Improving EFL Learners’ Competence and Performance through Literature:

*A Case Study of Secondary School Teachers at Greater Wad Medani Locality Gezira State, Sudan*

By:

Hamad Elneil Abdalla Abu-Agla Abu Idris

B.A. in English Language Elnilain University (2002)

M.A in English Language University of Gezira Faculty of Education (2006)

A Thesis

Submitted to University of Gezira in Fulfillment of the Requirements for the Award of the Degree of Doctor of Philosophy

Department of Foreign Language

Faculty of Education – Hassahisa

University of Gezira

March 2014
Improving EFL Learners’ Competence and Performance through Literature:

A Case Study of Secondary School Teachers at Greater Wad Medani Locality Gezira State, Sudan

By:
Hamad Elneil Abdalla Abu-Agla Abu Idris

Supervisor Committee

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Abdul Gadir Mohammed Ali</td>
<td>Main Supervisor</td>
<td></td>
</tr>
<tr>
<td>Dr. Ahmed Gasm Alseed Ahmed</td>
<td>Co-Supervisor</td>
<td></td>
</tr>
</tbody>
</table>

Date 22 March 2014
Improving EFL Learners’ Competence and Performance through Literature:

A Case Study of Secondary School Teachers at Greater Wad Medani Locality Gezira State, Sudan

By:

Hamad Elneil Abdalla Abu-Agla Abu Idris

Examination Committee

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Abdul Gadir Mohammed Ali</td>
<td>Chairperson</td>
<td>............</td>
</tr>
<tr>
<td>Dr. Abbas Abdalrahman Alansary</td>
<td>External Examiner</td>
<td>............</td>
</tr>
<tr>
<td>Dr. Lubab Altayib Al Mukashfi</td>
<td>Internal Examiner</td>
<td>............</td>
</tr>
</tbody>
</table>

Date of examination 22 March 2014
Dedication

To my beloved family.
Acknowledgements

First of all, I would like to thank my supervisors: Dr Abd Elgadir Mohammed Ali and Dr. Ahmed Gasm Al-seed, English Department in the Faculty of education (Hasaheisa), University of Gezira, for their patience, invaluable help and advice throughout this study.

I find myself greatly indebted to them for standing patiently to help me improve this work.

Thanks and gratitude are also conveyed to dr. Ali Ahmed and Dr. Khalefa Mohammed, and Hashim Elhag.

My thanks are due to my beloved brothers in America, Abd Alla Osman, Dr. Mostafa El Gylee, and Omer Hwaree and Azhare Blole for solving my problems. Thanks for bringing a lot of books from America.

I would like to thank my spiritual teachers, Abd Elteef Omer, Khalid Elhag and Dafa Alla Mosa, Dr. Adle Khider and Omer Yousif.

My thanks are due to Sultan Misu Sultan who has put the final touches of the computer.
Abstract

No doubt literature is a rich source for improving EFL learners performance. The study investigates the weakness of students at secondary schools level. Those students cannot speak or read or write accurately. The researcher used two tools, a questionnaire among the secondary schools teachers of Medani Great Locality, and evaluation of the syllabus of literature of secondary schools (6 books). The analytical descriptive method was adopted using Statistical Package for Social Science (SPSS). A questionnaire was distributed among the secondary school teachers of Madani Greater Locality and the researcher added the markers of the Sudanese Certificate examination in Khartoum (English teachers) sixty teachers responded (Male and females), and the (SPSS) program was applied. The main findings of the study are that, literature is a key to improving the reading skill, and as the four language skills are interdependent the other three skills automatically improved. Almost all secondary schools lack libraries, the main source for extensive reading. The qualified teachers are rare, and this impedes benefiting from teaching literature. Reading literature promotes learners spelling, writing skills and readability. It also provides enjoyable memorable context for language. Reading literature and writing about it are legitimate activities, not just for apprentices, but for professionals. Also reading literature is a substitute for traveling to England the target home land. English literature is an effective tool for learning the English language. The study of literature can develop students characters, help build emotional maturity and equip students with new critical faculties. In a ward, to read a literature book properly is to wake up and live. The study recommends that literature course should be given priority in the syllabus. Materials designed particularly to be read extensively, must be included in libraries of the secondary schools. While for reading longer text, students should understand the use of punctuations and vocabulary items. Special attention must be given to the understanding of grammar of the text. Students must be reminded of the importance of reading literature. The study also recommends that the English teacher should identify and explain the various characteristics of the literary forms, such as short stories, novels, myth and essay’s. The over simplification of the present literature books, will not create enough interest in reading literature. So it very important to choose moderately simplified books. Training session in literature should be held for the secondary schools teachers to ensure teaching literature creatively. Films and CDs containing interesting stories should be available at the schools. The students do not know how to use the dictionary. So the study recommends that it is very essential for the teachers to explain the them, how to look up the words in the dictionary. Also dictionaries must be available. The successful teacher must be interesting, positive and interesting.
تحسين أداء متعلمي اللغة الإنجليزية كلغة أجنبية عبر الأدب الإنجليزي (الرواية)

حمد النيل عبد الله أبو علاقلة أبو إدريس

دكتوراه الفلسفات في اللغة الإنجليزية - لغويات تطبيقية - 20 مارس 2014م

قسم اللغات الأجنبية
كلية التربية الحصاصية
جامعة الجزيرة

ملخص البحث

لا شك أن الأدب الإنجليزي مصدر غني يؤدي إلى تحسين أداء متعلم اللغة الإنجليزية كلغة أجنبية.

تبحث هذه الدراسة في ضعف طلاب المرحلة الثانوية في مهارات اللغة الإنجليزية الأربع. أولئك الطلاب يعانون من أن يكتبوا أو يقرأوا أو يتحدثوا بصورة قاسية. استخدم الدارس أدواته الأولي استبان والتالية تقييم منهج الأدب الإنجليزي في المرحلة الثانوية. استخدم في الدراسة المنهج التحليلي الوصفي، حيث اتضح في المعالجة والتحليل برامج الحزم الإحصائية لعلوم الأندلسية بالخريطة (أساسية الإنجليزية). وقد وقع استبان على أساتذة الثانوي في محلية مني التي الكبرى، إضافة إلى مصححي هذه الشهود المفترضية بالخريطة (أساسية الإنجليزية).

ATS ما توصلت إليه الدراسة هو أن الأدب الإنجليزي هو المفتاح لتحسين مهارات القراءة، كما أن مهارات اللغة الأربع تعدد بعضها على فإن التحسن يؤدي إلى تحسن في المهارات الأخرى بذات القدر. تكاد تكون كل الممارسات خالية من المكتبات - المصدر الأساسي للقراءة الواقعة. يذكر وجود المتعلم الأكفاء، وهذا يعني الاستفادة من تدريس الأدب الإنجليزي قراءة الأدب الإنجليزي ترقى مهارات الكتابة والرفيق في الإطلاع، وهي أيضاً توفر نصوصاً شيقة ترسخ في الذاكرة من الصناع قراءة الأدب الإنجليزي والكتابة عنه ليس فقط للمتعلمين بل للمحتفرين. كذلك قراءة الأدب هي الدليل عن السفر إلى بريطانيا بلغ الإنجليزية الأصلي. الأدب الإنجليزي أدوات فعالة في تعلم اللغة. يمكن لدراسة الأدب الإنجليزي أن تؤدي الشخصية الطلاب بشكل متواصل وتساعد في تثبيت النواحي وتزيد من النافذة النقدية. يلاحظ أن نقرأ كتاباً في الأدب الإنجليزي جيداً هو أن نتصو وتحي. توصي الدراسة بأن تعطى مادة الأدب الإنجليزي أولوية في المقرر. المادة التي تصنع خصائص القراءة الواقعة، يجب تضمينها في مكتبات المدارس، بينما لقراءة نصوص أطول فإنه يتوج على الطلاب في استخدام الصحيح لعلمات الترقيم ومعاني المصطلحات اللغوية. يجب أن يعطي أهداف في قراءة الأدب الإنجليزي معلمة اللغة الإنجليزية يجب أن يعرف ويشرح المميزات المختلفة للأشكال الإبداعية مثل القصص القصيرة والروايات والأساطورة والمقالات. التبسيط الشديد الحالي لنصوص الأدب الإنجليزي لا يخلق اهتماماً كافياً في قراءة الأدب الإنجليزي. ولذلك من المهم اختيار نصوص مبسطة تبسيطها معتدلاً. يجب عقد دورات تدريبية في الأدب الإنجليزي لتعليم العامل المقرر للجسم مساعدي تدريس الأدب بصورة خلاقة. الأفلام والأقراس المحتوية على قصص شيقة يجب تأهيلها في المدارس. يجب تعليم الطلاب الاستخدام السليم للمعجم كما يجب توفير المعالم بالمدارس. المعلم يكانت ناجحا يجب أن يكون إيجابياً وجدياً وممتعاً في تدريسه.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedication</td>
<td>iii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>iv</td>
</tr>
<tr>
<td>Abstract (English)</td>
<td>v</td>
</tr>
<tr>
<td>Abstract (Arabic)</td>
<td>vi</td>
</tr>
<tr>
<td>Table of contents</td>
<td>vii</td>
</tr>
</tbody>
</table>

## CHAPTER ONE

### INTRODUCTION

1.1 General Introduction  
1.2 Statement of the Problems  
1.3 Significance of the Study  
1.4 Objectives of the Study  
1.5 Research Questions  
1.6 Research Hypothesis  
1.7 Limitation of the Study  
1.8 Methods  
1.9 Structure of the Study

## CHAPTER TWO

### LITERATURE REVIEW

2.1 Introduction  
2.2 Literature and Composition  
2.3 The Value of Literature  
2.4 English Literature  
2.5 Improving Reading Speed  
2.6 Toward Independent Learning Literature  
2.7 Literature and Reading  
2.8 Reading Literature is the Core of the Curriculum  
2.9 Teaching and Studying Literature  
2.11 Children and Stories
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.12 Teaching Language through Stories</td>
<td>16</td>
</tr>
<tr>
<td>2.13 What is the Whole Language Project</td>
<td>19</td>
</tr>
<tr>
<td>2.14 Teaching and Learning</td>
<td>21</td>
</tr>
<tr>
<td>2.15 The Definitions of Reading Literature</td>
<td>21</td>
</tr>
<tr>
<td>2.16 Different Kinds of the Readiness through Literature</td>
<td>24</td>
</tr>
<tr>
<td>2.17 Why do Children Pay Attention</td>
<td>25</td>
</tr>
<tr>
<td>2.18 The Advantage of Using Games</td>
<td>28</td>
</tr>
<tr>
<td>2.19 Literature and Arts</td>
<td>29</td>
</tr>
<tr>
<td>2.20 The Performance of Literature</td>
<td>29</td>
</tr>
<tr>
<td>2.21 Read Aloud Research</td>
<td>30</td>
</tr>
<tr>
<td>2.22 Principles of Teaching English Literature</td>
<td>30</td>
</tr>
<tr>
<td>2.23 Using Short Stories in English Class</td>
<td>30</td>
</tr>
<tr>
<td>2.24 Wearing Literature into the Writing</td>
<td>32</td>
</tr>
<tr>
<td>2.25 An Impression</td>
<td>33</td>
</tr>
<tr>
<td>2.26 Teachers and Mentors</td>
<td>34</td>
</tr>
<tr>
<td>2.27 Moving towards Closer Study</td>
<td>35</td>
</tr>
<tr>
<td>2.28 Using Young Adult Literature</td>
<td>35</td>
</tr>
<tr>
<td>2.29 Using Young Adult Literature in Creative writing</td>
<td>36</td>
</tr>
<tr>
<td>2.30 Optimal Reading Rate of Literature</td>
<td>38</td>
</tr>
<tr>
<td>2.31 Rate-building Reading</td>
<td>39</td>
</tr>
<tr>
<td>2.32 Class-paced Reading</td>
<td>40</td>
</tr>
<tr>
<td>2.33 Narrative</td>
<td>41</td>
</tr>
<tr>
<td>2.34 The Illusion of Reality</td>
<td>42</td>
</tr>
<tr>
<td>2.35 Tension</td>
<td>44</td>
</tr>
<tr>
<td>2.36 Reading Literature in Slow Motion</td>
<td>45</td>
</tr>
<tr>
<td>2.37 Extensive Reading</td>
<td>46</td>
</tr>
<tr>
<td>2.38 The Literature Related Cognitive Skills</td>
<td>49</td>
</tr>
<tr>
<td>2.39 Components of Literary Competence</td>
<td>50</td>
</tr>
<tr>
<td>2.40 Literature Syllabus</td>
<td>50</td>
</tr>
<tr>
<td>2.41 Strategic Competence</td>
<td>50</td>
</tr>
<tr>
<td>Topic</td>
<td>Page</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>2.42 Teaching Poetry</td>
<td>51</td>
</tr>
<tr>
<td>2.43 How to Teach Poetry</td>
<td>51</td>
</tr>
<tr>
<td>2.44 Rational for Teaching, Writing about Literature</td>
<td>53</td>
</tr>
<tr>
<td>2.45 Previous studies</td>
<td>53</td>
</tr>
<tr>
<td><strong>CHAPTER THREE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>METHODOLOGY</strong></td>
<td>56</td>
</tr>
<tr>
<td>3. Introduction</td>
<td>56</td>
</tr>
<tr>
<td>3.1 Subjects</td>
<td>56</td>
</tr>
<tr>
<td>3.2 Procedures</td>
<td>56</td>
</tr>
<tr>
<td>3.3 Tools of data Collection</td>
<td>56</td>
</tr>
<tr>
<td>3.3.1 The Content of the Questionnaire</td>
<td>56</td>
</tr>
<tr>
<td>3.3.2 Standard Deviation</td>
<td>58</td>
</tr>
<tr>
<td>3.3.3 Testing the Hypotheses</td>
<td>60</td>
</tr>
<tr>
<td>3.3.4 Evaluation of the Syllabus</td>
<td>61</td>
</tr>
<tr>
<td><strong>CHAPTER FOUR</strong></td>
<td></td>
</tr>
<tr>
<td><strong>DATA ANALYSIS, AND DISCUSSION</strong></td>
<td></td>
</tr>
<tr>
<td>4.1 Introduction</td>
<td>75</td>
</tr>
<tr>
<td>4.2 Literature is Important for Acquiring Language</td>
<td>75</td>
</tr>
<tr>
<td>4.3 Reading Literature Improves Learners Language</td>
<td>75</td>
</tr>
<tr>
<td>4.4 Reading Literature Improves Competence</td>
<td>76</td>
</tr>
<tr>
<td>4.5 Reading Literature Improves and Increase Vocabulary</td>
<td>77</td>
</tr>
<tr>
<td>4.6 Reading Literature is a Solution</td>
<td>77</td>
</tr>
<tr>
<td>4.7 Reading Literature, Discussing</td>
<td>78</td>
</tr>
<tr>
<td>4.8 Reading Literature Promotes Learners Spelling, Writing skills.</td>
<td>79</td>
</tr>
<tr>
<td>4.9 Literature Changes Learners Attitudes towards Language</td>
<td>80</td>
</tr>
<tr>
<td>4.10 Literature should be Dealt with at a high level of proficiently</td>
<td>81</td>
</tr>
<tr>
<td>4.10 Literature is a Key to Improving all Languages Skills.</td>
<td>81</td>
</tr>
<tr>
<td>4.11 Literature Provides Enjoyable Memorable Context for Language</td>
<td>82</td>
</tr>
<tr>
<td>4.12 Literature is a Means of Reciting and Acting</td>
<td>83</td>
</tr>
<tr>
<td>4.13 Literature is a Substitute for Traveling to England</td>
<td>84</td>
</tr>
<tr>
<td>Section</td>
<td>Title</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
</tr>
<tr>
<td>4.14</td>
<td>Literary Works Make no Sense Without enough Culture.</td>
</tr>
<tr>
<td>4.15</td>
<td>Literature is the most Effective Tool as in EFL Situations</td>
</tr>
<tr>
<td>4.16</td>
<td>Literature Course</td>
</tr>
<tr>
<td>4.17</td>
<td>Studying Literature Broadens the Mind</td>
</tr>
<tr>
<td>4.18</td>
<td>Literature Books Should be Available</td>
</tr>
<tr>
<td>4.19</td>
<td>Teachers of Literature</td>
</tr>
<tr>
<td>4.20</td>
<td>Teachers should Visit Britain</td>
</tr>
<tr>
<td>4.21</td>
<td>Literature Enriches EFL Experiences in Life</td>
</tr>
<tr>
<td>4.22</td>
<td>Literature Develops learner's power</td>
</tr>
<tr>
<td>4.23</td>
<td>Teachers should be Talented</td>
</tr>
<tr>
<td>4.24</td>
<td>Story Telling</td>
</tr>
<tr>
<td>4.25</td>
<td>A Piece of Literature is a Condensed Life</td>
</tr>
<tr>
<td>4.26</td>
<td>Literature is a Substitution of all other Language</td>
</tr>
</tbody>
</table>

**CHAPTER FIVE**

CONCLUSION, FINDINGS AND RECOMMENDATIONS

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1</td>
<td>Summary of Findings</td>
<td>92</td>
</tr>
<tr>
<td>5.2</td>
<td>Recommendation</td>
<td>69</td>
</tr>
<tr>
<td>References</td>
<td></td>
<td>98</td>
</tr>
<tr>
<td>Appendix A: Hemingway's Major Literary Work</td>
<td>102</td>
<td></td>
</tr>
<tr>
<td>Appendix B: Questionnaire</td>
<td>103</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER ONE

1.1 General Introduction

English language has become a lingue Franca of the whole world. It spreads itself in all the vital aspects of life, it is the language of science, computer, medicine and aviation. It is mother tongue of 300 millions of people. It is the language of Shakespeare.

In the Sudan, specially in the north, English is taught as a foreign language, where language environment is not productive to help learners find chances to use English for expressing their day to day life. English is not used for communication outside the classrooms.

Most learners read literature just to enjoy a story. This is true pleasure reading. If the teachers create opportunities for students to absorb new vocabulary and idioms and new grammatical structures will more or less unconsciously become part of their linguistic competence. Extensive reading literature promotes better language and provides experience and pleasure.

A good language learner has to live with uncertainly, and reading is guessing. When reading longer passages of carefully constructed literary discourse, the learner should be given strategies that promote skill in deducing meaning from context.

Goodman (1970) defines reading as “psycholinguistic guessing game”. The reader reconstructs meaning from written language by using graphic, syntactic, and semantic systems of language, but he serves merely as cues for the reader in his/her process of predicting meaning and confirming prediction.

The introduction of this top-down processing perspective into second and foreign-language learning has had a profound impact. Still, it is not a substitute for the bottom-up decoding view of reading, but a complement. Students must resort to both strategies in the learning process.

According to Palmer (1976), the American structuralist, said: “Only speech is language”. Furthermore, Xiahong, (1994:31) interprets oral communicative competence as the ability to speak fluently and this realized by:

1. Knowledge of the grammar and vocabulary of the language,
2. Knowledge of the rules of speaking,
3. Knowledge of how to use the language precisely,
4. How to begin and end the dialogue.

Speaking fluently is seen to be the most appropriate and effective language skill; because language is a form of communication among individuals, in specific social context. But even more than that, language is a way of thinking and of processing information. It is a symbol of a culture and personal identity, language is much more than lists of vocabulary and sets of grammar rules. Actually, EFL students find it difficult to communicate fluently.

There has been a critical analytical way of dealing with literature based on the tradition of new criticism. According to this tradition, you read to find “the meaning” in a text. Close reading activities are devised to find out what is “meant” by a piece of literature. The teacher, form his/her own literary studies, has the “right” solution, and in class he/she spends considerable time explaining to the students how they deal with the text. The teacher’s knowledge is an asset, but it should be shared with the students in the right way.

Xiaheg. D. (1994) points out that “New approaches to literary analysis stress the importance of the participating reader. A piece of literature does not exist until it is being read. The interaction between reader and text is what matters. Reading literature is a two-way process, a kind of dialogue between the text and the reader. To read is to select bits and pieces and put them together in a meaningful whole. Recent research on the role of the reader’s receptive aesthetic experience has provided us with an important understanding of what goes on when a reader meets a literary text.

A brief summarization of literature:

1. Literature provides students with interesting and meaningful input in written mode. Interest is the primary goal of literature.
2. Literature provides a focus for output through writing and discussion.
3. It enhances the learner’s understanding of the cultural values of English speaking peoples, which is part of gaining true fluency in the English language.
Literature encourages appreciation of English as a beautiful language, while many learners have come to regard it only as a practical and utilitarian one.

Literature provides an effective way of understanding the complex of subtle elements that go into creation of what we call “Good writing”.

Nilson, Allen Pace (2000) argues that “Language teaching has achieved a high level of efficiency than ever before. But one thing has remained stagnant: the teaching of literature. The great majority of our teachers teach literature the same way our grandparents did half a century ago. Teachers of literature talk too much they do all the talking, leaving the poor students overwhelmed by their massive culture”. The students have no chance to express themselves or to show any literary tendency. The students wanted something more attractive, something they could follow, since they were not linguistically equipped to understand many of the writers they had to read. In a word, they wanted something more practical.

Two particular areas are found helpful in improving teachers performance relate to:

1. Learning to manage group discussing as a teaching technique and
2. becoming aware of negative personality characteristics that can be modified or eliminated.

In recent years there has been upsurge of interest in the use of literature in the language classroom. Not many years ago there seemed to be a negative attitude to the teaching of literature in the foreign-language classroom. Literature was regarded as written form, far removed from everyday communication. But literature has again been recognized as an effective tool in learning a foreign language. Acknowledge of another nation’s history and social and cultural background is an essential part of learner’s competence in foreign language.

The best way to learn about a country’s culture is to stay in that country. The second best way, to find out how other people live and think is through literature. A piece of literature is condensed life. It is a real life related through an author, and thus more structured for the receiver.
1.2 Research Problems

A large number of students at secondary school level face difficulties in communication and manipulating oral communication i.e. they can speak neither fluently in the classroom, nor with their friends.

The problem is to find the right stimulus to spark off a genuine response. Also the problem is to avoid the frustration of communicative conversation. The problem also, is that, the negligence of literature. The language is a matter of practice. You cannot practice the language unless you go to England, other wise you should read their literature. Teachers do not know a wide range of literature.

The big problem is that, students do not know that literature is an effective tool in learning foreign language.

1.3 Significance of the Study

Now it is recognize that the importance of what a language does function as well as what it is (structure), and what a language does, is enable us to communicate and speak fluently. According to Hymes (1974: 75), communicative competence is what a person needs to know in order to communicate effectively in culturally significant situations. It is not enough to acquire knowledge of linguistic structure. One must regard the culture of the language being learned in order to understand the communication and be able to respond using vocabulary and structure that correspond to a specific social situation; hence he is growing importance of sociology in speaking fluently.

The significance of this study is to encourage the students to read literature books and listen carefully to their teachers. The study tries to find the right methods for speaking fluently through literature and with the help of the power of the teacher.

The power of the teacher can change the students.

1.4 Objectives of the Study

1. Improving English language through reading literature,
2. To encourage the students to be at a high level of readability,
3. To choose interesting literature books to make the students love the language,
4. The students must know that literature is an effective tool for learning the language.
5. To encourage the students to visit the libraries.
6. To bring period to life.

1.5 The Research Questions
1. Teaching literature: why, what, and how?
2. Can teachers encourage students to master their language and speak fluently through literature?
3. What is the role of the teacher in teaching literature?
4. Is feedback given to the students efficiently and effectively about literature?
5. Are the four language skills treated equally?
6. Can the four skills be integrated in a language class through literature?
7. Are the task devised to develop improve fluently?
8. Are classrooms activities communicative?

1.6 The Research Hypothesis
1. Students could not speak fluently in the classroom or with their friends outside of the school.
2. Teachers have not a broad background knowledge of the environment that influences their students, different pedagogical techniques social and cultural aspects of the language.
3. Students do not read literature.
4. English periods are not interesting.

1.7 Limitation of the Study
It is very important for the students to practise their English language through literature. EFL students couldn’t speak fluently. A piece of literature is condensed life. Speaking fluently is seen to be the most appropriate and effective language skill.

1.8 Method
The analytical descriptive method was adopted to conduct the study, using Statistical Package of Social Science (SPSS).

Two tools of data collection: A questionnaire distributed to the teachers in Medani Great Locality (Secondary Schools) teachers. The second tool was evolution of the syllabus of literature of secondary school (6 books).
1.9 Structure of the Study

The study is organized in five chapters: Chapter One is confined to the introduction. It includes the significance, the problems, objective, hypothesis, questions and methodology of the study. While Chapter Two is allotted to “Literature Review” relevant to the study and previous studies in the field. Whereas Chapter Three discusses “The Methodology” and procedures the researcher used in conducting the study. Chapter Four is confined to data analysis and discussion of data collected from the teachers. Finally, Chapter Five presents the summary, the main findings, recommendation, and suggestions for further studies.
CHAPTER TWO
LITERATURE REVIEW

2.1 Introduction

Literature is an excellent means of exercising and reinforcing interpreting ability. It is an effective tool for learning a foreign language. Extensive reading of literature promotes better language and provides experiences and pleasure.

Reading is central to the learning process, and as Ghosn (1997) points out “…carefully chosen children’s literature allows children to develop their receptive language in entertaining, meaningful contexts and naturally invites them to repeat many of the predictable words and phrases, which children gradually take ownership of and add to their receptive and productive language”.

The actual choice of text is clearly of crucial importance to the success of any attempt to introduce literature into a language course. Several considerations must be determining this choice of texts. A text that is going to be selected for a course must, however, be accessible in more than simple language term. Students must be able to appreciate and respond to the texts coding of it’s curtail and emotional experience. In addition, it should have a storyline and characters that engage students’ interest.

In the recent years there has been an upsurge of interest in the use of literature in the benefits of using literary texts as the basis for imaginative and discussion activities (e.g., Collie and Slater 1987). Gwin (1990) and Ibsen (1990) have stressed the value of drama and play activities in developing not only students’ oral language skills but also their imaginative sensibilities, so they will be receptive to a literary text and be better able to, make personal response to it. Other writers (e.g.; Hirrel and Boyle 1988) are prepared to make large claims for the power of literature. They believe that a study of literature can develop students characters, help build emotional maturity and equip students with new critical faculties. So they can improve their language.
A general program for the study of literature needs to go beyond merely providing a range of communities and drama-based activities. What needs to be worked out is a feasible framework for structuring analysis and discussion of the text itself, and give room for reflection, the reader can discover important things about him, herself via the text. His motional appeal will involve students in the learning process.

The cognitive stimulus is catered for through an analysis of words, structures and discourse patterns, content, and inters predation. This more linguistic approach requires a higher level of proficiency in the target language. Entering a work of fiction the learner will discover how literary effects are created thorough language, and he/she will see the author’s conscious handling of words to convey a message apiece of literary discourse can provide a valuable analytical experience of generative value.

The communicative approach in second language teaching emphasizes providing more opportunities for the students to learn or acquire the target language by using the language in linguistic communicative settings. This is by no means an easy job! It is easy for teacher simply to reduce his/her own talk provides more opportunities for the students. However, how can we ensure that the opportunities provided by teachers will be willingly accepted and fully used by our students, whose motivations, attitudes and emotions are not easily predicted and whose existing proficiency in the language varies considerably from one to another? Thus, to provide relevant and appealing opportunities, to sure voluntary and fruitful utilization of the opportunities, to create authentic environment all these meaningful tasks related to communicative teaching require, all the more, overall control by the teacher who must receive classroom events, diagnose their meaning accurately and react appropriately.

2.2 Literature and Composition

Literature and composition are both essential parts of the secondary language arts and English curricula. Too often, though, they have been separated rather than integrated within these curricula. Classroom instruction is often planned around discrete units of each: a literature unit, followed by composition unit, and so forth.
Although there are few texts devoted entirely to writing about literature and composition instruction, the comprehensive nature, composition texts can provide only very general, generic instruction concerning writing about literature. Most literature anthologies merely assign writing, usually in the form of discussion or reaction question which follows elections, and occasionally provide models of professional criticism which students are to imitate. At best textbooks explain what students are to do in these assignment, but this is littler preparation if students lack the skills necessary to interpret and write about literature.

Reading is one of the best ways to get students to unravel their transactions so the teachers can see how they understand and in the process, help them learn to elaborate, clarify, and illustrate their responses to the associations and prior knowledge that inform them.

In other words, having students write about what they read is one way teachers can help students turn “brute facts” into “meaning”. James R. squire also concludes that comprehending what is read and writing about what is read are inextricably linked. Instruction should be designed in ways that ensure students interest and engagement since this will improve the likelihood of students learning.

### 2.3 The Value of Literature

After years disregard literature has made a comeback into language teaching. Many teachers, however, feel that it is a medium that can most successfully be employed with advanced learners and are way of using it at lower levels. Yet literature can play a valuable role in the intermediate language classroom. With careful selection of the piece and with an approach to its exploitation that is less literary and language-oriented than would be appropriate with higher level students, literature has great potential for the intermediate language learners.

Linguistically, literature has much to offer all language learners. Povey (1979) has spoken of the usefulness of literature in reinforcing language points, exhibiting a wide range of vocabulary, and developing all four language skills. For Widdowson (1979) literature “contains the purpose of language learning”. It contributes to the processing that it sets up a situation in which it is essential for he reader to negotiate meaning, since in literature the meaning is not obvious as it is in
so many textbooks and language teaching material. This negotiation of meaning is necessary for language development. Literature contributes to the purpose of language learning in that it reprints language in used, i.e., language in a social setting, in a meaningful context, and being used for a purpose. In addition, literature opens up to the learners the culture of the people whose language is being studied. “Literature can help students understand, emphasize and vicariously participate in the target culture” (Stem 187: 47).

Along with these attributes to the language aims and these attributes to the language learning, literature has great importance for classroom atmosphere. Literature can be fun, a change of activity, and a different way of involving and motivating the students. It provides a chance for the learner to deal with the authentic in quite a nature way if the piece is well-planned, if it involves themes, characters, or events that the students can related to. The use of literature in the classroom can break down the psychological barriers that stand between the learners themselves and also between the learners and the teachers.

Thus, literature goes beyond being an excellent way of practicing language to being a device for establishing an affective classroom atmosphere that is conducive to language learning, the teacher and the participation.

Xiadeng D. (1994) points out “The teacher must become a participator in conversation as much as a director. Teachers must read and talk and write with students. Teacher participation not only provides a model for students to follow, it insists on the validity and meaningfulness of the activities in which the community is engaged. Reading literature, and talking and writing about it, are legitimate activities, not just for apprentices but for professionals”.

Obviously, as time goes on, the teacher has to lead fewer and fewer “What is the purpose of…?” and “Why do you think we’re doing…?”

The natural extension of establishing aims is keeping records of progress. Both learners and teacher should encourage learner can do. Learners need to see at a glance what grades and comments have been earned: they also need to know that the teacher cares enough about them to be interested in their progress. If the teacher is haphazard about marking and record keeping, so will the students be. Marking
needn’t always be done by the teacher. Self-marking and peer-marking, if done sensitively, are finding as long as some record is kept. Both teachers and students have many other dimensions to their lives outside the classroom, and, without keeping records, how on earth can we as teachers remember what learners have done, and there by a devise and help them? Equally; how can learners remember what they once found difficult but have now achieved a degree of mastery in? Records give learners impetus to get better and provide “proof of progress”.

2.4 English Literature

Two main approaches seem to be represented in two recently published books: “Literature into the language classroom” (Collie and Slater, 1987) and “the web of words”.

(Carter and Long 1987) the first book is based upon a communicative approach task and activities are intended to engage the students in discussions, and there are exercises to promote the active use of language. The second book has a more linguistic approach. Opening up literature through stylistics. The first one considers the role of literature in language learning, while the second explores the role of language in literature teaching.

Collie and Slater (1987) argues that “Literary texts, on the other hand, represent a valuable source of civilization knowledge, and the very nature of literature with its ambiguity can easily provide a stimulus for expressing different opinions open-ended, multilevel literary texts will trigger the readers responses and function as “disagreement exercises. In literature there is no “correct” solution to show how you experience a text, and a class discussion will be genuine communication”.

Carter and Long (1987) points out that “Reading literature, as well as talking and writing about it, is both an affective and cognitive process. Meeting a literary text in the right way will give the reader an emotional and personal experience, extensive reading literature is the key in finding a good topic.
2.5 Improving Reading Speed

To many second language readers, reading is a suffocating slow process, yet developing rapid reading, an essential skill for all students, is often neglected in the classroom.

2.6 Toward Independent Learning Literature

Brown, H. Dauglas (2001) argues that “Since it is impossible for us to teach our students everything they’ll need to know, and since it is impossible for us to be with our students constantly, we need to help them with strategies that will help them overcome communication difficulties”. Approximation can help them come close to their intended meanings. Circumlocution can help them describe what they have no word for, and appeal for assistance can enable them to ask and receive information appropriately. These strategies can be of great help in the classroom, but our ultimate goal is that they be used outside the classroom, this making our students truly independent.

Students need to be guided towards an appreciation of the processes where by a literary text generates meanings and elicits a response from individual reader. Also, teachers experienced in using literature in their classes need to be exposed to ideas that reflect modern literary and semiotic approaches.

Study English literature through a formal campus-based program can provide student with a degree and an enriching college experience. But there are other reasons for studying English literature.

Many of the people who study English literature go on to become journalists or poets. Others go on to pursue advanced degree in teaching, law, business or another field of study.

Study English literature can broaden the mind and improve the critical thinking and problem solving skills. This is true whether you study on your own or through a formal program.

2.7 Literature and Reading

Krashen’s axiom “reading is the only way”. Reading is only way for dealing with literature. Reading literature is good for language acquirement it promotes better
spelling, better writing skills, higher reading comprehension, and more advanced vocabulary.

2.8 Reading Literature is the Core of the Curriculum

Reading literature is the core of the curriculum in second-language learning. Reading literature is the heart of acquiring the English language. Some children hear and speak the second language only at school. And in the situations where there is a shortage of trained teachers, equipment, facilities such as the language laboratory, second-language teaching is very closely tied to the textbook. Bshman, H. John (1997) points out that “Reading can be linked with speaking and writing through information transfer activities. Let us say that the reading passage is entitled “Sources of energy and their uses”. Students can be asked to take notes being bossed on a guided format outlining...details as to number and type of source and examples of use for each source. Individual students world then use the written notes to make oral reports”.

The students must learn that real course would not be over at the end of the semester. Their work could continue with reading of further literary texts.

The idea of a free public literary is close to the concept of free public education. Both reflex the need of a democratic society for and educated citizenry, and both require and enlightened sharing in order to be successful.

So it is that teachers salute the idea of a class library, a department library, a community free public library: it is a good idea, a simple and profound idea, a wonderful idea. But a library does not just happen. It starts with an idea, and goes with the practical steps required to make it function for the benefit of all.

2.9 Teaching and Studying Literature

Teaching and learning are closely related, but their relationship is not one causality, teaching even though properly controlled and well. conducted, necessary result in learning, but learning can occur without teaching. The teacher can heighten the like hood of facilitating learning by seeking the proper amount of control.

Educators know that motivation is a powerful tool. It has been proven time and again that whether of or not you have the best materials and text, or just the basic resources, a student will learn only if he or she is motivated enough to do so.
But how do teachers and students engage this powerful tool at will? Teachers have tried every trick in the book to motivate their students: competition, fear, coercion, bribery, insult, guilt, embarrassment, reward, peer pressure, etc... nothing seems to work all the time, or on all students or last for very long.

Story telling as a technique would also allow the teacher to practice the technique of reading aloud. By reading aloud during story telling, students simultaneously observe the speed and accuracy of the speaker while cognitively acquiring the fluency. Creane (1996) asserts that “the single most important activity for building the knowledge required for eventual success in regain is reading aloud”.

The story goes beyond that and exceeds it, it is life in its linguistic sphere, as it is language in its social existence. Therefore, a story as a vivid text is full of meaning; and by not passing life, rather mixing with it, provides the students with opportunity to learn from life as they learn for life, corresponding with our view that the purpose of education is not to keep the student inside the book, but to teach the student how to live Marvin(1999) emphasizes the “telling stories that demonstrate integrity, honesty and love”

The following techniques produce effective and interesting education if they are applied carefully by professional teachers.

1. A combination of education and art, through the utilization of spontaneous art and drama in the production of individual speech.
2. Presentation of dialogues that are close to reality in terms of their avoidance of arbitrary debates.
3. Providing enough room for learners’ initiatives to form the basis for the lesson and the education activity.
4. Adoption of delivery, interpretation, comparison, involvement and production techniques instead of reporting, reading, comprehension, explaining, design...etc techniques.
5. Adoption of the dramatic, dialogue and text writing as educational forms belt within and around the texts as well as in the narrative text.
6. Focus on the concept that the meaning of the word represents the basic unit for teaching the language, as the meaning of the word implies a linguistic and
intellectual concept at the same time. The meaning is not a specific thing but a continuous process that develops through the delivery and reception of the various connotation includes in the textual and social norms, and the learners reproduction of these meanings in his own usage of the language according to his own interactions.

7. Utilization of spontaneous speaking activities and exercises like the building of sentimental symphony, and speaking in different emotional contexts, drawing on bodies, the eye of the camera and the eye of the photographer as well as other techniques to incite students and urge their enthusiasm and involvement is an educational discovery. (Summarized from the books: strategies for teaching Young Children and Writing for New Media).

2.10 Story Telling as Techniques to Teach

Story telling seems to serve all three the nature of the language, its learning and the condition of its teaching. It is a vehicle which carries the learner along by its momentum on the journey of learning. Critiques contend that the other methods that on rote instruction yield nothing more than turning students into robots that execute tasks of language automatically. Story telling techniques provide an important scaffold that secures an effective vehicle that will transport students from this robotic behaviorism to constructivism autonomy. It tends to broaden” the students horizons by giving them a tool through which they could even tell about their personal lives in every creative way in a sense that would encourage them to excel. Blee (2002) acknowledges the importance of story telling in building self realization by confirming that, “through story telling, or what scholars call narrative”, that people create a sense of themselves. Narrative integrates the various threads of life. They assemble the incidents of the past to fashion a self in the present. Live stories thus are retrospectively “sense making” making the self coherent over time.

Stories are capable of demonstrating the good faculties, values and virtues of each creed; and thus, would promote intimacy and fight negative stereotyping and enable people of different tribes to love each other and Co-exist peacefully. Duncan (2005) shares that “opinion that story telling by the virtues that it contains constructs community upon principles that regulate our social relationship with one another”.
There are five skills: reading, writing, speaking, listening, and learner development. Learner development arrived much later on the EFL scene than in other areas of education (manpower services were instrumental in pushing it to the forefront of education in Britain in the early eighties), and it has to be said that good teachers have always encouraged learners to think for themselves and take control of their own learning they did not have a term for it.

2.11 Children and Stories

Children are in need of someone to listen to them and share their experiences. By telling them stories, especially the way grand-mothers do in the sudden; we create a sense of togetherness and break the walls that divide the adults and children. Children, in turn, when they feel comfortable will begin to take over parts of telling or commenting on the stories. By making story telling and interactive event, grandmothers consciously or unconsciously, secure for children that lets them feel comfortable enough and confident enough in their own emergent integrative ability. These unique characteristic of traditional story telling techniques also encourages a friendly, atmosphere that motivates children to voice their minds without fear of punishment.

Grandmother, in extended families play instrument roles in nuture and education children before these children go to school. Their sole instrument in implementing, visionary and talented ways of singing and dramatizing their tales, grandmother make it possible for children to leaner a lot in a way that is enjoyable, simple and informative. In the recent past, grandmothers were the historians genealogists and news-bearers (of their time) (Greane 1996: 4). They played that role when there no TV, radio or movie and theatres.

2.12 Teaching Language through Stories is Enjoyable

Teaching language though stories is possible, enjoyable and actually required to facilitate transferring, acquiring and using language in an inspiring and effective way. They attempt is to furnish an easy and fruitful mechanism for teaching language. Russell (1997) maintains that “Students attention naturally will wander when school lessons are monotonous, unpleasant, or boring”. He advocates, for involving students in the activates that teachers launch. Teachers may motivate
students by stimulation them to participate in the process of story telling, by playing
a role of a given character, reforming monologue or even by expressing themselves
with a burst laughter in way that enhances the progress of the lesson. Scheidecker
(1999) argues that “the successful teacher is exciting, interesting, concerned,
positive, stimulating, challenge, original and entertaining (1969). Language teachers,
through teaching stories, can be empowered to become successful teachers as these
techniques would inspire teachers as well as inspiring students. Story telling, by the
flexibility and diversity that they offer, would allow the teacher to choose the
appropriate method in the right time.

Story telling allows the teachers to practice a lot of eye contact with his/her
students as he/she won’t be working with audiovisual equipment, nor a blackboard or
a book he or she would stand in front of students employing an interactive approach
in away that would enhance the technique of storytelling.

Critical reading does not mean that you always criticize something or find
faults.

Critical reading simply means questioning what you may end up liking or
praising certain features of a text, but you begin by asking question, by, resisting the
text and by demanding that the text by clear, logical, reliable thoughtful, and honest.
Howard (1999) argues that “the story teller will tell the tale differently each time
depending on the audience and or the specific pint that she to make with story (she
gains ) a reputation for (her) facility with a tale and many members of the audience
will be back to hear the same story again and again. Similar to mothers, language
instructors can change a story each time they tell it, toward diversity to lessons plan.
Story telling can expand the imagination of the students”.

Literature is a tool to use as a focus for language teaching. Adult learners
need interesting adult-level materials to read as they learn. The reading material for
EFL class, should be the type of material that would interest a comparable group of
native speakers.

For optimal language learning/acquisition to take place, the learner must
become engaged in and want to understand the message. Widdason’s remarks (1983:
91) seem to touch the heart of the issue: “The language learner's interest is an
intrinsic part of the language – using process itself, not a state of mind it is desirable for learners to be in so as to make them more receptive to teaching”. The purpose in this article is to illustrate in a practical way how you can put literature to work in your classroom and to show how, through communicative and self discovery, techniques, even law-intermediate-level students can comprehend and enjoy reading works of literature. The experience can contribute greatly to their ability to speak, understand, read and write English.

Most EFL teachers know how difficult it is to get students to achieve fluency in English. This is mainly due to the large classes, limited time, students sharing the same mother tongue, and in appropriate use of materials and/or methodology. In the last few years, EFL and ESL teachers have been exposed to the benefits of using Content – Based Instruction for a variety of reasons (Brinton, Snow, and Wesche, 1989); one being to give students the opportunity to use their previous knowledge to talk about academic topics.

In this sense, one of the subjects which has been more extensively in language teaching is literature. Short (1990) distinguishes two approaches in the use of English literature for teaching. The humanistic approach, used by English Department “Tends to assume that students already have an ability to read, understand, and respond sensitively to literature”. EFL College teachers emphasize linguistic and reading comprehension. As stated by Lazar (1993), literature “provides meaningful and memorable contexts for processing and interpreting”. The few attempts to introduce pieces of narratives in EFL textbooks have failed to make use of discourse, or the structure of texts.

There is an unexplored world for the use of narrative folktales, legends, fables, fairy tales, and myths in the development of English as a foreign language. Stories are told to children all over the world. Most children recognize that a story is about to be told when they hear “Once there was…” or “Once upon a time…” In the same way, they know the story has come to an end when they hear “… and they lived happily ever after”.

Ganzalez (1996) says that “In spite of the fact that our high school English Curriculum requires a four-skill approach to language teaching, we know that
developing communicatively competent speakers of English is an almost impossible goal to accomplish. In order to be more efficient, we must emphasize the reading and listening skills, limiting speaking and writing to survival level”.

It increased verbal interaction to the point that 50 percent of the classroom talk was produced by the students (Gonzalez, 1996). However, we felt that we could achieve more.

We have to implement the use of narratives in our four classes, with the emphasis on discourse analysis, specifically the use of story grammar, in what we call the whole language project. We chose the narrative genre because of its simple language, transmission of values and entertainment value.

2.13 What is the Whole Language Project:

The whole language project is a set of classroom activities which is a requirement for 8th graders in the four English periods a week is devoted to this project.

The project consist of the following activities:
- reading narratives,
- filling in a story grammar Gap,
- retelling each story,
- giving and receiving feedback,
- writing summaries of each story,
- writing a big book in pairs,
- presenting the big book to the whole class,
- completing self-evaluations and reflection reports.

Since we have a large number of students per class (33-36), we divide the class into two groups. While half the class reads, the other half speaks (retells stories). Students have the opportunity to select among a variety of narratives. During the reading time, students feel free to sit where they prefer. They are allowed to sit on the floor or even to go to the library or to the patio, which is something they cannot do in any other class.
After reading the selected story, students complete the story grammar map. Then, for homework, they write a summary of the story. In the following class, they retell their stories.

Bushman, h. John (1997) points out that “Students retell the story without using notes while peals and the teacher check the elements of the story grammar included by the student, and give corresponding feedback. This retelling can be done to the whole class, to a small group of students, or to classmate. As a final task, at the end of the quarter, students, in pairs, have to write a story in the form of a big book and present it to the rest of the class. They will receive the corresponding feedback from teacher and peers. After completing all the requirements, students must fill in a self-evaluation and a reflection report about the whole project. Students and teachers (from other classes) vote for the best story and the winners receive a prize and a story writer certificate”.

After reading and discussing the lesson plan, the teacher involved in the project were very enthusiastic and eager to start. Once the introductory class was given, the teacher go together, discussed, and evaluated their classes. In general, students understood the purpose of using story grammars and enjoyed the whole class. Most students brought their self-decorated portfolios for that day. At the moment the whole language project is in progress and teachers as well as students are enjoying it.

Before implementing this project, students were given a questionnaire measuring their attitude towards reading, and specifically story reading. Ninety-five percent of the students said they like to read stories because “they are fun” they teach about different places.

What are our students getting from this project? They are learning about other cultures, and other places, for example, the stories used for the introductory class were from, China, Nicaragua, Puerto Rico, and India.

Students are discussing different values. They are learning to listen to others. They are being trained in self- and peer- evaluation. They are learning to be responsible for the organization of their own learning. They are practicing the four skills of the language. “They are working with the four elements of communicative
competence: linguistic, grammatical, sociolinguistic, and strategic competencies” (Canale and Swain 1980); and last, but by no means least, students are having fun, which lowers their affective filter (Krashen, 1985), making them more affectively open to the language.

Obtaining the material might seem a difficult task, but it is not. Many EFL graded readers and textbooks have versions of fables, legends, folk tales, and myths which most teachers rarely use. There are so different books and posters about this genre in the market (Walker 1990; Young, 1992; Zaro and Saberri 1995; Scieszka 1995; Stern 1996).

The story grammar map used for our project was adapted from a variety of grammar models proposed by different authors (Labov 1972; Thorndyke 1977; Mandler and Johnson 1977; Mandler 1978; Hatch 1992; Kessler et al, 1994). This model was created because it was considered to be easier for students.

2.14 Teaching and Learning

Before we can know how to teach, we must know how the child learns. Teaching must fit learning. The reader will therefore find throughout an emphasis upon what the child does as he attempts to learn to read. It is hoped that teachers everywhere will study more the efforts of the children and thus we will find out more and more about the right way to help children learn.

2.15 The Definitions of Reading Literature:

First of all, we need a beginner’s definition of reading, since what the teacher of beginners does is bound to be directed toward what he means when he says that he is teaching reading. The definition must describe what the child in the first grade is doing when we say he is reading. Such a beginner’s definition is: “Reading is (1) recognizing most of the words, (2) guessing or sounding out the others, and (3) getting meaning as a result”. This definition has the merits of emphasizing reading as the getting of meaning of emphasizing also the process, which causes both child and teacher the greatest difficulty that is, struggling through the symbols in order to get at that meaning. To put it otherwise, this beginner’s definition states first the immediate goal, word recognition, without neglecting the ultimate goal beyond, which is thought getting.
It must be understood, of course, that we are not here referring to the first work with reading charts or with the first pre-primer. Such work can best be described as “remembering what the line says”. The child is told or guesses what each line says and then remembers which line which is by position, general configuration, or other differences in appearance.

Our second definition we have called the everyday definition of reading because it is the one ordinarily used in the thinking of the average man or woman. This average person can read easily and fluently and often does a good deal of reading. If you ask him, he will give you the everyday definition of reading “Reading is getting ideas from printed matter”. Of course, the average man will sometimes speak of reading the signs of the weather, reading other things, such as reading a blue print, reading the signs of the weather, reading an expression on a person’s face, and so on. In each case, the “reader” is getting meaning from symbols. But the kind of symbols we usually think of in connection with reading are printed words. It should be noted that the person who uses this definition does not think of the problem of recognizing symbols which we have stressed in our first definition. He takes for granted that one will recognize the words or be able to figure out the ones which he does not at first recognize. In fact, he will say that of course you can not read if you do not know the words.

If you ask this average person to think further about what he does, he will be rather astonished to find that most of the time he does not think of the words he is reading as separate words at all. He finds that as long as the words are familiar, he is reading ideas which these, words combine to build up. That is why the definition says, “Reading is getting ideas from printed matter”.

Aslazar, G. (1997) points out that “In spite of the prevalence of this everyday definition of reading it is not satisfactory to teachers, especially to those who work with more mature students. These teachers admit that in reading, we do get ideas from printed matter, but they do not think such a definition is adequate. They even admit that a great deal of school work may consist of getting ideas from printed matter and then of repeating those ideas when the teacher calls for them in recitation or examination”. Such a use of printed matter, they believe, should more properly be
called repeating than reading. But, they say, the printed matter in school books is not there to be repeated or even to be stored in the memory. Instead, it is to be stimulation for thinking and feeling. These teachers would put forward the student’s definition of reading. “Reading is thinking and feeling about ideas suggested in printed matter”.

We should note the phrase “ideas suggested by” which takes the place of “ideas secured from” in the everyday definition. The student may get the meaning or ideas stated in the text, but he then thinks of all the related ideas which he already has thus printed matter always suggests to the real student much more than what says. Then the student does something with all these ideas, or reacts to them, as we sometimes say. He thinks about them, comparing them one with another, arranging them in logical connection. He feels about them, weighing their value for good or bad as they affect his purposes or ideas.

A teacher of these mature students is convinced that without thinking or evaluating nothing that can be called real reading has taken place.

These three definitions are characteristic of three points of view or may be said to belong to three levels in the development of the reading process. We need not argue as to which is the ultimate definition. Each has its place, and each one helps us to understand the work of the school at the level at which it is used. The beginner’s definition, by describing what the child strives to do in the first years, enable us to better help that child in his work. The everyday definition applies to the period when the mechanics of reading are supposed to be mastered and states the limited view which is characteristic of parent and also of some teachers. The student’s definition of reading presents an ideal toward which we all may very well strive. This idea should certainly prevail in all college work.

Any teacher at any level can use these three definitions to clarify his thinking about his work. The student’s definition of reading may come as a surprise and as the opening up of a new world. Then, finally, the teacher will have some pupils who are already following the student’s definition of reading, and who need only to be guided in their thinking and feeling. These pupils are a joy to any teacher, and as we develop
more of them, reading, will come more and more to serve the greatly educative purpose that it should.

Bushman, H. John (1997) argues that “The world of reading matter is, to the young child, primarily a world of the imagination. To him, reading chiefly means stories. And stories mean people and things and places which he cannot see or meet outside the story book. The reading of stories to children is, therefore, one of the natural approaches to this new field of experience. It lets the child know about a fascinating store of imaginary experiences which he will some day enter by learning to read. If the parents have been wise, they have already been reading stories to the child for several years”. As the teacher reads stories in the school, he continues for the child’s home experience. He is also paving the way still further for the entrance into the world of reading.

Looking at picture books at the reading table also tells the child the same thing, that there is a new field of experience awaiting him. The school has still more picture books. So, here also is a transition from home to school and at the same time an approach to reading.

Bushman, H. John (1997) argues that “If, then, we are actually to lead the child into this field of experience, we must find some natural and gradual approach that will result in the recognition of symbols. This approach seems to be through the oral expression which the children use so easily. They talk as they tell stories without thinking that their easy spontaneous language is the same language as that of the teacher’s storybook”.

The teacher gives orally various, but she can put marks on the board which say the same things. Finally, the children can tell the teacher a story, and he can, at their direction, put marks on the board or on a chart which tell the story back again.

2.16 Different Kinds of Readiness through Literature

1. Psychical Readiness means general health, good nervous condition, and correction of any sensory or speech defect.

2. School readiness means fitting into a group, following directions and paying attention. There are developed through many school activities and are necessary for the development of other kinds of readiness.
3. Interest readiness means a real desire to find out what printed matter “says”, a desire strong enough to overcome the obstacles that are in the way. We build up this interest in many ways and help keep it alive by making the beginning of reading less difficult.

4. Language readiness means an adequate stock of concepts and a considerable maturity in use of sentences. It is necessary for comprehension of and interest in the reading materials.

5. Perceptual readiness means ability to distinguish slightly different objects from one another, especially slightly different word forms. We develop perceptual readiness and also special perception of the printed symbols.

These kinds of readiness depend on another and grow out of one another. All are necessary for full readiness for beginning reading. All can be developed by the work of the first months of school.

2.17 Children and Paying Attention

Whatever method of seating is used, certain factors cause the children to pay the attention which is required for learning to read. These factors may be listed and an observer may then study any reading lesson to see what are the causes for good attention or lack of attention.

Bushman, H. John (1997) points out:

1. **Interesting subject matter, when the teacher reads to the class an interesting story, there is no difficulty with attention. The story “holds” the children and nothing else is necessary.** When the children are given a new reading book and begin talking about the pictures, there is no problem of attention. The pictures give the interesting subject matter. Beginning reading literature books seek to provide interesting stories and fascinating pictures, and as long as these stimulate the children’s imagination they will hold the attention to the lesson. The book is aided greatly by the skill of the teacher in getting the group “into the story”. He does this by feeling the story himself, and he will show that he is imagining the story too and enjoying it. Then he deftly suggests the story situation to the children by questions or comments or by having some of the children tell the part
that has already been read. It is in this getting the group “into the story”, that the
successful teacher most excels.

2. The teachers’ personality, during the reading lesson, the teacher may hold
attention by the sheer force of his personality. There are teachers who can tell the
children to look at a page, to look at a word, and the children will have no idea of
doing anything else. Teachers who do not have this power sometime seeks to
compensate for the lack of it by vivacity or by mere nervous motion. Such an
attempt is disastrous both to teacher and pupils. Other teachers attempt to
substitute severity and scolding. These substitutes may seem to work but they
have very harmful effects which more than counterbalance any attention to
reading which they may secure. Even sheer force of personality has its dangers
because a teacher who finds that he can dominate a class in this way often fails to
strive interest, which is after all a more productive way of securing attention.

3. Bushman, H. John, (1997) argues that: “Competition many teachers seek to have
children pay constant attention to the reading lesson in order to catch one
another in mistakes. In many classes, the children watch one another like hawks,
and at every slip, the hands go up and wave furiously. Undoubtedly, there is a
place in school, as elsewhere, for friendly competition”. But the type of
competition which is common in reading classes is undesirable for two reasons.
First, it holds the attention only of the brighter children, who do not need extra
help, and it serves only to discourage still further the readers who can do no
better than the one who is reciting. Second, this competition encourage the
“show-off” characteristics which do not need to be encouraged in school. The
little children who always know the answer are eager for everyone to know that
they do. They are so anxious to “shine” that in self-defense the children who do
not know the answer begin to wave their hands too. To check this showing off the
teacher should explain that he expects everyone to know, so each one is just to sit
still and let her choose the one who is to speak.

Perhaps teachers who seem to be using competition to hold attention are actually
using the method of trying to catch those who are not paying attention. All
through the middle grades and up through high school and college, many teachers
look about the class and try to see which student is unprepared in order to call upon him. The pupils pay constant attention, or at least half-attention, so as not to be caught napping. We may or may not think this procedure is sound in these upper levels, but it is certainly not suitable in the first grade.

4. Taking turns, many teachers secure a remarkable degree of attention by the simple device of “taking turns”. Adults often do not appreciate the situation because to an adult, “taking turns” is a different thing than it is to a first grader. The adult sees how far away his turn is, puts the matter to one side of his mind, and goes to doing something else. The young child, however, watches continually as his turn approaches. The anticipation of speaking out and doing his part keeps him on his toes. Of course, the turns must be taken smoothly and without too much delay, and each child’s part or performance must be made important with proper praise by the teacher. As each child is called upon, his part must be adapted to his ability so that faction. Teachers who have struggled to promote competition should try the smooth, rapid, and regular taking of turns. They will be surprised at the active attention and at the amount of reading that can be done in the same time. Furthermore, all the children will be stimulated and all will have a fair share in the class period. Other methods are likely to give most practice to the children who need it least and least practice to the children who need it most.

In addition, the taking of turns changes the teacher’s part in the reading lesson. With the taking of turns, the teacher’s attention to “whom to call on next” can be given to watching the children and diagnosing their difficulties so that they can be given better help.

5. Doing as directed, children who have been well trained may pay continued attention mainly because they know they are expected to do so. The teacher tells them to look at something and they look because they have been told. Obviously, this attitude on their part has certain advantages to all concerned. The class maintains every appearance of order and good behaviour. The teacher is not distracted by apparent restlessness. The children are bound to gain something from the lesson.
These advantages of the habit of giving attention just because it is asked for are important enough to show that such a habit may well be cultivated both at home and at school.

6. Group feeling, a strong attempt is made in many schools to develop group feeling, or a sense of common interest and responsibility. This feeling arises naturally in play and in common excursions, projects, and the like. The teachers seek then to make the reading lesson a group project in which each child has a part and in which each helps the other from a sense of group responsibility.

Vocabulary acquisition is increasingly viewed as crucial to language acquisition. Games are not only fun but help students. Games are not only fun but help students learn without a conscious analysis or understanding of the learning process while they acquire communicative competence as second language users. If teachers want students to remember new vocabulary, it needs to be learnt in context, practised, and then revised to prevent students from forgetting. Teachers must make sure students have understood the new words, which will be remembered better if introduced in a “memorable way” (Hubbard et al, 1983: 50).

2.18 The advantages of using games

Many experienced textbook and methodology manuals writers have argued that games are not just time-filing activities but have a great educational value. W.R. Lee holds that most language games make learners use the language instead of thinking about learning the correct forms (1979: 2). He also says that games should be treated as central not peripheral to the foreign language teaching programme. A similar opinion is expressed by Richard-Amato, who believes games to be fun but warms against overlooking their pedagogical value, particularly in foreign language teaching. There are many advantages of using games. “Games can lower anxiety, thus making the acquisition of input more likely” (Richard-Amato, 1988: 147).

They are highly motivating and entertaining, and they can give shy students more opportunity to express their opinions and feelings (Hasen, 1994: 118). They also enable learners to acquire new experiences within a foreign language which are not always possible during a typical lesson.
2.19 Literature and the Arts:

Adler M. (2000) argues that “Of all the arts, literature has been put, I think, in the most unenviable position. It is the designated place where everyone in every sort of need or trouble is advised to go looking for something, told he can find something or recover it, that he ought “to reclaim a legacy”, is suggested by the title of a recent study from the national endowment for the Humanities”. Something literature promises to restore has been adulterated. It is said, by popular culture or diminished by history or neglected by society or besmirched by ideologues – our aspirations, our civility, our self-esteem, some knowledge that will redeem the horrors of recent history and remind us of how really good and creative we can be. Literature is supposed to hold all of this in trust, in a relatively uncontaminated form.

From the beginning, literature has expressed this same need to find something that is missing, call it “nature” or “reality” so to speak, on the very spot where they took to have it satisfied.

Reading for cultural renovation has a long and self-perpetuating history, F. R. Leavis, for example - in his vastly influential magazine scrutory, published from Downing College, Cambridge University, England, from 1932 to 1953, and in a series of book, equally important to the pedagogy of English literary studies - makes no distinction between, on the one hand, his “great tradition” in fiction and poetry and, on the other, the vitalizing, restorative cultural values that, as he often emphatically puts it, are “there, specific to the words of the page. Leavis is an exceptionally brilliant expositor of a cultural – literary position that has been recurrently and widely held.

Whatever might turn out to measure to be the relation of literature to life or to culture, it is impossible to measure just how important or effective the relation is. Literature is so variable a factor in any situation that it is absurd to suppose that it is same sort of thing waiting neutrally to arbitrate real or imagined cultural crises.

2.20 The Performance of Literature:

Short, G. Kathy says “Literature is necessarily a less available harvest, since we cannot ever merely watch it grow or reap it. The performance of literature is complete neither in the writing nor in the reading. Reading is writing in that it
produces language writing is reading in that it interprets the possibilities in what has already been written for what subsequently can be written”. The “work” required by literature is in that sense never finished and cannot be. I would therefore summarily define literature, for the time being, as any written text whose points of clarification, whether these occur by local or by larger design, bring you only to densities different from but flexibly related to those from which you have previously emerged. Literature is that writing whose clarities bring on precipitation of density.

2.21 Read Aloud Research:

These studies examine the effect of teacher reading aloud to school-age children as well as how teachers and students select books for reading aloud. This research area has a long tradition of studies detailing the many positive effects of reading aloud of all ages. Most of the research focuses on the reading aloud of fiction to children, although several studies look at poetry.

Several methods were used to gather the research data. In a few studies, survey methods were used to determine teachers and students’ preferences for read-aloud. Other studies used qualitative methods to gather children’s oral and written responses to literature and to observe teacher attitudes and use of read-aloud time. Much of this research has focused on the effects of reading aloud on children’s vocabulary and written composition skills.

“The tremendous interest in the children’s literature and its role in the curriculum is reflected not only in the research reported in this book but also in the large number of professional books on children’s literature currently available to educators” (Richard Amato, 1988, 158). Educators have turned to professional resources for theoretical and practical support as they have moved away from basal readers and text-driven curriculum toward real books and learning environment where readers actively and critically construct meaning.

2.22 Principles of Teaching English Literature:

1. English teachers must never forget that literature should be both entertaining and challenging, teachers must alert students to literature that the students will find challenging, and satisfying through talking about individual works in many genres, perhaps in a genre unit, a thematic unit or free reading. Is this
easy to do? No, not always, but it might convince a few students that teachers care about reading and kinds. If the literature does not provide entertainment and challenge, English teacher have failed.

2. English teachers must know a wide range of literature. Teachers should know classics of English and American literature and something about short stories, or Russian novels. That demands that English teachers read all sorts of literature – the great, the new, the popular, the demanding, and the puzzling. Why do they read? Because they are readers themselves and because they are always looking for books that might work with students. One of life’s joys for English teachers, and may be its greatest annoyance is that they view everything for its potential use in class.

3. English teachers ought to know enough about dramatic techniques and oral interpretation to be comfortable reading aloud to students. We need teachers eager and able to read material to students that just might interest, intrigue, amuse, or excite them, material that might make young people aware of new or old books or writers or techniques or ideas. Outside of speech or drama, no classes require so much oral performance from teachers as English classes poetry must be read aloud.

4. English teachers must remember the distance in education and sophistication between them and their students.

5. Finally, English teachers should teach and use only literature they enjoy.

Nilson Allen Pace (2000) says “Our five principles for teaching literature extend to works in the curriculum guide as well as the literary canon of great books. We are not being unduly critical of the manners in which many literature curriculum guides are developed by nothing that they are created by human beings with certain strengthens and weaknesses, and they are fallible”.

Assuming teachers have a wide knowledge of literature, they can find a variety of works of equal quality to teach.

2.23 Using short Stories in English Class:

One kind of adolescent literature that has grown increasingly popular over the last decades is short stories. Although they fit into today’s penchant for
condensations and instant gratification, short stories are more than Readers’ Digest version of a novel. Because from the beginning they are planned to fit into less space, they work well in classrooms where students can read fifteen short stories in the time it takes to read one or two novels. Through reading the large number of short stories, they can meet a greater variety of viewpoints and representatives of different ethnic groups and cultures. Because the best of modern American authors have written short stories, students can experience high-quality writing in pieces that are short enough for comfortable reading. If students are to enjoy and profile from reading short stories some preparation is necessary. Kids are not born with genes labeled “How to read short stores perceptively”. Teachers must help students develop the skills to enter imaginative works.

Finding out about the codes that make one piece of literature succeed while another one fails forces teachers to consider how they went about getting into a short story, for example, and how they get into a story that’s new to them. There is no single way of getting at any literary work, and several approaches may need to be tried students may come to class already knowing how to listen, to take assiduous notes on what he teacher says is important, and to play all this back at test time, but none of that has much to do with reading. In many ways, a careful reading of a work by student A produces a different work from an equally, careful reading of a work by student B or student C.

These steps may help a class break the code in reading a short story.

1. Read the first sentences carefully (and the first paragraph). What do they tell you about the setting, characters, or tension?
2. Predict from the first paragraph what’s likely to follow.
3. Speed-read the story to get some sense of what it’s about and who the characters are (probably the only part that can be done outside of class).

2.24 Weaving Literature into the Writing Workshop:

“If we do things, if we surround children with the finest in literature and handle those children and that literature with care, we will be making lasting impressions. We will be doing our part to make life long readers and writers.” (Shelley Hariwayne, from Lasting Impressions)
Using literature to:
- to build classroom community,
- to understand students literary histories,
- to facilitate keeping writer’s notebook,
- to discover important writing topics,
- to put listening at the core of students writing processes,
- To spin lifelong investigations of good writing.

2.24 Making a lasting impression

“You have to read in order to write...art is a seamless web, and we all latch into it where we find a loose end”. Archibald Macleish.

Workers there know that if you want to attract hippopotami, you prepare mud holes. Teachers too know that if you want to attract children to the joys of a writing workshop, you must prepare fertile ground and do what the experts suggest: “Bathe, immerse, soak, drench our students in good literature”.

Fill them up, read aloud, read silently, recite, do choral readings, tell stories, dramatize, sing. Fill them up more. Then step back and watch what happens.

“The greatest thing to be gained from the reading of books is the desire to truly communicate with one’s fellow man. To read a book properly is to wake up and live, to acquire a renewed interest in one’s neighbours, more especially those who are alien to us in every way”. (Henry Miller.).

The more we know about our students, the easier it becomes to teach wisely and well. We need to begin the school year by bringing children’s lives their family photos and family stories, their hobbies and their collections: into the classroom, we also need to start the year by getting to know our students’ life lines as readers and writers. We wanted to know how students learned to read and write and what role their families played in their literacy learning. We were interested in their attitudes toward reading and writing and their understanding the relationship between the two. We need to know what it means. “A good relationship with literature”.

There are myriad ways that literature supports the writer’s notebooks. We can use literature to launch the writer’s notebook and we can use literature to inspire
notebook writing. Anytime students read and are inspired to write, literature has supported their writer’s notebook.

2.26 Teachers as Mentors:

Edith Warton has said, “There are two ways of spreading light – to be the candle, or to be the mirror that reflects it”. In many ways we are the candles in our classrooms and students the mirrors. They often reflect what we do.

A visit to most share meeting illustrates this point. A child sits in the author’s chair waiting for everyone’s attention. The teacher about to see a perfect imitation of his or her own way of settling students down. Perhaps it’s the tapping of a foot and the repeated, “I’m waiting. I’m waiting”. Or the student might give a patient yet serious stave and softly call out the names of inattentive students. Even the amount of time the student is willing to wait and his or expectations for the level of quiet probably matches the teacher’s.

We are powerful models for our students. Children need to know that we write letters to friends and letters to the editor, letters of recommendation and letters of request, letters of complaint and letters of sympathy.

Jane Yolen said: “Listening to stories when you are really young and then reading them as you get older are really the best way to becoming a writer”.

Forcing teachers to teach something they do not like encourages classroom dishonesty. Teachers spout trite and obvious interpretations of literature taken from the teacher’s guide, and students regurgitate on tests what they neither care about nor understand. Such dishonesty inevitably breeds boredom with literature and contempt for learning.

Literature that a teacher thinks worth teaching, however defined, ought to encourage honest teaching and honest responses from kids. As Louise Rosenblatt has pointed out again and again: “No one else can read a literary work for us. The benefits of literature can emerge only from creative activity on the part of the reader himself. He responds to the little black marks on the page or to the sounds of he words in his ear, and he “makes something of them”. The verbals symbols enable him to draw on his past experiences with what the words “point to in life and literature.”
2.27 Moving toward Closer Study:

I read as much as I can. I read books, not to pinch ideas, but to see how other authors write. I read to see how stories are put together, and to see which sort of story appeals to me, and to others – and why. (Simon French).

Students are paying attention to the literature that surrounds them because they have a need to know. And that’s cause for celebration. Students too are jotting down not the names of highways but the qualities of good writing. They too are noticing not toll lanes but beautiful language and telling detail. They too are recording opinions, not in driving routes but in genres – poems, picture books, and research reports.

So too, young writers need more than a list of qualities of good writing. Teachers know that deep, important connections don’t take place from the outside in, by merely mentioning someone else, use of beautiful language in a mini-lesson. Students who write from the rich abundance of their own thoughts and ideas discover that they have important things to say, and they make a deliberate decision to say them well.

2.28 Using Young Adult Literature in English Classes:

Bushman, H. John (1997) argues that “One of the reasons we endorse young adult literature for English classes is that students can believe a teacher who asks for their honest response to a book that features a contemporary young person facing a problem that students are more likely to face than their teacher. Young adult literature is often recommended as a bridge to appreciating literary techniques, but its role in developing the trust needed for a response-centered approach to literature may be even more important”.

We could not resist offering some counterarguments, even thought we realize we are preaching to the chair.

1. We teach only the greatest of literature, and that automatically eliminates adolescent literature from our consideration why should we demean ourselves or our students – and their parents – by stooping to something inferior? We wonder how the greatest of literature was chosen for this curriculum.
2. We can’t afford thirty or forty copies of something we don’t know. That’s why we don’t use adolescent books. May be you ought to read some of the books. That may tell you whether you’d want to use a class set, and it might suggest that individual titles are better than a set of anything.

3. Adolescent literature has no permanence, something is popular today, and something else is popular tomorrow. Greatest literature is timeless and unchanging. How can we be expected to keep track of ephemera? What a wonderful justification for reading nothing new. Yes, new books come out all the time. Some new books have a chance to escape the dust heap. Some don’t. Most adolescent books don’t last, but Alcott’s little Women and Twain’s Huckleberry Finn have been around a long time.

4. Why have kids spend time in class reading something they can easily read on their own? Shouldn’t class time be spent on book, that are challenging, books that kids won’t find on their own, books that will make kids stretch intellectually? Some of those kids may not find those books as challenging as Cormier’s after the First Death or Alan Grarner’s The Owl Service.

2.29 Using Young Adult Literature in Creative Writing:

In an “Up for Discussion” Column in the March 1996 School Library Journal, contemporary author and creative writing teacher Jack Gantos told how on the first day of class when he asks his college students about a book. They have recently enjoyed, they try to impress him by citing War and Peace, Crime and Punishment, Wuthering Heights, and The Sound and the Funy. Gantos appreciates and teaches these books in his literature classes, but because not one of his creative writing students “was with Tolstoy when Napoleon retreated from Moscow, or spent part of their youth in a Siberian prison with Dostoyevsky, or wandered the imaginary moors with Emily Bronte while stuck in a parsonage, or sorted mail with Faulkner in Mississippi”. He marches his students to the library where he takes them through the stacks and hands them young adult books to read “not for comprehension or analysis, but for inspiration”. He wants them to “revel in the juicy details of life” that will help them value their own experiences “with family and friends, in their own communities, observing or participating in the human dramas of the moment”.

47
Language is a social phenomenon, and just as we learned to speak through imitation and trial and error, we learn to write in much the same way. Young adult literature can provide creative teens with inspiration and models to follow because:

- The problems in the books are likely to be ones that readers or their friends have experienced or thought about.
- Characters’ conversation can serve as models for the writing of dialogue because the speech patterns come close to the everyday spoken language of teenagers and to the I-wish – I-had – said that kind of rejoinder.
- A variety of ethnic backgrounds and settings enlarges the chances of students finding stories with which they can identify.
- Even in historical fiction or in fantasy or science fiction, the protagonists are young, which means that their intellectual and emotional development is similar to that of teenage readers.
- Most young adult authors write in a succinct and straight-forwards style so that readers can “get the story and still have some intellectual energy to expend in looking at the author’s techniques.
- The intriguing details that professional writers include in their stories are the same kinds of details that clever and witty teenagers observe and relate to each other, which means they have a head start when it comes to incorporating such details into stories.

Lazar, G.(1996) argues that “The teacher must begin a search for literature on the theme that will challenge the students and that they will enjoy, composition topic,(written and spoken) worth using and related to the theme, films (short and feature-length) related to the theme and worth viewing, and spelling and vocabulary lists related to the theme”. That means the teacher must determine the following:

1. A work of some length (usually a short novel or a play) to open the unit and make clear to students at what the unit aims. Such a work is not essential, but it’s customary and usually helpful.
2. A body of short works (poetry and short stories and essays) to be used throughout the unit because they are related to the theme.
3. A series of composition assignments (usually two or three written assignments and two or three oral assignments) on the theme.

4. A list of vocabulary words related to the unit topic, perhaps twenty to thirty or so, to be talked about and tested five at a time.

5. Away of beginning the unit that grabs students’ attention and interest while focusing on the theme. Obviously, teachers can (and do) begin thematic units with a “Hey, Kids, how would you like to talk about…?” Or “Hey, kids, we’re going to turn to something entirely different now, and unit on…..” but surely there’s a slightly more fascinating way). A short film or the teacher reading aloud a short story (or a recent news clipping) might work.

6. Away of wrapping up the unit, that ties all the strands together. Tests, the all-American way to wrap anything up are always possible. Some classes find panel discussions useful, some might profit from a student evaluation of the unit and the literature read, and others might benefit from some creative art project or a dramatization.

7. The problems that the unit – and students – may encounter and how the teacher works through them. Perhaps it’s time to incorporate editing into the class, and if this unit is as good a time as any other to introduce kids to peer evaluation and editing, the teacher needs to plan on preparing class members to work in small groups. Perhaps the short book chosen to get the unit started (e.g. Monica Hughes’s Hunter in the Dark) has some vocabulary problems, or Nathaniel Hawthorne’s short story “Young Goodman Brown” may present problems getting the kids to understand colonial life and religion.

These and similar problems to be worked through and solutions found.

2.30 Optimal Reading Rate of Literature:

Conflicting data exist regarding the optimal or sufficient reading rate. Some authorities suggest that 180 words per minute “maybe threshold between immature and mature reading and that a speed blow this is too slow for efficient comprehension or for the enjoyment of text” (Higgins and Wallace 1989: 392). Dubin and Bycina (1991: 198) state that “a rate of 200 words per minute would appear to be the absolute minimum in order to read with full comprehension”. Jensen
(1986: 106) recommends that second language readers seek to “approximate native speaker reading rates and comprehension levels in order to keep up with classmates” and suggests that 300 words per minute is the optimal rate. This rate is supported by Nutall (1996: 56), who states that “for an L₁ speaker of English of about average education and intelligence the reading rate is about 300 words per minute”.

The following four reading-rate activities can be used in the second language reading class to increase student reading rates. These activities are based on reading-rate development theories and practice in first and second language reading (Anderson, 1983; Fry 1975; Harris 1966; Samuels 1979; Spargo and Williston 1980). The activities do not require specially developed texts or equipment and therefore can be implemented by classroom teachers using class texts or materials. Furthermore, the activities are short and can fill small units of time.

A major benefit of these activities is that they make the reader aware of the importance of reading rates- not at the expense of reading comprehension but in conjunction with comprehension. Students find these activities worth while and see measurable progress in their reading rates as a result of these activities (Coady and Anderson 1993).

2.31 Rate-buildup Reading:

In this activity students have 60 seconds to read as much material as they can. They are then given an additional 60 seconds to read again from the beginning of the text. They must read more material during the second 60-second period than in the first. The drill is repeated a third and fourth time.

The purpose of this activity is to read “old” material quickly, gliding into the “new”. As their eyes move quickly over the old material, students actually learn how to process the material more quickly. The exercise does not really emphasize moving the eyes quickly; instead, the material should be processed and comprehended more efficiently. As students participate in this rate building activity, they learn that indeed they can increase their reading rates.

The repeated reading activities develops reading rates as students read a short passage over and over again until they achieve criterion levels of reading speed and
comprehension. For example, students may try to read a 100-word paragraph four times in two minutes. The criterion levels may vary from class to class, but reasonable goals to work toward are criterion levels of 200 words per minute at 70 percent comprehension.

Results of a repeated study with native speakers of English indicated that as the student continued to use this technique, the initial speed of reading each new selection was faster than the initial speed on the previous selection. Also, the number of re-reading required to reach the criterion reading speed decreased as the student continued the technique (Samuels 1979: 404).

As learners do repeated reading exercises, they come to realize how this activity can improve their reading comprehension. They understand more when reading something twice at a faster reading rate than when reading it slowly only one time. This activities helps empower second language readers and strengthens their metacognitive awareness of the merit of faster reading rates.

2.32 Class-paced Reading:

The class-paced reading activity allows the class to set a goal for a minimal reading rate. Involving the learners in determining this minimal reading rate goal incorporates principles of student-centered learning. Once the class establishes the goal, students calculate number of words per page of the material being read and determine how many pages need to be read in one minute in order to achieve the class goal. For example, if the class goal is to read 200 words per minute (wpm) and the material being read has an average of 100 words per page every 30 seconds. As each 30-second period elapse, the teacher tells the class to move to the next page. Students are encouraged to keep up with the established class goal. Of course those who read faster than 200 wpm are not expected to slow down their reading rates. As long as they are a head of the designated page, they continue reading. For those readers who are not able to keep up the designated pace, continued reading –rate practice is recommended.

The teacher should carefully review a class-paced reading goal. If it is too high, adjustments maybe necessary to allow students to meet the class-paced
challenge. This reading activity encourages and supports learners as they work together at improving their reading rates.

Self-paced reading allows students to determine their own reading-rate goals and the amount of material they need to read in 60 seconds to meet their set reading rates. For example, if a student's objective rate is 180 words per minute and the material being read has an average number of 10 words per line, the student needs to read 18 lines of text in one minute to meet the goal. The activity proceeds nicely when each student marks off several chunks of lines and reads silently for five to seven minutes with the instructor calling out minute intervals. Students can then determine if they are keeping up with their individual reading-rate goals.

Often, in efforts to assist students to increase their reading rates, teachers overemphasize accuracy. When this occurs, reading fluency is impeded. Hence, the teacher should work toward a balance in reading-rate improvement and reading comprehension. This balance may fluctuate depending on the topic of the reading passage, level of reading difficulty, and the purpose of the reading.

This article has suggested four classroom activities designed to help EFL learners become more rapid and fluent readers. These activities are not designed to teach students how to speed reading but how to increase their reading rates above a minimal threshold necessary to move beyond reading at the word level and to gain greater fluency in reading. Building these activities into an existing reading class can increase the reading rates of our learners.

This will allow readers to read more with greater understanding, thereby leading.

2.33 Narrative Writing:

Davidson, Donalld (1964) points out "Technically, a narrative is a sequence of connected actions, so told or written as to make a complete and satisfying whole. The action related is generally physical: it represents what happens during some significant portion of human experience, and there can be no experience that is not in some way or other physical experience nevertheless, mental experience is also significant. The external acts of human beings are often less important than their mental states, and the true meaning of men’s deeds can often best be told by relating
what goes on in their heads. The action of a narrative can therefore be mental in part. In some modern narratives the action is almost wholly mental”.

The other basic features of narrative are a character or characters, the person whose experience is being related, a place or “scene” since the events related must have a particular location; and a time-sequence, for event take place in a definite order of time. Last, the narrative must have a meaningful organization- a form. To use Aristotle’s terms it must have a beginning, a middle, and an end. The parts of the general action must be so connected, and the circumstantial details so chosen, as to make a complete whole.

Accounts of happenings in nature- the eruption of a volcano, the action of a storm- may seem to be narratives that lack a character. But such events acquire significance only as they are seen in relation to human experience. A volcanic eruption, if it is to be reported, must be witnessed by a human observer. It acts upon people and institutions as do hurricanes, forest fire, floods. In order to state in narrative form the meaning of purely natural events, we tend to ascribe human traits to natural phenomena. In homer’s I liad the hero Achilles fights the angry river-good, Scamander. Modern writers avoid this ancient type of mythologizing and personification. But in the short novel Typhoon, Joseph Corad, by oblique dramatic means builds the typhoon into a “character” that displays an almost personal animus towards ship and crew. In stories of animals, from Aespon’s fables to Kipling’s Jungle Books, wild animals are endowned with human speech, human virtues, human frailties.

But the true nature of narrative is better revealed when we compare it with other types of writing. An explanation of a process is in some respects like a narrative, since it represents events in sequence and refers to human experience.

2.34 The Illusion of Reality:

Davidson, Donald (1964) argues that “A narrative seeks to convey, as expository writing does not, the illusion of reality. By special means, used only in the various forms of narrative, a narrative, “re-creates” an actual experience or “creates” an imaginary one in such a way that the reader is persuaded to conceive himself as present at the scene of action, watching, in his mind” eye, the progress of
events, and drawn into them as a sympathetic participant. He shares in the emotions of the characters. He identifies himself with their life. He “lives over” the happenings of the narrative. In the technical phrase, he has a vicarious experience”.

True narrative, whatever its subject matter or course of development, will center on individuals in a particular situation, involved in a series occasions that take shape in a unified dramatic pattern. If the narrative deals with actual persons, it will then be “matter-of-fact” narrative and adhere faithfully- as in history, autobiography, and reminiscence- to actual events. If it deals with imagined characters and situations, it will be fiction, and the author will shape events to fit theme and purpose.

The point is that, even though the basic materials of exposition and narrative may be the same, the treatment is not at all the same. The governing principle of narrative differs from the governing principle of fiction.

A narrative of events is not the same thing as the events themselves any more than a portrait of a beautiful woman is the flesh-and-blood person. When the ghost of Hamlet’s father speaks to Hamlet in Shakespeare’s play, we know that it is not an actual ghost but an actor, who is speaking lines written centuries ago. When Hamlet dies at the end of the drama, we know that the actor is not dying but is acting a death. A historical narrative of some battle is not the actual battle. What we get from the narrative, as from a play, is a significant representation of something that has happened or that may imagined as happening. If the author is skillful, we become absorbed in his representation, as we do in the play on the stage. The illusion thus created may well be a high and noble form of reality and thus an aspect of truth. It has this difference from actual experience: that-although actual experience is fleeting, and cannot be recovered once it has gone, and furthermore is rarely intense in character, and may be confusing rather than clear – a narrative of experience gives experience a lasting form, permits it to be recovered and re-experienced in that form by any reader establishes it forever in a certain degree of intensity, and makes it stand forth clear and precise.

A successful narrative must establish tension and maintain that tension until a satisfying conclusion is reached. It must be circumstantial in its account of events:
that is it must provide enough details to dramatize the action effectively. And it must have a focus: that is, the narrative interest must be organized around the fortunes or deserves of a single character.

2.35 Tension:

Davidson, Donald (1964) points out “The tension of narrative is one of its chief distinguish features. In expository and argumentative writing there is comparatively little tension. Whatever curiosity maybe aroused is intellectual curiosity. The reader is informed or persuaded, and the appeal to the emotions, if it is made at all, is a side issue. In narrative the reader’s curiosity is emotional. He identifies himself with the characters of the narrative and is impelled to follow the progress of events to their outcome”.

The Green Mountain boys are preparing to attack Ticonderoga. How will they attach it and will the attack succeed? Daniel Boone has been captured by Indians. Will he escape, the torture stake and, if so, when, where, how? Cinderella is sitting alone while her sisters go off to the ball. She would like to go, too, but how can she when she has no gown and no coach? What will happen when, after the fairly mother has provided these essentials, she arrives at the ballroom, even more gorgeously clad than her sisters?

These are small illustrations of how tension is established. It is maintained by “Keeping the reader in suspense” as is commonly said. Technically, this means that the action is developed by a series of incidents or episodes, each of which leads to the one that follows it, and in each of which the struggle of opposing forces shifts into a new phase these incidents or episodes correspond to the scenes of a play. The narrative writer could not and should not present the whole body of events available to him. He selects from the whole body of events only those which he can represent significantly in a single, unified series. The incident, episode, or “scene” which carries the greatest amount of tension deals, of course, with the decisive event of the series. It will always be near the end of the series and will constitute the “turning point” or “climax” of the action. But each incident will also have its own point of chief tension, which constitutes a minor climax; and each will have, until the decisive
moment is reached, its portion of unsolved complication which will lead the reader on to the next incident.

Davidson, Donald (1964) argues that “Narratives differ in degree of tension. In some amusing or instructive bit of autobiographical narrative, such as any of us can relate, the struggle between contending forces may not be very grim. The tension will be correspondingly slight. But it must be there if the account is true narrative”.

It’s probably best to read a work of literature straight, enjoying it and letting yourself be carried along to the end. But then, when you have an overall view, you’ll want to read it again, noticing (forexample) how certain innocent-seeming details given early in the work prove to be important later.

Perhaps the best way to read attentively is, after a first reading, to mark the text, underlining or highlighting passages that seem especially interesting, and to jot notes or queens in the margins.

Another useful way of getting at the meaning of a work of literature is to jot down your initial responses to it, recording your impressions as they come to you in any order – almost as though you’re talking to yourself. Since no one else is going to read your notes, you can be entirely free and at ease. You can write in sentences or not; it’s up to you. You can jot down these responses either before or after you annotate the text. Some readers find that annotating the text helps to produce ideas for further jottings, but others prefer to jot down a few thoughts immediately after a first reading, and stimulated by these thoughts, they reread and annotate the text.

Write whatever comes into your mind, whatever the literary work triggers your own experience.

2.37 Reading Literature in Slow Motion

“Close reading” is perhaps the most familiar name for this technique of heightened responsiveness to the words on the page. But another, employed by the literary critics Reuben A. Brower and Richard Poirier, May be even better. They refer to “reading in slow motion”. Brower, for example, speaks of “slow down the process of reading to observe what is happening, in order to attend very closely to the words, their uses, and their meaning”. This sort of reading, he explains, involves looking
and listening with special alertness, slowly, without rushing or feeling impatient if a work puzzles us at first encounter.

“Close” or “slow motion” reading can help you to understand and enjoy a work that at first seems strange or obscure. When we examine a piece of literature with care and intensity, we are not taking it apart in a destructive way but, instead are seeking to satisfy our curiosity about how the writer organized it.

When we engage in analysis of literature, we are doing so as part of presenting an argument, a thesis, about work. What is the central theme in this short story by Welty or that one by Updike? What is the most compelling insight into the nature of love that Rich offers in this or that group of poem about men and women? Does hamlet delay and if he does, why? To deal with this questions like these, we have to read the text closely and study its language carefully, but we must be selective in the piece of textual evidence that we offer. To be sure, we can explicate a single speech in Hamlet, or an exchange between characters. But it would be daunting assignment in a short critical essay to explicate an entire scene, and impossible to explicate the entire play from start to finish.

Analysis goes hand in hand with the job of presenting and proving a thesis, it goes hand in hand with explication as well, taking that form of close reading, of reading in slow motion, as its foundation. As you’ll see, one of the things we quickly realize is that close reading of literary works makes us not only better readers, but also better writers attuned more sharply and sensitively to the organization of the language in our own prose.

2.38 Extensive Reading

Extensive reading literature has an essential role in the process of learning a foreign language. Accordingly, the practice of extensive reading literature could improve the other skills of English. Therefore, this study aimed at investigating the impact of the performance and competence of EFL students. The study has concluded that negligence of reading literature leads to poor written performance, weak competence. The study recommends the use of extensive reading literature is an effective tool in learning the English language.
Literature goes to be an excellent way of practicing language to be a device for establishing an effective classroom atmosphere that is conducive to language learning, the teacher and the participation. Studying English literature can broaden the mind and improve the critical thinking and problem solving skills. The teacher must become a participator in conversation as much as a director.

The values connected to the teaching of literature extend from acknowledging the contribution of reading literature to personal development and identity formation and appreciating literary praxis as a form of participating in cultural life, to preserving and forming the cultural memory, national and transnational heritage(s). In recent years, recognizing diversity among literatures as a meaningful contribution to learning in heterogeneous societies and to intercultural understanding has become more relevant. Thus, the public aspect of literary education is underlined.

The issue of literary education has been addressed in particular by two recent recommendations of the Council of Europe. It is stressed that knowledge of language includes the knowledge of great works of literature and that literature education should form part of the curriculum at all levels of the education system (Recommendation 1833, Parliament Assembly of the Council of Europe’s heritage, highlighting the common link of respect for cultural diversity and as a contribution to education in European citizenship.

“Besides, literature education forms part of a wider concept of cultural and intercultural education through the arts with rich potential for personal development and mutual understanding. It should be noted that the nation of literature has changed over time and nowadays does not only refer to highly valued canonical and/or national literary texts”. (c.f. Eagleton 2008).

It may well include other media (multi modal texts like films in particular), sometimes even pragmatic texts. This is reflected in many European Curricula which after address learning with various media within the same domain as literature. Thus, literature education is open towards media education in a more general sense as well as towards reading education in a narrower sense (Pieper ed. 2007). The Conception of literature and the design of the domain or even subject in the curriculum naturally affect the goals assigned to its teaching.
It is particularly noteworthy that goals in the field of literature education embrace personal and subjective areas such as the development of a positive attitude towards literature, based on experiences of emotional involvement, pleasure, creativity, intellectual stimulation and enrichment, as well as the public sphere: literary discourse incorporates a cultural, often ethical and political dimension which is enacted in various social contexts including the classroom. In most cases, curricula in literature stress reception and communication about literature more than production.

The principle goals assigned to the teaching of literature may include:

1. To enable students to read and appreciate literature as a rich cultural source for understanding and exploring human existence in history and in the present, a source which exceeds one’s own living sphere and offers intercultural and transcultural insights and which contributes to the formation of cultural memory.

2. To allow for in-depth understanding of fundamental anthropological as well as ethical and political issues across cultures and thus play a vital role in the promotion of fundamental values such as mutual understanding (empathy), tolerance, human rights and democracy.

3. To make a vital contribution to educating responsible and active citizens and fostering respect for all kinds of differences on a basis of understanding cultures and literatures as a vital dimension of social existence in Europe and beyond.

4. To allow the nurturing in learners of the intellectual ability to analyze, interpret and evaluate texts critically, and responsibly, through dialogue and through open.

5. To support learners to recognize and understand different views and interpretations of one and the same text or issue and their relative legitimacy, especially by accepting multi perceptivity in literary discourse.

6. To allow for experiences of pleasure and deep engagement and the development of a positive, appreciative attitude towards as well as knowledge of literature.
7. To allow for experiences of literature as a (lie long) means of identity-formation and self-development.

8. To support learners to explore language as a means of imaginative and artistic expression both in reception and production, via reading and literary praxis, via creative writing, reciting and composing poetry, enacting theatre performances.

Adler, M. (2000) points out “It is the obligation to entitle learners to enriching experiences with literature. The concept of literature has changed in history and nowadays does not only refer to a well-defined body of texts, e.g. in the sense of a canon, but may well include other media and texts which are not as highly valued. A wider notion of literature which takes into account its popular forms including those in other media the media makes room for the acknowledgement of more social situations of communication where literature plays a role”. Intimate and engaged encounters with literature are certainly important and appreciated by habitual readers. Still, literature was and is also part of public life. Learners-oriented thinking on literature-education might well benefit from a closer look at those forms of literary discourse which can be found outside the private realm or the academy. Among the social situations are also those situations where people choose literature as a means of expression, where they write, recite and perform.

2.39 The Literature Related Cognitive Skills

Include the ability to:

1. Develop a thought understanding of the book: e.g. Decode, extract propositions, make inferences, make use of prior knowledge and relate to information given, realise intra/intertextual correspondences, establish a coherent situational model of the text.

2. Clarify one’s personal interest in and the appeal of the book.

3. Identify relevant aspects of the story, plot or content, of style and genre and work out the relationship between aesthetic devices and effect.

4. place the book in a broader context: authorless, literary history, literary works which cover similar issues or/ and have the same genre.
5. Consult further sources if necessary (read existing reviews; study articles on contextual issues).
6. evaluate the book with respect to form and content.
7. decide on the relevant and attractive issues to be presented in the review.

2.40 Components of Literary Competence

Brumfit, C. J, (1985) points out “Taking into account the traditional core of literature as well as the manifold forms of literary praxis, a broad notion of literary competence is called for. Reading competence is certainly relevant; also, the specific elements of literary discourse, its role in socialization and praxis have to be considered”.

With regard to reading, students be able to understand, use reflect upon and engage with the text, (c.f. Pisa 2009, 34). The aspects of reading which Pisa distinguishes as mental strategies, approaches or purposes that readers use to negotiate their way into, around and between texts” are all relevant to reading literature;

- retrieving information
- forming abroad understanding
- developing an interpretation
- reflecting on and evaluating the content of a text
- reflecting on and evaluating the form of a text (Pisa 2009, 34)

It forms part of reading competence to arrange the reading process effectively via strategies. The strategies are linked to the reader’s purposes and to phrases of the process: prior reading, while reading (Perhaps several times), after reading.

2.41 Literature Syllabi may also be Specified According to Discourse Type

- Types seen as already entering into the learners’ repertoires (novels/ stories/ poetry for children and young readers, various kinds of films (drama/ comedy…), theatre...etc.
- Types present in the learners’ social environment (various books available at home, periodicals: general- interest press,.. websites, customers’ reviews, professional reviews, interviews with authors/ authoresses; literary praxis: lectures in the library, poetry slams).
• Type to which a certain form of exposure is thought by literature teaching: historic genres, canonical literature, literary criticism encyclopedic entries in the specialized discourse of the academy etc.

• Types which learners should master as form of their literary praxis with and outside the classroom: literary dialogue/discussion, essay, summary.

2.42 Strategic Competence

Miller, P. (2002) argues that “General communicative ability includes a psycholo-cognitive component termed strategic that controls observable linguistic behaviour in order to generate, produce and understand texts: strategies are means the language user exploits to mobilize and balance his or her resources, to activate skills and procedures, in order to fulfill the demands of communication in context and successfully complete the task in question in the most comprehensive or most economical way feasible depending on his or her precise purpose. The strategic competence is – a part from where the field of reading is concerned”.

Discursive competence with regard to literature education has three dimensions: one refers to the textual genres which are treated in class, texts that are read, genres that form part of receptive activities. The second dimension, often less present and certainly less explicit in curricula, refers to the literary genres students produce themselves, e.g. when engaged in creative writing. the third dimension refers to specific genres of communication about literature outside and inside school.

2.43 Teaching Poetry

What is poetry?

Miller, P. (2002) point out “Consequently, poetry requires high mastery of the English language but this problems can be solved by exposing the learners to a wide range of poetry.

Furthermore, learners should be provided with good culture background to appreciate poetry. Using the language of poetry has a great benefit for the second language learner, for it builds awareness of the English language”.

2.44 How to Teach Poetry

1. They should analyze what is unusual about the language.
2. Materials should be devised around these unusual features.
3. Teachers should explain the unusual linguistic features.
4. Teachers/ Lectures should provide the students with cultural background of the poem to help the students; (T.S. Eliot)
5. Teachers should help learners with fictive meanings.

Evidence for the need to combine instruction in reading and writing is abundant. Most prominent, though, are the result of the 1979-80 National assessment of Educational Progress in reading and literature. Reading thinking and writing (1981). This study, which primary focused on literature, measured student performance on a wide range of multiple-choice and writing tasks. The study assessed the skills of more than 100,000 nine-thirteen-, and seventeen –year –olds, comprising socioeconomic and geographic variation representative of the United States. The results indicate that American schools “have been reasonably successful” in teaching students to comprehend at the literal and lower inference levels and to arrive at what the report calls “preliminary interpretation”. Older students were better at these skills, and by age of seventeen most could express their initial ideas and judgment, especially, when these were concerned with personal reactions to what they read. However, the results strongly indicate the general inability of students to read critically or to support or explain their interpretation and responses to literature in any but the most superficial ways. Students at all levels “do not appear” says the report, “to have learned how to look for evident seem satisfied with their initial interpretations and seem genuinely puzzled at requests to explain or defend their point of view” (1981, 2). Even older students who did provide more evidence to support their interpretations than younger students, wrote responses that were “superficial and limited”, and the overwhelming majority of students ”lacked strategies for analyzing or evaluating” what they read.

What is perhaps most indicative of the weaknesses of secondary students is that between 1970 and 1980 both thirteen – and seventeen –year olds have become less likely event to try to interpret what they read and more likely simply to make unexplained and unelaborated value judgments. The report describes this finding in a most unsettling fashion. In brief, over the last ten years, student skills in analyzing and writing about literature have seriously declined. In fact, the authors of the report
say that the schools “have failed to teach more than 5 to 10 percent to move beyond their initial reading of a text” (1981, 2). Clearly, the results seem to indicate that new ways must be found to teach students the skills and strategies, which will enable them to write effectively about the literature they read.

2.45 Rational for Teaching Writing about Literature

If the results of the NAEP assessment of reading and literature suggest the need to combine instruction in literature and composition, the assumptions behind the study provide an even stronger imperative. As Judith A. Langer notes, the NAEP measured student performance from the “rich perspective” of reading, reasoning, responding, and writing as integral parts of the “Literate Transition” (1982, 336). It is from this “literate” stance that the NAEP authors argue that the skills of students learn in studying and writing about literature are important for reasons beyond the secondary school weakness. The report says that academic and vocational postsecondary education, as well as the business world, “require careful reading and strong skills in analysis, interpretation, and explanation (1981, 5). Also they point to the fast growing information business” as an area in which student with these skills will have a “personal advantage”, and the report argues that these skills will become increasingly important as the “information explosion continues”. In addition, the authors believe that these skills “will be increasingly important at personal and social levels” in helping individuals and society find “what we value” and “what will make our lives worth living” (1981, 5).

The question left unanswered in how combining instruction in literature and composition might help a young reader “find meaning” out of chaos.

2.77 Previous Studies

The researcher surveyed the Sudanese university in search for previous studies related to the research.

The first attempt to evaluate that literature was important for acquiring the language was conducted by Annur Hamid Suleiman (1995) who evaluated his study under the title (Why and How to Teach Literature). In this research he put this conclusion:
Recently, teaching the English language through literature has become a debatable and controversial issue. Some methodologists and teachers believe in its benefit, others do not.

In this (M.A) research the researcher tried to show why and how to teach literature. One of the objectives of this research is to stir the mind of the learner through motivating activities and tasks. Teachers should think of the most recent approaches of teaching literature and adapt them to the objectives of teaching literature.

Above all, I would like to draw attention of the teachers when teaching literature to think of:

1. The levels of the learners
2. The age of the learners.
3. The learners interest
4. The attitudes of the learners towards literature.
5. The object of teaching literature
6. Types of genres (drama, poetry, shortly story or novel … etc) to be taught.
7. suitability of the designed course.
8. Brief, background when necessary to help the learner’s appreciation.

Some proponents of the idea that teaching the language through literature, believe that literature has a great impact on the learner’s performance in both the written language.

The research put this definitions:

b. Literature is ‘feeling’ and ‘thought’ in black and white.

c. Literature means, to meet a lot of people, to know other different points of view, ideas, thoughts and, minds to know ourselves better”

Literature is a means of communication. In other words literature should be considered as a shop window to the “World” to the native speaker’s culture to cope with new ideas – discoveries – culture, tradition ... etc.

Some famous writers have defined literature as the following:

a. “Literature could be said to be a sort of disciplined technique for arousing emotion” (Iris Murdch).
b. “Great literature is simply language charged with meaning almost possible degree” (Ezra Pound)

c. “Literature is the question minus the answer. (Roland Barthes).

Readers of English literature are demanded to put their learning into practice, so literature provides its four elements; plot, characters, setting and theme which serve the learning process. Moreover, literature offers learners inspiration, and oral activities which help them to overcome their obstacles such as copy with spoken language.

Impact of Neglecting Extensive Reading on Written Performance (A case study of students in The Red Sea University by: Abbas Eltahir Mustafa Ismail.

In this research he said that extensive reading has an essential role in the process of learning a foreign language. Accordingly, the practice of extensive reading could improve the other skills of the English. The study also aimed at investigating the causes of neglecting extensive reading at the University level. It is thought that in countries where English is taught as a foreign language as in the Sudan, reading acquires even greater importance.

It is the only available way for one to be exposed to the target language. This view reveals that reading is the main source of linguistic input for learners of English as a foreign language. Reading plays an increasing important role. Reading literature is essentially an individual activity and therefore the students should read and read, until they reach readability.
CHAPTER THREE
RESEARCH METHODOLOGY

3.1 Subjects

The research samples was based on sixty teachers of English language. 50 of secondary school and ten doctors in university. Teachers were scattered into Madni, Rofaa, Elgadarif and in Khartoum Centre of Marking the Sudanese Certificate

3.2 Methods

Analytical descriptive method was adopted sing statistical Package for Social Science (SPSS).

3.3 Two Tools of Data Collection

A questionnaire for sixty English teachers (50) secondary school and ten from the universities. An evaluation of the syllabus of literature of secondary school.

3.3.1 The Content of the Questionnaire

The questionnaire consists of twenty-six questions, for the teachers of secondary schools. Question one aims at explaining whether literature is important for acquiring the language. Question two intends to check if reading literature improves learners’ language. Question three aims at making sure, if reading literature improves the competence and performance of the language. Question four aims at making sure if reading literature improves and increases EFL learners vocabulary. Question five investigates if reading literature is a solution to all learners language problems. Question six aims at finding out if reading literature, discussing and writing about it, are legitimate activities, not just for apprentices but for professionals. Question seven investigates that if reading literature promotes learners’ spelling, writing skills, readability. The purpose of question eight is to make sure that literature changes learners’ attitudes towards language. Question nine aims to make sure that literature should be dealt with at a high level of proficiency. Question ten investigates that literature is a key to improving all language skills. Question eleven intends to see whether literature provides enjoyable and memorable context for language.
Question twelve aims at finding out that literature is a means for improving the skills of writing, reciting and acting. Question thirteen checks if literature is a substitute for traveling to the target language home land. Question fourteen explains that literacy works make no sense to EFL learners without enough cultural orientation. Question fifteen aims to put on the minds that literature is the most effective tool in EFL situations. Question sixteen aims at making sure that literature courses should be given the top priority in the syllabus. Question seventeen explains that studying literature broadens the mind and improves critical thinking and problem solving skills.

Question eighteen draws attention that literature books should be made available, regardless of the cultural differences. Question nineteen explains that teachers of literature must be at a high level of qualification. Question twenty asks teachers of literature to visit Britain for cultural frequency. Question twenty-one aims at explaining that literature enriches EFLs experiences in life.

Question twenty-two to make a certain opinion that literature develops learners power of expression and develops writing. Question twenty-three tries to make sure that teachers of literature should be experienced and talented story-tellers. Question twenty-four explain that the only function of story-telling technique is to arouse children excitement and increase attention. Question twenty-five confirms that a piece of literature is a condensed life.

Question twenty-six aims to make sure clearly that literature is a substitution for all other language courses.
### Standard Deviation

<table>
<thead>
<tr>
<th>No.</th>
<th>Q</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Literature is important for acquiring language</td>
<td>60</td>
<td>1.23</td>
<td>0.427</td>
</tr>
<tr>
<td>2</td>
<td>Reading literature improves learners language</td>
<td>60</td>
<td>1.33</td>
<td>0.475</td>
</tr>
<tr>
<td>3</td>
<td>Reading literature improves the competence and performance of the language</td>
<td>60</td>
<td>1.57</td>
<td>0.673</td>
</tr>
<tr>
<td>4</td>
<td>Reading literature improves and increases EFL learners vocabulary</td>
<td>60</td>
<td>1.38</td>
<td>0.585</td>
</tr>
<tr>
<td>5</td>
<td>Reading literature is a solution to all learners language problems</td>
<td>60</td>
<td>2.6</td>
<td>1.092</td>
</tr>
<tr>
<td>6</td>
<td>Reading literature is discussion and writing about it are legitimate activities not just for apprentices but for professionals</td>
<td>60</td>
<td>1.98</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Reading literature promotes learners spelling writing skills readability</td>
<td>60</td>
<td>1.55</td>
<td>0.594</td>
</tr>
<tr>
<td>8</td>
<td>Literature changes learners attitudes towards language</td>
<td>60</td>
<td>1.72</td>
<td>0.825</td>
</tr>
<tr>
<td>9</td>
<td>Literature should be dealt with at a high level of proficiency</td>
<td>60</td>
<td>2.23</td>
<td>1.254</td>
</tr>
<tr>
<td>10</td>
<td>Literature is a key to improving all language skills</td>
<td>60</td>
<td>1.78</td>
<td>0.885</td>
</tr>
<tr>
<td>11</td>
<td>Literature provides enjoyable memorable context for language</td>
<td>60</td>
<td>1.45</td>
<td>0.565</td>
</tr>
<tr>
<td>12</td>
<td>Literature is a means for improving the skills of writing reciting and acting</td>
<td>60</td>
<td>1.68</td>
<td>0.701</td>
</tr>
<tr>
<td></td>
<td>Statement</td>
<td>Value</td>
<td>T-value</td>
<td>P-value</td>
</tr>
<tr>
<td>---</td>
<td>---------------------------------------------------------------------------</td>
<td>-------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>13</td>
<td>Literature is a substitute for travelling to target language home land</td>
<td>60</td>
<td>2.22</td>
<td>1.01</td>
</tr>
<tr>
<td>14</td>
<td>Literature literary works make no sense to EFL learners without enough cultural orientation</td>
<td>60</td>
<td>2.28</td>
<td>1.059</td>
</tr>
<tr>
<td>15</td>
<td>Literature is the most effective tool in EFL situations</td>
<td>60</td>
<td>2.08</td>
<td>0.869</td>
</tr>
<tr>
<td>16</td>
<td>Literature courses should be given the top priority in syllabus</td>
<td>60</td>
<td>1.9</td>
<td>0.915</td>
</tr>
<tr>
<td>17</td>
<td>Studying literature broadens the mind and improves the critical thinking and problem solving skills</td>
<td>60</td>
<td>1.48</td>
<td>0.813</td>
</tr>
<tr>
<td>18</td>
<td>Literature books should be made available regardless of the cultural differences of the cultural differences</td>
<td>60</td>
<td>1.8</td>
<td>0.953</td>
</tr>
<tr>
<td>19</td>
<td>Teachers of literature must be at a high level of qualification</td>
<td>60</td>
<td>1.55</td>
<td>0.769</td>
</tr>
<tr>
<td>20</td>
<td>Teachers of literature should visit Britain for cultural frequency</td>
<td>60</td>
<td>2.07</td>
<td>1.039</td>
</tr>
<tr>
<td>21</td>
<td>Literature enriches EFL experiences in life</td>
<td>60</td>
<td>1.8</td>
<td>0.732</td>
</tr>
<tr>
<td>22</td>
<td>Literature develops learners power of expression and develops writing</td>
<td>60</td>
<td>1.68</td>
<td>0.892</td>
</tr>
<tr>
<td>23</td>
<td>Teachers of literature should be experienced and talented story tellers</td>
<td>60</td>
<td>1.77</td>
<td>0.89</td>
</tr>
<tr>
<td>24</td>
<td>The only function of story telling technique is to arise children excitement and increase attention</td>
<td>60</td>
<td>2.45</td>
<td>1.333</td>
</tr>
<tr>
<td>25</td>
<td>A piece of literature is condensed life</td>
<td>60</td>
<td>2.07</td>
<td>0.936</td>
</tr>
<tr>
<td>26</td>
<td>Literature is a substitution for all other language courses</td>
<td>60</td>
<td>3.05</td>
<td>1.395</td>
</tr>
</tbody>
</table>
3.4 Testing the Hypotheses

Comparing the results of the questions of the teachers with the hypotheses of the study, it has been found that the responses to question seventeen (studying literature broadens the mind and improves the critical thinking and problem solving skills) and question three (reading literature improves the competence and performance of the language, in the teachers questionnaire, serve hypothesis one, i.e. (students could not speak fluently in the classroom or with their friends outside the school). Because question seventeen show that 65% strongly agree and 26.7% agree. The result of question six (reading literature, discussing and writing about it are legitimate activities not just for apprentices but for professionals) in the teachers questionnaire, verifies the second hypothesis, i.e. (Teacher have not a broad background knowledge of the environment that influences their students) since 36.7% strongly agree and 38.3% agree while the result of question one (literature is important for acquiring language) in the teachers questionnaire verifies the fourth hypothesis, i.e. (Students do not read literature). Only 76.7% strongly agree and 23.3% agree only. The result of question eleven (Literature provides enjoyable memorable context for language) verifies the sixth hypothesis, i.e. (English periods are not interesting) only 58.3% strongly agree and 38.3% agree.

The result of question sixteen (Literature courses should be given the top priority in the syllabus) in the teacher questionnaire verifies the seventh hypothesis, i.e. (the negligence of trained teacher), because 35% strongly agree and 51.7% agree.
Evaluation of the Syllabus of Literature of the Secondary School

Things Fall Apart

A note about this story

It is a story about life in African before the Europeans came, and about the destruction of this life by the Europeans. The people in the story lived in a district of Nigeria called Umuofia. The people of Umuofia were farmers. They produced goods, such as palm oil, that the Europeans wanted.

Umuofia was a small district of nine villages. The people of these villages belonged to the same clan. A clan is a group of people who live together and share the same customs. In time of war, all the people of the clan helped each other and fought together.

The religion of these people was not Christianity. The clansmen had many different gods protected the crops, and she was called the Earth Goddess. Some of the gods belonged to a man’s family and wooden figures of these gods were kept in one of the family huts. The clan believed that their customs pleased the gods, and they believed their gods would punish people who broke these customs.

An evaluation in “Things Fall Apart”. Chinua Achebe tells two different stories at the same time. One is Okonkwo, the villager whose rise to power is halted because of all his misfortunes. The other is of Okonkwo’s village, Umuofia, and its struggle to hold on to its cultural tradition while facing Colonialism from the west. The title “Things Fall Apart” describes perfectly what happens to both Okonkwo and his village. Okonkwo’s life falls apart and as a result, the commit suicide by hanging himself. The cultural tradition of Umuofia falls apart, and becomes influenced by the West. In “Things Fall Apart”, Achebe uses Okonkwo and the village’s falling out to show how African culture, as well as other cultures around the world, suffered as a result Westernization. In the book, Achebe focuses mainly on the character of Okonkwo. Okonkwo’s story follows the general pattern of a Greek tragedy. He experiences in the beginning, but everything eventually comes crashing down on him. his early life is the typical success story. He starts poor, but works hard to earn everyone’s respect. From the beginning he is disgusted with his father. He is a lazy old man who borrows money and never pay back. Okonkwo realizes that he
does not want to be like his father, and it is this hatred that drives him to work hard. After his father’s death, Okonkwo pays off his debts, and starts his long journey to the top of the clan. In a short time, Okonkwo’s hard work pays off and he becomes one of the village’s most respected members. He earns three out of the four village titles. He is recognized as the greatest warrior in Umuofia. He takes three wives and has many children. He is almost to the top of the clan when his journey to greatness starts to crumble. Because of a scuffle with one of the nearby villages, Okonkwo is given a boy to take care of. The boy, Ikemefuna, shows many similarities to Okonkwo and they become very close.

Summary

How it all goes

Through Okonkwo a respected leader in Umuofia tribe of Igbo people, he lives in fear of becoming his father a man known for his laziness and cowardice. Throughout his life, Okonkwo attempts to be his father’s polar opposite. From an early age, he builds his home and reputation as precocious wrestler and hard-working farmer. Okonkwo’s efforts pay off big time and he becomes wealthy through his crops and scores three wives. Okonkwo’s life is shaken up when an accidental murder takes place and Okonkwo ends up adopting a boy from another village. The boy is named Ikemefuna and Okonkwo comes to love him like a son. In fact, he loves him more than his natural son, Nwoye. After three years, though, the tribe decides that Ikemefuna must die.

When the men of Umuofia take Ikemefuna into the forest to slaughter him, Okonkwo actually participates in the murder. Although he’s just killed his adoptive son, Okonkwo shows no emotion because he wants to be seen as Mr. Macho and not be weak like his own father was. Inside, though, Okonkwo feels painful guilt and regret. But since Okonkwo was so wrapped up in being tough and emotionless, he alienates himself from Nwoye, who was like a brother to Ikemefuna. Later on, during a funeral, Okonkwo accidentally shoots and kills a boy. For his crime, the town exiles him for seven years to his mother’s homeland, Ubanta. There he learns about the coming of the white missionaries whose arrival signals the beginning of the end for the Igbo people. They bring Christianity and win over Igbo outcasts as their first
converts. As the Christian religion gains legitimacy, more and more Igbo people are converted. Just when Okonkwo has finished his seven-year sentence and is allowed to return home, his son Nwoye converts to Christianity.

Okonkwo is so bent out of shape that the disown his son.

Eventually, the Igbo attempt to talk to the missionaries, but the Christians capture the Igbo leaders and jail them for several days until the villagers cough up some ransom money. Contemplating revenge, the Igbo people hold a war council and Okonkwo is one of the biggest advocates for aggressive action. However, during the council, a court messenger from the missionaries arrives and tells the men to stop the meeting. Enraged Okonkwo kills him. realizing that his clan will not go to war against the white men, the proud, devastated Okonkwo hangs himself.
Charlotte Bronte was born on 21st April 1816. She lived in the village of Haworth, in west Yorkshire, in north of England. Her father was a clergyman. He worked in the church at Haworth. Charlotte had four sisters. They were Maria, Elizabeth, Emily and Anne. Charlotte was a clever student. But she was unhappy. She fell in love with a married man. And she returned to England.

**A note about this story:**

TIME: THE 1830S, Place: the north of England. Early in the nine tenth century, there no cars or trains people rode horses. People travelled in coaches or carriages pulled by horses. Journeys were long and difficult. Most people lived in a country-side. Rich people had large houses and many servants. Rich children learnt their lessons in their homes. A teacher lived in their house. Some poor children lived at their school. Some of these schools were very bad. The buildings were cold and uncomfortable. These children did not have enough food. Their teachers often beat them.

The Brontes were poor. The three sisters worked as governesses. Governesses lived in he homes of rich families. They taught the children of these families.

In the story, Jane Eyre, Charlotte Bronte wrote about her own life. Jane was unhappy in a bad school.

Charlotte was unhappy too. Jane Eyre was not pretty. But she was clever and she was good. Charlotte was not pretty. But she was intelligent and she worked hard. In the story, Jane Eyre becomes a governess. Charlotte was a governess in the homes of two rich families. She hated the work. In 1851, there were about 25000 governesses in England. Many poor women from good families worked as governesses. They were not married. Governesses were not paid well.
A critical evaluation of Jane Eyre

Through the duration of the novel, Jane demonstrates her “self-love” that is often an influential emotion leading to drastic and hasty reactions. In the very opening few chapters, Jane takes a stand for herself and presents her bruised ego., pride and maturity. Sara Reed, her aunt, dismisses her place in the family as Jane is physically and emotionally removed from her. Family’s activities, Jane grows up distinguishing her personality and voicing her unbiased opinion, but in Mcfadden-Gerber’s opinion, Jane remains the same orphaned female in constant discord with elders and supervisors. Ms. Eyre is a heroine who refuses to blend into the traditional female position of subservience and who stands up for her beliefs. In the beginning, Jane at first develops when she faces her aunt and the ignorance she received from her in the earlier part of her childhood. The climax of the story involved her choice to leave Rochester who based on her own self-love; Jane Eyre had no family or friends to influence the decision to flee from comfort. Instead, Jane disciplined and developed herself in the course of the novel. Setting changes varied vastly from section to section, but McFadden-Gerber noted the constant stability of Jane’s character the exemplified fortified morals made by her own constant and stagnant conscience.

The character’s “feminist qualities” are main theme and the reasoning to her behavior. Each setting brings a higher lever of maturity, where Ms Eyre strengthens her beliefs and morals, expanding – her horizons as well as experience. The discrimination and neglect she faced daily and annually at the Reed household brought her first powerful emotions of resentment as well as humiliation to her lips. Upon the deliverance of her aunt Sara Reed, a great surge of satisfaction swept over Jane as her confidence boosted. Jane was a free willed feminist hero, she developed in the book as the plot went on. Each decision and reaction to significant events in her life were larger than the previous one. Tough she constantly and repeatedly fled from her problems, her reasoning behind it became more intellectual and developed. The ultimate decision to leave Rochester was a complete turnaround and desire to leave the Reed house. Jane matured enough to realize her morals and self-worth were less trivial then her desires for happiness. Fleeing Thornfield was a repeat from
happiness and bliss that caused deep emotional pain and reflection that Jane had
developed since her departure from gates head, progressive, and climaxing emotional
development that helped her discover the warrior-like feminist that she was.
Evaluation of the Syllabus

Evaluation of Treasure Island

Notes about this story

The Author

Robert Louis Stevenson was born in Edinburgh, Scotland in November 1850. Treasure Island is one of his most famous stories. His other stories include Kidnapped, the Black Arrow and The Strange Case of Dr. Jekyll.

Stevenson was ill for much of his life. He went to live in the South Pacific because the weather was warm there. He died in Samoa in December 1894.

The Book:

The story grew out of a map that led to imaginary treasure, devised during a holiday in Scotland by Stevenson’s and his nephew. Stevenson’s first full-length work of fiction brought him immediate fame and continues to captivate readers of all ages.

Treasure island is every bit as brilliant as its reputation – you will find it impossible not to draw in by the private life.

The success of “Treasure Island” 1883 and Kidnapped (186) established his reputation for tales of adventure and action. During the final years of his of life Stevenson’s Creative range developed and he wrote “The Beach of Falesa”.

Treasure Island is not a book with a message; instead, it is an adventure tale, pure and (except for the character of its great antagonist, John Silver) simple. Yet like some other adventure tales, Stevenson’s classic novel has its central theme one of the oldest and most universal stories.

Theme:

Treasure Island is the story of a guest. Treasure Island has as assortment of ingredients common to guest stories. The guest hero goes on a journey, often to a strange and dangerous place, in pursuit of something valuable. On his way he encounters one or more threshold, guardians –human, animal or even supernatural – that may try to keep him from gaining his object or may only provide tests that he must pass in order to approach it; some of these may helpful figures and others may be adversaries he must defeat. The hero is forced to test his courage. Intelligence,
strength, and worthiness, and sometimes encounters evidence of previous seekers who failed the test.

The successful hero passes each test and, in the process gains some internal good – often wisdom or self – knowledge – as well as the object he sought (you can find many modern variation of the guest theme; Hemingway’s The Old Man and the Sea is a guest novel in which the gushing hero brings back an object now worthless – the skeleton of the great fish he caught – but also brings home a reassurance of his (own strength). The hero of such a story is often very young and innocent, in which is also a coming – of – age adventure. Jim Hawkins’ guest for Flint’s treasure fit this pattern admirably, which may be one reason Treasure Island is so endurally popular. Some schools of Psychology hold that the pattern is a figurative reflection of universal human experience and that such stories are thus deeply. Satisfying to readers at an unconscious level. Jim’s guest begins at the first appearance of Billy Bones, who is his initial helping figure, telling him and the ritual of “The black Spot”. Black Dog and Pew are the first adversarial threshold guardians. Jim encounters and he successfully takes the map in spite of them. Silver appears at the outset to be another helper, but he is soon revealed as a more dangerous threshold guardian. By luck and stealth however, Jim passes the difficult test of recognizing the danger Silver presents, when, from the apple barrel, he overhears Siler’s revelations. Invited into the cabin to tell his story Jim is given a glass of wine, virtually “initiating him into the company of men. Jim encounters a second helping figure in been Gunn, who gives him information, again in veiled terms. Jim is tested a second time where the mutineers attack the stockade at a third time when he cuts the Hispaniola a drift and on board the ship, strikes pirates’ colors. This third test so enrages the final threshold guardian, Israel hands, that Jim is faced with his most challenging test of courage. His test of worthiness comes when, having given his word to Silver. Jim refuses to run away from the pirates’ strong hold. This is the decision, made in spite of his fear, that figuratively and perhaps literally saves him and delivers the treasure to his friends by the novel. Jim seems to come of age entirely, symbolized, perhaps, by his recounting of the story and his refusal of further adventure.
Treasure Island has been called a “novel of greed” and certainly greed is a minor theme of the book. But the chief theme is Jim Hawkin’s guest to bring home something of great value and to gain his own moral adulthood, a treasure in itself.
The Prisoner of Zenda

The Prisoner of Zenda is an adventure novel by Anthony Hope, published in 1894. The king of the fictional country of Ruritania is drugged on the eve of his coronation and thus unable to attend the ceremony. Political forces are such that in order for the king to retain his crown his coronation must go forward. An English gentleman on holiday who fortuitously resembles the monarch, is persuaded to act as his political decoy in an attempt to save the situation. The villainous Rupert of Hentzau gave his name to the sequel published in 1898; which is included in some editions of this novel. The books were extremely popular and inspired an new genre of Ruritanian romance. Including the Graustark novels by George Barr McCutcheon.

Pot Summary

On the eve of the coronation of king Rudolf of Ruritania, his brother, Prince Michael, has him drugged. In a desperate attempt not to give Michael the excuse to claim the throne, Colonel Sapt and Fritz von Tarlenheim, attendants of the king, persuade his distant cousin Rudolf Passendyll, an English visitor, to impersonate the king at the coronation. The unconscious king is abducted and imprisoned in a castle in the small town of Zenda. There are complications, plots, and counterplots, and those of his dashing but villainous henchman count Rupert of Hentzau.

Passendyll falls in love with Princess Flavia, the King’s betrothed but cannot tell her the truth. He determines to rescue the king and leads an attempt to enter the castle of Zenda. The king is rescued and is restored to his throne, but the lovers, in duty bound, must part.

Adaptations:

The novel has been adapted many times, mainly for film but also stage, musical, operetta, radio, and television. Probably the best-known version is the 1937 Hollywood movie. The dashingly villainous Rupert of Hentzau has been interpreted by such matinee idols as Ramon Novarro (1922).

The Prisoner of Zenda (1895-96), was co-written by Hope and Edward Rose. It opened as a play in New York in 1895 Starring E. H. Sothern and the next year on the west end in London, starring Evelyn Millard. It was adapted by
Mary O’Hara and directed by Rex Ingram. The prisoner of Zenda (1937); starring Ronald Colman as Rassendyll and Rudolph, Madeleine Carroll as Princess Flavia, Raymon Massey as Michael of many film adaptation, this is considered by many to be the definitive version. Leslie Halliwell puts it at No. 590 of all the films ever made, saying that the “splendid school boy adventure story” Halliwell’s Film Guide 2008 calls it “one of the most entertaining films to come out of Hollywood”.

In Pakistan in 2010, it was noted that the novel had been part of the syllabus of higher secondary schools for over three decades.
Oliver Twist Essay Critical Evaluation
Charles Dickens

Evaluation

Charles Dickens defended the book, explaining that one his purposes had been to take the romance out of crime and show the underworld of London as the sordid, filthy place the knew it to be. Few of his readers even doubted that he had succeeded in his task. When Dickens began writing, a popular form of fiction was then Newgate novel, or the novel dealing in part with prison life and the rogues and high way men who ended up in prison. These heroes often resembled Macheath of John Gay’s The Beggar’s Opera (1728). Dickens took this tradition and form and turned it around, making it serve the purposes of his new realism. The subplot concerning Bill Sikers and Nancy contains melodramatic elements, but Sikes is no Macheath and Nancy no Polly Peachum.

The grim birth of the infant who was named Oliver opens the book, immediately plunging the reader into an uncomfortably unromantic world where people are saving to death, children are “accidentally” killed off by their charitable keepers, the innocent suffer, and the cruel and unscrupulous prosper. Dickens does not hesitate to lay the facts out clearly: Nancy is a restitute, Bill is a murderer, Fagin is a fence, and the boys are pickpockets. The supporting cast includes Bumble and Thin gummy and Mrs. Man, individuals who never hesitate to deprive others of what they themselves could use. Poverty is the great leveler, the universal corruptor, in the pages of Oliver twist, the results of wide spread poverty are portrayed with a starting lack of sentimentiality. Dickens may become sentimental when dealing with virtue but never when dealing with vice. The petty villains and small-time corrupt officials, such as Bumble, are treated humorously, but the brutal Bill Sikes is portrayed with complete realism. Although Dickens’s contemporaries thought bill was too relentlessly evil, Dickens challenged them to deny that such men existed in London, products of the foul life forced on them from infancy. He holds up Sikes in all his nastiness, without making any attempt to find redeeming characteristics. Nancy, both immoral and kind hearted, is a more complicated character. She is sentimental
because she is sentimental because she is entirely practical, one who will step on anybody who gets in his way and feel no regrets
Evaluation of Anna and the Fighter

Anna and the fighter is a book from Elizabeth Laird. This book belongs to Heineman Guided readers series that was published at Eve levels with simple stories that can help beginners to improve their English learning.

This book tells Ann’s story, a girl who lived in a village with her father. She was going alone in a train for the first time to visit her aunt in Naira. Inside the train, Anna met a strange man called Sam that thought he was a criminal. However, after he helped her, Ana realized that Sam was a famous boxer and they became friends.

It is a good book for beginners because there aren’t many characters and there are some pictures that can help reader to identify the story. The vocabulary is also a good point: there are about 600 basic words, so students are able to read and to understand.

At the same time, the theme of the book it isn’t the theme of the book it isn’t interesting. This kind of book needs to be attractive for those who read it. The topic should more convenient with the reality of readers. However, if the reader is not interested in the story but only in the vocabulary and structures, it is a good book to begin.

Comments

Please have another look at the following sentences:

“In a train”

“Anna met a strange man called Sam that she thought he was criminal”

“The book is not interesting”

The unmoral picture is that at the hotel the men were playing cards and drinking and Anna was afraid of them. Some things like these are against our religion and manners. The book is very simple.
CHAPTER FOUR
PRESENTATION, ANALYSIS, AND DISCUSSION OF DATA

4.1 Introduction

This chapter puts emphasis on presenting, analyzing, and discussing the data which have been collected by means of questionnaire. The chapter has been arranged into presentation and analysis of questionnaire, discussion of hypotheses in relation to the result of the results of the questionnaire.

The TABLE (4-1)

**Literature is important for acquiring language**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>strongly agree</td>
<td>46</td>
<td>76.7</td>
</tr>
<tr>
<td>Agree</td>
<td>14</td>
<td>23.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

The TABLE (4-1) Shows that forty – six teachers (76.7) strongly agree that literature is important for acquiring the language while (23.3) agree only.

Table (4-2)

**Reading literature improves learners language**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>strongly agree</td>
<td>40</td>
<td>66.7</td>
</tr>
<tr>
<td>Agree</td>
<td>20</td>
<td>33.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4-2) illustrates that forty teachers (66.7) see that reading literature improves learners language whereas twenty teachers (33.3) agree only.

**Table (4-3) Reading literature improves the competence and performance of the language**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>strongly agree</td>
<td>31</td>
<td>51.7</td>
</tr>
<tr>
<td>Agree</td>
<td>25</td>
<td>41.7</td>
</tr>
<tr>
<td>Uncertain</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4-3) indicates that thirty-one teachers see that reading literature improves the competence and performance of the language while (41.7) agree only whereas three teachers uncertain and only one disagree.

**Table (4-4)**

**Reading literature improves and increases EFL learners vocabulary**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>strongly agree</td>
<td>39</td>
<td>65</td>
</tr>
<tr>
<td>Agree</td>
<td>20</td>
<td>33.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

Table (4-4) demonstrates that (65) of the teachers say that reading literature improves and increases EFL learners vocabulary Twenty teachers agree only one disagree.

**Table (4-5)**

**Reading literature is a solution to all learners language problems**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>9</td>
<td>15</td>
</tr>
<tr>
<td>Agree</td>
<td>25</td>
<td>41.7</td>
</tr>
<tr>
<td>Uncertain</td>
<td>7</td>
<td>11.7</td>
</tr>
<tr>
<td>Disagree</td>
<td>19</td>
<td>31.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4-5) as seen above shows that nine teachers (15) strongly agree that reading literature is a solution to all learners problems whereas (25) teachers (41.7) agree and (31.7) disagree.

**Table (4-6)**

Reading literature discussing and writing about it are legitimate activities not just for apprentices but for professionals

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>22</td>
<td>36.7</td>
</tr>
<tr>
<td>Agree</td>
<td>23</td>
<td>38.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>11</td>
<td>18.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
According to table (4-6) (36.7) of teachers accept that reading literature discussing and writing about it are legitimate activities not just for apprentice but for professionals whereas (38.8) agree only Eleven teacher says they are uncertain Only two teachers say they strongly disagree.

**Table (4-7)**

**Reading literature promotes learners spelling writing skills and readability**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>30</td>
<td>50</td>
</tr>
<tr>
<td>Agree</td>
<td>27</td>
<td>45</td>
</tr>
<tr>
<td>Uncertain</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>60</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

90
Table (4-7) shows that (50) strongly agree that reading literature promotes learners spelling writing and readability whereas (45) of the teachers agree only. Only three teachers (5) uncertain.

**Table (4-8)**

**Literature changes learners attitudes towards language**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>27</td>
<td>45</td>
</tr>
<tr>
<td>Agree</td>
<td>26</td>
<td>43.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>5</td>
<td>8.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

Table (4-8) shows that twenty – seven teachers (45) strongly agree that literature changes earners’ altitudes towards language whereas (43.3) agree only. Five teachers uncertain. Only one disagree. Only one strongly disagree.
Table (4-9)

Literature should be dealt with at a high level of proficiency

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>19</td>
<td>31.7</td>
</tr>
<tr>
<td>Agree</td>
<td>25</td>
<td>41.7</td>
</tr>
<tr>
<td>Uncertain</td>
<td>4</td>
<td>6.7</td>
</tr>
<tr>
<td>Disagree</td>
<td>7</td>
<td>11.7</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>5</td>
<td>8.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

Table (4-9) explains that (31.7) of the teachers strongly agree that literature should be dealt with at a high level of proficiency (41.7) agree only whereas (6.7) uncertain. Seven teachers disagree and five teachers strongly disagree (8.3).

Table (4-10)

Literature is a key to improving all language skills

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>26</td>
<td>43.3</td>
</tr>
<tr>
<td>Agree</td>
<td>26</td>
<td>43.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Disagree</td>
<td>5</td>
<td>8.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4-10) illustrates that (43.3) strongly agree that literature is a key to improving all language skills whereas (43.3) agree only Three teachers are uncertain (5). Only five teachers disagree (8.3).

Table (4-11)

**Literature provides enjoyable memorable context for language**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>35</td>
<td>58.3</td>
</tr>
<tr>
<td>Agree</td>
<td>23</td>
<td>38.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4-11) indicates that thirsty – five (58.3) teachers strongly agree that literature provides enjoyable memorable context for language whereas (38.3) of the teachers agree only. Two teachers (3.3) are uncertain.

Table (4-12)

**Literature is a means for improving the skills of writing reciting and acting**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>26</td>
<td>43.3</td>
</tr>
<tr>
<td>Agree</td>
<td>28</td>
<td>46.7</td>
</tr>
<tr>
<td>Uncertain</td>
<td>5</td>
<td>8.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

Table (4-12) explains that twenty six (43.3) teachers strongly agree that literature is a means for improving that skills of writing reciting and acting whereas (46.7) agree only. Five teachers (8.3) uncertain. Only one teacher disagree (1.7).
Table (4-13)

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>15</td>
<td>25</td>
</tr>
<tr>
<td>Agree</td>
<td>27</td>
<td>45</td>
</tr>
<tr>
<td>Uncertain</td>
<td>8</td>
<td>13.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>10</td>
<td>16.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

Table (4-13) shows that (25) of teachers strongly agree that literature is a substitute for travelling to home land whereas (45) agree only Eight teachers uncertain (13.3) Ten teachers (16.7) disagree.

Table (4-14)

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>16</td>
<td>26.7</td>
</tr>
<tr>
<td>Agree</td>
<td>22</td>
<td>36.7</td>
</tr>
<tr>
<td>Uncertain</td>
<td>11</td>
<td>18.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>11</td>
<td>18.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4-14) shows that (26.7) of the teachers strongly agree that literature literary works make no sense to EFL learners without enough Cultural orientation where (36.7) agree only Eleven teachers uncertain Eleven teachers (18.3) disagree.

Table (4-15)

**Literature is the most effective tool in EFL situations**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>15</td>
<td>25</td>
</tr>
<tr>
<td>Agree</td>
<td>29</td>
<td>48.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>13</td>
<td>21.7</td>
</tr>
<tr>
<td>Disagree</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4 - 15) explains that fifteen teachers (25) strongly agree that literature is the most effective tool in EFL situations, whereas twenty-nine teachers agree only. Thirteen teachers uncertain, and two teachers (3.3%) disagree. Only one teacher (1.7%) strongly disagree.

Table (4 - 16)

**Literature courses should be given the top priority in syllabus**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>21</td>
<td>35</td>
</tr>
<tr>
<td>Agree</td>
<td>31</td>
<td>51.7</td>
</tr>
<tr>
<td>Uncertain</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Disagree</td>
<td>7</td>
<td>11.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

![Pie chart showing distribution of opinions on literature courses]

![Pie chart showing distribution of opinions on literature courses]
Table (4 - 16) indicates that twenty-one teachers (35%) strongly agree that literature courses should be given the top priority in the syllabus, whereas (31%) teachers agree and only one uncertain, and seven teacher disagree.

**Table (4 - 17)**

**Studying literature broadens the mind and improves the critical thinking and problem solving skills**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>39</td>
<td>65</td>
</tr>
<tr>
<td>Agree</td>
<td>16</td>
<td>26.7</td>
</tr>
<tr>
<td>Uncertain</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

According to table (4-17) thirty-nine teachers (65) strongly agree that studying literature broadens the mind and improves the critical thinking and problem solving skills, whereas (26.7) agree only three teachers uncertain. Only one teacher disagree. Only one teacher strongly disagree.
Table (4-18)

Literature books should be made available regardless of the cultural differences of the cultural differences

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>25</td>
<td>41.7</td>
</tr>
<tr>
<td>Agree</td>
<td>29</td>
<td>48.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Disagree</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

Table (4 - 18) explains that twenty-five teachers (41.7) strongly agree that literature books should be made available, regardless of the cultural differences, whereas (48.3) of teachers agree only. One teacher is uncertain (1.7). three teachers (5%) disagree. Only two strongly disagree.

Table (4 - 19)

Teachers of literature must be at a high level of qualification

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>35</td>
<td>58.3</td>
</tr>
<tr>
<td>Agree</td>
<td>19</td>
<td>31.7</td>
</tr>
<tr>
<td>Uncertain</td>
<td>4</td>
<td>6.7</td>
</tr>
<tr>
<td>Disagree</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4-19) as seen above shows that thirty-five teachers (58.3) strongly agree that teachers of literature must be at a high level of qualification, whereas (31.7) agree only. Four teachers are uncertain. Only two disagree (3.3).

**Table (4-20)**

**Teachers of literature should visit Britain for cultural frequency**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>22</td>
<td>36.7</td>
</tr>
<tr>
<td>Agree</td>
<td>20</td>
<td>33.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>10</td>
<td>16.7</td>
</tr>
<tr>
<td>Disagree</td>
<td>8</td>
<td>13.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4 - 20) illustrates that twenty-two teachers (36.7), strongly agree that teachers of literature should visit Britain for cultural frequency, whereas (33.3) agree only. Ten teachers are uncertain. Eight teachers (13.3) disagree.

Table (4 - 21)

**Literature enriches EFL experiences in life**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>21</td>
<td>35</td>
</tr>
<tr>
<td>Agree</td>
<td>32</td>
<td>53.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>5</td>
<td>8.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

Table (4-21) indicates that (35) of the teachers strongly agree that literature enriches EFL experiences in life whereas (53.3) agree only. Five teachers are uncertain. Two teachers (8.3) disagree.
Table (4-22)

**Literature develops learners power of expression and develops writing**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>29</td>
<td>48.3</td>
</tr>
<tr>
<td>Agree</td>
<td>26</td>
<td>43.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

Table (4-22) shows that (48.3) of the teachers strongly agree that teachers of literature develops learners power of expression and develops writing, whereas (43.3) agree only. Only two teachers are uncertain. Two teacher strongly disagree (36.7) agree only. Three teachers are uncertain. Thirteen teachers disagree. Only five teachers (8.3) strongly disagree.

Table (4-23)

**Teachers of literature should be experienced and talented story tellers**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>26</td>
<td>43.3</td>
</tr>
<tr>
<td>Agree</td>
<td>27</td>
<td>45</td>
</tr>
<tr>
<td>Uncertain</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Disagree</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4-23) according to table (4-23) twenty-six teachers (43.3) strongly agree that teachers of literature should be experienced and talented story tellers, whereas (45) agree only. Three teachers are uncertain. Three teachers disagree. Only one teacher strongly disagree.

**Table (4-24)**

The only function of story telling technique is to arise children excitement and increase attention

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>17</td>
<td>28.3</td>
</tr>
<tr>
<td>Agree</td>
<td>22</td>
<td>36.7</td>
</tr>
<tr>
<td>Uncertain</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Disagree</td>
<td>13</td>
<td>21.7</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>5</td>
<td>8.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4.24) shows that seventeen teachers strongly agree whereas twenty-six teachers agree only. Ten teachers are uncertain, and six teachers disagree.

Table (4-25)

A piece of literature is condensed life

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>18</td>
<td>30</td>
</tr>
<tr>
<td>Agree</td>
<td>26</td>
<td>43.3</td>
</tr>
<tr>
<td>Uncertain</td>
<td>10</td>
<td>16.7</td>
</tr>
<tr>
<td>Disagree</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>
Table (4-25) demonstrates that eighteen teachers (30) strongly agree that a piece of literature is a condensed life, where as (43.3), only agree. Ten teachers are uncertain. Six teachers disagree.

Table (4-26)

**Literature is a substitution for all other language courses**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>10</td>
<td>16.7</td>
</tr>
<tr>
<td>Agree</td>
<td>15</td>
<td>25</td>
</tr>
<tr>
<td>Uncertain</td>
<td>8</td>
<td>13.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>16</td>
<td>26.7</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>11</td>
<td>18.3</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100</td>
</tr>
</tbody>
</table>

Table (4-26) as seen above shows that ten teachers (16.7) strongly agree that literature is a substitution for all language courses, whereas (25) agree only eight teachers are uncertain. Sixteen teachers disagree. Eleven teachers strongly disagree.
CHAPTER FIVE
CONCLUSION, FINDINGS, RECOMMENDATION AND SUGGESTION

5.1 Summary of Main Findings

1. Literature is important for acquiring language (strongly agree 76.7%) (agree 23.3%).
2. Reading literature improves learners language (strongly agree 66.7% and agree 33.3%).
3. Reading literature improves the competence and performance of the language (strongly agree 5.7% and agree 41.7%).
4. Reading literature is a solution to all language problems (strongly agree 15% and agree 41.7%).
5. Reading literature, discussing and writing about are legitimate activities not just for apprentices, but for professionals (strongly agree 36.7%, agree 38.3%).
6. Reading literature promotes learners spelling writing skills and readability (51% strongly agree, 45% agree).
7. Literature change learners attitudes towards language (45% strongly agree 43.3% agree).
8. Literature should be dealt with at a high level of proficiency (31.7% strongly agree and 41.7% agree).
9. Literature is a key to improving all language skills (43.3% strongly agree and 43.3% agree).
10. Literature provides enjoyable memorable context for language (58.3% strongly agree and 38.3% agree).
11. Literature is a substitute for traveling to the target language home land.
12. Literature is the most effective tool in EFL situations.
13. Literature course should be given the top priority in the syllabus.
5.2 Recommendations

There are part of human culture that people should take care of and should be looked by the cultural institutions everywhere.

Reading literature is giving way nowadays to other cultural technical like videos and C.Ds. Reading literature is the implementation of such culture should be through the contemporary prevailing media.

Such literature like that of Hemingway should not be lost: it is a pity that the new generations should know nothing about the masterpieces of such writers like Hemingway and should not know the forward step that he introduced in the world of style.

Such literature should be embodied in the curriculums of secondary schools and universities. Websites and all the other information and cultural media should on hands to present literature for those who are not ready to spare time for reading literature. This is the role of the ministries of culture.

1. Materials designed particularly to be read extensively must be included in the libraries of secondary schools.
2. Students must be reminded of the importance of reading literature.
3. Extensive reading literature must be used as a means of improving the written work of the students.
4. While reading longer text students should understand the use of punctuation and vocabulary items.
5. Lecturers should stress the fact that it is difficult to master English language without reading literature.
6. Special attention must be given to the understanding of the grammar of the text while doing extensive reading.
7. The competent English teacher of literature should be given special refreshment training so as to arrive at competence to impart knowledge of English literature.
8. The competent English language teacher should identify and explain the various characteristics of literary forms and genres, such as short stories,
novels, drama, fables, myths, essays, poetry, folk tales, legends, fictions, fantasy, and documentation.

9. The successful teacher reciting, interesting, concerned, positive, stimulating, challenge, original, and entertaining.

10. To read a book properly is to wake up and live.

11. The language learner’s interest is an intrinsic part of the language.

12. The “work” required by literature is in that sense never finished and cannot be.

13. The teacher’s knowledge is an asset.

14. Greatest literature is timeless and unchanging.

15. Interest is the primary goal of literature.

16. Interest is the primary goal of literature.

17. The power of the teacher can change the students.
References

- Barnet Sylvan and Berman Morton (1999), Literature for composition.
- Bushman, H. John (1997), Using Young Adult Literature in the English Classroom.
- Chistopher, B. (1990), Communicative Methodology in Language Teaching: the Roles of Fluency and Accuracy, 6th (ed) CUP.
- Chomsky, E. (1957), Syntactic Structures, 1st (ed) USA.
- Davidson, D. (1964)Concise American Composition and Rehetrit
- Dolch Edward Willam (1941), Teaching Primary Reading the Garrard Press.

- Hayakawa, S. I (1964), Language in Thought and Action
- Haycraft, J. (1978), An Introduction to English Language Teaching, Longman Group, UK.
- Hook Andrew, (1865-1900), American Literature in Context.
- Lott, B. (1980), A Course in English Language and Literature, Edward Arnold, London.
- Mc Arthur, T. (1990), A Foundation Course for Language Teachers, Cambridge Language Teaching Library, CUP.
Appendix (A)

Hemingway’s Major Literary Works

1. In our Time (1925)
2. The Torrents of spine Conduct (1926)
3. The Sun Also Rises (1926)
4. A Farewell to Arms (1929)
5. Death in the Afternoon (1932)
6. Winner Take Nothing
7. Green Hills of Africa
8. To Have and Have not
9. The Fill Colum and the First Forty-Nine Stories
10. For Whom the Bell Tolls
11. A Cross the River and Into Tress
12. The Old Man and the Sea
13. A Moveable Feast
14. The Snows of Kilimanjaro
Dear colleague

You are kindly requested to respond to this questionnaire which is about “Improving EFL Learners’ Performance through Literature (secondary School Level). In this PhD Study the researcher going to deal with the area of literature at secondary school level, so you responds will help a lot in a achieving a clear view.

You are requested to make a (✓) in the box that matches your opinion.

Thank you very much for responding

<table>
<thead>
<tr>
<th>Statements</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Uncertain</th>
<th>Disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Literature is important for acquiring language</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Reading literature improves learners’ language.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Reading literature improves the competence and performance of the</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>language</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Reading literature improves and increases EFL learners vocabulary.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Reading literature is a solution to all learners’ language problems</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Reading literature, discussing and writing about it, are legitimate</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>activities, not just for apprentices but for professionals.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Reading literature promotes learners’</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>spelling, writing skills, readability</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Literature changes learners’ attitudes towards language.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Literature should be dealt with at a high level of proficiency</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Literature is a key to improving all language skills.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Literature provides enjoyable and memorable context for language.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Literature is a means for improving the skills of writing, reciting and acting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Literature is substitute for travelling to the target language home land.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Literary works make no sense to EFL learners without enough cultural orientation.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Literature is the most effective tool in EFL situations.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Literature courses should be given the top priority in the syllabus</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Studying literature broadens the mind and improves the critical thinking and problem solving skills.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Literature books should be made available, regardless of the cultural differences.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Teachers of literature must be at a high level of qualification.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>Teachers of literature should visit Britain for cultural frequently.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21. Literature enriches EFLs experiences in life.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22. Literature develops learners’ power of expression and develops writing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. Teachers of literature should be experienced and talented story tellers.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. The only function of story-telling technique is to arouse children excitement and increase attention.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. A piece of literature is condensed life.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26. Literature is a substitution for all other language courses.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>