if teachers

prepare appropriate activities. Section 3.3.2 discussed the value to be gained from promoting slow reading and re-reading and demonstrated how it is necessary to read literature slowly compared to non-literary simple texts to ensure that learners grasp the multiple layers of meaning and apply a deeper linguistic analysis to the language structures. Section 3.3.3 presented the difficulties that can be faced when learners are unfamiliar with the cultural content in literary works. As literature reflects a time and a place, learners can become familiar with particular aspects of foreign societies at certain times in history and also become aware of the differences in language use; therefore, language and culture must be integrated when being used in an EFL environment.

3.4 The Integration of “Experiences,” “Language-based,” and “Approaches”

This chapter discussed the value and meaning for the four big themes of “Experiences,” “Language-based,” “Approaches,” and “Motivation” to develop ideas for using literature in EFL programs, which were divided into ten key points. Before examining actual lessons and activities for each genre in Chapter Four, this section integrates “Experiences,” “Language-based,” and “Approaches” to illuminate how these can work together in a successful language/literature program.

Integrating “Experiences,” “Language-based,” and “Approaches” to develop “Motivation” develops learners’ understanding of both the literary content and the language, which enriches their language learning experience. For example, authenticity requires slow reading and cultural content enriches vocabulary, and feelings of empathy enhance learner motivation. Therefore, when the ten key points are functionally integrated, the understanding of the language elements and the content is deepened. As discussed in Chapter One, the future of

English language education at Japanese universities requires well-balanced learning constructs that encompass more than just vocabulary and grammar.⁶⁹ In fact, Dendo claims that “a balance must be maintained between teaching grammatical forms and focusing on communication functions in Japanese EFL classrooms” (63). The key points outlined in this chapter are what teachers do to connect literature and language learning and what learners require to activate the motivation to be involved in both language learning and appreciating contents. To demonstrate how this can be accomplished, in Chapter Four, usable methods and activities are given, all of which encompass the ten key points discussed in this chapter.

⁶⁹ Paul Nation advocates well-balanced learning, four strands: “meaning-focused input, meaning-focused output, language-focused learning and fluency development” (1). See Nation 1–12. Paul Nation and Azusa Yamamoto also discuss how to apply the four strands to language learning. See Nation and Yamamoto 167–181.

Chapter 4 Usable Methods

So far, Chapter Two, Review of Literature, and Chapter Three, Ten Key Points for Language Learning and Literature, have focused on the essence of using literature in a language program to encourage positive attitudes toward both language learning and content studies. These chapters clarified diverse views and gave hints for actual teaching approaches. For properly integrated lessons, as discussed in Chapter One, approaches that encompass the needs of both language learning and content studies are needed. McCoy states: “Perhaps the most important aspect of literature is that it allows for ample chances for students to engage in critical thinking in the target language” (3). With this in mind, this chapter gives guidance on the integration of the methods introduced in Chapters Two and Three, with other methods and studies introduced as examples. In particular, this chapter gives approaches for using literature in each of the literary genres along with concrete plans and activities.⁷⁰ Section 4.1 examines poetry including lyrics, Section 4.2 examines Short Stories, Section 4.3 examines Novels, and Section 4.4 examines Drama, each of which give teachers specific methods for each genre as well as constructive ideas to develop better plans for using literature in EFL language programs.⁷¹

To connect the previous studies to actual practice, the four big themes revealed in Chapter Three (“Experiences,” “Language-based,” and “Approaches” accompanied by “Motivation”) are also referenced as basic concepts to support the lesson plans. Language teachers need to remember, however, that flexibility and modifications are necessary when using these approaches and activities as each class situation is different, with the main consideration

⁷⁰ *New Ways of Using Drama and Literature in Language Teaching* includes many small activities for classroom.

⁷¹ In this paper the literary works used in the sample plans are mainly from American literature as this was the focus of Sekido’s major.

being the learners' language abilities, as aiming too high can reduce motivation and lead to confusion. To modify each plan, the expected levels are labeled at the top of each section,⁷² which can assist in adapting the plans. At the end of each section, “problems and solutions” are examined to give an example of the possible difficulties that may arise. To solve the problems, the ideas in *Literature and Language Teaching*, which was introduced in section 2.5.2, are given, as this book is a collection of practical activities that could be seen as a manual for using literature in a language program.

4.1 Poetry

4.1.1 Background

Chapter One discussed problems about the English language education in Japan. For example, as Suzuki pointed out in his definition of practical English: “oral communication has been emphasized along with reading skills such as scanning, skimming, paragraph and rapid reading of newspapers and business materials, and extensive reading of easy English texts” (Suzuki, “Need for Anglophone” 2). Though these practical approaches are necessary for readers to get particular information rapidly, these approaches are not sufficient because of the lack of critical thinking about the target texts. As examined in section 3.2.3, reading literature requires slow reading for readers to fully understand the content. Poetry, in particular, requires an element of slow reading as there is no superficial information; rather, it requires the reader to use their imagination to understand and read between the lines. Eagleton explains: “Poetry is a kind of phenomenology of language – one in which the relation between word and meaning (or signifier and signified) is tighter than it is in everyday speech” (16), indicating the need that poetry

⁷² In general, “High” means literature majors and higher-motivated learners, and “Low” means learners who say they do not like to study English.

requires close reading. Poetry also includes cultural aspects through the linguistic use, as exemplified by Kramersch in section 2.3. Therefore, poetry gives ESL/EFL learners the opportunity to study both language and cultural content at the same time.

In spite of such advantages, Parkinson and Thomas found that learners sometimes feel that poetry is too difficult to understand because they “have less experience of it, and feel less confident in talking and writing about it” (53). Unless teachers guide learners appropriately, learners might feel it is too difficult or too easy, or could be at a loss as to what to do. To avoid such confusion, Parkinson and Thomas suggested three points of focus: paraphrasable meaning, linguistic features, and personal reaction, each of which is examined in detail in section 4.1.2. Poetry can stimulate a learners’ creativity and help them command the language. To develop learners’ creativity, two approaches are introduced in sections 4.1.3 and 4.1.4. Ideas for slow reading and developing discussion abilities using poetry are discussed in section 4.1.5. There are several approaches to using poetry activities in the language classroom; for example, to maintain learners’ motivation and interest, how to use lyrics is introduced in section 4.1.7.

Language teachers need to become familiar with suitable methods and activities so as to motivate learners to overcome any difficulties. As an example of how to use poetry in the ELT (English Language Teaching) classroom, Neil Addison suggests using authentic works of English literature:

For example, using selections of Wordsworth’s nature poetry, which criticize the growing industrial materialism of early 19th century Britain, can add a deeper historical and critical perspective to ELT discussion classes which center on modern phenomena such as globalization. (Addison 19)

To appreciate Wordsworth poetry, appropriate language levels and abilities are necessary; however, teachers can focus learners on the cultural and historical aspects to overcome the language barrier.

McIlroy examines the usability of poetry in a university EFL context and finds that poetry has three codes: “1) cultural development, 2) language development, and 3) personal development” (28). McIlroy also finds the following to be the case: “Poetry tends to be used by teachers to create discussion or to assist deeper cognitive processing of information” (McIlroy 28). In short, poetry enables learners to be active in the classroom and can improve their language abilities. To achieve this aim, McIlroy exemplifies a successful activity using children’s poems, through which a “learning goal such as fluency development can be promoted positively” (McIlroy 29). As a key feature of poetry is its linguistic elements such as rhythm and pronunciation, poetry also allows learners to focus on these points. Personal development is similar to the experiences and empathy discussed in sections 3.1.1 and 3.1.3. McIlroy finds that “Teachers describe their use of poetry to encourage student engagement and learner development within this code of personal development” (McIlroy 29). Poetry is a personal experience, as it requires an empathic response, as discussed in section 3.1.3. Integrating these three areas, McIlroy finds, is important when using poetry in EFL settings: “[T]hey (teachers) tended to agree that poetry and creative texts had such potential for language teaching and learning that they should not be absent from language curricula” (McIlroy 30). This comment stresses the value of using poetry in language classes in Japanese universities as poetry can involve learners and deepen their understanding.

Reflecting on Chapter Three while considering the features of poetry, both “Language-

based” and “Approaches” are suitable for poetry, compared to “Experiences.” Poetry expresses the poets’ ideas, which are often ambiguous. Therefore, rereading and slow reading are required to closely examine the vocabulary items and metaphors used in a poem to understand the content and the context. Understanding poems requires “Language-based” investigations, and expands the range of “Approaches.” “Experiences” are also part of poetry as McIlroy’s research showed, but short stories and novels are easier materials to use for “Experiences” because of the explicit stories, which are more likely to evoke empathy in the learners’ minds. The following section examines actual plans and activities for use with poetry.

4.1.2 How to Teach Poetry in the Classroom – Language-based and Approaches 1 (High level)

Parkinson and Thomas introduces three points from which to teach poetry: paraphrasable meaning, linguistic features, and personal reaction. Paraphrasable meaning refers to that “part of the meaning which can be put into different words, in answer to the question ‘What is the poem about?’” (Parkinson and Thomas 55). Using this approach, learners learn to express the meaning of the poem using different words or phrases. Through this output, the learners acquire rich “Language-based” vocabulary items, as described in section 3.2.3. Further, Parkinson and Thomas clarify: “We find that the concept of paraphrasable meaning is readily understood, and can be used, especially for homework preparation, from the first week of teaching a new (non-beginner) class” (Parkinson and Thomas 55). Linguistics features refer to “a systematic description of the language of the poem, based on the concepts of regularity (including rhyme, and so on), deviance language, polysemy and mimesis, though not all of these will be found in every poem” (Parkinson and Thomas 54). Regularities have phonological and lexical aspects; therefore, to investigate these aspects, learners are asked to notice the patterns and rules of

English as language and poetry. Deviance language refers to “language which differs from what is considered normal” (Parkinson and Thomas 57). Through comparing language in poetry to ordinary sentences, learners notice the differences between the different types of expressions. Parkinson and Thomas comment: “For teaching purposes, however, and especially for teaching non-native speakers, the approach has far more vitality and practical utility than mainstream stylisticians often allow, and it seems to meet a variety of cognitive and emotional needs” (69). In short, according to Parkinson and Thomas, learning poetry develops positive attitudes toward language learning and exposes learners to the unique aspects of poetry. Learning and teaching poetry provides many opportunities to interrogate the language and ponder using “Language-based” activities and a wide array of “Approaches.”

4.1.3 How to Teach Poetry in the Classroom – Approaches 1 (Low level)

As examined in section 2.2.2, Simpson introduces the teaching of literature in *Language Through Literature*, for which E. E. Cummings’ poem is used. Learners are required to imitate Cummings’ style in their own poems. Simpson chooses Cummings’ poem because it is useful for graphological and morphological analysis. As an example, Simpson chooses poem number 55 in volume *95 Poems* published in 1958, and analyzes the poem to unearth the morphological devices. In the class, the learners are given the following directions:

- 1 Compose a short text of between twenty and thirty words on any topic you want. This may be a little narrative, an aphorism or even something as banal as a comment on the weather.
- 2 Working in groups, try to ‘defamiliarise’ this text, using the stylistic blueprint derived

from the analysis of the cummings poem.

3 Assess the effects of your transportation. What impact does it have on the reading process and how much stylistic ‘mileage’ can be obtained from it? Is the transposition more ‘literary’ in character than the original text? (Simpson 55)

Learners follow these directions to compose their own original poems. Simpson reports that the poem one group wrote had been promptly published in the university literary magazine as it was judged to be a literary work. Reflecting on this activity, Simpson states: “The central aim of the chapter has been to use textual analysis as a means of obtaining insights into a complex feature of English language” (58), which is the key point of “Language-based” activities, as analyzing poetry is necessary to create original poems. Viewed from another aspect, through close reading, as discussed in section 3.3.2, learners consider both the language and the literary content at the same time and then create original poems in English. The act of creativity stimulates the learners’ minds, and motivates them, as discussed in section 3.0. In Simpson’s case, the learners are native English speakers; however, an activity such as this can also be applied to learners in EFL situations. In fact, as introduced in section 4.1.4, Atsushi Iida uses haiku in his lessons, in which the learners write their own haiku. In EFL situations, lower level learners might hesitate to use English out of fear of making mistakes. However, creating poetry can overcome this hurdle because grammatical errors are forgiven to some extent. In addition, learners can freely choose the vocabulary items they want to use in such creative activities. With an activity that is focused on creativity, the challenge is for the language learners to use the target language, which motivates their enthusiasm. Interesting challenges motivate learners, and are the only way to push learners to challenge themselves and to learn to challenge themselves.

4.1.4 How to Teach Poetry in the Classroom – Approaches 2 (Low level)

As Simpson's example demonstrated, teaching poetry can stimulate learners' creativity. Atsushi Iida also develops creative lessons using haiku and poetry to cultivate creative writing skills as well as to improve the Japanese learners' English language ability. Iida feels that haiku has great possibilities for language learning:

A lesson based on reading and composing haiku naturally encourages students to express their inner feelings to others. Aside from facilitating the development of voice and audience awareness, haiku also helps them learn to write fluently and acquire vocabulary because its form requires close attention to select the appropriate words to communicate specific feelings. (Iida 28–29)

The key point is that as the learners can express common feelings using the target language, this emotional aspect increases learner motivation. Referring to Matsuo Basho, a famous haiku poet, Iida defined the uniqueness of haiku: “This means that haiku is neither a fiction nor an imagination; rather, it refers to direct response to world” (30). Learners are developing active responses and attitudes through their choice of appropriate vocabulary items to express their ideas. Therefore, using haiku can be a potentially successful activity because of the combination of learning language to express their inner minds and the motivation to create something unique, as discussed in sections 3.0 and 3.2.3. Iida also states: “Composing haiku, therefore, is an effective method for L2 writers to develop a critical sense of voice, audience, and a critical awareness of social realities” (31). On the actual teaching, Iida categorizes reading and

composing as a process for learners. Reading is the process to understand the haiku, to know what haiku is, and to prepare for the development of their own haiku. The composing process requires a careful step-by-step approach to avoid the learners getting lost and losing motivation. To remove the sense of difficulty, Iida suggests five steps; review the haiku concept, collect haiku material, compose the haiku, peer reading, and finally, publish the haiku. Another area to be focused on when using haiku in a language lesson is the creative writing process, as mentioned in section 4.1.3. Learners might not have the ability to be totally accurate in grammar and vocabulary; however, while accuracy is important, Iida states that if accuracy is strictly enforced, this prevents learners from free expression: “The purpose of using haiku is communicative, so written fluency should take precedence over grammatical accuracy” (33). Because the focus is on the creative use of English, learners should be given the room to experiment without fear of being chastised for inaccuracy, giving them flexible insights toward language learning.

Similar to Iida, Smith believes in the positive aspects of creative writing: “creative writing, in particular poetry, provides a means of combining meaning-focused and form-focused tasks. With the exception of freedom verse, poetry involves paying attention to meter, form, repetition, and shape” (Smith 13). To introduce these points to learners, Smith suggests writing haiku: “Writing Haiku was the first stage in raising awareness of word stress and stress-timing in English” (14). According to this statement, learners can spontaneously access key elements of English through the writing of haiku. In addition, Smith uses the terms “motivation” and “human nature” to explain the purpose of writing haiku. Therefore, writing haiku also allows learners to appreciate and understand the values of literature and language learning.

Iida claims that reading and composing haiku cultivate learner motivation toward

language and literature and practiced all four skills. Iida concludes his activities about the use of haiku: “The resulting engagement provides plenty of opportunities for four-skill practice, group work, and fruitful discussions of a profound nature, which are all elements of successful CLT” (33). As this statement shows, composing haiku for creative writing is where language learning meets content studies and covers “Approaches” with “Motivation.”

4.1.5 How to Teach Poetry in the Classroom – Language-based and Approaches 2 (High level)

As an example of expanding Widdowson’s idea of reading original literary works, this section introduces a lesson called “Teaching Poetry with Debate.” This lesson was conducted using American poetry for a literature course at a Japanese university, as reported by Sekido in “Effective Way to Use Poetry.” Professor Shinji Watanabe used poetry in his lessons⁷³ in an English and American literature course using a seminar style with about ten 3rd and 4th year students. The seminar’s unique point was the focus on debating. Learners were required to debate whether a particular poem was a masterpiece or not, including the definition of masterpiece; therefore, Watanabe’s approach was different from the *yakudoku* translation-method. However, Watanabe cultivated the learners’ literary reading abilities, especially slow reading, as discussed in section 3.3.2.

The aim was not just to learn American poetry, but also to improve the learners’ critical thinking, language, and expression abilities through the associated activities. For example, while reading the poem, the learners were faced with metaphors, which were focused on in section 3.2.1. To accomplish the aim of the lessons, group work was introduced, with each group member required to work together on the activities. Through the lessons, learners were able to

⁷³ This lesson was conducted in 2012 at Rikkyo University. As Sekido observed the class, this section is the actual report of Watanabe’s classrooms.

directly understand the deep knowledge and emotion the poem expressed.

In one lesson, only one poem was focused on and was accompanied by discussion, debates, and presentations to increase understanding. Debating develops the learners' abilities to discuss, as described in section 3.3.1. Before starting the debate, the background to the poem and the poet were introduced by a small group who has been nominated as reporters in the preparation study. The group was required to put together a handout to be distributed in the lesson. All learners listened to the presentation with their handout, and asked questions. They also prepared nine questions about the poem to be openly discussed after the slow reading of the poem. Through the discussion, the meanings within the poem were examined and discussed along with any relevant grammatical points, and the poem was also read aloud. These activities enabled the learners to understand the poem better than before they started the debate. The text used for this class was *The Penguin Book of American Verse*, and the reference was *Norton Anthology of American Literature*. Prof. Watanabe chose several poems from these books, and the information was explicitly showed on his syllabus.

The following was a usual 90-minute lesson plan.

0:00-0:15 The poet and poem focused on the day is introduced with his/her life based on a resume prepared by MC. The purpose of this time is to share the basic information about today's lesson.

0:15-0:20 Reading the poem aloud and checking its translation and pronunciation. This time is aimed at understanding the poem, especially as language-based.

0:20-0:55 Analyzing the meaning of the poem with Q & A. Through this time, understanding the content is deepened.

0:55-1:30 Debating

To understand this lesson precisely, the procedures related to debating need to be introduced. There are many styles of debating, but the following is Prof. Watanabe's style. For the debate, two teams, one for the affirmative side and one for the negative side, are selected. These teams are not the same team as the team which did the preparation. Affirmative or negative team members are decided on the spot using a coin toss, though both sides have previously clarified their definitions of a masterpiece. This means all debaters have to prepare two different ideas for the debate. After the coin toss, based on their definitions of a masterpiece, the learners defend their ideas about whether the poem is a masterpiece or not following the time sequence of the debate. The language used in the debate is Japanese.

- 1 Constructive speech from the negative side (four minutes)
- 2 Cross examination from the affirmative side (two minutes)
- 3 Constructive speech from the affirmative side (four minutes)
- 4 Cross Examination from the negative side (two minutes)
- Intermission (two minutes)
- 5 1st Rebuttal from the negative side (two minutes)
- 6 1st Rebuttal from the affirmative side (two minutes)
- 7 2nd Rebuttal from the negative side (two minutes)
- 8 2nd Rebuttal from the affirmative side (two minutes)

During the debate, the audience listens to each debater's ideas carefully and takes notes on a

ballot sheet. After the debate, the winners are decided by a vote from the audience by a raising of hands. The MC counts the number of votes and announces the winner. Finally, Prof. Watanabe comments on the debate.

According to Watanabe, the important point of the debate is not to win or lose but to fully understand the poem: critical thinking. To achieve this aim, the audience is sometimes required to explain their judgements. In other words, both debaters and listeners are equal learners through the debating process. After the class, the debaters upload their other ideas on the class website; that is, the constructive speech from the other side. For example, if the team was debating for the affirmative, they did not use their previously prepared negative ideas; they submit the negative idea to the class website. This means that both teams have to prepare affirmative and a negative ideas for the debate and the unused ideas are uploaded to share with all classmates. In this way, the learners have the chance to think about the poem from multiple angles, which makes them think more objectively and fully understand the poem.

Sekido asked the learners and Prof. Watanabe several questions about this lesson, from which it was found that although the class was difficult and challenging, it gave them a chance to improve their logical and critical thinking abilities and to express their ideas using their own logic and wording. As they felt the debate was difficult even in Japanese, the learners thought it would not be successful if the debate had been conducted in English. Therefore, while this is a useful process for closing the gap between literature and understanding, as the debate was in Japanese, it was not directly connected to English language learning. If some elements about language skills are added as English education, it is possible for learners to write reports about debating in English. Though it would be higher-level activities, writing reports in English will be worthy of trying and contribute to improve their language skills.

Watanabe also insisted that this should be fundamental to democratic education. In addition, the class preparation and debate cultivated their abilities to understand and judge. In short, using debates in the classroom assisted the students to become logical, independent learners in society. In other words, the aim of the lessons was to nurture humanity. During the preparation process, the learners were required to take note of the linguistic features. Therefore, to integrate literary content and language features, poetry was seen as the best materials for Watanabe and his learners. Prof. Watanabe's lessons encompassed both "Language-based" and "Approaches," as it grasped the essence of poetry and used this for educational purposes. For language learning, "Teaching Poetry with Debate" might not fit general English lessons as learners whose majors are not literature have no great desire to learn poetry. In fact, these lessons were conducted for English and American literature majors. Are there any successful examples of using poetry in general English lessons at Japanese universities? This is examined in the next section in Yoshida's case.

4.1.6 How to Teach Poetry in the Classroom – Language-based and Approaches 2 (Low level)

Kaname Yoshida, a lecturer at a university, used American poetry in his lessons, as reported by Sekido, Kobayashi and Yamanaka. Yoshida's lessons were not for a literature course as in the previous case but were for general English lessons, the main aims of which were to improve English language abilities. Yoshida explained why and how American poetry was used. The poetry was used only for a limited time and was not the main activity in the lessons. For example, it was held in the 1st period when some students were missing because of train delays. In these unexpected situations, Yoshida used American poetry, especially Emily Dickinson. The following poem is only seven lines and 41 words.

If I can stop one Heart from breaking

I shall not live in vain

If I can ease one Life the Aching

Or cool one Pain

Or help one fainting Robin

Unto his nest again

I shall not live in vain.

At first, Yoshida distributed the poem and the learners then translated it into Japanese in about ten minutes. Yoshida then asked them questions to verify their understanding and explained the poem through the answers later in the lesson. Yoshida's explanation focused on the grammar as well as the translations as the grammar points were used in other situations such as TOEIC tests. In fact, Yoshida asked the learners about the vocabulary items and grammar points that were frequently used in the TOEIC tests, and explained them through Dickinson's poem. Though the same explanations can be done without a poem, through using the poem, the learners better understood how the grammar and vocabulary were used in a real context, rather than just on a test paper.

Yoshida claimed that one of the biggest advantages of using poetry was the short length of most poems. Except for unusually long poems, poems can usually be used on the spot as their relatively short length allows the learners to finish reading during class time. Therefore, teachers can combine other activities that are usually conducted in ordinary lessons with poetry. Yoshida

noted that one of the biggest benefits was concentration; that is, because of the shortness, the learners were able to maintain concentration, helping them better understand the content. In addition, using both poetry and other materials encouraged the learners to notice that there was little difference between reading a poem and reading other types of sentences. This close reading process was the same as that discussed in “Approaches” in section 3.3.2. As a result, learners recognized the language similarities and differences through reading the poem in Yoshida’s classroom. Yoshida conducted a survey about using poems in his lessons and found that many learners were able to understand the merits of learning poetry; however, some responded a little negatively saying that the poem was too difficult or ambiguous. Through this comparatively unique approach of using poetry in the language classroom, “Language-based” activation as discussed in section 3.2.2 and 3.2.3 and “Approaches” as discussed in sections 3.3.2 and 3.3.3 were combined. In short, this lesson plan included authenticity, vocabulary, slow reading, and cultural content, as discussed in Chapter Three.

4.1.7 How to Teach Poetry in the Classroom –Further Approaches (Low level)

Song lyrics can be used for listening comprehension and for reading as lyrics have their own meanings. In this section, using lyrics in a language class is examined. As interpreting lyrics requires the same thoughtful activities as interpreting poetry, language learners understand not only the lyrics but also what the songwriters were thinking, including their history and background stories. All of these elements create integrated lessons so that all four skills are balanced in the language class. Therefore, using lyrics is a further “Approaches”. How to use lyrics in a language lesson is given in the following using a concrete example.

“Layla” is a popular rock song written by Eric Clapton in 1971. Using the song lyrics as

well as the music, many listening and reading skills based activities have been developed. As this song has been quite popular even with the younger generation in Japan, it can stimulate Japanese learners' motivation, as discussed in section 3.0.

First the printed lyrics with blanks are distributed as the first activity is a listening comprehension gap-fill. However, hearing the exact words is technically difficult; the original version is deemed inappropriate because of Clapton's unclear pronunciation and the fast tempo of this song. To compensate, a slower, mellower version from 1992 MTV unplugged series is used as it is much more understandable. The learners listen to this version twice and try to catch the words to complete the blanks. After the second listening, the answers are shown and explained. Watching a video of this version of "Layla," is also helpful as the learners could understand the meaning of "unplugged"; the musicians are using acoustic instruments rather than electric instruments. While these exercises are mainly for listening, the lyrics also have poetic aspects; "Layla" can also be used as a poem along with Clapton's personal history about the song. This song was originally written as a love song for Patty Boyd, the wife of George Harrison, who was an ex-member of The Beatles. Articles focused on these relationships can be used as references, which could make interesting materials for post-listening reading to better understand the cultural elements, as discussed in section 3.3.3. Therefore, typical reading activities such as summary writing and developing questions can be conducted. In addition, Clapton was interviewed on CNN as part of Lally King live show; to further extend the reading materials, this program could be used as an additional stimulating listening activity. From this discussion, it is shown that by using additional related materials for "Layla", a motivating language lesson can be developed that integrates materials and has many different activities. In other words, using a song such as "Layla" and its lyrics stimulates learner motivation and

provides a wide range of learning “Approaches” across several “Language-based” skills.

4.1.8 Problems and Solutions

This section introduced seven ways to use poetry, including the use of lyrics, each of which has unique features and viewpoints to encourage learners to focus on language learning and content studies; however, there are still some points to be considered.

When seeking to balance lessons across the entire semester, teaching poetry should be seen as one possibility; however, it is difficult to use poetry across a whole lesson and in all lessons all semester. Though section 4.1.5 explained about how poetry could be used in debates throughout a semester, this case is exceptional as the class is aimed at literature majors. While teachers can modify this activity, for primarily language based classes, it is probably not suitable for a whole semester. If teachers want to employ the debate style, the topics would need to be diverse. For example, other literary materials or even news and daily issues could be included. To keep learners interested, teachers need to care about the balance and explain the value of the materials the students are learning. In other words, using only poetry is not enough for reading in the language classroom as there are other types of materials such as stories, newspapers, or magazines. Poetry, however, should not be excluded and can be valuable stimulus materials, which can be combined with other types of reading materials to maintain well-balanced content.

When using poetry, Lazar’s ideas, which were introduced briefly in section 2.5.2, should be noted as one of solutions. Lazar claims: “Using poetry is not then seen simply as an activity done for its own sake, but as a way of improving language knowledge” (100). This is one of the positive aspects of learning poetry, but she pointed out: “Teachers obviously need to ensure that they choose poems suitably graded to the level of the students and that of the language of the

poem” (Lazar 101). This means that teachers need to select materials carefully as inappropriate materials can cause difficulties and demotivate learners. In fact, McKay points out, “What is critical in selecting a text is to examine it for both its linguistic and conceptual difficulty” (530). Thus, selecting texts is essential and really important tasks for teachers. To avoid these inappropriate situations, Lazar gives some advice: “As teachers, we can devise activities which gently lead students towards making interpretations of their own, rather than demanding that students produce their own interpretations from the start” (101). Such activities can include scaffolding; however, any activity that leads learners towards an interpretation based on their own ideas is suitable. Through appropriate timing and guidance, teachers can incite interest in toward poetry and language.

In addition, to use class time well and ensure a focus on skills-based lessons, activities such as those introduced in sections 4.1.4 and 4.1.6 are useful and can be adapted. Iida’s activity, using haiku, and Yoshida’s limited time activity can be conducted over one lesson or a few lessons. Ideally, these content studies should be designed to stimulate learner motivation, and encourage language learning through diverse but integrated lessons. To develop and execute well-balanced lessons, teachers need to assess when to use poetry to satisfy the goals of the language learners.

4.2 Short Stories

4.2.1 Background

Teachers always look for appropriate, interesting, stimulating reading materials for their lessons. According to Showalter (88) and Parkinson and Thomas (80), short stories are relatively easy materials to use in the classroom when compared with complex poems and lengthy novels.

As discussed in section 4.1, learners sometimes see poetry as being somewhat difficult to understand and see short stories as being less daunting because they are short and generally involve a relatively simple story. In this section, suggestions for teaching short stories in language programs are given along with concrete teaching plans.

Under the ten key points outlined in Chapter Three together with the four themes, “Experience,” “Language-based,” “Approaches,” and “Motivation,” the benefits of using short stories are examined. Given that it is possible to experience various situations through reading short stories, learners can connect with the emotions in the story, such as happiness, sadness, and other feelings related to empathy (3.1.3), all of which are related to a sense of humanity (3.1.1) and are also connected to life (3.1.2). Therefore, besides gaining from the language, the learners can experience other worlds through the characters in the short stories, thus giving them “Experiences” outside their daily lives. Short stories are also valuable for “Language-based” activities as learners have to pay attention to usage and vocabulary to understand the complexities of the stories as exemplified in Simpson’s approach to Hemingway’s works (2.7). These activities could include slow reading or close reading (3.3.2) because to understand the details, learners need to pay attention to what is happening. After reading, various “Approaches” are available. For example, if the ending is ambiguous, learners could be involved in discussions (3.3.1) or focus on the cultural differences in language and content (3.3.3). Short stories can engage the learners’ own experiences, focus on the linguistic elements, and expand the range of approaches. Juppe, for example, uses short stories in his class at an extension center at a Japanese university and comments that “it was hoped that through reading and discussion, the students in this particular course could improve their language and discussion skills, and come to appreciate the short story in terms of both style and content” (116). Though the term Juppe used

is slightly different, his statement is a sample of the integration of “Experience,” “Language-based,” and “Approaches.”

4.2.2 Benefits of Using Short Stories

Before the individual practical activities are described, this section examines the benefits of using short stories in language programs. Parkinson and Thomas discuss the advantages in comparison with poetry:

While poetry may appear (at least initially) to be the most problematic of the genres that we are considering in this section of the book, short stories are probably regarded by both teachers and learners as the most straightforward. (Parkinson and Thomas 80)

Therefore, short stories can be used as a valuable introduction to literature in language programs because they are generally easier to understand than poetry and because it is possible to complete a short story more easily than novels as it is short. Showalter also recommends that short stories be used:

Another genre that has gained in popularity in the literature curriculum is the short story. Especially in the United States, where the short story has claims to be an American genre, teaching short fiction offers an excellent opportunity to introduce students to the complex interactions of region, race, gender, class, and narrative technique. (Showalter 88)

Learners have a chance to understand cultural differences as well as the language. Showalter

claims that learners find the short story more familiar: “Because they find the narrative familiar, and because they identify with the characters, students respond more readily to fiction than to other genres” (Showalter 89). In other words, short stories allow the learners to be involved in literature without duress. Showalter, however, feels that using novels is problematic:

Is close reading best taught with an entire novel? And is the novel best taught through close reading? What about plot, character, structure, literary history, and tradition? The novel seems to present teachers with especially difficult decisions and priorities.

(Showalter 90)

Showalter concludes that it is easier and more valuable for her to use short stories than novels or long stories because of the accessibility of the short story. Further, it is possible to use the short story in a variety of ways that encompasses all aspects of language learning as well as all aspects of literature. Showalter claims that when using short stories, a focus on the narrative is the best approach: “In my own teaching of the novel and the short story, I have long experience with ways to use pedagogy itself as a mirror or laboratory of narrative” (Showalter 95). By focusing on the narrative as the story unfolds, learners touch the essence of literature, increasing their interest and motivation.

McNabb also discusses the benefits of using short stories: “Of course the main appeal of short stories to students is that they are short” (39). In addition, “the authors have paid close attention to every word, so language tends to be precise, and they have tried to make their stories entertaining in a variety of ways” (McNabb 39). While these views are similar to others, McNabb has a unique focus on technology. Using the short story as a base, McNabb expands the

stories using online sources, “it is easy *and likely* that instructors will increase a student’s contact time with the L2 by making materials available online, particularly if the materials can be viewed on a smartphone” (McNabb 41). McNabb introduces Moodle and Spreeder as the base from which to expand the learners contact with the short story material, “Moodle is a powerful online Learning Management System (LMS)” (McNabb 41), which allows teachers to manage their learners and create assignments. McNabb claims that “by using a Moodle website for reading short stories, instructors can better understand their students’ habits because when files are uploaded to a Moodle website, extensive data mining is possible” (McNabb 42). Spreeder⁷⁴ is “free online speed reading software” (McNabb 42), that encourages learners to read the text “whenever and wherever they want” (McNabb 43). Using these technologies and devices, learners can improve their reading abilities:

By offering students enjoyable, manageable short stories to read and simultaneously hear via new technologies that they can control according to their own schedules, we are moving forward to create a new paradigm for teaching reading, one that will, hopefully, increase students’ interest in reading literature. (McNabb 44)

McNabb demonstrates the possibilities that teachers and learners have when literature and technology are connected, as the use of software programs can improve learner access and give students the opportunity to engage with the short stories both in and outside the language class.

When working on reading short stories, Ono, Takehisa, and Ishihara discuss the importance of asking questions. They used Hemingway’s, “A Day’s Wait” from a high school

⁷⁴ As for a device, adding some screen shots of software must be helpful for readers.

textbook, and developed three types of questions: type A, questions for understanding, type B, questions for guessing, and type C, questions for interpreting. By using these three types of questions in association with the literature, Japanese high school students were found to get pleasure from reading and it improved their ability to positively communicate with others. Type B and C questions were used to encourage learners to read the text critically as they were required to use inference or interpretation and to think deeply about the content. In short, this report proved that appropriate materials, appropriate questions, and appropriate approaches are necessary for Japanese learners of English to appreciate literature.

Therefore, there are many benefits to using short stories in a language program. As for empirical researches about using short stories, Parlindungan Pardede conducted his survey at the Faculty of Education and Teachers Training of Christian University of Indonesia (FKIP-UKI). His survey showed students' opinions toward using short stories in language skill classes, and they are positive. In the following section, several activities for using short stories in a language lesson are exemplified.

4.2.3 How to Teach Short Stories in the Classroom – Language-based Approaches (High level)

Showalter, Parkinson and Thomas, and others have pointed out the benefits of using short stories in the language classroom, most of which are associated with “Language-based” “Approaches.” At first, most focused on the narratological framework:

The focus will be primarily on the structure of narrative, drawing on two major fields of theoretical work: structuralist narratology on the one hand and sociolinguistic analysis of oral narratives on the other. These two approaches have been chosen at this point because

in our experience they can be helpful in meeting a need that both teachers and students often feel for an agreed terminology, a common language, in which to discuss works of fiction. (Parkinson and Thomas 81)

Parkinson and Thomas feel that examining the narrative involved learners in the literature:

The narratology-based ways of reading short stories that are described here are particularly valuable in language teaching in that they require the learner to pay careful attention to specific features of the text. (Parkinson and Thomas 81)

Therefore, a focus on narratology when reading short stories helps learners recognize variations in the text. Parkinson and Thomas give many examples from D. H. Lawrence, Graham Greene and James Joyce's works and established particular viewpoints such as "the narrator and the focaliser" (Parkinson and Thomas 85), the "first and third person narrators" (Parkinson and Thomas 88), and "the narrator and the narrative level" (Parkinson and Thomas 90). By examining passages from these points of view, learners can better understand the content, "making visible the various strands in the narratives and the relationship between the narrator and the characters" (Parkinson and Thomas 85).

The narrator is defined by Parkinson and Thomas as follows:

A narrator, the one who tells or presents or orders the story (and who may exist at any point on continuum between explicit personal involvement and almost total impersonality); (Parkinson and Thomas 85)

As the narrator is at the center of every story, focusing learner attention on the narrator increases their understanding of the story and events in the story. Parkinson and Thomas give some ideas about how to teach narrative:

...that the stories quoted here should not be read as examples of this or that narratological concept; however, when organizing a course or sequence of stories, it may be worth keeping these concepts in mind, as they can provide a developmental sequence, a rationale, by means of which one can encourage both language development and valuable intertextual referencing as the stories are successively related to one another. The examination of elements of structure performed in this chapter is intended to be supportive of other methods of using short stories in the classroom rather than an attempt to provide an alternative methodology. (Parkinson and Thomas 105)

While going through the narratological analysis, learners improve their English reading ability while deeply connecting with the content, an ideal integration of language and literature.

Following this narratological concept, teachers can develop their own methods and approaches to integrate both “Language-based” activities and “Approaches” when using short stories in a language lesson.

4.2.4 How to Teach Short Stories in the Classroom – Language-based and Approaches 2 (High & Low level)

Simpson (2.2.2) and Scholes in *Textual Power* both use Hemingway’s short stories as

their sample materials; however, they each have different approaches. Simpson uses the short stories as background materials to construct a paragraph, while Scholes uses the short story to demonstrate the gradual steps to reading and understanding literature. In this section Simpson's approach is reviewed, after which Sekido's concrete plan, which modified Simpson's idea, is explained.

Simpson uses Hemingway's short story, "Inter Chapter V," from *In Our Times*. This short story has only 11 sentences, and is about a soldier who is killed in the rain. Simpson mixes up the sentences and asks the learners to use their imagination and logical thinking to reconstruct the text. Simpson collected many sample answers and then analyzed the results from a linguistic point of view, from which he found that the learners were unable to recreate the text as Hemingway's original.

In other words, it is extremely difficult for them to determine the original order of the story. What this demonstrates to the learners is that short stories are not always logical from a linguistic point of view.

Inspired by this idea, Sekido also conducted this activity in his writing class at a Japanese university using the same Hemingway's work (Sekido, "An Effective Way to Use Short Stories" 115–123). The purpose of the activity in his writing class was to highlight the literary approach to writing by elucidating the diverse range in literary writing. However, Sekido did not do this in the exact same way as Simpson as he changed the procedure to adapt the idea to the specific class.

The randomized printed sentences from Hemingway, "Inter Chapter V" in *In Our Times* were distributed and the aim of the activity explained: to rearrange the sentences in the original order into a short story. The learners were given about 15 minutes to read the sentences and think

about the order individually. Some learners started to use their dictionaries as they were eager to find some clues, such as conjunctions or pronouns as the discourse markers. After 15 minutes, they got into small groups to exchange ideas.

Sekido gave one more direction to each group: decide on a unified answer. Students then started to compare their ideas with enthusiasm and tried to persuade others that their order was correct. After the discussion was finished, the leader of each group wrote their unified story on the blackboard, and explained the reason for their order; that is, the process that was gone through to put the sentences in order was shared with all learners. At the end of this activity, a sheet of paper on which two sample paragraphs were written was distributed: one of which was Hemingway's original, and the other was one of the samples from Simpson. The learners were then asked to decide through discussion which was the original.

These are the steps to using Hemingway's work in a language lesson. The key point is to ensure that the learners are enthusiastically involved in the activity, which leads to "motivation." Given that they compete and are eager to insist on their sentence order, the atmosphere in the classroom comes alive. Sekido stated that the learners earnestly read the sentences and discussed them without the need for the teacher to instruct them. Through the use of a simple short story, a positive attitude towards literature can be nurtured if the activities and "Approaches" allow learners to explore the text and ponder its meaning, while at the same time engaging with each other and logically assessing the "Language-based" elements in the story.

To sum up, using short stories, such as in the example given for Hemingway, forces learners to examine the logic of the work from both literary and language perspectives. Through these types of activity, learners come to know the differences between literary materials and non-literary materials. Therefore, it is easy for teachers to incorporate literature into their language

programs if they find the appropriate language teaching materials.

4.2.5 How to Teach Short Stories in the Classroom –Approaches and Experiences (Low level)

Suzuki had lower-intermediate university students and in his lessons he focused on three goals: “1) to be able to use the four skills and convey precise English; 2) not only command English but also use proper expressions to sympathize with others; and 3) use English for themselves and others from a cultural point of view” (Suzuki, “Eigoryoku no Suuchi” 25). To achieve these goals, Suzuki used short stories such as “The Gift of the Magi” by O. Henry and “The Marriage of Convenience” by William Somerset Maugham. Suzuki claimed that the key point to understanding these stories was happiness. Therefore, Suzuki asked the learners what happiness was when using the activities. For example, the learners were asked to point out three good points about their classmates so as to improve communication and ensure mutual acceptance (Suzuki, “Eigoryoku no Suuchi” 28), which led to cooperative learning.

To explain the connection between English expressions and English culture, Suzuki taught expressions about politeness. Integrating the reading of the stories and the communication styles enabled the learners to understand not only the literary works but also their sense and morality as human beings who understand others well. As a result, all Suzuki’s learners were satisfied with the lessons as they got the chance to evaluate practical interactions using English in realistic situations.

In short, Suzuki’s lessons developed practical English through literature, which was quite different to traditional Japanese approaches to reading English language literature for language lessons. To ensure that learners are involved, they need to be encouraged to play with the language and expressions in the story, not only to aid understanding but also to test them out as

communication tools, allowing them to experience the feelings and emotions expressed in the story. As discussed earlier, innovative short story “Approaches” can enlighten learner “Experiences.”

4.2.6 Problems and Solutions

This section suggested three ways to use short stories, which demonstrated that short stories are relatively easy to use as language and literature materials compared to poetry, longer novels, and drama. However, if learner interest in the stories is not motivated, there can be no positive effects. The attractiveness of the story, therefore, is important. Lazar notes that “student problems with short stories” (76): besides, a “lack of confidence,” “short stories are not relevant to passing exams in English” and they “don’t read much in own language” (Lazar 76). As with any use of literature, it is important to engage the learners in the activities and approaches when using short stories so that they experience the stories and feel motivated to explore the language through the content.

Lazar gives some valuable advice to teachers when discussing her lesson plan for using James Joyce’s *Eveline*. As a premise, she raises two guiding questions for teachers: “While you look at the activities and tasks, think about these two questions: a) What is the aim of using each activity? b) What would be a good order for using the activities in a lesson?” (Lazar 77). Lesson plans for short stories need to be well thought out and the order of activities done in such a way as to incite motivation and build language skills. Just reading the text is not enough: Lazar develops eleven different activities for *Eveline*, such as vocabulary learning, group discussions, writing summaries, and checking understandability using questions. In short, as introduced in this section, multiple approaches are needed for language learning and content studies. Though

yakudoku has been one commonly used approach, teachers need to integrate many types of activities to develop the learners' language abilities and motivate them to get involved.

Integrating many types of activities is the key to using short stories successfully in a language lesson.

4.3 Novels

4.3.1 Background

This section focuses on how to use novels in a language lesson. Compared to short stories, novels are much longer, so there needs to be adequate class time for reading. However, using novels is not easy and as Parkinson and Thomas state, "Novels present particular challenges for both the teacher and the student" (106). Parkinson and Thomas also raise two questions about using novels:

... two very general questions present themselves at this point: first, how are teachers to help students become enjoyably engaged (and thereby fruitfully engaged) on what may initially appear to be alarmingly long and forbidding texts? Second, how are teachers to be enabled to find ways of reading that are stimulating and appropriate for themselves as continuing students of literature?" (Parkinson and Thomas 106)

Remembering these questions, how to use novels is discussed in this section. To achieve this aim, this section outlines concrete lesson plans for using novels and provides practical teaching samples.

4.3.2 Learning Points through Reading Novels

The biggest advantage of reading novels is, as Denis Sumara, Rebecca Luce-Kapler and Tammy Iftody suggest, “A reader of the novel, then, experiences the specific subjective experience, the qualia, of that character in the fictional world” (218), which is connected to the “Experiences” examined in Chapter Three. When using novels for language learning, Parkinson and Thomas outline five distinct phases: transformation, reduction, classification, storage and retrieval (108), which they use to introduce examples from *Heart of Darkness* by Joseph Conrad, *Second-Class Citizen* by Buchi Emecheta, and *Carl* by Bernard MacLaverty. Of their teaching plans, Parkinson and Thomas comment: “Each in different ways can offer both literature and language learners opportunities for enjoyment, personal engagement and the development of a wide range of reading skills and strategies” (121). Therefore, teachers need well-prepared strategies to engage learners’ interest and motivation to read. Though learning language through novels is somewhat more difficult than using short stories, it is still achievable and can give learners a sense of achievement after they have read to the end.

Showalter points out the difficulties of using long novels and claims that there are two main difficulties: “a major structural obstacle facing the teacher of the novel is its length” (Showalter 90), and “another dilemma of teaching long books is managing background, and especially literary tradition, influence, and intertextuality” (Showalter 91). Further, Showalter says, “Teachers of the long novel also face the problem of suspense: whether they should reveal the ending, and make it part of their overall discussion, even when some students have not been able to finish the book in time for the lecture” (92). Realizing these difficulties and to overcome such obstacles, Showalter introduces her own strategy for using novels, which is to divide the novel into three parts: the beginning, the middle, and the end. For beginnings, “I try to

incorporate elements of narrative into the teaching process, and also make students aware of how these elements operate to define experience as story” (Showalter 97). Teaching narrative is important, as previously mentioned, because this ensures learners’ understanding of the content.

Showalter gave a description of her process:

I also emphasize narrative conventions of temporality – beginning, middle, and end. A semester has its beginning, the first class, the first discussion: its middle, usually punctuated by an exam, a break, or a paper; and its end, or last lecture and final exam. (Showalter 97)

To avoid losing interest in reading novels, learners need to be involved through the use of various activities: “Another technique I use with my classes is what I call the “conversion experience”—to take a passage from a novel with a strong style, and translate it into another idiom, or to apply a technique of a story or novel to another experience (99). This activity is categorized as both “Language-based” and “Experiences,” so is highly recommended for language learners as they may struggle to express their ideas in their own words. However, if lessons only focus on one method such as *yakudoku*, students will lose interest. Using translations has been a key past approach in Japan for understanding literature (Hall and Cook 271–308); however, there are many other language-based activities that should also be added (see section 2.4 or 2.5). In short, when using long novels as part of the language lesson, integrated “Approaches” are necessary to maintain interest and motivation. In fact, Nahla Nola Bacha used American novels for L1 Arabic EFL learners at an English medium university in Lebanon and concluded:

Although some research has indicated that literature is difficult for students and often confuses them with its stylistic terms, it has been shown that with wise selection of the literary text, the use of films, student presentations and discussions related to real life as support, students become engaged and their vocabulary improves. (Bacha 166-167)

This statement shows that integrated “Approaches” are effective for using novels in language programs.

4.3.3 How to Teach Novels in the Classroom –Approaches (Low level)

Extensive Reading (ER) has been a popular reading method for many Japanese English language teachers; however, in many ER lessons, teachers employ graded readers (GR) as the main materials, which are literary masterpieces or other reading genres that have been rewritten in simpler language, depending on the grade. Many practitioners such as Widdowson believe that for the full literature experience, only the original versions should be used; however, using GR, especially for beginners, is more appropriate when introducing literature because as they have less difficult language and phrasing, learners can more easily experience the story.⁷⁵ Therefore, language teachers should use GR positively, as explained in section 2.4.2.

As an example of using GR in the language classroom, Fukaya advocated integrating ER approaches and intensive reading styles. For example, *yakudoku* followed by discussion has been the most common approach for language learners at Japanese universities. Fukaya used this type of approach with *The Catcher in the Rye* and other literary works, after which she conducted a

⁷⁵ As for the power of the story, see Gottschall in section 2.1.5.

survey on the learners' reactions, from which she found that around half the learners felt that the literary text was difficult, and 32% appreciated the opportunity to read the original text (Fukaya, 69–90). In particular, when asked to compare the GR to the original, almost all learners found the original deeper and more impressive than the GR because there were many more diverse expressions and vocabulary. Fukaya's approach, which compared the GR to the original, was similar to Sekido's use of *Gatsby*, which is discussed in section 4.3.4. From these two cases, it can be argued that knowing how to use novels as part of the language lesson is crucial, as to maintain learners' interest and motivation, multiple methods and active approaches are required. As only translating the text cannot excite positive reactions and an eagerness to read, using GR is a practical and constructive method for introducing literature, especially novels, into lower level language lessons.

4.3.4 How to Teach Novels in the Classroom – Language-based, Approaches, and Experiences (High and Low level)

This section discusses how Sekido used a particular novel, *The Great Gatsby*. *The Great Gatsby*, an extremely popular work that is regarded as a masterpiece of 20th century American literature, has been widely used as teaching material in literature programs in both native and non-native literature programs as well as in English language programs from intermediate to advanced.⁷⁶ In fact, as *The Great Gatsby* has been used widely, there are many materials and references for using and teaching it. Kodama and Lazar used the *The Great Gatsby* for their classes and published their lesson plans and original procedures. At the high school level in the

⁷⁶ The followings are some of recent studies: Shaffer, Shelly. "One High School English Teacher." *Journal of Adolescent & Adult Literacy* 59.5 (2016): 563-573. As for multi modal EFL with *The Great Gatsby*, see Westin, Karin. "The Role of Film Adaptations in the English Language Classroom: Teaching Print Literature with Multimodal Aids." (2017).

U.S., *The Great Gatsby in the Classroom* is available as a model manual for teachers. Focusing on content studies, *Approaches to teaching Fitzgerald's The Great Gatsby* is also available as a reference. In this section, Sekido's approach is described. Sekido chose to use two different versions of *The Great Gatsby*, the original and a graded reader (GR),⁷⁷ which the learners were required to read and compare, from which they discovered the linguistic differences in terms of the story and the different language styles between the original English and the simplified English. To overcome the difficulty in English, learners were recommended to read GR at first and then read the original. Even for those who could read the original, comparing two texts led to noticing the difference of expressions or usages. Thus, all the learners were required to read both of them. In addition, through the use of many accompanying activities, the learners were encouraged to use all four language skills.

To understand the content and to complete the activities, the learners were required to read the same chapter from both books before the lesson, write a summary, take notes on the memorable scenes, identify the differences between the two books, and identify any difficult or unfamiliar words. Of these activities, writing the summary and finding the differences were central as the learners were required to give short presentations and engage in group discussions based on their summaries, which were the core activities for developing reading skills. In general, learners cannot remember or understand a text if they only read it once; however, writing a summary and finding the differences required the learners to read the sections more than once and check the vocabulary through the comparison of the two books to understand what was happening in the story. In short, these activities were related to the "slow reading" style. Identifying the difficult words enabled the learners to communicate and cooperate in the lesson

⁷⁷ Sekido used Macmillan, Level 5: Intermediate. Besides this, Penguin Readers Level 5 is also available.

so they could share and exchange the difficult words during the lesson, for which about 10 minutes was given. Writing notes was also required for the communicative activities as the learners needed to express their own ideas with a partner or in a small group. Therefore, the pre-reading required the learners to read repeatedly so as to understand the content and language before completing the pre-class activities.

Second, to ensure learners understand and adequately prepare, they need the opportunity to exchange ideas as sharing ideas through group discussion can promote better understanding. To accomplish this aim, there should be enthusiastic English language discussions, in which the learners discuss what differences they found between the two texts, which can enhance both speaking and listening skills. Therefore, this variety of activities related to comparing the GR and the original version integrates the four skills to focus on understanding the content.

Third, to encourage learners to be more involved in the story, particular activities need to be developed. The following are further activities that can be conducted in the lesson. As a crucial element to reading literature, understanding the implied meanings in the text is important. Teachers can choose a particular event or scene from the novel and learners can work together to decide what the meaning is and what it implies about the period, the culture and the way people lived, which can be exploratory and exciting activities for learners. For example, in Chapter 5 of *The Great Gatsby*, there is a climax when Gatsby and Daisy meet for the first time in five years, in which there are several representations which affect the intent of the chapter, as well as the entire story. Therefore, learners can be given the following question: “If you choose three key words in this chapter, what would they be? Please read it again and identify the key words,” which encourages the learners to read the chapter closely again to determine the three key words, after which, they compare their words in small groups and finally as an entire class.

As additional writing activities, free writing can be used in both language and content studies. Through the free writing activity, the learners use their imagination and express their thoughts in English. To stimulate their imagination, pair work or group discussions are helpful because learners can compare ideas before writing or after writing. As an example, in Chapter 4, Jordan tells Nick about Daisy's past. According to Jordan, Daisy cried and drank before her wedding and had a letter in one hand and a bottle of wine in the other. For this scene, questions such as "Why did she cry when she read a letter? Who wrote the letter?" can be discussed. Readers can easily guess that the letter was from Gatsby, but the exact content is not known. Therefore, the learners could write a letter from Gatsby to Daisy at that time. As there is no correct answer, the learners have to use their imagination. After sharing the letters, the teacher can copy them and distribute them in the next class with the writers' names erased. Learners then read the letter and vote on which is the best in terms of content and language. This activity has many benefits as it forces learners to apply their logic from what they have already read in the novel as well as use their imaginations to think about what Gatsby was writing about. Another activity to encourage imagination is the use of open-ended questions. For example:

"If you were going to make a film of *The Great Gatsby* in Japan (or for this class), who would be Gatsby, Nick, Daisy, Tom, Jordan, Wilson, Myrtle and some of the other characters? Where would be the main location? What kind of music or songs would you use as the main theme? Write down some ideas for your film."

The learners explain in English why the actors they chose would be suitable and justify their choices. As a result, the learners are really eager to exchange their own ideas. This can be

another chance to express their ideas in English.

Through this section, several approaches to using *The Great Gatsby* in a language program were reviewed. *Gatsby* can be stimulus teaching material for both English lecturers and their learners because of the excellent story, the language, and the many possible activities.⁷⁸ For learners to be absorbed in the story and the characters, teachers need to learn how to harness the special aspects of the novel using active methods so as to teach the language and content at the same time. In other words, for successful lessons based around novels, teachers need to understand the materials and approaches that can be used.

4.3.5 How to Teach Novels in the Classroom –Approaches 2 (Low level)

Literary materials, even if translated from other languages, can be used to learn the target language. In this section, an approach for using translated materials is introduced.

Many famous Japanese novels have been translated into English, such as Haruki Murakami, Soseki Natsume, and other popular writers. These works can be interesting materials for language lessons at Japanese universities as many Japanese university students have read some of these books when they were younger. Reading these books from different perspectives, especially in English, gives them the chance to examine the expressions or identify the translation errors. Even though there have been many Japanese novels translated into English, there are still many not available in English translation. However, teachers can create their own materials if they have a particular text in mind. To show how this idea can be realized for language and content, in this section one example is given.

⁷⁸ As further possibilities, there are multi-modal methods because especially now that there is an older film and there is a more modern film based on this book. See, for example, <http://iteslj.org/Lessons/Doiron-Gatsby.html> There are many other resources and ideas available on the Internet that harness the more modern film starring Leonardo Di Caprio.

In 2011, Sekido chose one book and translated it into English as teaching material. For this project, *Moshi Koukou Yakyu no Joshi Maneger ga Drucker wo Yondara*, or *If a Female Manager in High School Baseball Club Reads Drucker*, known as *Moshi-Dora*, was chosen. In 2011, this book was a bestseller, and was also animated and made into a film. Given that this book was extremely popular and somewhat of a social phenomenon, many learners, and especially university students, were interested, which was the main reason Sekido chose to translate it into English. Before attempting to translate works such as this, it is necessary to ensure that it is not too difficult, especially for lower levels, as learners can easily lose interest if they have to stop and use a dictionary all the time, especially as one of the key elements of extensive reading is being able to read without stopping. Second, as it is difficult to translate word by word, translations could be done as long summaries; therefore, the translation would be not too long or too short. Third, related to the previous point, each chapter needs to be relatively short so that one chapter can be used in each lesson, which would avoid demotivation and suit the pace of the teacher and the learners. When Sekido started this project, there were two motivations: to ensure students understand the content, and to be able to read the English smoothly.

As these translations were used mainly for extensive reading, the learners were required to read the book, rather than translate it into Japanese because the English vocabulary items and expressions used were intentionally easy. Each week, students were required to read the set material, write a summary in English, and develop three questions about the chapter. At the end of the term, the learners had read the entire story in English, giving them a sense of achievement.

4.3.6 Problems and Solutions

This section introduced some basic approaches for using novels in language programs, and included the use of English language translations of Japanese best sellers. Given the length of novels, teachers need to decide on the number of lessons needed for reading the novel and the time students require to do this. In fact, as advised by Lazar, “Generally speaking, it is best to choose a novel that is fairly short” (90). Lazar also recommends setting the reading of the chapters/novel as homework or group work outside class, “Over a period of a few weeks, each group could then be responsible for reading a different chapter and summarizing the content for the whole class, either verbally or in writing” (90), which can motivate learners as they have the responsibility to report to and work with their classmates: “students usually take great pains to produce good summaries if they know that their classmates’ understanding of the novel depends on them” (Lazar 90). These focused activities which involve group work and interactions with the whole class, improve the students’ language abilities in terms of discussions, logical thinking, and writing. Therefore, this type of ‘negotiated learning’ activity gives learners a chance to train their fundamental language abilities and improve their language and communication in both English and Japanese.

Another way to deal with the length of novels is to use simplified Graded Readers (GR) with the original text. As discussed in sections 2.1.5 and 2.4.2, GR have been written to maintain the essence of story, so when learners understand the plot, they can then compare the GR with the original to examine the differences in vocabulary, language, grammar and expression, according to Carter and Long (151). Lazar introduces two strategies for dealing with unfamiliar vocabulary in a novel: “The first is to encourage students to read for gist rather than detail. This can be done by setting homework tasks which demand an overall comprehension of the chapter, summary writing” (Lazar 91). In a sense, reading the GR is almost equal to gaining the gist, so

learners can identify the differences in the use of vocabulary by comparing the GR to the original. Lazar's second strategy for vocabulary is, "A second strategy for helping students with vocabulary is to give students some kind of glossary to use while reading. This could provide the meaning of important words in the text, either in English or in the mother tongue" (91), which is useful for novels, short stories, and poetry. To sum up, the use of GR could be seen as a type of scaffolding, especially for lower-level learners, from which teachers can create step-by-step approaches. For example, learners could first read the GR in one week, retell the story, and then attempt the longer version, rereading the GR as a summary before attempting each chapter, which would aid understanding and stimulate interest in the language.

Similar to short stories, connecting with the story in the novel is important to enhance learner motivation. Therefore, language teachers must choose materials that are relevant to the learners. Further, after finding the appropriate materials, teachers need to develop multiple language focused tasks as described in section 4.3.4, How to Teach Novels in the Classroom – Language-based, Approaches and Experiences.

4.4 Drama

4.4.1 Background

Dramatic literature, as with other literary genres, has been employed widely in language programs. However, compared to the other literary genres, there is a significant difference when using drama in a language program as it is closely connected to performance because of the use of a play script rather than a text. In this section, the use of drama in language programs is examined and approaches given. In addition, the importance of using movies is also discussed.

When considering the themes and related ten key points in Chapter Three, the element

focused on when using drama is “Approaches” because it includes performance. Acting and performing can broaden learner activities; however, appropriate approaches are necessary to ensure coherent lessons. Further, as some famous plays such as *Romeo and Juliet* are very popular with younger generations, these can evoke “Experiences” through the performances. Though watching plays and movies can stimulate learner passion, performing requires a direct interaction with the dramatic text, which can inspire feelings of empathy. The use of drama is also firmly “Language-based”; however, as the close reading of play scripts might be difficult or boring, in this section, only “Approaches” and “Experiences” are focused on in the ideas for using drama and dramatic literature in a language program.

Drama has been widely used in language programs, even at Japanese universities. For example, Nishikawa, after examining recent educational developments in Japan, claims that “learning drama education methods seems to be effective both for developing communication skills and learning the value of our own culture. The need for drama education will be becoming increasingly important” (124). Ishige also states that “making use of dramatics, language acquisition and learning procedures can be made more effective in a less academic fashion” (159). Masui agrees, noting: “Drama techniques seem to be especially effective in raising student confidence, which may lead to an increased general motivation to learn English” (97). Cother introduces an original teaching plan for *Star Taxi*, with a focus on ESL. For these practitioners, however, using drama as part of a language program does not always involve the use of a drama script; rather, they use what can be called a dramatic approach, which can also be applied to short stories and even poetry, as dramatic approaches are useful when learners develop performances based on a literary text. Through these performances, the learners can develop an interest in the dramatic work, improve their spoken, reading, and listening abilities, and stimulate motivation.

4.4.2 Drama Methodology

As stated in the previous section, dramatic approaches are not limited to play scripts. Based on other literary texts, learners can perform or use English through specifically focused activities. Duff emphasizes the importance of dramatic approaches in language programs: “Many textbooks encourage pattern and conversation practice but put no emphasis on recognizing the student’s individual lexical and linguistic stage in English. This is where drama methodology can be used to encourage the release of language” (Duff 33). That is, the command of English can be improved through dramatic approaches, as these allow learners to be more communicative than other approaches. Hiranoi uses a self-translated Japanese play, *The Attic*, in an English program, in which the focus is on modern issues such as *Hikikomori*. This dramatic methodological approach is unique and recommended as an ideal lesson for elective classes. Noro uses a similar approach: “The merits of using drama in language education is that the students learn to communicate by working actively and being fully motivated, as students are never passive learners in a drama class” (113). Therefore, as students must use the language and interact with other learners, they are motivated and excited when using dramatic approaches.

Further, students can gain a greater understanding of a text from dramatic methodologies, as explained by Shiobara: “Through incorporating drama activities in a literature class the students can be encouraged to engage with the text at a deeper level than purely asking comprehension or discussion questions” (143). Working on dramatic activities requires learners to read the text deeply, and Shiobara also explains: “Additionally students tend to read and reread the story in more depth if they are given a dramatic activity to perform, students are also motivated by doing activities which they were not asked to do previously in English classes”

(143). Shimizu has used dramatic methodology for educational purposes for more than twenty years. Based on her long experience, Shimizu claims that because of the need to understand the text deeply, drama education gives new insights to learners about their lives as well as improving their language skills. Through dramatic activities, Shimizu believes that learners can grow as human beings (Shimizu, “Literary Text (Dramatic Literature)” 71–85). From these samples and reports, using drama methodology for English education in Japan deserves more attention. Even outside of Japan, some successful cases are reported. Linda Gajdusek uses Hemingway’s Short story with dramatic approaches. Gajdusek states, “Even my most shy students have participated enthusiastically in these dramatizations, and the results have been insightful, sometimes hilarious, and always enjoyable” (252). This statement shows that dramatic approaches can stimulate learners’ interests and enthusiasm.

4.4.3 Drama as Reading the Text

Reading drama scripts has not been recommended, as it is not exciting. While Parkinson and Thomas do not criticize reading drama as an activity, they do have a caveat: “Reading plays is for most people is a difficult and unfamiliar task ... For beginners, a play presents a text that is frequently boring and occasionally baffling” (120). Reading the drama script is not the best approach for inducing motivation; Parkinson and Thomas feel that drama should be taught primarily as a performance activity.

There are other ways to avoid making lessons boring, one of which is to use movies and plays concurrently, as many dramatic works have also been made into films. By watching the film, learners understand the plot and characters (Matsuda 55–70); however, it is possible that using visuals to illuminate the meaning and characters could reduce the imaginative processes related to

reading; that is, when learners read texts, they use their own imagination when reading about the characters. Therefore, what part of the movie and how long it should be shown have to be carefully considered; for example, movies can be used scene by scene or chapter by chapter, depending on the situation, or only as a support for the associated language based drama activities.

It is also possible to use graded drama readers, as introduced in section 4.3.3. There are a wide variety of GR available in drama script mode, such as Shakespeare; however, as story is often structured as a novel rather than in dialogue, learners can understand the story beforehand, making it easier to follow the authentic dialogue. For example, Mountford uses a simplified *Romeo & Juliet* and the movie as an extra-curricular activity (99–101).

4.4.4 How to Teach Drama in the Classroom –Approaches and Experiences (High level)

Parkinson and Thomas stress the connection between drama and performance: “... there has developed, particularly in the language-learning context, a greatly increased emphasis on mini-drama activities in the classroom such as improvisation and role play, which may not be linked to study of a text (Parkinson and Thomas 119).” Dramatic activities are not necessarily connected to a text but are more focused on the educational possibilities that these activities have in a language program:

... we suggest that classes studying a play should regularly engage in mini-performances of selected scenes, asking many of the questions which real producers and actors would have to ask. (Parkinson and Thomas 119)

Though this is a positive idea for performance, learners might be shy to perform in front of their

classmates and it would be unwise for teachers to force them to do this; therefore to avoid conflict and confusion, learners could have pair or group discussions about a scene using guided questions such as: “Who is a suitable actor for this scene?” or “Where could this scene take place in Japan?”. Parkinson and Thomas give suggestions for the types of questions that could be used to accompany drama in a language lesson such as “What kind of stage should be used? and What costumes are appropriate?” (119–120), which could stimulate learners’ imagination, lead to productive drama activities, and reduce learners’ anxiety, regardless of whether actual performances are done.

When considering the use of performance in the language lesson, teachers need to give learners adequate time for rehearsal, as discussed by Parkinson and Thomas: “The concept of rehearsal is of special relevance in the teaching of foreign language, especially in teaching speaking” (124). Repeating the lines and specific phrases can improve pronunciation, intonation, and communication abilities. Further, as rehearsals are done in pairs or groups, learners feel less anxiety about performing and gain confidence. There are many benefits of using drama in language lessons, as pointed out by Parkinson and Thomas:

For many, the greatest language benefit of drama is that it legitimizes the extensive rehearsal – formal, informal and purely mental – which many need but might not otherwise get, due to embarrassment, lack of time or lack of focus. (Parkinson and Thomas 125)

Using drama thus gives learners ample opportunities to use the target language. If learners have few chances to speak English in their daily lives, this is an ideal exercise. However, Parkinson and Thomas admit that such activities are not suitable for all learners:

Teachers should be – and no doubt are – aware of the fact that not everyone responds happily to drama and dramatic activities. Even learners who like drama may rebel at some of the physical activities suggested in books for foreign-language teachers. (Parkinson and Thomas 125)

Therefore, learners' response needs to be considered as many (Japanese) learners are shy and hesitant to speak or express themselves. When faced with this problem, Parkinson and Thomas suggest a solution:

[O]ur recommendation is not to give up drama activities entirely but to negotiate what will be acceptable ... No students should be required to do anything with which he or she feels uncomfortable, or which he or she feels is a waste of time. (Parkinson and Thomas 125)

In other words, teachers with their students and students themselves with each other need to cooperate when drama is introduced, especially when accompanied by activities that require performance. Similar to Parkinson and Thomas, Charles and Kusanagi laud the benefits of using drama under the appropriate circumstances:

Non-threatening classroom environments affect students' attitudes about and motivation toward learning; they build self-confidence. ... In addition, they become aware of other communities or cultures (i.e., the English speaking community) and can compare and contrast these communities with their own. (Charles and Kusanagi 608)

Therefore, using drama can encourage the use of real communication if learners are willing to positively cooperate. When they are absorbed in their roles, they are involved in the acting and are encouraged and motivated to bring the text to life through empathy and emotion, thereby activating “Experiences.” In other words, using drama forces learners to engage in passionate language that has meaning in a dramatic context, which can enhance their communication in real world contexts.

4.4.5 How to Teach Drama in the Classroom – Approaches and Experiences 2 (High and Low level)

Showalter also praises the use of drama with performance: “Intellectually as well as pedagogically, exploring the connections and contradictions of page and stage is part of the most up-to-date thinking in the field” (Showalter 80). Showalter explains that dramatic literature and performance as “page and stage,” referred to the relationship between these two. In addition, Showalter insists that the possibilities in teaching drama can be better expanded as drama includes not only performance but also content, which embodies important themes such as gender roles. Showalter believes that “Performance teaching also works well with gender theory” (Showalter 83) and gives concrete examples from Shakespeare’s plays that also have accompanying movies, allowing for a study of both the stage and the film to illuminate the language and inspire performance: “In short, performance teaching offers flexibility and depth” (Showalter 83), as both reading and performance are combined to enhance overall language abilities, and “of all teaching techniques, performance can be the most active and student-centered, and can lead to an engaged intellectual discovery of the text” (Showalter 87). This statement is similar to those expressed by Parkinson and Thomas, which is further elaborated on in the next section.

4.4.6 How to Teach Drama in the Classroom – Approaches (Low level)

Yoshida, in her book, *Using Drama to Teach and Learn Language and Literature in EFL classroom*, described and recorded her learners' development. Yoshida researched this theme at Tsuda College in Tokyo, Japan, and her research included a report of the lessons that were held and the learner responses. In her research, Yoshida chose several novels from American literature and asked the learners to modify particular scenes into dramatic scripts that they could perform in class. Yoshida concluded that using drama in an EFL program can be extremely beneficial.

Yoshida used Edgar Allan Poe's "The Tell-Tale Heart," "Feathertop" by Nathaniel Hawthorne, and *Of Mice and Men* by John Steinbeck, all of which were short stories. Yoshida's approach was for the learners to read the story in depth, write their own scripts, and then act out their own scripts.⁷⁹ Other teachers such as Noro and Shiobara have also used this approach.⁸⁰

For Yoshida, the aim was not only to teach literature, as she explained: "The researcher examined the students' development of two personality factors: empathy and motivation" (Yoshida 161). Yoshida believed that literature, especially through a dramatic approach, could, improve the learners' language abilities as well as their motivation to study:

What the present study suggested was that drama was a highly effective method of teaching and learning literary texts collaboratively in an EFL reading classroom. ... it became clear that all the students came to enjoy the literary texts assigned in the seminar through the process of class discussions, group discussions, and group work to prepare for the dramatization. It is worthy to note that the drama activities in the seminar changed those who used to be passive readers of literary texts written in English into active readers.

⁷⁹ This approach is similar to Stern's dramatization. See Stern 338-340.

⁸⁰ See Noro 105-115, or Shiobara, "Using Drama" 21-27.

(Yoshida 163)

Therefore, Yoshida found that the use of drama connected the learners and the teacher, and changed passive learning attitudes into active learning:

Drama gave an opportunity to the teacher, to the class, and most of all, to the students to become aware of an unknown phase of personality hidden behind a reserved attitude.

(Yoshida 167)

In short, by using drama, learners can improve not only their language skills, but can also enhance their humanity, which is closely connected to section 3.1, “Experiences.”

Creating dramatic activities from short stories is an approach that has been widely used by other practitioners. Similar to Yoshida, Shiobara uses literature with a dramatic approach, because: “Through incorporating drama activities in a literature class the students can be encouraged to engage with the text at a deeper level than purely asking questions to encourage discussion” (Shiobara 26); that is, the dramatic approach can increase learner motivation and stimulate action.

4.4.7 How to Teach Drama in the Classroom – Integrated Approaches (High and Low level)

Hatayama notes that movies are useful for language learning, cultural studies, and also for giving unique views on the human condition (Hatayama 43–47). Basically, movies allow learners to study listening skills, pronunciation, and language use through the scripts and dialogues.⁸¹ Movies are generally easier for learners as there is less pressure to read or do

⁸¹ As for the history of English education using movies, see Kadoyama 3-14.

grammar exercises, and as one purpose is to encourage focused listening, they are more motivated to be involved as movies are more familiar and approachable than listening to sound files with no images. In addition, movies have hidden messages and meanings that reflect society in particular ages and cultures. For example, Hiranoi employs controversial movies to encourage discussion and debate.⁸² If learners are guided to understand, read, and analyze the messages in movies from language and culture perspectives, integrated activities can be designed. Umeda, for example, uses TV dramas to stimulate learner motivation.⁸³ Therefore, movies can be used as the basis for teachers to create integrated productive English lessons, which is why the use of movies has been included in this drama section.⁸⁴ A concrete sample plan for using movies for drama purposes is given in this section.

4.4.7.1 Comparing Two Versions of the Same Play

Romeo & Juliet is a famous play written by William Shakespeare, which has been made into films several times. However, there are two versions which are popular worldwide: the first directed by Franco Zeffirlli and starring Olivia Hassse as Juliet, and the other directed by Baz Lurhman, with Leonard DiCaprio as Romeo and Claire Danes as Juliet.⁸⁵ Given that there are two film versions of this play, it is possible to design comparative activities using both movies in which learners view the same scene from the two versions to identify the similarities and differences, extract the directors' messages, and begin to understand the complexities of the story.

⁸² See Hiranoi, "Teaching English through Controversial Movies" 169-186.

⁸³ See Umeda 15-23. At this point, TV drama can also be included as further materials.

⁸⁴ Sample ideas introduced in this section are actually conducted by Sekido, so this section 4.4.7 is comparatively practical rather than theoretical.

⁸⁵ Mountford uses this version and its simplified text. See Mountford 99-101.

In the lessons, the plot summary is briefly introduced. As the main activities revolve around the comparison of the two versions, the story introduction could be done in either Japanese or English, depending on the learners' level. Learners are also encouraged to access information about these movies and the play using internet research. Once learners are familiar with the main plot, they watch both movies. However, as time to watch both movies is generally not available, teachers can choose several notable scenes to be compared, as follows:

Scene 1 Encountering Romeo & Juliet

Scene 2 On the Balcony

Scene 3 Romeo kills Tybolt

Scene 4 Juliet takes the medicine

Scene 5 The death of Romeo & Juliet

These scenes are related to the different endings in both movies and also address the key plot moves in the story. To prepare learners for the viewing, they are given the following questions to stimulate discussion: "Why are there differences in these two movies? How can you understand and analyze them?".

Sekido introduced a further video that had been made privately as reference material. This was a ten-minute short interview with Professor Barret Fisher at Bethel University in Minnesota, whose area of expertise is Shakespeare. Sekido recorded the interview in 2004, in which Prof. Fisher is asked to discuss the differences between the two movies in detail. When using this video in the lesson, the learners were given a supporting fill in the blanks worksheet to complete as they watched the interview. After watching the interview, the answers are explained.

Therefore, utilizing the two film versions of *Romeo & Juliet*'s allows learners to understand the story and by comparing particular scenes, they can discuss the differences, and then listen to a short lecture in English to compare their answers. Through this activity, language learners improve their critical thinking and intensive listening, and further reading and speaking activities can also be added. Using the two *Romeo & Juliet* movies contributes to language development and the understanding of literary content.

4.4.8 Problems and Solutions

This section introduced three ways to use drama and one method for using movies based on literary texts. However, there are several issues teachers need to consider when using dramatic activities as part of a language program. For example, timing is very important; that is, how many lessons and how much time is to be given to the activities and preparation? Yoshida, for example had only 23 students; if teachers have a smaller number of learners, the lessons could be conducted as they are presented here. However, if there are 40 or more students in the class, the way the drama lesson is conducted needs to be rethought; that is, the timing for the activities, the exact procedure, and the lesson evaluation need to be designed carefully.

Lazar develops a checklist for anticipating problems, which have three main points: “the background to the text,” “The language of the text,” and “motivating and involving students” (Lazar, *Literature and Language Teaching* 155–156), each of which gives teachers guidance on how to develop and execute a successful lesson when using literature as well as how to avoid problems. Parkinson and Thomas suggest that teachers should not force learners who are hesitant to perform in front of the audience, and encouraged teachers to encourage these learners to do “what will be acceptable” to them (Parkinson and Thomas 125). Drama has the unique feature of

performance and needs to be used positively; therefore, dealing with the problems needs to be done as part of communicative lesson planning.

Chapter 5 Conclusion

The reasons for using literature in the language classroom have been explained in this paper through a comprehensive discussion of previous studies and the elucidation of these theories in practical lesson plans. This final chapter reviews the previous chapters, and discusses what was solved and what is still unsolved to enlighten the use of literature in Japanese university English language programs.

5.1 Reviews

Chapter One and especially section 1.1.1, the general introduction, outlined the main purpose of this paper: using literature in the language classroom and its possible applications. Then, the recent use of literature in language programs at Japanese universities was discussed. Section 1.2 clarified how literature could be used in the language classroom for professors and lecturers at Japanese universities as well as all for all English language teachers unaware of the relationship between literature and English language education. Section 1.3 explained the outline of the paper. Chapter Two is focused on the literature review and Chapter Three suggested ten key points for integrating the references introduced in Chapter Two. Chapter Four examined actual and concrete methods for each literary genre, and suggested possible approaches to using literature in language lessons or language programs. Section 1.4.1 - The History of Using English and American Literature as the Text in English Classrooms in Japan-reviewed the history chronologically, and section 1.4.2 - Problems of Using Literature for English Studies in English Classrooms in Japan- discussed the current controversies related to the use of *yakudoku* for both teachers' and learners and possible evaluation issues. Section 1.4.3 - Current Situation of Using English and American Literature in English Classrooms in Japan- overviewed the new movement

toward the use of literature in language programs, and introduced recent examples. It was argued that there were many problems to consider when seeking to incorporate literature into English language education.

Chapter Two gave a restricted review of some relevant literature, in which the value of using literature in English language programs was elucidated. Many of specific publications reviewed included concrete lesson activities to exemplify their use, while others gave guidance on how to connect literature to education and/or EFL settings. The overview of 15 texts in Chapter Two, set the stage for the following chapters as clear guidance was given on the value and benefits of including literature in EFL programs.

In Chapter Three, the ideas raised in Chapter Two were integrated and categorized based on particular points and approaches. To highlight the important aspects of using literature, ten key points were chosen to demonstrate how literary works could be used as dynamic teaching materials in EFL programs instead of the traditional old style teaching methods such as *yakudoku*. The ten points were categorized under four big themes: “Motivation,” “Experiences,” “Language-based,” and “Approaches.” “Motivation,” to inspire learners to be involved; “Experiences,” so that learners can feel and find humanity, a connection to life, and empathy through literature; “Language-based,” to consider metaphoric thinking, understand authenticity, and acquire vocabulary; and “Approaches,” to emphasize the need for a wide range of activities to develop language and communication skills.

Chapter Four introduced usable methods for each literary genre: poetry, short stories, novels, and drama. As each genre requires a different approach, concrete methodologies were examined and practical approaches explained. This chapter gave teachers clear guidance for using the different genres in their English language lessons as well as suggestions for certain

materials. Throughout this chapter, the importance of balancing literary input and language content was stressed as well-balanced approaches and activities for both language learning and literature are needed in language programs.

5.2 What was resolved

In this section, I wish to focus on the areas that were resolved in the previous discussion. To do this, six key guidelines for using literature in language programs are given: well-balanced content and language learning; stimulating learner motivation; three important aspects for using literature in a language program; “Experiences,” “Language-based,” and “Approaches;” particular teaching methods for particular genres; how to deal with old Japanese teaching styles; and helpful previous studies for teachers.

The first element for the successful integration of literature into EFL programs is to ensure the content and language elements are well-balanced. That is, the teaching of the English language and the teaching of literature should not be confused, as what is being discussed in this paper is teaching English through literature. Therefore, using only *yakudoku* should be avoided as it denies learners the opportunity to develop other English skills and fails to engage them in deep understanding. A well-balanced lesson will have several types of activities that enhance English language skills and motivate learners to engage with the literary content. To realize an appropriate balance, teachers need to design EFL/literature programs that address the four main themes: “Language-based,” “Approaches,” “Experiences,” and “Motivation;” as examined in Chapter Three and exemplified in Chapter Four in sections such as 4.3.4 - How to Teach Novel in the Classroom – Language-based, Approaches and Experiences, which demonstrated how to use *The Great Gatsby* to widen learners’ knowledge, improve English language skills, and

increase motivation.

Second, using literature can stimulate learner motivation, which is vital for successful English language lessons. The biggest reason for focusing on motivation was given in D'ornyei's definition in section 3.0. In addition, Carter and Long's, and Rosenblatt's ideas toward motivation were examined. One of the unique features of literature is that it makes learners think about who they are; that is, reading literature allows learners to touch issues related to humanity, an essential element for education, as discussed in section 3.1. Many scholars such as Suzuki or Erikawa have advocated that humanistic aspects should be part of language learning.

Third, as well as humanity "Language-based," "Approaches," and "Experiences" are needed, as introduced in Chapters Two and Three. "Language-based" is related to the comprehensive examination of language such as metaphoric thinking, authentic reading, and vocabulary. By focusing on these points, learners can understand the richness of literary language and the value of learning language through literature. "Approaches" is focused on broadening learners' learning styles. As the discussion related to *yakudoku* demonstrated, multiple approaches are needed in language lessons to improve the ability to read the text closely, to recognize cultural content, and to enhance communication skills through discussion. In sections such as 4.1.6 -How to Teach Poetry in the Classrooms – Language-based and Approaches 2, "Teaching Poetry with Debate"- specific examples were given. "Experiences" is related to the learner's identification with humanity, the human condition, and empathy, which are all related to the expansion of personal experiences. As suggested by Erikawa, the true purpose of education is to nurture the learners' minds, so these aspects must be considered as part of any language program. To exemplify empathy, *Reading Lolita in Tehran* was introduced in section 2.1.3. When these three aspects are integrated, the true value of using literature in

language programs can be seen.

Fourth, particular genres require certain techniques to motivate learners. In this paper, therefore, techniques for poetry, short stories, novels, and drama were introduced in Chapter Four, and practical approaches and concrete activities given. For example, Iida conducted creative writing lessons using the haiku and on reviewing the activities, said, “The resulting engagement provides plenty of opportunities for four-skill practice, group work, and fruitful discussions of a profound nature, which are all elements of successful CLT” (33). His comment implies that this haiku activity encourages learners to use their language abilities while harnessing their imaginations. Sekido modified Simpson to use Hemingway’s short stories to encourage the learners to be involved in vibrant discussions. Sekido also gave an example of how to use *The Great Gatsby* in section 4.3.4 - How to Teach Novels in the Classrooms –Language-based, Approaches and Experiences- in which it was shown how this novel could be used as the base for a wide range of activities besides reading and to integrate all four skills while engaging with the literary content. In the section on drama, several activities were exemplified to demonstrate the value of active performance. For example, Shiobara stated, “Through incorporating drama activities in a literature class the students can be encouraged to engage with the text at a deeper level than purely asking comprehension or discussion questions” (143). In addition, Sekido’s activities were reviewed to demonstrate the value of using movies in the language classrooms in section 4.4.7- How to Teach Drama in the Classrooms – Further Approaches’, in which it was demonstrated that through films, learners can deeply and dramatically engage with the story. Therefore, each literary genre requires different and unique approaches, which were examined in detail in Chapter Four.

Fifth, the old, traditional teaching styles in Japan are not the most effective ways to teach

literature. In section 1.4.2- Problems of Using Literature for English Studies in English Classrooms in Japan-, *yakudoku* was criticized for not building communication skills. However, Saito defended *yakudoku* as trouble-shooting for Japanese learners, and suggested that there were ways that *yakudoku* could be combined and integrated with other activities. In addition, Chapter Two introduced previous research and studies that demonstrated how literature can be used as teaching material for language programs. Activities from *Literature in the Language Classroom* and *Teaching Literature* were introduced as well-balanced examples for language learning and content studies, showing how the learning of English language literature is not limited to *yakudoku*. Rather, several types of approaches and activities were integrated to expand the literature into valuable EFL educational materials.

Sixth, previous studies can provide valuable guidance when teachers are developing literature based on language activities. As examined in the previous point, many of the references in Chapter Two have practical language focused on activity samples that can be easily modified for Japanese university language programs. Therefore, Japanese teachers without the knowledge and experience of using literature can use these samples as they are, and more advanced teachers can change and expand these ideas based on levels and teaching situations. Teachers need input on ways to incorporate meaningful and motivating tasks into their classes, guidance for which is given in Chapter Two of this paper.

5.3 What Is Yet Unsolved

However, with regard to teaching literature in Japanese University language programs, there are four main areas that remain unresolved. In this section, these four areas are presented and suggestions given for solutions.

First, literature does not directly contribute to improving test scores. As discussed in Chapter One, practical English has become the mainstream focus in most EFL programs in Japan. Even though each practical English test requires the demonstration of different language skills, literature or literary texts are rarely included,⁸⁶ indicating that reading literature has no connection with these practical tests on the surface. By their very nature, most tests require candidates to read quickly to gather information and answer questions in a limited time. Therefore, as literature is more related to slow or extensive reading, it is seen as ‘useless’ preparation for tests. All tests require candidates to use specific strategies, for example, to gain a high score on the TOEIC Test, candidates have to be able to analyze the intent of the questions and the patterns within two hours, which can usually only be acquired through specific training. In other words, all other materials (e.g., literature, media English, news English, or any English materials) are of no value, except for the authentic TOEIC materials.⁸⁷ On this point, as learning English through literature and learning for the test are completely different,⁸⁸ their purposes cannot be compared. Nonetheless, learning English through literature, while not developing test taking techniques, develops strong English language abilities in terms of grammar, vocabulary, deep reading, and comprehensive understanding, all of which are needed for global Japanese citizens.

Second, to properly incorporate literature into Japanese university English language programs, there needs to be a rethink of current English curricula. As noted and emphasized throughout this paper, well-balanced approaches are needed when using literature as part of a

⁸⁶ This applies to TOEIC or TOEFL, but the Cambridge tests—KET, PET, FCE, CET, and CPE— all of which include literature as part of the test are different. For example in the FCE, CET, and CPE, students are required to read a novel as part of their preparation and then in the test answers questions about the text and write an essay.

⁸⁷ In fact, there are many unauthentic materials related to TOEIC Test.

⁸⁸ Nishihara points out the irrelevance between studying literary texts and TOEIC score. See Nishihara, http://www.pu-hiroshima.ac.jp/~n_takayk/presentation22a.pdf

language program. However, the term “well-balanced,” is not limited to the use of literature, and should apply to the entire English curriculum. As argued in this conclusion, teaching English through literature and teaching for specific tests are different as is the teaching of basic vocabulary and grammar. However, what is needed are methods that will allow for the co-existence of all. In other words, inclusive views about English language education in Japan are needed which consider the full range of language elements: vocabulary and grammar, preparing for specific tests, and using literature to extend understanding and develop global communication. Therefore, what is needed is a rethink of the current English language teaching framework in Japan so as to ensure that learners are given a well-rounded language education that is focused on their future needs and not just exams.

Lastly, how can EFL teachers be encouraged to be interested in harnessing the benefits of teaching English through literature? Until recently in Japan, the teaching of literature has been seen under the lens of *yakudoku*; teachers have had little guidance on the possible alternatives, even though these alternative methods have been widely practiced for decades in ESL programs and in European EFL programs. Therefore, teacher training programs have never included a specific focus on teaching English through literary studies, which of course indicates that there are few teachers in Japan with the knowledge of how to use literature in the language classroom. Interested teachers should seek to read the previous research and studies introduced in Chapter Two, especially those that include practical plans such as *Literature in the Language Classroom*. The benefits that teaching English through literature have should also be understood clearly, as in the ten key points outlined in Chapter Three in this paper. While there have been some Japanese trail blazers, as outlined in Chapter Four, more teachers need to become familiar with these methods. However, as changes would need to be made at the teacher training level and in university

curriculum design, the resolution to this problem requires further consideration and development.

5.4 Final Remark

As a final remark, it is hoped that this examination of teaching English through literature in Japan can contribute to EFL approaches at the university level. To date, however, few of these ideas have been actively promoted or discussed, so well-balanced approaches are urgently needed to improve the entire English teaching and learning curriculum. Though there has been a tendency to regard literary materials as useless as pointed out in Chapter One, literature has an important role in language learning and content studies. Therefore, previous studies and actual activities are needed to ensure that Japanese learners are exposed to the full range of language materials in their language programs. Chapters Two and Three in this paper integrate aspects that can encourage learners to study positively and the four key themes in Chapter Three; “Motivation,” “Experiences,” “Language-based,” and “Approaches”; can encourage teachers to develop programs that make language learners active and positive. In addition, understanding the unique features of each genre will enable teachers to create individual activities to fit their learners and language programs, as introduced in Chapter Four. As outlined in the introduction, now is the time to review previous studies and share practical activities for teaching literature in English programs in Japan. To realize this purpose, this paper introduced previous studies, suggested ideas for applying the literature, and outlined the advantages of using literary materials to achieve better educational outcomes in Japan. In short, by focusing on using literary materials in the language classroom, Japanese English language education programs can be broadened to better engage learners and improve overall English language levels.

Works Cited

- Addison, Neil. "Post-Colonial Criticism In ELT Reading: Encouraging A Critical Response Towards Literature." *The Journal of Literature in Language Teaching*, vol. 2, 2016, pp. 19-25. < <http://liltsig.org/publications/issue-2-1-spring-2013/>>
- Ali, Soraya. "The Reader-Response Approach: An Alternative for Teaching Literature in a Second Language." *Journal of Reading*, vol. 37, no. 4, 1993, pp. 286-296.
- Ansari, Mohammad Shaukat. "Teaching Literature through Literature in ESL/EFL Classes: A Critical Study in Utilitarian Perspectives." *International Journal of English and Education*, vol.2, Issue 3, 2013, pp. 361-380.
- Applebee, Arthur N. *Curriculum as Conversation: Transforming Traditions of Teaching and Learning*. University of Chicago Press, 1996.
- Bacha, Nahla Nola. "Teaching the Novel in a University English as a Foreign Language (EFL) Context: An Exploratory Study in Lebanon." *International Journal of Learning, Teaching and Educational Research*, vol. 15, no. 12, 2016, pp. 155-173.
- Beh, Siewkee, and Cutrone Pino. "A Practical Report on Using a Task-Based Approach in the Japanese University EFL Context." *Journal of Center for Language Studies*, vol. 3, 2015, pp. 25-35.
- Bobkina, Jelena and Elena Dominguez. "The Use of Literature and Literay Texts in the EFL Classroom; Between Consensus and Controversy." *International Journal of Applied Linguistics & English Literature*, vol.3, no.2, 2014, pp. 248-260.
- Brumfit, Christopher, and Ronald Carter. *Literature and Language Teaching*. Oxford University Press, 1986.
- Bruns, Cristina Vischer. *Why Literature?: The Value of Literary Reading and What It Means for*

- Teaching*. Continuum, 2011.
- Bryer, Jackson R, and Nancy P VanArsdale. *Approaches to Teaching Fitzgerald's The Great Gatsby*. Modern Language Association of America, 2009.
- Carter, Ronald, and Michael N. Long. *Teaching Literature*. Longman Publications, 1991.
- Carter, Ronald, and Michael N. Long. *The Web of Words: Exploring Literature through Language*. Cambridge University Press, 1987.
- Chales, Dean, and Yuka Kusanagi. "Using Drama to Motivate the EFL Students: Building Classroom Communities and Students' Identities." <<http://jalt-publications.org/archive/proceedings/2006/E114.pdf>> 11 March. 2016.
- Chilton, Myles. "Making Lit Matter: An Introduction to Lit Matters: The Liberlit Journal of Teaching Literature." *The Liberlit Journal of Teaching Literature*, 31 May 2014 <<http://www.liberlit.com/litmatters/making-lit-matter-an-introduction-to-lit-matters-the-liberlit-journal-of-teaching-literature/>> 11 March. 2016
- Collie, Joanne, and Stephen Slater. *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge University Press, 1987.
- Conway, Neil. "Developing Student Responses to Poetry in English : Guided Reader-response in EAP Reading Classes." *Koganei Journal of the Humanities, Hosei University*, vol. 11, 2015, pp. 71-84.
- Cook, Guy. *Translation in Language Teaching: An Argument for Reassessment*. Oxford University Press, 2010.
- Cother, Steve. "Using Star Taxi – A Drama Course for the ESL Classroom." *Kagoshima Studies in English Literature*, vol. 17, 2008, pp. 17-32.
- Cruz, Jose Hernandez Riwes. "The Role of Literature and Culture in English Language Teaching."

<http://relinguistica.azc.uam.mx/no007/no07_art09.pdf> 11 March. 2016

Das, Bijoy Bhushon. "Literature – a pedagogic tool: a defence." *International Journal of Humanities and Social Science Invention*, vol.3, Issue 9, 2014, pp. 10-18.

Dewey, John. *Democracy and Education: An Introduction to the Philosophy of Education*. Macmillan, 1916.

Dendo, Gary. "The Organic Metaphor of Language Acquisition and the Use of Authentic Materials in Task-based Teaching." *The Journal of the Faculty of Letters, Rissho University*, vol. 127, 2008, pp. 51-68.

Dörnyei, Zoltan. *Motivational Strategies in the Language Classroom*. Cambridge University Press, 2001.

Dowling, David. *The Great Gatsby in the Classroom: Searching for the American Dream*. National Council of Teachers of English, 2006.

Duff, Malcom Barry. "Drama Teaching Methodology and its Usage in Reduction of Monitor Activity and Removing of Barriers to Second Language Acquisition." *Language and Culture: bulletin of Institute for Language Education, Aichi University*, vol. 59, no. 32, 2015, pp. 31-46.

Eagleton, Terry. *How to Read a Poem*. Blackwell Publishing, 2007.

Eagleton, Terry. *Literary Theory: An Introduction*. University of Minnesota Press, 1983.

Edmondson, Willis. "The Role of Literature in Foreign Language Learning and Teaching: Some Valid Assumptions and Invalid Arguments." *AILA Review*, vol. 12, 1997, pp. 42-55.

Elliot, Roger. "Encouraging Reader-Response to Literature in ESL Situations." *ELT Journal*, vol. 44, 1990, pp. 191-198.

Engell, James, and David Perkins. *Teaching Literature: What Is Needed Now*. Harvard University

Press, 1988.

Erikawa, Haruo 江利川春雄. *Nihonjin ha Eigo wo Do Manandekitaka: Eigo Kyoiku no Shakaibunkashi* 日本人は英語をどう学んできたか: 英語教育の社会文化史 [A Socio-cultural History of English Language Education in Japan]. Kenkyusha, 2008.

Felski, Rita. *Uses of Literature*. Blackwell Publishing, 2008.

Fujioka, Cheena. "Using the Novelization of the Movie, *Dead Poet Society* in an EFL Reading Course." *JACET Kansai Journal*, vol. 16, 2014, pp. 33-49.

Fukaya, Motoko 深谷素子. "Dokusho Shidou no Ba to Shitenno Tadoku Jyugyo: "ReadingPleasure" to iu Magic Word wo Saiko Suru." 読書指導の場としての多読授業: "Reading Pleasure" というマジック・ワードを再考する [Extensive Reading Classroom as a Place to Teach How to Enjoy Reading: Reconsideration of the Definition of "Reading for Pleasure"]. *Journal of Foreign Language Education, Keio Research Center for Foreign Language Education*, vol. 8, 2011, pp. 69-90.

Fukuda, Tsutomu, 福田勉 and Hatayama, Hideaki 幡山秀明. "Bungaku wo Jyugyo de Atsukau Koto no Igi to Kanousei (ge) - Eigo Kyouiku to Bungakuteki Kyouzai [5]-." 文学を授業で扱うことの意義と可能性 (下) - 英語教育と文学的教材[5] - [The meaning and possibilities for using literature in the classroom]. *Bulletin of the Integrated Research Center for Education Practice, Utsunomiya University*, vol. 31, 2008, pp. 149-156

Gajdusek, Linda. "Wider Use of Literature in ESL." *TESOL Quarterly*, Vol. 22, No.2, 1988, pp. 227-257.

Gottschall, Jonathan. *The Storytelling Animal: How Stories Make Us Human*. Houghton Mifflin Harcourt, 2012.

Hall, Geoff. *Literature in Language Education*. Palgrave Macmillan, 2005.

Hall, Graham, and Guy Cook. "Own-language Use in Language Teaching and Learning." *Language Teaching*, vol. 45, no. 03, 2012, pp. 271-308.

Hamaguchi, Osamu 濱口脩, Nakamura, Yoshito 中村愛人, Ono Akira 小野章, Ozasa, Toshiaki 小篠敏明, and Nishinara Takayuki 西原貴之. "An Experimental Study on High School Students' Literary English Competence." 高校生の文学的英語能力に関する実証的研究. *The Bulletin of Japanese Curriculum Research and Development*, vol. 2, 2004, pp. 41-50.

Harada, Noriyuki. "Teaching Eighteen-Century English Literature in Japan: Purposes, Curricula, and Syllabi" *The Liberlit Journal of Teaching Literature*, 31 May 2014 <<http://www.liberlit.com/litmatters/teaching-eighteenth-century-english-literature-in-japan-purposes-curricula-and-syllabi-2/>> 11 March. 2016

Hatayama, Hideaki 幡山秀明. "Eigo Kyouiku to Bungakuteki Kyouzai [21] – Global ka ni Taiou shita Eigo Kyouiku Kaikaku no Naka de –" 英語教育と文学的教材[21]—「グローバル化に対応した英語教育改革」の中で [In the Revolution for English Education to adopt Globalization]. *Bulletin of the Integrated Research Center for Education Practice, Utsunomiya University*, vol. 37, 2014, pp. 43-47.

Hirano, Keiichiro. *Hon no Yomikata Slow Reading no Jissen 本の読み方 スロー・リーディングの実践* [How to Read Books A Practice for Slow Reading]. PHP Kenkyujo, 2006.

Hiranoi, Chieko. "A Drama Workshop: Augusto Boal's 'Interactive Theatre' Applied to English Teaching through a Contemporary Japanese Play, *The Attic*." *The Hosei Journal of Humanity and Environment*, vol. 10, no. 1, 2009, pp. 1-9.

- Hiranoi, Chieko. "Teaching English through Controversial Movies" 英語教育における映画利用の可能性. *Bulletin of the Faculty of Liberal Arts, Hosei University*, vol. 99, 1997, pp. 169-186.
- Hirvela, Alan. "Reader-Response Theory and ELT." *ELT Journal*, vol. 50, 1996, pp. 127-134.
- Iida, Atsushi. "Developing Voice by Composing Haiku: A Social-Expressivist Approach for Teaching Hiku Writing in EFL Contexts." *English Teaching Forum*, vol. 1, 2010, pp. 28-34.
- Ishige, Emie. "Drama and English Language Teaching : Their Interaction in the Learning Process." *Journal of Nagoya Women's University, Humanities Social Science*, vol. 45, 1999, pp. 159-167.
- Jones, Debra. "Teaching poetry through Video: A Learner-Centered Approach to Teaching Literature." *Essays and Studies in British & American Literature, Tokyo Women's University*, vol. 57, 2011, pp. 37-63.
- Juppe, Robert. "Teaching English through Short Stories: Organizing a Literature: Language Course for Non-Traditional Students." *Bulletin Of Tsukuba Gakuin University*, vol. 7, 2012, pp. 115-132.
- Kadoyama, Teruhiko 角山照彦. "The History of Teaching English through Films : Focusing on the Early 1990s." 日本における映画英語教育の流れ : 1990年代前半の流れ. *Teaching English through Movies: ATEM Bulletin*, vol. 11, 2006, pp. 3-14.
- Kawabata, Akira 川畑彰. "Bungaku Text niyoru Gengo Kyouiku no Igi to Kanousei." 文学テキストによる言語教育の意義と可能性. Edited by Kumiko Murata and Tetsuya Harada, *Applied Linguistics and Language Teaching in Japan – A Widdowsonian Perspective: Explorations into the Notion of Communicative Capacity*. コミュニケーション能力育成

再考 ヘンリー・ウィドウソンと日本の応用言語学・言語教育. 村田久美子・原田哲男編. *Hitsuji Shobo*, 2008, pp. 53-77..

Kawabata, Akira 川畑彰, Tamai Fumie 玉井史絵, Matsuda Sae 松田早恵, Yasuda Masaru 安田優 and Yoshimura Toshiko 吉村俊子. “Various Ways to Use Literature in a Language Classroom.” 私の文学教材実践報告：文学の可能性を探って. *JACET 45th Annual Convention Program*, 2006, pp. 76-77.

Kawase, Ayako 川瀬彩子 and Shimizu Toyoko 清水豊子. “Teaching Methodology of Reading through Communication.” コミュニケーションを通じたリーディングの教授法. *Bulletin of the Faculty of Education, Chiba University*, vol. 52, 2004, pp. 229-242.

Keen, Suzanne. *Empathy and the Novel*. Oxford University Press, 2007.

Kikuchi, Keita. *Demotivation in Second Language Acquisition: Insights from Japan*. Multilingual Matters, 2015.

Keita, Kikuchi, and Charles Brown. “English Education Policy for High Schools in Japan: Ideals vs. Reality.” *RELC Journal*, Vol.40, Issue 2, 2009, pp. 172-191.

Kodama, Keita 児玉恵太. “Gaikokugo (Eigo) Kyouiku ni okeru Bungaku no Yakuwari to Kanousei.” 外国語教育（英語）における文学の役割と可能性 [Role and Possibilities of Literature for Foreign Language (English) Education]. 愛知県立大学高等言語教育研究所 第9回言語教育研究会 発表資料. 2011. 23 March, 2016. < <http://www.keita-kodama.com/presentation/>>

Kodama, Keita. “The Role of Literature in the EFL/ESL Classroom Revisited : Using Literature in Communicative Language Teaching.” *Bulletin of the Graduate School of International Cultural Studies, Aichi Prefectural University*, vol. 13, 2012, pp. 31-56.

- Kodama, Keita. "Student Response Toward the Use of Literature in an EFL Classroom : An Attitude Survey of Secondary School Students." *The Chubu English Language Education Society Journal*, vol. 41, 2012, pp. 61-68.
- Kramersch, Claire J. *Language and Culture*. Oxford University Press, 1998.
- Kurosawa, Junko. "Teaching Reading to University Students : Anne of Green Gables as the Text." *Language & literature (Japan)*, Aichi Shukutoku University, vol. 22, 2013, pp. 38-47.
- Kuze, Kyoko. "Communication Nouryoku ni tsuite no Ichi Kousatsu – Bungaku Kyouzai wo Mochiita Eigo Jyugyo kara-." コミュニケーション能力育成についての一考察 – 文学教材を用いた英語授業から – [A Study of Building Communication Ability – from English Lessons Using Literary Materials]. *Language and Information Sciences / the University of Tokyo Graduate School of Arts and Sciences*, vol. 10, 2012, pp. 73-89.
- Lazar, Gillian. *Literature and Language Teaching: A Guide for Teachers and Trainers*. Cambridge University Press, 1993.
- Lazar, Gillian. "Using Literature at Lower Levels." *ELT Journal*, vol. 48, 1994, pp. 115-124.
- Lazar, Gillian. "Using Novels in the Language-Learning Classroom." *ELT Journal*, vol. 44, 1990, pp. 204-214.
- Masui, Michiyo. "Drama as a Practical Medium for Japanese Students of English." *Policy Management Studies, Tohoku Bunka Gakuen University*, vol. 3, no. 1, 2003, pp. 97-105.
- Matsuda, Masako 松田雅子. "The Power of Narrative of *Reading Lolita in Tehran* by Azar Nafisi." ナラティブの持つ力—*Reading Lolita in Theran* を読んで. *Journal Of Environmental Studies Nagasaki University, Special Issue Celebrating Ten Years of Establishment of Faculty of Environmental Studies*, 2007, pp. 187-199
- Matsuda, Sae 松田早恵. "An Integrated Course of Reading a Children's Book and Watching the

- Film: Using Drama Techniques.” 児童文学とその映画版の併用授業：読解とドラマ手法を用いた音読学習. *Teaching English through Movies: ATEM Bulletin*, vol. 11, 2006, pp. 55-70.
- McCoy, Patrick. “One Approach to Teaching Literature: Inhabiting a Text and Critical Thinking.” *Lit Matters The Liberlit Journal of Teaching Literature*, 31May 2014 <<http://www.liberlit.com/litmatters/reading-anglophone-logic-and-asian-or-japanese-literature-asian-or-japanese-logic-and-anglophone-literature/>>11 March. 2016
- McGee, Karen. “Teaching Children’s Literature in College English: Learning From My Students.” *Research in Arts, College of Art, Nihon University*, vol. 42, 2005, pp. 109-119.
- McKay, Sandra. “Literature in the ESL Classroom.” *TESOL Quarterly*, Vol. 16, No.4, 1982, pp. 529-536.
- McIlory, Tara. “What Teachers Talk about When They Talk about Poetry: Discussing Literary Texts in the University EFL Context.” *The Journal of Literature inLanguage Teaching*, vol. April-May, 2013, pp. 26-33. 7 Feb. 2016. <<http://liltsig.org/publications/issue-2-1-spring-2013/>>
- McNabb, Gregg. “Some Benefits of Choosing Authentic Literature and Using Online Technologies to Improve Reading Ability in EFL Learners.” *The Journal of Literature in Language Teaching*, vol. April-May, 2013, pp. 39-44. 7 Feb. 2016. <<http://liltsig.org/publications/issue-2-1-spring-2013/>>
- Miller, J. Hillis. *On Literature*. Routledge, 2002.
- Miura, Takashi 三浦孝, Hiroyama Sadao 弘山貞夫 and Nakashima Youichi 中嶋洋一. *Dakara Eigo ha Kyouiku Nanda: Kokoro wo Sodateru Eigo Jyugyo no Approach*. だから英語は教育なんだ：心を育てる英語授業のアプローチ[So English is Education: Approaches of

- English Lessons to Nurture Learners' Minds]. Kenkyu-sha, 2002.
- Mori, Kazunori. "The Importance of Literary Texts in Language Teaching." *Bulletin of Takuma Radio Technical College*, vol. 32, 2004, pp. 55-61.
- Mountford, Peter. "Drama as an Extra-Curricular Activity for Teaching English as a Foreign Language." *Yamanashi Glocal Studies : Bulletin of Faculty of Glocal Policy Management and Communications*, vol. 10, 2015, pp. 99-101.
- Nafisi, Azar. *Reading Lolita in Tehran: A Memoir in Books*. Random House, 2003.
- Nishihara, Takayuki 西原貴之. "A Gift from Hare-in-the-Moon to English Language Teaching? : A Study on the Literary Expressions in "The Hare's Gift" and How They are Dealt with in the Attached Materials." Hare-in-the-Moon から英語教育への贈り物? : 教材"The Hare's Gift"における文学的言語表現とそれらの付属教材での扱われ方についての検討. *The Japan Association for Language Education & Technology*, vol. 49, 2012, pp. 245-274.
- Nishihara, Takayuki 西原貴之. "大学英語教育に文学教材を使用する際の留意点 : 文学テストのスコアと授業成績及び TOEIC のスコアとの相関分析からの示唆." [Concerning Points for Using Literary Materials in English Education at Universities] 日本英文学会第 85 回大会発表資料, 2013. 25 March, 2016. <http://www.pu-hiroshima.ac.jp/~n_takayk/presentation22a.pdf>
- Nishikawa, Yasuko. "The Roles of Drama in English Teaching : Applications and Effects of "Stage Directions" in Neil Simon's Plays." *The bulletin of the Graduate School, Soka University*, vol. 34, 2012, pp. 123-153.
- Noro, Kaori. "Using Drama in the Classroom - A Case Study of Dramatizing the Literary Texts in Language Classes -." *Bulletin of Showa Academia Musicae*, vol. 29, 2010, pp. 105-115.
- Norris, Robert W. "Getting Students More Personally Involved: An Alternative to the Takudoku -

- and Lecture-Dominated Methods of Teaching Literature and Reading.” *Bulletin of Fukuoka Women’s Junior College*, vol. 48, 1994, pp. 25-38.
- Notani, Keiji 野谷啓二 and Lamarche, Maureen. *Aspects of Love An Integrated Skills Text for Literature and Language Study 愛の諸相 鑑賞から表現へ*. Asahi Press, 1995.
- Ono, Akira 小野章. “English Reading Skills to Be Developed through Literary Texts : From the Viewpoint of the New Course of Study and Theories of Communication Skills.” 文学を通して育成される英語リーディング力とは：新高等学校学習指導要領とコミュニケーション能力論を踏まえて. *Hiroshima Studies in Language and Language Education*, vol. 16, 2013, pp. 147-158.
- Ono, Akira 小野章. Focus on From through a Comparison between an Original Literary Text and its Retold Version. 文学テキストの原文とそのリトールド版の比較に基づいたフォーカス・オン・フォーム. *Hiroshima Studies in English Language and Literature*, vol. 59, 2015, pp. 35-51.
- Ono, Akira 小野章. “Literature in English textbooks for upper secondary school: an analysis of texts and questions.” 高等学校用英語教科書における文学--教材本文と発問のあり方を中心に. *Hiroshima Studies in English Language and Literature*, vol. 55, 2011, pp. 45-58.
- Ono, Akira 小野章 and Imamura, Yuki 今村有希. “Reading Comprehension in English Using Literary Text : With the Aid of Questions Based on Stylistics and Pair Work.” 文学テキストを用いた英文読解—文体論に基づいた発問とペアワークを活用して—*The Chugoku Academic Society of English Language Education*, vol. 44, 2014, pp. 21-30.
- Ono, Akira 小野章, Takehisa, Kana 武久加奈 and Ishihara Tomohide 石原知英. “Questions for

- Literary Texts as English Teaching Materials: In the Case of Hemingway's "A Day's Wait"
英語文学を教材として読むための発問—Hemingway 作 "A Day's Wait" を用いて.
Hiroshima Studies in Language and Language Education, vol. 15, 2012, pp. 197-211.
- Paran, Amos. "Between Scylla and Charybdis: The Dilemmas of Testing Language and Literature."
Amos Paran and Lies Sercu (eds), *Testing the untestable in language education*. Clevedon:
Multilingual Matters, 2010, pp. 143-164.
- Paran, Amos. "The Role of Literature in Instructed Foreign Language Learning and Teaching: An
Evidence-based Survey." *Language Teaching LTA*, vol. 41, no. 04, 2008, pp. 465-496.
- Pardede, Parlindungan. "Short Stories Use in Language Skills Classes: Students' Interest and
Perception." Conference Paper, 4th Annual International Seminar Faculty of Language and
Literature Satya Wacana Christian University, At Salatiga, 2010, pp. 1-18.
- Parkinson, Brian, and Helen Reid Thomas. *Teaching Literature in a Second Language*. Edinburgh
University Press, 2000.
- Paul, Nation. "The Four Strands." *Innovation in Language Learning and Teaching*, Vol. 1, no. 1,
2007, pp. 1-12.
- Paul, Nation and Azusa Yamamoto. "Applying the Four Strands to Language Learning."
International Journal of Innovation in English Teaching, Vol. 1, no. 2, 2012, pp. 167-181.
- Rosenblatt, Louise M. *Literature as Exploration*. Heinemann, 1970.
- Saito, Yoshifumi 斎藤兆史. "Bungaku wo Yomazu shite Nani ga Eigo Kyouiku ka." 文学を読ま
ずして何が英語教育か [Reading Literature is Essential for English Education]. *Eigo
Kyoiku*, 英語教育 vol. 53, no. 4, 2004, pp. 30-32.
- Saito, Yoshifumi 斎藤兆史. *Eigo no Oshiekata Manabikata*. 英語の教え方学び方 [Ways of
Teaching and Learning English]. University of Tokyo Press, 2003.

- Saito, Yoshifumi. "Translation in English Language Teaching in Japan." *Komaba Journal of English Education*, vol. 3, 2012, pp. 27-36.
- Saito, Yoshifumi 斎藤兆史, Muroi Mihoko 室井美穂子, Nakamura Tetsuko 中村哲子 and Kaiki Yukito 海木幸登. "Bungaku koso Sairyō no Kyōzai: Eigo no Jyūgyō ni dou ikasuka?" 「文学こそ最良の教材：英語の授業にどう活かすか？」 [Literature is the Best Teaching Material: How Should We Use for English Lessons?] *Eigo Kyouiku Zoukango*, 英語教育増刊号 vol. 53, no. 8, 2004, pp. 6-14.
- Saito, Yoshifumi 斎藤兆史 and Tetsuko Nakamura 中村哲子(eds.). *English through Literature. 文学で学ぶ英語リーディング*. Kenkyuusha, 2009.
- Savvidou, Christine. "An Integrated Approach to Teaching Literature in the EFL Classroom." *The Internet TESL Journal*, vol.6, no.12, 204.
- Scholes, Robert. *Textual Power: Literary Theory and the Teaching of English*. Yale University Press, 1985.
- Sekido, Fuyuhiko. "An Effective Way to Use *The Great Gatsby* in the Language Classroom." *Liberlit Conference 2010 Proceeding and Papers*. 15 March. 2016. <<http://www.liberlit.com/new/?p=153>>
- Sekido, Fuyuhiko. "An Effective Way to Use Poetry in the Language Classroom" *Mathesis Universails*, vol. 15, no. 1, 2013, pp. 167-178.
- Sekido, Fuyuhiko. "An Effective Way to Use Short Stories in the Language Classroom." *Thought Currents in English Literature, The English Literary Society of Aoyama Gakuin University*, vol. 86, 2013, pp. 115-123.
- Sekido, Fuyuhiko. "Educational Report in English : Integrated English Lessons through Cross Gender Performance [in Japanese]." *Mathesis Universails*, vol. 13, no. 2, 2012, pp. 211-224.

- Sekido, Fuyuhiko. "Educational Report in English: Integrated English Lessons with Japanese Contemporary Novels for Improving Students' English Ability [in Japanese]." *Mathesis Universails*, vol. 14, no. 1, 2013, pp. 159-176.
- Sekido, Fuyuhiko 関戸冬彦. "Kougakubu no Gakusei wo Taishou ni *The Great Gatsby* wo Atsukatta Jyugyo Jissen Houkoku." 工学部の学生を対象に *The Great Gatsby* を扱った授業実践報告 [A Practical Report for Using *The Great Gatsby* for Students whose Major were Engineering]. *The 81st General Meeting of The English Literary Society of Japan Proceedings*, 2009, pp. 41-43.
- Sekido, Fuyuhiko, Kobayashi Aimei, Yamanaka Akiko, and Yoshida Kaname. "American Literature in the Language Classroom: Several Practical Approaches [in Japanese]," *Mathesis Universails*, vol. 16, no. 2, 2015, pp. 191-228.
- Shimizu, Toyoko 清水豊子. "Literary Text (Dramatic Literature) into Performance A Course of Teaching English Literature." 文学的テキスト(戯曲)からパフォーマンスへ英文学教育の一方法. *Bulletin of the Faculty of Education, Chiba University. II, Humanities and Social Sciences*, vol. 46, 1998, pp. 71-85.
- Shimizu, Toyoko 清水豊子. "The Transformation of the Art Form : From Literature Teaching to Drama in Education : The Integrated Educational Force of Drama Performance." 芸術形式の変換 : 文学教育からドラマ教育へドラマ・パフォーマンスが生み出すもの. *Bulletin of the Faculty of Education, Chiba University. II, Humanities and Social Sciences*, vol. 47, 1999, pp. 55-81.
- Shiobara, Frances. "Act it out: From Drama to Literature." *Annals of Foreign Studies, Kobe City University of Foreign Studies*, vol. 90, 2015, pp. 135-144.

- Shiobara, Frances. "Using Drama to Improve Depth of Understanding Of Literature." *Journal of the Faculty of Letters, Kobe Shoin Women's University*, vol. 4, 2015, pp. 21-27.
- Showalter, Elaine. *Teaching Literature*. Blackwell Publishing, 2003.
- Smith, Cameron. "Creative Writing as an Important Tool in Second Language Acquisition and Practice." *The Journal of Literature in Language Teaching*, vol. April-May, 2013, pp. 12-18. 11 March. 2016. <<http://liltsig.org/publications/issue-2-1-spring-2013/>>
- Simpson, Paul. *Language through Literature: An Introduction*. Routledge, 1997.
- Spack, Ruth. "Literature, Reading, Writing, and ESL: Bridging the Gaps." *TESOL Quarterly*, vol. 19, no. 4, 1985, pp. 703-725.
- Steen, Gerard. *Understanding Metaphor in Literature: An Empirical Approach*. Longman, 1994.
- Stern, Susan Louise. "An Integrated Approach to Literature in ESL/EFL." Marianne Celce-Murcia (ed), *Teaching English as a second or foreign language*. Boston: Heinle & Heinle Pub, 1991, pp. 328-346.
- Sumara, Dennis, Kapler, Rebecca Luce, and Tammy Iftody. "Educating Consciousness through Literary Experiences." *Complexity Theory and the Philosophy of Education*, 2008, pp. 218-230.
- Suzuki, Akiyoshi 鈴木章能. "Eigoryoku no Suuchi Kannri to Global Shakai ni Taiousuru Kyouiku no Sogo." 英語力の数値管理とグローバル社会に対応する教育の齟齬 —英米文学・世界文学の読みへの期待— [Discrepancy between Numerical Value Management of Academic Ability of English and Global Education: Expectation of Reading Literature in English and World Literature]. Edited by Shouji Nagai, *ENGLISH SKILLS: The Power for Professional Success*. Kaisei Shuppan, 2015, pp. 1-54.
- Suzuki, Akiyoshi. "The Fact Speaks for Itself": Humanistic English Education with "e-job 100."

- Internet Project. Edited by J. V. Carrasquero, et al., IMSCI' 10 Proceedings vol.I. International Institute of Informatics and Systemics, 2010, pp. 259-264.
- Suzuki, Akiyoshi. "How Should We Read Literature from a Certain Area from the Viewpoints of Other Language-speaking Areas?" *The IAFOR Journal of Literature and Librarianship: Winter 2014*, vol. 3, no. 1, 2014b, pp. 9-39.
- Suzuki, Akiyoshi. "Need for Anglophone Literature for Japanese Students in a Globalized Society: Developing a Resilient Life" *The Liberlit Journal of Teaching Literature*, 31 May 2014a <<http://www.liberlit.com/litmatters/sharpening-the-critical-gaze-teaching-literary-theory-in-a-japanese-university/>> 7 Feb. 2016
- Takahashi, Kazuko 高橋和子. *Nihon no Eigo Kyoiku ni okeru Bungaku Kyoza no Kanousei 日本
の英語教育における文学教材の可能性* [The Possibilities of Literary Materials in English Teaching in Japan]. Hitsuji Shobo, 2015.
- Teranishi, Masayuki, Yoshifumi Saitō, and Katie Wales (eds.) *Literature and Language Learning in the EFL Classroom*. Palgrave Macmillan, 2015.
- Tsubouchi, Shouyo 坪内逍遙. "Eigo to Eibungaku" 英語と英文学 [English and English Literature]. *Bungaku Sono Oriori 文学その折々*. Shunyodou, 1896, pp. 13-14.
- Umeda, Reiko 梅田礼子. "Advantages and Hints of Using TV Dramas as Teaching Materials in Class." 教材としての TV ドラマ使用の利点と注意点. *Bulletin of Daido Institute of Technology*, vol. 43, 2007, pp.15-23.
- Van, Truong Thi My. "The Relevance of Literary Analysis to Teaching Literature in the EFL Classroom." *English Teaching Forum*, vol. 3, 2009, pp. 2-10.
- Watanabe, Toshio 渡辺利雄. *Eigo wo Manabu Daigakusei to Oshieru Kyoushi ni Korede Inoka? Eigo Kyouiku to Bungaku Kenkyuu 英語を学ぶ大学生と教える教師に これでもいいの*

- か? 英語教育と文学研究 [To University Students who Learn English and Teachers who Teach English: English Education and Literature Studies] . Kenkyuusha, 2001.
- Watson, Greg, and Sonia Zyngier. *Literature and Stylistics for Language Learners: Theory and Practice*. Palgrave Macmillan, 2007.
- Whiteson, Valerie Lily. *New Ways of Using Drama and Literature in Language Teaching*. Teachers of English to Speakers of Other Languages, 1996.
- Wilhelm, Jeffrey D. *You Gotta Be the Book: Teaching Engaged and Reflective Reading with Adolescents*. Teachers College, 2008.
- Widdowson, H. G. *Practical Stylistics: An Approach to Poetry*. Oxford University Press, 1992.
- Widdowson, H. G. *Stylistics and the Teaching of Literature*. Longman, 1975.
- Yanase, Yousuke 柳瀬陽介. “Eigo Kyouiku no Tetsugakuteki Tankyu 2.” 英語教育の哲学探究 2 [Philosophical Studies for English Education vol.2] September 2013. <<http://yanaseyosuke.blogspot.jp/2013/09/526-1-2-3-canon-jakobsonlinguistics-and.html>> 19 March, 2016.
- Yasuda, Masaru 安田優. Possibilities for English Education through Literary and Film Works. 文学・映像作品を用いた英語教育の可能性について. *Bulletin of Hokuriku University*, vol. 37, 2014, pp. 183-206.
- Yoshida, Mariko. *Using Drama to Teach and Learn Language and Literature in EFL Classroom*. Riberu Shuppan, 2008.