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Learning through Reading: A Handbook of Literature-based Lessons for ESL

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University of San Francisco

Learning through Reading: A Handbook of Literature-based Lessons for ESL

A Field Project Presented to
The Faculty of the School of Education
International and Multicultural Department

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in Teaching English as a Second Language

By Lota Rygiel
May 2016

Learning through Reading: A Handbook of Literature-based Lessons for ESL

In Partial Fulfillment of the Requirements for the Degree

MASTER OF ARTS

in

TEACHING ENGLISH AS A SECOND LANGUAGE

by Lota Rygiel

May 2016

UNIVERSITY OF SAN FRANCISCO

Under the guidance and approval of the committee, and approval by all the members, this field project has been accepted in partial fulfillment of the requirements for the degree.

Approved:

Instructor/Chairperson

Date

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Chapter I INTRODUCTION

Statement of the Problem

Purpose of the Project

Theoretical Framework

Significance of the Project

Limitations of the Project

Definition of Terms

CHAPTER I INTRODUCTION

Statement of the Problem

Contemporary research in ESL (English as a Second Language) and EFL (English as a Foreign Language) teaching indicates that reading for pleasure helps improve overall language skills in measurable ways (Mason, 2006; Krashen, 2009). As it is evident from these references, reading and learning the language through reading is one of the most successful ways to achieve the ultimate goal – the learning of another language to a high degree of fluency.

In the research on the subject of second language teaching and learning, the issue of teaching and learning the culture, or cultures of the second language is nearly always discussed. (Hagen, 2011; Andersen, & Risager, K., & Lund, K. 2006). Hagen offers one definition of culture: "Culture is a set of attitudes, behaviors and symbols that a group of people have in common, and they are usually passed on from one generation to the next" (Hagen, 2011). In his review of literature, the same author concludes: "the primary concern of second language acquisition is language and not culture". Because the term "culture" has many various definitions, in this work the word "culture" will be derived from the definitions employed by those experts in language teaching who insist on the importance of teaching the culture as part of language teaching (Bennett, 1998, He, 2013, Lessard-Clouston, 2016).

According to their definitions, literature, along with art, classical music, drama and dance belongs to the domain of culture. (Bennett, 1998). This means that if a student of English as a Second Language is going to get to know the culture of his/her second language, this student should become familiar with some of the literature of English. This assumption seems straightforward enough. Moreover, there is well-established research pointing to the fact that

voluntary reading in English as a Second Language is the single factor that contributes the most to successful learning of the language (Krashen, 2004). If this is the case, it is somewhat surprising that there is no single anthology available to English as a Second Language teachers to be used as a textbook. Such a textbook would contain everything that a teacher could need in order to introduce the material with ease and without spending additional time searching for it.

In order to fill this gap, this project is a handbook with lesson plans that can be used in English as a Second Language classes for adults at intermediate and advanced levels. The selection of literary texts is important because it is founded in theories that are described below and therefore, each selection, and each lesson plan is justified within several theoretical frameworks. For example, it is very important that the text to be read is a challenge to students but that it is not so difficult that it will cause the students to be discouraged and to never want to return to reading. This aspect of learning is widely studied and adult language learning classroom experiences can be "fraught with emotion" as described by Finn (2015). The attitude is important because if the student is to learn the culture, and if literary texts are part of the culture, an initial discouragement could have serious consequences for the student's learning of English.

This problem also extends to the various social aspects of being an immigrant in an English speaking country. Various studies show that the degree of English proficiency is linked with the earnings potential among immigrants (Warman, 2007). Thus, it stands to reason that if anything can be done to improve the students' proficiency, the consequences of it can reach far in the students' lives. Since the focus of this handbook are adult learners of English as a Second Language, their potentially improved earnings will extend to their families.

The problem in second or foreign language teaching is how to incorporate reading for pleasure in the curriculum in a way that would lower the affective filter for students, accommodate different learning styles, as outlined by Gardner (1983) and with these considerations, contribute to what learners and teachers ultimately strive for: becoming as fluent in the second language as possible. There is a dearth of materials that offer ready-to-use lesson plans, lesson ideas, that would offer the "how-to" of teaching and learning the second language in a way that is not discouraging, excessively difficult, and as a result, unsuccessful.

The background to this problem is the collection of published research which clearly points to the fact that reading helps learning the language (Krashen, 2009). There is research showing that many times during the process of second language learning, the cultural aspects of language are neglected for a variety of reasons (Andersen, & Risager, & Lund, 2006, Lessard-Clouston, 2016). At the same time, there is research that shows that cultural aspects of language learning are important and help the language learner in becoming fluent (He, 2013). From this perspective, it appears that if helpful and accessible literary material is offered to students, it can help them learn the language better, and it can also become the key to the culture they need to understand. Since literary material can be used in diverse ways (reading aloud, acting out part of a play, finding rhymes in poetry, physical activity connected with reading), it can activate the different modalities of students (Gardner, 1983).

Purpose of the Project

This Field Project will offer a listing of literary materials suitable for use in ESL/EFL classrooms with the emphasis on ESL teaching. This project will be a handbook which will include lessons plans designed with focus on selected literary material. It can be used as a

resource for teachers who wish to enhance their students' language learning through reading for pleasure. Though the handbook addresses teachers of adult students, the specific age of adult students is not important but it is important that students have a high intermediate or an advanced level of English. The author of this handbook imagines that it could be used in community colleges, in English as a Second Language study groups (for example, a number of public libraries in the San Francisco Bay Area have English learning sessions led by volunteers: Orinda Public Library, Berkeley Public Library and San Francisco Public Library offer such sessions).

The handbook consists of individual chapters that contain lesson plans and selected literary texts that students can work on. The organization of the chapters is based on literary genres: prose and poetry expressed in short stories and in poems.

The first chapter is an introductory chapter that describes the benefits of literary texts for everyone. It also describes how each subsequent chapter is organized so once the introductory chapter is read, the instructor will know what to do with any chapter that follows: other than the introductory chapter, the subsequent chapters can be used in any particular order. The fifth chapter addresses another type of literary texts and these are texts that have been translated into English. There is research showing that if a teacher introduces students to literature from another culture but translated into English, the results can be very positive on the students' learning (Beliavsky, 2007). The same chapter also offers some ideas about encouraging students to do reading on their own and suggests reading and discussions in small groups.

The second chapter contains three lesson plans for literary material written in prose. The literary material is provided (three selections) along with helpful vocabulary and the reasons for selection of this material. There are also cultural notes, if relevant, and expressions that can be

practiced in work sheets. One of the examples of worksheets is for students to write an alternative ending which can be then shared in group work if desired.

The third chapter contains three lesson plans for working with poetry in the English language. There are three selections included, along with the glosses for the vocabulary some cultural notes and information about the authors.

The fourth chapter contains selections from works that were written in languages other than English and were translated. Vocabulary glosses are included as well as some biographical information about the author.

Theoretical Framework

This field project derives its ideas from the following theories:

1. The Input Hypothesis (also known as "i + 1" hypothesis)
2. The Theory of Multiple Intelligences
3. The Affective Filter Hypothesis.

The Input Hypothesis

The input hypothesis was proposed in 1985 by Krashen. This hypothesis states that the input a language student receives should be comprehensible and should be at a slightly higher level than the student's current linguistic proficiency. Sometimes the input theory is broken down into subcomponents, however, in this work it will be referred to as the input theory or input hypothesis.

In this project, the input theory is important because it will be a foundation for challenging students to read texts that may require them to do some extra work to fully

appreciate and understand what they read. Thus, the target level of difficulty should be a challenge to the students but not the level that they cannot achieve. It should require some effort but effort that is realistic and possible. For example, a reading of a poem (silently or out loud) may be a new (and thus, challenging) experience for some students. To some, this genre may be new. This kind of challenging input can be managed with careful introduction of auxiliary elements of lesson plans. In this case, showing students a video of a fragment of a play being performed on stage is an example of using auxiliary elements to moderate a challenging reading.

The Theory of Multiple Intelligences

This theory was proposed by Gardner (1983) and it attempts to capture the results of research that indicated that people learn in different ways. Gardner proposed a number of learning styles which are possessed by various students. These styles include:

1. Visual-spatial learners: learners who best learn using the concepts of physical space: maps, diagrams, charts and models.

2. Bodily-kinesthetic learners: these are people who like to touch objects, stretch them, pull them, feel their texture, move them. They also learn through role playing, or pretending to be someone, assuming roles of someone.

3. Linguistic learners - these are learners who best learn with words. They can use pen and paper, tape recorders, they like to see words and read books.

4. Musical learners – these are students/learners who respond best to sound and rhythm. For them any application of musical components will be of great help as they process musical information the best.

5. Logical-Mathematical learners – this is a style of learning in which relationships are explored through their patterns and logical arrangements. For these learners, tools such as puzzles and games work well.

6. Interpersonal learners – people who learn best by interacting with others. They observe others, learn from their successes and failures and absorb this knowledge into their own.

7. Intrapersonal learners - in contrast to learners who learn from other people, intrapersonal learners are introspective and shy. They value self-reflection and time and for them tools such as diaries and creative materials hold most value.

This theory supports this field project because: students with different preferences for learning modalities can use their strengths in the selected types of reading. For instance, a kinesthetic learner may benefit the most from a reading/acting of a poem. The physical activity of walking from one spot to another may be the elements that will enhance this student's performance in reading and understanding of the text.

A musical learner may respond well to a reading of a poem that has prominent rhythm and/or rhyme as literary devices. The musicality of poetry may give such learners additional motivation to read further and furnish enjoyment of this reading because their preferred learning modality found an appropriate way for expressing it.

The Affective Filter Hypothesis

This hypothesis is rooted in the Natural Approach proposed by Krashen (1982). This hypothesis, to put it plainly, states that the less anxiety the student has, the better she/he will learn. The implication is that whatever puts the student at ease should be tried because then the results of learning will be best. This theory connects the student's preferences, tastes and choices

with the very act of learning through reading. Since lessons involving literary reading will be most likely different from other lessons these ESL students experience (grammar, pronunciation, writing), this difference offers a chance for some relaxation, an escape into another world.

In the words of one writer, Raasch (2014): "That's why literature is so fascinating. It's always up for interpretation, and could be a hundred different things to a hundred different people. It's never the same thing twice." (p.203).

Significance of the Project

It will be possible to put this project to immediate use in classrooms with adult students at intermediate and advanced levels. The lessons plans included in the handbook contain excerpts of literary material, as well as the reasons for which this material was chosen. These lesson plans are examples for other lesson plans that instructors can develop on their own. Because the focus of these lesson plans is on L2 teaching, this project can enhance ESL instruction in the institution that chooses to use it.

This project will help teachers teach their students to understand how reading (literature) is part of the culture they are learning as they are learning English. Without the access to culture and literature in particular, second language learners, such as immigrants may not have plenty of opportunities to be exposed to literature in a safe environment. While these learners read in class, and in their free time, they absorb a part of the culture, and at the same time, they learn the language (the ultimate goal) of the culture. The lesson plans incorporating reading can be extended to students' reading after class, in their free time. The handbook offers an opportunity to embrace written works in English as pleasure with real and practical benefits of learning the

language while experiencing enjoyment. It offers learners an immediate variety and relief from standard lesson plans, from regular practices and grammar drills, from memorization of terms.

The proposed lesson plans and reading are to be introduced, ideally, to students who are interested, and who can be convinced that reading a little literature does not have to be frightening or unpleasant. In addition, even though the teaching of language through literature has been well established (grammar translation method often involved translation of literary passages), Maley (2001) points out that recently, due to various global developments, literature "came to be regarded as irrelevant at best, and at worst, positively harmful" in the context of language teaching. Chalikendy (2015) assesses that currently, language educators are divided in two camps: he refers to them as "pro-literature" and "anti-literature". This project's significance is in demonstrating yet again that using literature is a valid and useful technique in language teaching and learning.

Thus, the project has linguistic significance as well as social significance in the world of immigrant population. It helps validate the immigrants' abilities and knowledge and skills they learn.

Limitations of the Project

The project has some limitations. One of them is that it requires students to have an intermediate or advanced level of proficiency in English. Another is that some students may be discouraged by reading literary texts and, therefore, it may be difficult to convince them to change their attitude. The project's limitations can also extend to students who, for example, do not enjoy kinesthetic learning and if a poem is to be acted out by students, it may not be the best learning tool for them. Given the variety of learning styles, this author believes that there is

something for everyone in the selection and the selection should be based on the preferences of the students.

Definitions of Terms

Affective Filter: It refers to the condition in which students acquire language efficiently when their anxiety is low (Brown, 2007).

Culture: the collective mental programming which distinguishes the members of one group of people from another group (Hofstede, 1991).

EFL: EFL stands for English as a Foreign Language taught to students whose native language is not English and who live in a country where English has no special status such as Japan, France or Brazil. English taught to students in Tokyo, Japan would be considered EFL. (Crystal, 1995.)

ESL: ESL stands for English as a Second Language taught to students whose native language is not English and who live in a country where English is the first language, or where English holds a special status: for example media communications is in English (a Japanese immigrant learning ESL in the USA is an example). (Crystal, 1995).

Literary Text (or Literature): according to Duff, & Maley (1990), literature is a written body of work which was written for pleasure. It is also an authentic material and its meaning will vary from reader to reader.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

Review of the literature

CHAPTER II REVIEW OF THE LITERATURE

Introduction

According to the US Census Bureau (2010), 12.9% of US population is foreign-born, and this is a growing trend. The US Census Bureau defines foreign-born as anyone who is not a US citizen at birth. The foreign born population doubled since 1980. The US Census Bureau data shows that in 2012 the percentage of foreign-born population (aged 5 and older) who spoke a language other than English at home was 84.6% whereas for some individual states such as Texas and California, this figure was higher: 91.3% and 90.4%, respectively. In a life of a new immigrant, little can be accomplished without the ability to read and write in English: getting a job, registering for assistance, finding a place to live, all require English language skills, including reading and writing. The need to learn English well is real and immediate for these individuals, for their families and for the society at large.

One of the best ways to improve one's English skills is extensive reading. Krashen in "Anything But Reading" (2009) reiterated the results of his research in "The Power of Reading: Insights from Research" (2004), and validated the research of others succinctly by stating that "those who read more read better. They also write better, have larger vocabularies, and have better control of complex grammatical constructions" (p. 20). This project is rooted in Krashen's research regarding reading. He addressed the problem how to improve reading ability in a group of English as a Foreign Language (EFL) students. He designed his research by reviewing primary sources (his own empirical research and empirical research done by others), and by reviewing literature on the subject of reading abilities in the first and second languages. His review included studies in countries where students had little access to English outside the

classroom: Taiwan, the Philippines, Japan and Yemen. The results of studies were measured and reviewed. They revealed a constant and reliable factor in improving reading abilities: reading for pleasure.

Review of the Literature

The above-referenced study underscores an important aspect of research used in this work. It is a source of research outside of the field of ESL teaching, and this source is research in English as a Foreign Language (EFL) teaching. For the reason outlined above, this project uses research from ESL as well as from EFL teaching. In addition to Krashen's research, two more books were used as general guides for finding the support for the use of literature in ESL classroom. One is "Learning Teaching: The Essential Guide to English Language Teaching" by Jim Scrivener (2011) and the second one: "Literature in the Language Classroom: A Resource Book of Ideas and Activities" (1988).

This project, through its lesson plans, explores the ways in which reading literature may be helpful for ESL learners. Though there are many definitions of literature, the meaning employed here comes from Boas in "The Study and Interpretation of Literature" (1931), and was cited more recently in Koutsompou's "The Use of Literature in the Language Classroom: Methods and Aims" (2015): "literature is the record of experience interpreted by personality that behind every book which the race has preserved is a human being's eager effort to give life meaning, to create beauty, to express vivid emotions and ideas, to make men aware of themselves and the life they lead". This work uses this definition to consider literary material to be literature published for the purpose of esthetic enjoyment and an emotional experience for the reader.

Several articles and books reviewed here provided a historical overview of the use of literature in ESL/EFL classroom. Because the use of literature in ESL classroom has depended on the prevailing trends in teaching methodologies, literary texts went in and out of the language classroom in accordance with these trends. The author felt it was important to learn why literature was dismissed as much as why it was admitted back again. These articles included "The Use of Literary Works in EFL Class" by Minoo Alemi (2011), "Teaching English through Literature in ESL/EFL Classes: A Critical Study in Utilitarian Perspectives" by Shaukat Ansari (2013), a book by Julian Bamford, Richard Day, & Jack C. Richards: "Extensive Reading in the Second Language Classroom" (1998) and Muhammed Ali Chalikendy's "Literature: A Natural Source for Teaching English in ESL/EFL Classroom" (2015). Other publications reviewed here which also contained a historical overview of the use of literature include articles by Mohammad Khatib and Saeed Rezaei: "Literature in EFL/ESL Classroom" (2011) and two seminal works by Alan Maley: "Literature in the Language Classroom" (2001) and "Down from the Pedestal: Literature as Resource" (1989).

Currently, there is no ideal single handbook that would guide ESL teachers in using literary material in their classroom: one that would simply contain samples of literary texts along with lesson plans. This literature review revealed that using literary material is in line with using authentic materials and that using authentic materials is a very good way to improve the skills of ESL students. It also noted that the authors whose work was reviewed here observed that there is a real need for making room for literature in ESL classrooms (again).

This literature review is divided into four themes which interconnect with two theories of second language acquisition.

The first theme which is an overarching one, is that literature in ESL classroom means using authentic materials, that literary texts themselves are authentic materials. An article by Chalikendy (2015), contains a discussion of the history of using literature in ESL/EFL classroom and provides a series of arguments of why literature is an effective and natural source. The second theme emerged in connection with the affective filter theory (Krashen 1982) which states that when anxiety is high, learning is disturbed or slowed down. To counteract such results, reading for pleasure may be the right component for relaxing, or lowering of anxiety, and thus learning more. Several articles including some with empirical studies are reviewed here. They were: "Discover the Unknown Chekhov in Your ESL Classroom" by Ninah Belavsky (2007), "Teaching Literature in an English as a Foreign Language Classroom: A Study of Student Attitudes" by Nahla Nola Bacha (2010), "Pleasure reading behavior and attitude of non-academic ESL students: A replication study" by Eunseuk Ro and Alice Chen Cheng-Ling (2014) and "Using Literature in Reading English as a Second/Foreign Language" by Aly Anwar Amer (2012). This author hopes that by creating a supportive atmosphere where reading is viewed as pleasure, anxiety is removed and learning is improved.

The third theme is related to Krashen's input hypothesis, particularly, the "i + 1" aspect of it (1985). This theme addresses the choosing the right literary material for ESL students: the reading should not be too easy, and not too difficult, either. It should challenge but not discourage the student. For this project, this concept has two dimensions: a linguistic one, and a cultural one. Literature for both dimensions was reviewed. For example, the foundations for what literature should be selected from the cultural perspective was well laid out by Ansari in "Teaching Language through Literature in ESL/EFL Classes: A Critical Study in Utilitarian

Perspectives" (2013) and by Aly Anwar Amer in "Using Literature in Reading English as a Second/Foreign Language" (2012). Evidence from the field of EFL is presented by Arman Nasirahmadi, Fatemeh Alipour Madarsara and Hamed Rezapour Aghdam in " Cultural Issues and Teaching Literature for Language Learning " (2014).

The fourth theme derives from the theory of multiple intelligences and it fits naturally with the fact that literature is divided into genres, or, as Todorov, & Berrong (1976) state "genres are classes of texts". Some classes of literary texts may be more suitable to particular kinds of learning styles of students. This was explored in an article "Teaching Language Through Literature: *The Waste Land* In the ESL Classroom" (2007) by Pilar Agustín Llach, and in an article by Jelena Bobkina: "The Use of Literature and Literary Texts in the EFL Classroom: Between Consensus and Controversy" (2014). Benedict Lin discussed the suitability of material for different students in "Exploring the Literary Text Through Grammar and the (Re-) Integration of Literature and Language Teaching" (2006).

The Use of Authentic Materials

In Collie & Slater's "Literature in the Language Classroom" (1990) a case is made for literature being authentic material. "By that we simply mean that most works of literature are not fashioned for the specific purpose of teaching a language" (p. 3)

Along the same line, Chalikendy (2015) provides a well-organized summary of why the presence of literature in and out of ESL classroom has such a long history. He traces it to Grammar Translation Method which meant students were translating texts from their mother language into English and vice versa. The audio-lingual method and the communicative method

both contributed to the slow withdrawal of literary texts from EFL and ESL classrooms.

Currently, Chalikendy sees a return of literature to ESL and EFL classroom, and the future is promising for the place of literature in the classroom. This article also summarizes the difference between simplified and authentic materials and gives reasons for the superiority of authentic (not adapted materials): authentic materials are materials that do not shelter the learner from things that may be difficult, they present a variety of reading of all kinds: from newspapers and magazines to advertisements, product labels, forms, films. However, much of such authentic material lacks an emotional connection. Scrivener (2005) stresses that if there is no emotional connection to the text, the reading will be forgettable. A paper prepared by LLach in (2007) offers further insight into the importance of using authentic literary materials: "it provides the learner with genuine, authentic samples of language, and also with real samples of a wide range of styles, text types and registers". This theme of using authentic materials is visited also in Koutsompou (2015) where the author considers using literature in language classroom because "it provides the learner with genuine, authentic samples of language". This article presented data from an EFL classroom in Greece where literature was introduced to students for them to get to know it, see themselves in it, and have an emotional connection. Kousompou argues that literature provides a demand for personal response from learners, and that the dialogic nature of literature saves students from monotony and provides excitement in the classroom. Ansari (2013) also traces the history of using literature in ESL/EFL classes and cites earlier research by Collie and Slater (1990, p. 3) to show that literature is authentic material: "literature is an authentic material, it is not created for illustrating a grammatical example". Ansari's article analyzes the use of literary texts in ESL/EFL classroom in great detail. He offers various terms such as

"language in literature" and "language through literature" and shows examples how the two are intertwined to demonstrate the point that the issue is quite complex, and hence there is some controversy about it.

Affective Filter Hypothesis and Learning ESL through Literature

Krashen (1985, 1993) provided an account of what happens in learning when students are more relaxed. The affective filter hypothesis is applicable in situations where anxiety level affects the ease of learning, and subsequently, the results. Ansari (2013) claims that literary texts in classrooms gives intellectual and emotional pleasure and allows the students to develop a feeling for the language. Developing such a feeling can give students opportunities to interpret literary texts in their own way, and in this way, it lets students harness the intricacies of basic skills.

An empirical study of introducing literature in EFL classroom was completed and reported on by Nasirahmadi, Madarsara and Aghdam (2014). An experimental group of students was presented with a literary text, and, in contrast to the control group which was not, outperformed the group which worked without literary material: both in final scores and in the classroom discussions which were assessed during the term. The authors observed that using short stories in the experimental population of their research resulted in a friendly and relaxed atmosphere which significantly lowered the affective filter and led to predictable results.

Another author who discusses the lowering of the affective filter through activities linked with literary texts is Hodge in "Bicycles, Muscles, Cigarettes", and ESL: Raymond Carver in the Classroom" (2013). He proposes that one of the activities to do with students would be "fun" (p. 10). By this choice of the word, he indicates his awareness that there are pleasant things that

can be done with literary text. This author makes an observation about caution that must be exercised when presenting literary material to students with cultures sensitive to frank discussion of sex, drugs and alcohol use.

Llach in (2007) observed that what is effective in ESL teaching through literature is the enjoyment because of the interactive aspect of literature (interaction between the writer and the reader). It is also interesting to note that those researchers who favor the use of literature in ESL classroom frequently make a reference to Bouman's article "Who's Afraid of Poetry?" (1983). There is value in teachers' enjoying teaching through literature because the students will see through this enjoyment, and will likely benefit of their anxiety being lowered.

Selecting the Best Reading Material in Connection with the Input Hypothesis

In accordance with Krashen's input hypothesis, particularly the "i +1" aspect of it, it is important to present the right literature to the right students. Bobkina (2014) notes that there are many reasons for which teaching ESL/EFL through literature to adults [university students in her case] offers rich rewards. In her experience, students' motivation is increased if they can feel close to characters who appear in their literary reading. This means that choosing literature which presents culture that is difficult to understand by the students may not be the best choice.

The theme of choosing literary works that are challenging but not beyond the abilities of students is a recurring one: Llach (2007) summarizes the level of difficulty in the case of his selected work and assesses the consequences in the following way: " We are aware of the linguistic and conceptual difficulty of the poem. The fact that there are difficult areas, that the learners can overcome, is challenging and motivating and it is a further incentive to read and work on the poem." (p. 12). Ansari (2013) insists on texts to be "contemporary, meaningful and

accessible" (p. 371) and these restrictions concern not only the linguistic level of difficulty but also cultural level. This author believes that texts that engage students the most in an interactive way will be most successful.

Khatib and Rezaei in "Literature in EFL/ESL Classroom" (2011) addresses the criticisms against using literature in language classroom in a way that supports the input hypothesis: they points out that even though lexical items such as "thee" and "thou" indeed do appear in English literature, teachers do not have to use just old literature. Their suggestion is to concentrate the selection on the works of Standard English.

Being sensitive to students' background where there are taboo topics is equally important. This was mentioned by Hodge (2014) in reference to the Raymond Carver' stories he used in teaching is EFL/ESL students. In addition to taboo topics, there is another element that should be considered: in the opinion of Ansari (2013) there is a need for incorporating postcolonial literature in ESL and EFL classrooms. The reason for it is motivated by the prevalence of a "canon" of British literature which emphasizes the literary heritage of the UK. His concern is that a canon may be exclusive which seems inappropriate of the context of EFL/ESL classroom. Without any doubt, the text should be interesting to the students, and to the teacher. The suggestion of incorporating multicultural literature at the appropriate linguistic level is justified by the fact that much of the world was colonized by Britain, France, Portugal and Spain. The ESL/EFL students are possibly interested in the multicultural literary world much more than in the British (or American) literary canon. Ansari adds to the criteria of text selection made by nearly every other supporter of literature in the classroom: in addition to the length of text and its lexical/semantic difficulty, the text should fit the students' interests, needs and cultural

backgrounds as well as it should break out from existing canons which may be too "exclusive, and hence inappropriate" (p. 371). This is further illustrated in an empirical study reported by Beliaevsky (2007). The author discovered that in her ESL classroom, stories by authors who wrote in languages other than English are some of the students' most beloved works. She cites the story "The Necklace" by Guy de Maupassant who wrote in French. She presented the story to her adult ESL students who embraced it, understood it and identified with it. Since her own background is Russian, she decided to present some of Chekhov's stories to her classes and they were received with great enthusiasm. Her explanation fits with the other criteria for selection: the right length and difficulty, her own enthusiasm and desire to share her own cultural heritage. In her words: (p. 109)

"Today, in the era of cross-cultural exchange, it is time to introduce to the international college students the great literature that the world has to offer. Our goal is to educate and broaden our students' horizons as we are teaching English as a Second Language. Remember that a language is not only its syntax and vocabulary—it is a culture in its broadest sense. Therefore, the content through which the language is being taught needs to be motivating, challenging, exciting, authentic, and one with which all students can identify."

Applying the Multiple Intelligences Theory and Literary Genres

The very fact that literary texts come in different genres lends itself conveniently to using different types of texts for different students. The most obvious method for teachers is to offer students a choice of what they want to read within their extensive reading program. If there is

interest and motivation in acting out a play, there are opportunities to explore by students in role-play, reading aloud, acting out scenes from plays.

For the kind of students who are motivated by sound and aural stimulation, the reading of poetry offers opportunities for those individuals who respond to musical, and possibly interpersonal style of learning. Llach (2007) points out that in poetry "sounds are combined in a musical, not ordinary way (p. 11). Bobkina (2014) finds that the richness of variety of literature will offer something for every style of learning: she emphasizes that literature offers a variety of teaching possibilities not available in other kinds of texts (p. 258). Chalikendy (2015) proposes that the teacher can choose such material that will greatly stimulate students' interests and their involvement. When this happens, students with various learning styles can take part in the study and benefit as much as possible. Chalikendy (2015) offers an example of stories and books on tape which can improve listening skills. Beliaevsky (2007) in her report of her empirical study, noted that many students enjoyed activities of the intrapersonal learning style: writing journals and for example, creating alternative endings to the Chekhov' stories that the class read.

Conclusion

The literature review presented above demonstrates that even though there is history of literary material used in adult ESL/EFL classrooms, its presence in every classroom is by no means guaranteed. Nearly every author reviewed here: Krashen (1982, 2004, 2009), Scrivener (2011), Koutsompou (2015), Alemi (2011), Ansari (2013), Chalikendy (2015), Khatib, & Rezaei (2011), Maley (2011), Bacha (2010) and Amer (2012) admitted that literature is not automatically used in every ESL/EFL classroom, and in fact, the articles written and submitted to

journals demonstrate a greater need for a wider use of literature. The introduction and removal of literature from language classroom reflected trends, teaching methods and popular theories (Maley, 2001). These trends are equally applicable to ESL, and EFL teaching and research in EFL benefits ESL research because they show what works in situations where input in English is not readily available outside of a classroom setting. Literary material is useful because:

1. It is as authentic as possible; it is a language in use (Collie, & Slater, 1990, Chalikendy, 2015)
2. It allows students to have a meaningful emotional connection to the material (Llach, 2007).
3. Has very good chances at lowering students' anxiety and affective filter which results in better learning (Beliavsky, 2007, Amer, 2012). The inherent presence of cultural detail in literature also serves as a mechanism for lowering the affective filter: students can identify with literary characters, make an emotional connection and "forget" that they are actually learning (Bobkina, 2014).
4. Presents vast opportunities for incorporating students' variety of learning styles to be included. Reading literature does not only encourage the development of four language skills but it offers ESL teachers multiple opportunities to let students excel: if listening is the best way to learn for some, those who are willing to role play and act out a scene from a play will also benefit greatly. The associations of literary texts with students' own lives adds further to the emotional connection and an unforgettable experience (Khatib, & Rezaei, 2011).

5. Has a real potential for tailoring the linguistic input to students' abilities: to challenge them without discouraging them.

It is important to note that in all empirical studies reviewed in articles presented above, the feedback from students was positive. The students felt a connection to literary material, and felt that it helped them with learning the language. As several authors pointed out (Llach 2007, Chalikendy, 2015), the most important element of teaching literature is the right choice of material. Even though the English language literature is perhaps one of the richest worldwide when it comes to what can be selected, some authors caution that selecting only language referring to Anglo-Saxon societies may be exclusive and that there is no reason to not include literature in translation (Ansari, 2013, Beliavsky, 2007).

CHAPTER III THE PROJECT AND ITS DEVELOPMENT

Description of the Project

This field project is composed of four sections. These sections are designed to be available for use to an ESL instructor at a college level. The intended students are adults and their age is irrelevant: the author hopes that both younger and older ESL students will be able to use this handbook.

Because the specific material is published, and may be copyrighted, it is important that instructors seek appropriate permissions to obtain copies for their students. In some cases, permissions are not necessary, but it is necessary to seek legal opinion regarding the use of published material in your classes.

The lesson plans contained in this project are to be used within any high intermediate, or an advanced course of English as a Second Language. The purpose of these lessons is to be integrated with the objectives of the course, i.e. grammar, pronunciation, reading or writing. Using literary material for pleasure reading should be a pleasant and enjoyable interruption within the course of advanced grammar, or advanced pronunciation lessons. In the lessons contained within this project some of the original language was adapted for classroom use.

The project includes the following units:

Section One: "Why Use Literature?" presents the possibility of learning both language and culture through literary works, and summarizes the benefits of using literature. This unit specifies the kinds of literature used in the project (literary genres) and connects the genres to learning styles which result from the Multiple Intelligences Theory.

Section Two: "Let's Read Some Short Stories" consists of four lesson plans presented with the implementation of a different short story in each lesson plan. Because the name of the genre is a "short story", it may be worthwhile to emphasize that these are stories that are short. The concise nature of this genre may be encouraging, rather than discouraging, to students who may not have been exposed to reading literature in their second language. Anyone can read one short story. This section uses four short stories and presents four lesson plans for each of the short stories.

Section Three: "Poetry for Everyone". This section presents three lesson plans with each lesson plan revolving around a poem. The poems are relatively short. Some rhyme and some have features of rhythm which should be pointed out to the students. They all use imagery and suspend some rules of grammar and syntax.

Section Four: "Found in Translation" presents a unit in which literary works in translation are featured along with suggestions for lesson plans for them.

Development of the Project

I had the wonderful opportunity to learn more than one language at an early time in my life. When I learned English as a second language, at some point, in 1982, I was exposed to a program which emphasized learning through literature. I found myself in an English-speaking country with a group of young people like me, whose first language was not English, and here we all were: learning English, and other school subjects in English: mathematics in English, biology in English, history in English, economics in English, philosophy in English. It was somewhat surprising and somewhat intimidating as this learning was taking place in a group. There was no opportunity to change the program; it was a "sink or swim" method for all

participants. It was harder for some than for others, depending on our linguistic and cultural background. In retrospect, I realized how beneficial this teaching and learning was, and I decided that I wanted to explore this way of learning some more. I used this particular way of teaching on many of my students, and for the most part, students showed enthusiasm and eagerness to learn in this way. I also observed that it gave my students pleasure: it increased their curiosity and motivation. I realized that the supportive and culturally rich atmosphere of this learning project was the key to its success.

Until today, I am in touch with the graduates of this program and I am pleased to say that all of us have a very good command of the English language. For some of us, English remains a foreign language (living in a non-English speaking country) and for others, it is a second language (living in an English-speaking country) but the learning through literature was a success.

I also recall reading a textbook of English written by a Polish textbook writer and EFL instructor, Leszek Szkutnik. One of his textbooks contained short, poem-like sections written by the author himself. These short poems had a strong emotional message and stimulated questions, answers, conversations: in short, everything a language instructor desires. I learned that these textbooks were popular in Poland and also outside of Poland (Germany, Sweden, France) for learning English. Even though the author did not use literary material other than his own, his own creations in the form of blank verse poems confirmed my observations that emotional impact improves learning.

I believe using literature of any kind benefits ESL students: they learn the culture without making it a separate subject of study, they learn the rhythm of the language without explicit

instruction in prosody, they become interested in the material if the instructor chooses material that is not too difficult. And if the right kind of play is selected, the students will be interested in playing it (reading it) out loud which offers an opportunity in practicing and improving their oral ESL skills. Literary material presents opportunities that are absent in other authentic materials: it carries significant emotional load and it connects with the abilities of students at many different levels.

The Project

The Project is presented in the subsequent pages of this document.

Learning through Reading: A Handbook of Literature-based Lessons for ESL Instruction



by Lota Rygiel

To the Instructor

The following four sections are designed to be used in any ESL course that permits an occasional break from the routine of the course. The readings offered here could be used as material for collecting additional (bonus) points towards a grade. Possibly, work on these texts could be ungraded and students should be advised of it. The most important element of this handbook is that this is reading that should be done for the students' pleasure and with pleasure in mind. Therefore, avoiding measures that are known to contribute to stress or anxiety (tests, quizzes) is the key to success here. I would also advise to keep any suggested activities voluntary and if students volunteer, rich rewards should be offered (bonus points towards the grade but no subtraction from any grade). If possible, students should not be graded for their work in these lessons; this approach will lower the affective filter. Once students know they are not graded, perhaps they will be more eager to participate, and learning will happen without them noticing.

I wish to state here what is perhaps obvious: students who are at high intermediate level, or at advanced level of their ESL education, probably read a lot of material in English every day. They read bus schedules and probably some newspapers or magazines. They read course instructions, timetables, warning labels, directions and so on. Any such material is useful, authentic and necessary but what distinguishes it from the material offered here is the texts included and discussed here were written for the readers' pleasure and should be analyzed with this in mind. I wish that you enjoy the texts and your time with your students. Happy Reading!

You may wish to mention to your students the DEAR principle: Drop Everything and Read, often attributed to Beverly Cleary who was an American author of children's books. As a child, she had some difficulties reading but overcame it and became a successful writer. The idea that everyone should find some time in their daily life for reading for pleasure is one that will benefit any ESL student a great deal. I wish you and your students enjoyment of these lessons.

Lota Rygiel

Section One

Why Use Literature?

In this Section, I would like to say that even though the students are probably reading quite extensively at their level, including much authentic material, the literary material presented here is selected for its aesthetic effects primarily, for its emotional load secondarily, and for its specific pedagogic features as well.

The primary criterion of choosing a text for its aesthetic beauty presents an open door for subjective opinions: some instructors and some students will like the texts, others will not. However, as every foreign language teacher knows, it is always difficult to get your students to talk. Researchers study and look for methods of how to get your students to talk, educators and publishers come up with new ideas for exercises that would get students talking. However, nothing gets people, any people, as much talking as a disagreement. When a disagreement is about the meaning, or a subjective appeal of a particular literary piece is not important. What is important is that students will talk. This means they will be learning without even thinking about.

In order to offer attractive options to a variety of students with a variety of learning styles (multiple intelligences), the lesson plans collected here present options for everyone. Instructors may observe that some students do better with some literary genres, and other students are more encouraged by other genres. This project features lessons with selected short stories and poetry that were written in English, as well as literary material that was not written in English but was translated and published in English.

Section Two focuses on short stories presents three lesson plans revolving around these three short stories. Instructors may use the activities suggested here in the way presented here, or mix the activities between the stories.

I suggest starting your students with Section Two of reading short stories not because it is a subsequent Section to this Section but because the term "short" in "short story" may hold some appeal to more reluctant readers and the form of a short story, as long as it is reasonably short, should not discourage anyone.

Section Three contains three lessons based on three different poems. The activities presented in these lessons are specific to these poems but creative teachers will find ways to enrich each lesson. Instructors could point out to students that poetry derives from songs, that it was a way to preserve historical accounts. Scholars speculate that poetry appeared before literacy and that many cultures, if not most have some form of poetry available in the languages of these cultures. What is important in Section Three is that the students will be exposed to rhythm, syllabic and other patterns, and rhyme.

Section Four is particularly rich in cultural aspects because it presents works in translation which means the instructor and the students "travel" to another place. Students may come from these places, they may have rich knowledge of the cultural aspects presented, or they may have something to say about the language in which these pieces were written. In short, this section offers adventure and unexpected detours are almost guaranteed.

Literary texts are connected to the culture of the language in which they were created in a variety of ways. Thus, *War and Peace* by Leo Tolstoy, written originally in Russian, describes the stories of lives of people living in Russia. Thanks to our imagination, when we read, we can

transport ourselves to Russia, and in fact anywhere else, and without getting up from a chair.

This type of travel, known as armchair travel, can also occur across time: we can travel into the past or into the future.

Section Two

Let's Read Some Short Stories

The lessons prepared here are based on short stories. They can be tried on all students, or they can be used selectively on students who will benefit from them. The instructor should explain to students what a short story is and how it is self-contained. Finally, depending on the course organization, the instructor can encourage the students to choose what story they want to read on their own. Students can select it on the basis of the title, or perhaps some other criterion that the instructor can suggest. Suggestions for other short stories are contained in Chapter IV. For these lessons, the class may be divided into groups or pairs: use a variety of ways to pair students into group/pair work.

Short stories offer vocabulary, unusual grammatical constructions, the use of informal language, and cultural insights into the use of English.

For productive work within this section, the instructor may wish to tell students that some short stories are only a little longer than this one. The small format will decrease the affective filter, make students less anxious and may encourage them to read other short stories in the future.

A Summary of Lessons with the Use of Short Stories:

Short Story information (title, author, year of first publication)	Subject matter	Elements of Grammar/Culture/Language Use
"Aglaglagl" by	A story about a	Several tenses in use. The story is a

Bruce Holland Rogers, 2012	very young baby, language learning, human experience shared by all	good introduction to classroom reading: it has humor and should relax (lower affective filter) from the start.
"Mr. Jones" by Truman Capote, 1980	A story set in Manhattan and in Russia. Mystery	Vocabulary related to disability. Opportunity to explore archaic vs. modern use of terms describing disability.
"Her First Ball" by Katherine Mansfield, 1921	A fast-paced story of a young girl growing up during one single evening (a formal dance)	Use of all tenses. Some informal language, historical/cultural references with connection to modern-day usage in English

Since this story should be used with students at intermediate or advanced level, there are also some lexical items that need attention here. This will be explored in the lesson below. The assumption is that the class includes about 30 students.

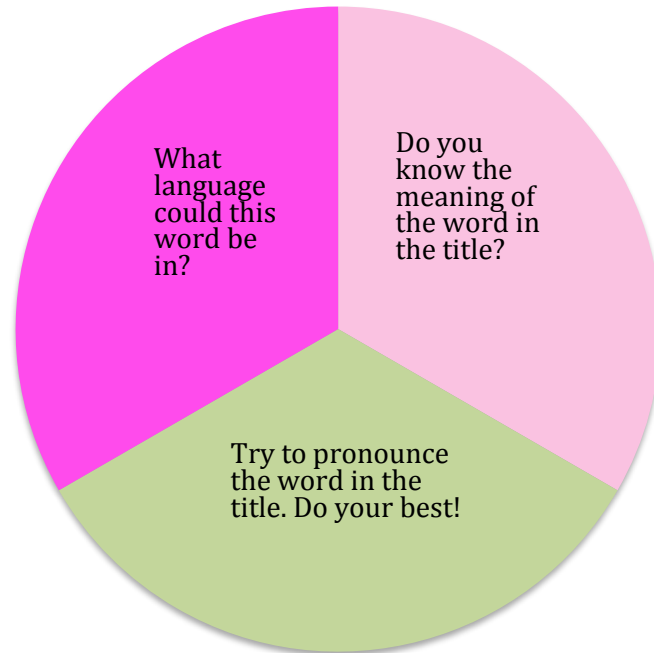
LESSON ONE:

Materials: "Aglaglagl" by Bruce Holland Rogers, written in 2012, published by W.W. Norton & Company.

Pre-reading activities and instructions:

1. The instructor writes the title of the story – Aglaglagl – for all to see. The instructor asks students to break up in small groups and discuss for a few minutes what they think the story may be about. The following questions can be helpful:

Focus questions



1. The groups are asked to answer these questions and summarize their answers and share them with class: each group has a representative and this person shares the results of their discussion with the class.
2. Results are written down for all to see, e.g. group 1 thinks the word is a made-up word, group 2 thinks the word is French, group 3 thinks the word is German etc.

Reading activities and instructions:

Instructor distributes the story to all students and suggests a reading time. Students read on their own, in silence. Instructor assigns them two activities to be completed while reading below:

1. Underline any words that you do not understand.
2. Try to see if you can answer the focus questions now.

Aglaglagl

Bruce Holland Rogers

Little Gábor looks like any other baby, a fat Buddha whose eyes roll this way and that because he hasn't learned the trick of aiming his gaze. He can't even lift the weight of his own head to look around, so his parents aren't to blame for thinking of him as a blank sheet of paper on which they will write, lovingly, all that they know about the world.

But ever since he opened his eyes to the bright air, ever since his fingers first closed accidentally around his mother's finger, a bit of blanket, or the edge of his bassinette, Gábor has been thinking. The dog's nose is here, then it is not, then it is here again. Voices come and go. Faces are the same and different. Light alternates with darkness. Wet alternates with dry. He wants milk. He doesn't want milk. A crying sound comes from somewhere, and startles him, and then more

crying comes. He has been making inferences, figuring out what it is to Be. He invents a language that contains all of his awareness. His sentences are marvelously efficient, each one containing a whole chapter of his philosophy. *Aglaglagl* is one. He says it when the dog's nose comes to visit the bassinette.

Aglaglagl strikes Gábor's parents as a sound of contentment, but they don't know just how right they are. *Aglaglagl* contains what any number of wise men have tried to write in their holy texts using languages entirely unsuitable to say *Aglaglagl*.

When Gabor's father leans his face close enough for Gábor to grasp his nose and says *Aglaglagl*, even though he mispronounces it, a squeal of happiness happens. Yes! *Aglaglagl!* The nature of being, not being, and the dance between them!

It will be some time before Gábor will find that he must learn a second language, a language so broken and unrealistic that in mastering its false categories he will, word by word, learn that he is Gábor, learn that the dog's nose is not a part of him, learn that flowing water is *river* or *Duna* or *Danube*. In acquiring the razors of such language, he will forget nearly everything that he once knew.

Post-reading activities and instructions:

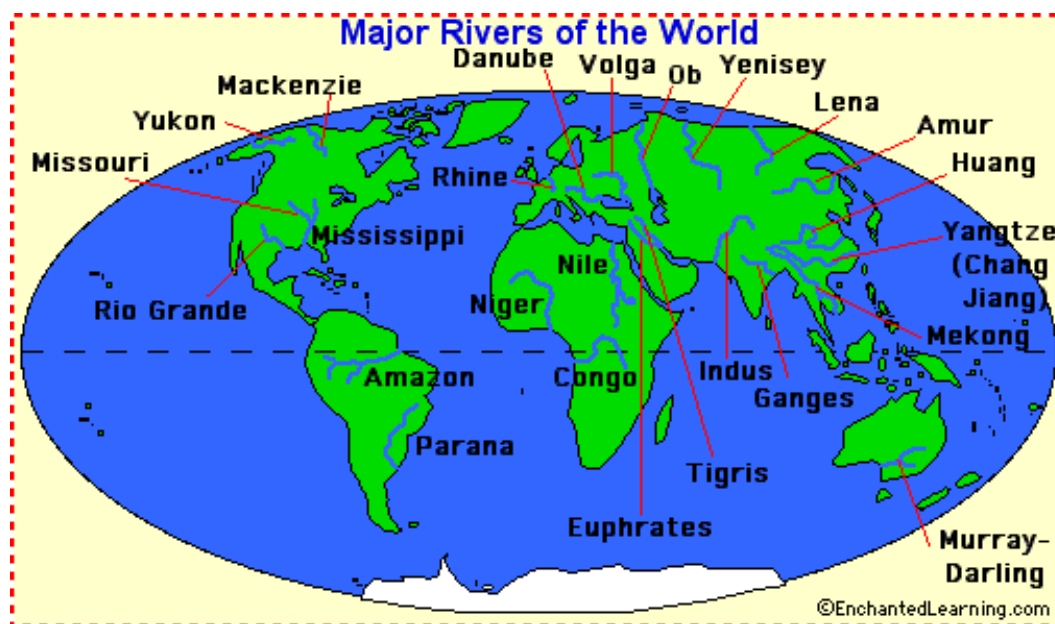
1. Break up the students into small groups (2 or 3 partners in each group).
2. Ask students to work together on the meanings of the words they underlined. Ask them to come up with the meaning in these small groups, and when there is agreement on the meaning, they should write it down.
3. The instructor asks the students to verify their guesses about the meaning of the title of the short story. Since it is unlikely that anyone guessed the meaning, there will be some humor at the guessed answers.

4. The instructor asks the groups if everyone has a good grasp of the vocabulary (worked out together in exercise 2 above). If there are still problems understanding any vocabulary items, the instructor can offer the meaning of such items. If the students ask about the meaning of *Duna* or *Danube*, the instructor tells them that these words will be discussed some more later on.
5. Class-wide exercise: The instructor asks students if they think they shared the experience of the baby in the story, when they were babies themselves. This question is aimed at underlining the universality of the first language for all humans. No matter what, when one is a baby, there is exposure to language and this is how all people learn the first language: the first sounds a baby produces do not sound like language they will later speak. This exercise should spark a sense of unity and a shared human experience.

A practical exercise in proper names:

The instructor asks students if they know what kind of name Gábor is. Students may guess that it is Hungarian. If they do not, the instructor may tell them. At this point, the instructor could draw their attention to the names *Duna* and *Danube*. He/she may ask the students to guess that Duna and Danube refer to names of a river: the instructor leads the students in speculating where the river might be. Since Gábor is a Hungarian name, perhaps the river is in Hungary? And are these two different rivers? Students may volunteer different answers. **Duna is the Hungarian name and Danube is the English name.** At this point the instructor may ask students from various continents and countries to name some of the most important rivers in their homelands. And thus students and the instructor may compile the following table on a board. Students from various backgrounds may offer to pronounce the names of rivers in their native

language and the teacher can offer their names in English. The following map may be helpful:



6. Examples of names of some of the longest rivers in English:

Africa	Asia	Europe	South America	North America and Central America	Australia
The Nile	The Yangtze	The Danube	The Amazon	The Colorado	The Darling
The Congo	The Euphrates	The Volga	The Orinoco	The Mississippi	The Murray
The Niger	The Mekong	The Don	The Paraná River	The Rio Grande	The Bulloo

Grammar point: the instructor should inform the students that in general, the article

"the" is used before names of rivers in English. Thus: the Nile, the Amazon, the Congo, the

Euphrates etc.

Summary:

This very short story provided an opportunity for raising awareness that no matter what language people learn as their native language, we all start from the same place: a helpless baby trying to speak. We learn one language at least (all present in the classroom), some learn a second language (all present in the classroom), some learn more than two languages (some present in the classroom). It also offers a chance to increase awareness that English has its own names for rivers that may be far away from English speaking countries. It should be emphasized that many languages have their own names for foreign rivers. Last but not least, a grammar point regarding the use of articles and names of rivers in English is made. This lesson offers an opportunity for humor, for camaraderie and for learning some grammar in a relaxed atmosphere. It also permits students with a variety of learning styles to take advantage of their preferences: visual-spatial learners may enjoy using a map to point out the longest rivers on the map, musically-motivated learners may like pronouncing the non-existing word which is the title of the story. This simple reading introduces students to the enjoyment of the written word; it stimulates their imagination and draws on their prior knowledge.

LESSON TWO:

Materials: Copies of "Mr. Jones" by Truman Capote (1980) presented without the ending. The instructor should stop the text at "passengers", thus leaving the story without the end, show students a photograph of Truman Capote, a listing of books by Truman Capote and films based on his books.

Preparation of reading:

The copied fragment should have more difficult vocabulary items provided in a glossary below the text to facilitate the reading (listed below).

The instructor gives students time to read the story silently. Each student has the glossary to make the reading easier.

Mr. Jones

Truman Capote

During the winter of 1945 I lived for several months in a rooming house in Brooklyn. It was not a shabby place, but a pleasantly furnished, elderly brownstone kept hospital-neat by its owners, two maiden sisters.

Mr. Jones lived in the room next to mine. My room was the smallest in the house, his the largest, a nice big sunshiny room, which was just as well, for Mr. Jones never left it: all his needs, meals, shopping, laundry, were attended to by the middle-aged landladies. Also, he was not without visitors; on the average, a half-dozen various persons, men and women, young, old, in-between, visited his room each day, from early morning until late in the evening. He was not a drug dealer or a fortuneteller; no, they came just to talk to him and apparently they made him small gifts of money for his conversations and advice. If not, he had no obvious means of support.

I never had a conversation with Mr. Jones myself, a circumstance I've often since regretted. He was a handsome man, about forty. Slender, black-haired, and with a distinctive face; a pale, lean face, high cheekbones, and with a birthmark on his left cheek, a small scarlet defect shaped like a star. He wore gold-rimmed glasses with pitch-black lenses: he was blind, and crippled, too - according to the sisters, the use of his legs had been denied to him by a childhood accident,

and he could not move without crutches. He was always dressed in a crisply pressed dark grey or blue three-piece suit and a subdued tie – as though about to set off for a Wall Street office.

However, as I've said, he never left the premises. Simply sat in his cheerful room in a comfortable chair and received visitors. I had no notion of why they came to see him, these rather ordinary-looking folk, and what they talked about, and I was far too concerned with my own affairs to to much wonder over it. When I did, I imagined that his friends had found in him an intelligent, kindly man, a good listener in whom to confide and consult with over their troubles: a cross between a priest and a therapist.

Mr. Jones had a telephone. He was the only tenant with a private line. It rang constantly, often after midnight and as early as six in the morning.

I moved to Manhattan. Several months later, I returned to the house to collect a box of books I had stored there. While the landladies offered me tea and cakes in their lace-curtained "parlor", I inquired of Mr. Jones.

The women lowered their eyes. Clearing her throat, one said: "It's in the hands of the police."

The other offered: "We've reported him as a missing person."

The first added: "Last month, twenty-six days ago, my sister carried up Mr. Jones's breakfast, as usual. He wasn't there. All his belongings were there. But he was gone." |

"It's odd—"

"— how a man totally blind, a helpless cripple—"

Ten years pass.

Now it is zero-cold December afternoon, and I am in Moscow. I am riding in a subway car. There are only a few other [passengers](#). One of them is a man sitting opposite me, a man wearing

boots, a thick long coat and a Russian-style fur cap. He has bright eyes, blue as a peacock's.

After a doubtful instant, I simply stared, for even without the black glasses, there was no mistaking that lean, distinctive face, those high cheekbones with the single scarlet star-shaped birthmark.

I was just about to cross the aisle and speak to him when the train pulled into a station, and Mr. Jones, on a pair of fine sturdy legs, stood up and strode out of the car. Swiftly, the train door closed behind him.

Glosses:

Rooming house (Noun): a house in which rooms are rented one by one.

Shabby (Adjective): in poor condition, without proper care

Crippled (Adjective): problems with a leg, problems with walking

Cripple (Noun): a person who is handicapped, disabled. Note: Now we **do not** use the word "cripple" to refer to a disabled person. It is not polite. The best word is "disabled" or "with mobility problems".

Birthmark (Noun): an unusual mark on a person's body that someone has from the time he or she is born

Maiden (Noun): a young woman; as an adjective "a maiden sister" it means an older woman who is unmarried

Wall Street office (Noun): refers to a location in New York City where people are employed to trade and invest money. Wall Street refers to investing money

The premises (Noun): the location, the spot, the place which is discussed

To inquire (Verb): to ask about someone, or about something

A missing person (Noun): someone who disappeared, possibly suddenly

Belongings (Noun): possessions; things someone owns.

Sturdy (Adjective): strong

Parlor (Noun): an older word for a place where people receive visitors and talk in the house, now it is a living room

Post-reading activities and instructions:

When time for reading is finished, the instructor asks if anything is unclear and explains any matters that need clarifying.

A. The instructor asks if students have any questions about the story and the persons described. Students should volunteer some questions such as:

1. How does Mr. Jones make money to live in his apartment? What is his job?
2. Who are the people who come to visit Mr. Jones?
3. Why is Mr. Jones the only person with a private telephone line?

This is a good moment to initiate a class-wide discussion. Students can offer some answers.

Most probably, the answers will vary, and there should be some general agreement about the mysterious, unknown activities about Mr. Jones. For example, everyone should agree that Mr. Jones does not work as a doctor in his apartment.

B. Then, the instructor asks the students to write the ending to this story: a very short one: 5-7 sentences in total.

C. The instructor asks five students to volunteer to read out loud their ending to the story.

D. When the last student finishes reading his or her ending, the instructor distributes the

ending of the story to all students.

E. The instructor initiates a discussion about the ending of the story. The same questions are posed now:

1. What was possibly Mr. Jones's job?
2. Who were the people coming to see him?
3. Why did Mr. Jones need a private telephone line?

Students may need some additional vocabulary: for example: what is the term for someone who looks exactly like another person? **A double** or **a doppelgänger.**

F. Students and the instructor may take a vote to see which ending they like the most: one of the five students or Truman Capote's original ending.

The instructor can show the students a photograph of Truman Capote and present him as a famous American writer.



Truman Capote (1924-1984)

Summary: this story involves the skills of reading, writing, creative writing, listening and reading out loud (pronunciation). Because only five students will volunteer reading their creative writing, it is possible that students with strong kinesthetic and interpersonal skills will be the ones who will "perform" the ending of their stories for the benefit of others. However, all students can vote in favor of their preferred ending, and all students can offer their explanations of what really happens in this story (the original story's ending is also mysterious).

LESSON THREE:

Materials: Copies of "Her First Ball" by Katherine Mansfield for every student.

Pre-reading activities and instructions:

As a foreword, the instructor informs the students that this short story is set in the beginning of the 20th century and that they will see some customs that look different in today's world.

The following focus questions can be presented on a board; students are divided into three groups and each group considers one of the questions during reading.



During-reading activities and instructions:

Now, the instructor distributes the story for the students and they read it. The story has glossed vocabulary below to facilitate the reading. Students keep their focus question in mind as they read the story.

Her First Ball

Katherine Mansfield

EXACTLY when the ball began Leila would have found it hard to say. Perhaps her first real partner was the cab. It did not matter that she shared the cab with the Sheridan girls and their brother. She sat back in her own little corner of it, and the bolster on which her hand rested felt like the sleeve of an unknown young man's dress suit; and away they bowled, past waltzing lamp-posts and houses and fences and trees.

"Have you really never been to a ball before, Leila? But, my child, how too weird—" cried the Sheridan girls.

"Our nearest neighbor was fifteen miles," said Leila softly, gently opening and shutting her fan.

Oh dear, how hard it was to be indifferent like the others! She tried not to smile too much; she tried not to care. But every single thing was so new and exciting . . . Meg's tuberoses, Jose's long loop of amber, Laura's little dark head, pushing above her white fur like a flower through snow. She would remember forever. It even gave her a pang to see her cousin Laurie throw away the wisps of tissue paper he pulled from the fastenings of his new gloves. She would like to have kept those wisps as a keepsake, as a remembrance. Laurie leaned forward and put his hand on Laura's knee.

"Look here, darling," he said. "The third and the ninth as usual. Twig?"

Oh, how marvelous to have a brother! In her excitement Leila felt that if there had been time, if it hadn't been impossible, she couldn't have helped crying because she was an only child and no brother had ever said "Twig?" to her; no sister would ever say, as Meg said to Jose that moment, "I've never known your hair go up more successfully than it has to-night!"

But, of course, there was no time. They were at the drill hall already; there were cabs in front of them and cabs behind. The road was bright on either side with moving fan-like lights, and on the pavement gay couples seemed to float through the air; little satin shoes chased each other like birds.

"Hold on to me, Leila; you'll get lost," said Laura.

"Come on, girls, let's make a dash for it," said Laurie.

Leila put two fingers on Laura's pink velvet cloak, and they were somehow lifted past the big golden lantern, carried along the passage, and pushed into the little room marked "Ladies." Here the crowd was so great there was hardly space to take off their things; the noise was deafening. Two benches on either side were stacked high with wraps. Two old women in white aprons ran up and down tossing fresh armfuls. And everybody was pressing forward trying to get at the little dressing table and mirror at the far end.

A great quivering jet of gas lighted the ladies' room. It couldn't wait; it was dancing already. When the door opened again and there came a burst of tuning from the drill hall, it leaped almost to the ceiling.

Dark girls, fair girls were patting their hair, tying ribbons again, tucking handkerchiefs down the fronts of their bodices, smoothing marble-white gloves. And because they were all laughing it seemed to Leila that they were all lovely.

"Aren't there any invisible hair-pins?" cried a voice. "How most extraordinary! I can't see a single invisible hair-pin."

"Powder my back, there's a darling," cried some one else.

"But I must have a needle and cotton. I've torn simply miles and miles of the frill," wailed a third.

Then, "Pass them along, pass them along!" The straw basket of programs was tossed from arm to arm. Darling little pink-and-silver programs, with pink pencils and fluffy tassels. Leila's fingers shook as she took one out of the basket. She wanted to ask someone, "Am I meant to have one too?" but she had just time to read: "Waltz 3. *Two, Two in a Canoe*. Polka 4. *Making the Feathers Fly*," when Meg cried, "Ready, Leila?" and they pressed their way through the crush in the passage towards the big double doors of the drill hall.

Dancing had not begun yet, but the band had stopped tuning, and the noise was so great it seemed that when it did begin to play it would never be heard. Leila, pressing close to Meg, looking over Meg's shoulder, felt that even the little quivering colored flags strung across the ceiling were talking. She quite forgot to be shy; she forgot how in the middle of dressing she had sat down on the bed with one shoe off and one shoe on and begged her mother to ring up her cousins and say she couldn't go after all. And the rush of longing she had had to be sitting on the veranda of their forsaken up-country home, listening to the baby owls crying "More pork" in the moonlight, was changed to a rush of joy so sweet that it was hard to bear alone. She clutched her fan, and, gazing at the gleaming, golden floor, the azaleas, the lanterns, the stage at one end with its red carpet and gilt chairs and the band in a corner, she thought breathlessly, "How heavenly; how simply heavenly!"

All the girls stood grouped together at one side of the doors, the men at the other, and the chaperones in dark dresses, smiling rather foolishly, walked with little careful steps over the polished floor towards the stage.

"This is my little country cousin Leila. Be nice to her. Find her partners; she's under my wing," said Meg, going up to one girl after another.

Strange faces smiled at Leila—sweetly, vaguely. Strange voices answered, "Of course, my dear." But Leila felt the girls didn't really see her. They were looking towards the men. Why didn't the men begin? What were they waiting for? There they stood, smoothing their gloves, patting their glossy hair and smiling among themselves. Then, quite suddenly, as if they had only just made up their minds that that was what they had to do, the men came gliding over the parquet. There was a joyful flutter among the girls. A tall, fair man flew up to Meg, seized her program, scribbled something; Meg passed him on to Leila. "May I have the pleasure?" He ducked and smiled. There came a dark man wearing an eyeglass, then cousin Laurie with a friend, and Laura with a little freckled fellow whose tie was crooked. Then quite an old man—fat, with a big bald patch on his head—took her program and murmured, "Let me see, let me see!" And he was a long time comparing his program,

which looked black with names, with hers. It seemed to give him so much trouble that Leila was ashamed. "Oh, please don't bother," she said eagerly. But instead of replying the fat man wrote something, glanced at her again. "Do I remember this bright little face?" he said softly. "Is it known to me of yore?" At that moment the band began playing; the fat man disappeared. He was tossed away on a great wave of music that came flying over the gleaming floor, breaking the groups up into couples, scattering them, sending them spinning. . . .

Leila had learned to dance at boarding school. Every Saturday afternoon the boarders were hurried off to a little corrugated iron mission hall where Miss Eccles (of London) held her "select" classes. But the difference between that dusty-smelling hall—with calico texts on the walls, the poor, terrified little woman in a brown velvet toque with rabbit's ears thumping the cold piano, Miss Eccles poking the girls' feet with her long white wand—and this was so tremendous that Leila was sure if her partner didn't come and she had to listen to that marvelous music and to watch the others sliding, gliding over the golden floor, she would die at least, or faint, or lift her arms and fly out of one of those dark windows that showed the stars.

"Ours, I think—" Someone bowed, smiled, and offered her his arm; she hadn't to die after all. Someone's hand pressed her waist, and she floated away like a flower that is tossed into a pool.

"Quite a good floor, isn't it?" drawled a faint voice close to her ear.

"I think it's most beautifully slippery," said Leila.

"Pardon!" The faint voice sounded surprised. Leila said it again. And there was a tiny pause before the voice echoed, "Oh, quite!" and she was swung round again.

He steered so beautifully. That was the great difference between dancing with girls and men, Leila decided. Girls banged into each other and stamped on each other's feet; the girl who was gentleman always clutched you so.

The azaleas were separate flowers no longer; they were pink and white flags streaming by.

"Were you at the Bells' last week?" the voice came again. It sounded tired. Leila wondered whether she ought to ask him if he would like to stop.

"No, this is my first dance," said she.

Her partner gave a little gasping laugh. "Oh, I say," he protested.

"Yes, it is really the first dance I've ever been to." Leila was most fervent. It was such a relief to be able to tell somebody. "You see, I've lived in the country all my life up till now. . . ."

At that moment the music stopped and they went to sit on two chairs against the wall. Leila tucked her pink satin feet under and fanned herself, while she blissfully watched the other couples passing and disappearing through the swing doors.

"Enjoying yourself, Leila?" asked Jose, nodding her golden head.

Laura passed and gave her the faintest little wink; it made Leila wonder for a moment whether she was quite grown up after all. Certainly her partner did not say very much. He coughed, tucked his handkerchief away, pulled down his waistcoat, took a minute thread off his sleeve. But it didn't matter. Almost immediately the band started and her second partner seemed to spring from the ceiling.

"Floor's not bad," said the new voice. Did one always begin with the floor? And then, "Were you at the Neaves' on Tuesday?" And again Leila explained. Perhaps it was a little strange that her partners were not more interested. For it was thrilling. Her first ball! She was only at the beginning of everything. It seemed to her that she had never known what the night was like before. Up till now it had been dark, silent, beautiful very often—oh yes—but mournful somehow. Solemn. And now it would never be like that again—it had opened dazzling bright.

"Care for an ice?" said her partner. And they went through the swing doors, down the passage, to the supper-room. Her cheeks burned, she was fearfully thirsty. How sweet the ices looked on little glass plates and how cold the frosted spoon was, iced too! And when they came back to the hall there was the fat man waiting for her by the door. It gave her quite a shock again to see how old he was; he ought to have been on the stage with the fathers and mothers. And when Leila compared him with her other partners he looked shabby. His waistcoat was creased, there was a button off his glove, his coat looked as if it was dusty with French chalk.

"Come along, little lady," said the fat man. He scarcely troubled to clasp her, and they moved away so gently, it was more like walking than dancing. But he said not a word about the floor. "Your first dance, isn't it?" he murmured.

"How *did* you know?"

"Ah," said the fat man, "that's what it is to be old!" He wheezed faintly as he steered her past an awkward couple. "You see, I've been doing this kind of thing for the last thirty years."

"Thirty years?" cried Leila. Twelve years before she was born!

"It hardly bears thinking about, does it?" said the fat man gloomily. Leila looked at his bald head, and she felt quite sorry for him.

"I think it's marvelous to be still going on," she said kindly.

"Kind little lady," said the fat man, and he pressed her a little closer and hummed a bar of the waltz. "Of course," he said, "you can't hope to last anything like as long as that. No-o," said the fat man, "long before that you'll be sitting up there on the stage, looking on, in your nice black velvet. And these pretty arms will have turned into little short fat ones, and you'll beat time with such a different kind of fan—a black bony one." The fat man seemed to shudder. "And you'll smile away like the poor old dears up there, and point to your daughter, and tell the elderly lady next to you how some dreadful man tried to kiss her at the club ball. And your heart will ache, ache"—the fat man squeezed

her closer still, as if he really was sorry for that poor heart—"because no one wants to kiss you now. And you'll say how unpleasant these polished floors are to walk on, how dangerous they are. Eh, Mademoiselle Twinkletoes?" said the fat man softly.

Leila gave a light little laugh, but she did not feel like laughing. Was it—could it all be true? It sounded terribly true. Was this first ball only the beginning of her last ball, after all? At that the music seemed to change; it sounded sad, sad; it rose upon a great sigh. Oh, how quickly things changed! Why didn't happiness last for ever? For ever wasn't a bit too long.

"I want to stop," she said in a breathless voice. The fat man led her to the door.

"No," she said, "I won't go outside. I won't sit down. I'll just stand here, thank you." She leaned against the wall, tapping with her foot, pulling up her gloves and trying to smile. But deep inside her a little girl threw her pinafore over her head and sobbed. Why had he spoiled it all?

"I say, you know," said the fat man, "you mustn't take me seriously, little lady."

"As if I should!" said Leila, tossing her small dark head and sucking her underlip. . . .

Again the couples paraded. The swing doors opened and shut. Now new music was given out by the bandmaster. But Leila didn't want to dance any more. She wanted to be home, or sitting on the veranda listening to those baby owls. When she looked through the dark windows at the stars they had long beams like wings. . . .

But presently a soft, melting, ravishing tune began, and a young man with curly hair bowed before her. She would have to dance, out of politeness, until she could find Meg. Very stiffly she walked into the middle; very haughtily she put her hand on his sleeve. But in one minute, in one turn, her feet glided, glided. The lights, the azaleas, the dresses, the pink faces, the velvet chairs, all became one beautiful flying wheel. And when her next partner bumped her into the fat man and he said, "*Pardon*," she smiled at him more radiantly than ever. She didn't even recognize him again.

Glosses

Ball (Noun): in this context, it is a formal dance. Compare with ballroom dance.

Cab (Noun): a carriage, probably pulled by horses. In this context it is not a taxi. In the US today, a cab means a taxi.

Bolster (Noun): a cushion, a soft pillow

Bowl (Verb): to move along, to roll smoothly

Dress suit (Noun phrase): a man's elegant suit



Tuberose (Noun): a flower with a strong smell



Amber loop (Noun phrase): a type of necklace, made with amber

Gay (Adjective): in this context, and in older use, "gay" meant happy or joyful

Cloak (Noun): a coat, an overcoat

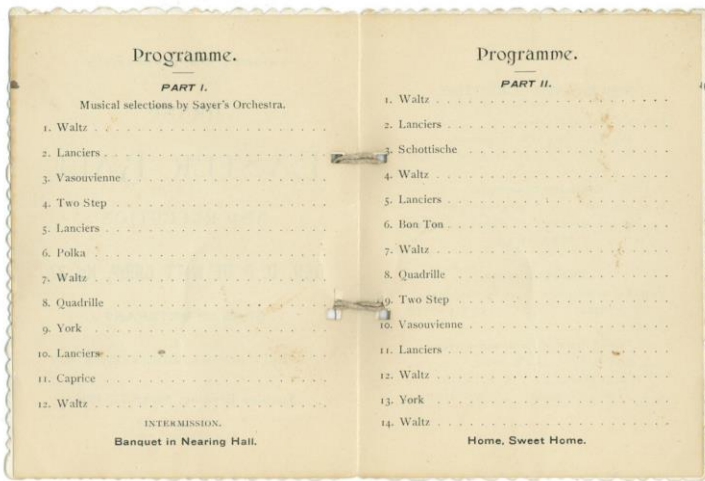
Gleaming (Adjective): shiny, bright



Azalea (Noun): a bush with colorful flowers

Chaperone (Noun): a person who accompanied a young girl outside of home (in the past). It could be an older sister, a brother, a relative or a family friend. This word can also be used as a verb, to chaperone someone

Program (Noun): here, it refers to an old custom at formal dances when ladies had a piece of paper with dances assigned to different men during the ball



Indifferent (Adjective): not feeling any strong feelings. "Do you like cheese?" "I am indifferent" (I don't like it, I don't dislike it)

Fan (Noun): a small, decorative object used to move hot air to get cooled off



Under one's wing (Prepositional Phrase): to be in someone's care



Waistcoat (Noun): a vest, usually for a man

Shabby (Adjective): in poor condition, maybe old and used, worn out

Post-reading activities and instructions:

I. The instructor needs to make sure the students understood the story and a good way to find out is to ask students to tell the story in their own words. This can be structured as a chain, in which one student starts to tell the story, another student adds another fact, then another student and another. If parts are missed, volunteers raise their hands to fill in the missed parts. In this way, the narrative of the story is retold in students' own words.

II. Discussion: this is the time when the instructor can call on volunteers from the three groups to learn about their experiences with a social dance. By discussing the focus questions students can learn from one another what it is like to attend a dance in a different country. This is the time to remind students about the formality of balls (ballroom dances) in days past: programs (remaining in the expression "dance card" today), chaperones. This story may be far more interesting to female students but it also gives male students some insight into women's emotions.

III. The instructor can show students a fragment of a film based on "Her First Ball":

https://www.youtube.com/watch?v=c_SSnunnRZw

The film is set in modern day but it captures some of the traditions of old days.



Summary: This short story, despite its strongly female perspective, is a story that explores the feelings of a girl who is entering into a new phase in her life. The emotional load of the story may leave an impact on students: it introduces them to some past customs (**dance cards**, **chaperones**) and it introduces some vocabulary in a way that is memorable, e.g. words and expressions such as **indifferent**, **shabby** and to **be under one's wing**.

Section Three

Poetry for Everyone

The lessons presented here are based on poetry written in English. The three lesson plans rely on three poems written at different times and within different traditions. The purpose of using poetry is to bring rhythm and rhyme that may appeal to students whose preferential learning style is auditory.

[A Summary of Lessons with the Use of Poems:](#)

Short Story information (title, author, year of first publication)	Subject matter	Elements of Grammar/Culture/Language Use
"So Long, Marianne" by Leonard Cohen, 1962	A man says good-bye to his love, it is not easy but they must say good-bye	Rhyme, use of past tense, use of expression "used to"
"The Naming of Cats" by T.S. Eliot, 1939	The names of cats	Rhyme, assigning names to pet cats, use of a gerund, rhythm
"Eldorado"	Edgar Allan Poe	Rhyme, rhythm, different meaning of the same word (shadow) in different contexts

LESSON FOUR:

Materials: a copy of Leonard Cohen's poem "So Long, Marianne" (1962), a recording of this poem in a song form (Leonard Cohen album Songs of Leonard Cohen, 1967), some photographs of the poet then and now.

In this lesson students are introduced to the concept of poetry. Since it is very likely that many students are familiar with poetry in their native language, the instructor would be wise to capitalize on this knowledge and recognize their potential contribution to this lesson.

Pre-reading activities and instruction:

The instructor asks students if they are familiar with poetry. Depending on the enthusiasm of their responses, the instructor may wish to ask students how different poetry is from short stories. Students may respond by talking about poetry written in their language and the instructor can engage them in a preliminary conversation about poetry in general.

Students can come up to the board as volunteers and write down names of poets who wrote/write in their native language.

At this point the instructor advises students that a lot of poetry worldwide developed from songs. Poems may have rhyming lines, or they may be without rhyming lines. Examples may be given such as: light-might, dark-lark, born-sworn etc. Poems are often about an atmosphere and emotions, and the meaning of poems is often associated with the emotions of the readers.

During-reading activities and instructions

For the first poem, the instructor asks students to read it, and just think about what the poem is about in general. Some themes suggested may be: love, hope, happiness, unhappiness, war, sadness. Students should read the poem and decide for themselves what the theme of the poem is.

So Long Marianne

Leonard Cohen

Come over to the window, my little darling,

I'd like to try to read your palm.

I used to think I was some kind of Gypsy boy

before I let you take me home.

Now so long, Marianne, it's time that we began
to laugh and cry and cry and laugh about it all again.

Well you know that I love to live with you,
but you make me forget so very much.

I forget to pray for the angels
and then the angels forget to pray for us.
Now so long, Marianne, it's time that we began ...
We met when we were almost young
deep in the green lilac park.
You held on to me like I was a crucifix,
as we went kneeling through the dark.
Oh so long, Marianne, it's time that we began ...
Your letters they all say that you're beside me now.
Then why do I feel alone?
I'm standing on a ledge and your fine spider web
is fastening my ankle to a stone.
Now so long, Marianne, it's time that we began ...
For now I need your hidden love.
I'm cold as a new razor blade.
You left when I told you I was curious,
I never said that I was brave.
Oh so long, Marianne, it's time that we began ...
Oh, you are really such a pretty one.
I see you've gone and changed your name again.
And just when I climbed this whole mountainside,
to wash my eyelids in the rain!
Oh so long, Marianne, it's time that we began ...

Post-reading activities and instructions:

1 The instructor may ask the students to work in pairs and to see if they understand the meaning of the words that are underlined. They are underlined by the instructor. If students in pairs cannot get the meaning of these words, they should turn to another pair of students for help. Discussion in small groups ensues. The instructor hands in glosses for those students who need them.

Glosses

Gypsy (Noun): a member of the group of nomadic Romani people, also the meaning of someone with a free spirit; here it means someone with a free spirit, who wants to move a lot

Lilac (Noun): a flower or a bush with flowers with very strong smell

Crucifix (Noun): the cross of Jesus

Kneel (Verb): to be on one's knees

Beside (Preposition): next to, near

Spider web (Noun): the web made by a spider

Fasten (Verb): to attach, to close

2 When most words are generally understood by all, the instructor inquires about the theme of the poem. It is very likely that the answers students submit may be: love, sadness, memory, regret, change, saying good-bye.

3 The instructor may ask students to decide if the poem has rhyme in it or not. If they are rhyming words, volunteers should submit them.

The instructor may ask about who the "speaker" is. Is it a man or a woman? When do the students the poem was written?

There will be a variety of answers and the instructor can give the students some background on the poet:

The poet is an 81 year old Canadian man named Leonard Cohen. When he was young, he wrote some books of poems but people were not interested in buying them. This poem was inspired by a woman he met during his travels. He was in love with her and lived with her for some years. They were friends later in life. He did not marry her.



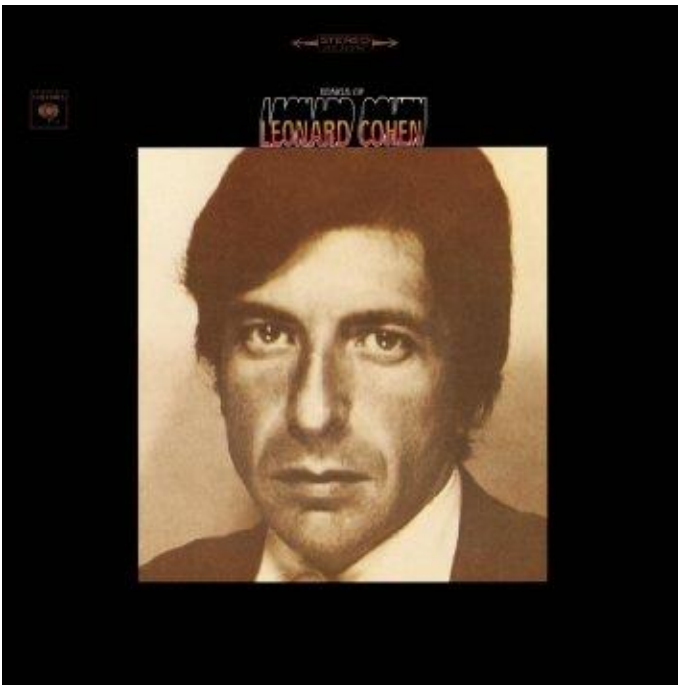
This is what they looked like long time ago – in the 1960s:

Leonard Cohen found that although his poetry was not selling very well, he could try to sing his poems. After he did it, he discovered that many people liked his singing and his guitar playing. He became an international star and his concerts are sold out each time he performs.



This is what Leonard Cohen looks like in the 21st century (approx. 2011)

To see how Leonard Cohen transformed his poetry into a song, students listen to the recording while they read the poem again. The instructor reminds them that poetry and poems often started as songs, and this is an example of how poetry returns to music and songs.



Students listen to the poem "So Long Marianne" in a song form. It is available at:

<https://www.youtube.com/watch?v=cZI6EdnvH-8>

Summary: the poem/song may appeal to learners who appreciate music and who can understand sung text better than simply read. Students use their listening skills as well as reading skills to get to know this particular poem/song. The poem is emotional and many people can understand the concept of good-bye in love, and how difficult it is.

LESSON FIVE:

Materials: a copy of "The Naming of Cats" by T.S. Eliot for every student.

Pre-reading activities and instructions:

1. The instructor may begin this lesson by asking how many people have cats as pets, or had pet cats. Volunteers should be encouraged to share some information about their pet cats with the class. The instructor may inquire about the names of the pet cats: it is possible that they will be in different languages. The instructor asks if students know any names of cats in English: neighbors' cats, friends' cats. Some common English names of cats are: Tiger, Smoky, Max, Shadow, Princess.

2. The instructor puts up the title of the poem for everyone to see: "The Naming Of Cats". Possible activities involve working in pairs to try and guess what the poem will be about. If students have problems understanding the title well, the instructor can illustrate this use of a gerund with a definite article as a phrase meaning "the activity of V+ing" (where V is a verb). A few examples could be placed on the board:

The preparing of a wedding dress (the activities around making, preparing, sewing of a wedding dress)

The making of a soldier (the activities around a person becoming a soldier) etc.

The reading of a poem (the activity of reading a poem) etc.

3. Volunteers propose their ideas of what the poem will be about.

During-reading activities and instructions:

The Naming of Cats

T. S. Eliot

The Naming of Cats is a difficult matter,
It isn't just one of your holiday games;
You may think at first I'm as mad as a hatter
When I tell you, a cat must have THREE DIFFERENT NAMES.
First of all, there's the name that the family use daily,
Such as Peter, Augustus, Alonzo or James,
Such as Victor or Jonathan, George or Bill Bailey--
All of them sensible everyday names.
There are fancier names if you think they sound sweeter,
Some for the gentlemen, some for the dames:
Such as Plato, Admetus, Electra, Demeter--
But all of them sensible everyday names.
But I tell you, a cat needs a name that's particular,
A name that's peculiar, and more dignified,
Else how can he keep up his tail perpendicular,
Or spread out his whiskers, or cherish his pride?
Of names of this kind, I can give you a quorum,
Such as Munkustrap, Quaxo, or Coricopat,

Such as Bombalurina, or else Jellylorum-
 Names that never belong to more than one cat.
 But above and beyond there's still one name left over,
 And that is the name that you never will guess;
 The name that no human research can discover--
 But THE CAT HIMSELF KNOWS, and will never confess.
 When you notice a cat in profound meditation,
 The reason, I tell you, is always the same:
 His mind is engaged in a rapt contemplation
 Of the thought, of the thought, of the thought of his name:
 His ineffable effable
 Effanineffable
 Deep and inscrutable singular Name.

While reading, students should underline words they do not understand.

It is possible that these words and phrases will include: particular, peculiar, perpendicular, dignified, whiskers, cherish, quorum, confess, profound, meditation, contemplation, engaged, rapt, research, ineffable, effable and phrases: above and beyond, mad as a hatter.

Glosses

Particular (Adjective): special, different

Peculiar (Adjective): really different, slightly strange

Perpendicular (Adjective): when two lines meet at the right angle



Dignified (Adjective): respectable

Whiskers (Noun): while men have moustaches, cats have whiskers

Cherish (Verb): to value, to understand the importance

Quorum (Noun): a specific number of people required to do something

Confess (Verb): to tell the truth

Profound (Adjective): deep, serious

Meditation (Noun): training of the mind to do something

Contemplation (Noun): to admire, usually quietly, in silence

Engaged (Adjective): busy

Rapt (Adjective): busy with something, fascinated by something

Research (Noun): study, deep study of a subject

Effable (Adjective): possible to describe

Ineffable (Adjective): impossible to describe in words

Post-reading activities and instructions:

The instructor can anticipate these words and may have a convenient glosses provided in a displayed format: overhead projector, smart board, computer projector. These glosses should capture the meaning by distinguishing the words from related/similar meanings. For example, only cats has **whiskers**, men have moustaches, **contemplation** and **meditation** are also glossed.

The instructor asks students to volunteer and offer the words that rhyme from the poem. This offers a chance to explain the expression "**mad as a hatter**" (hat-makers used mercury and

mercury causes problems in the brain, so hatters could become ill with a mental problem and the expression "mad as a hatter" was born).

Questions for small groups within the class:

1. Why do you think T.S. Eliot wrote this poem?
2. Do you think the poem is funny or silly?
3. What does the poem tell the readers about the relationships between cats and people?
4. Do you think T.S. Eliot was a man or a woman and when did he/she live?

I. When students are finished with their group work, the instructor can facilitate the sharing of these conclusions, and may tell the students some things about T.S. Eliot. Also, for students interested in music, this is the time to tell them that the famous musical "Cats" was based on the poetry by T. S. Eliot. Parts of this musical are available on YouTube.

T. S. Eliot (1888-1965): is considered to be one of the greatest poets of the English language. He was born in the US but lived in the UK much of his life.

II. Students and the instructor can engage in a choral reading of the poem. The instructor can beat the rhythm to make it easier.

III. It is also worthwhile to listen to the recording of this poem read by T.S. Eliot himself. It can be found at:

<https://www.youtube.com/watch?v=TXkLgtusza4>

Summary: In this lesson students were exposed to poetry that has very strong rhymes and rhythm. It also demonstrates that literature can be about the most trivial matters such as the naming of cats.

LESSON SIX:

Materials: a copy of the poem "Eldorado" by Edgar Allan Poe for each student, and a photograph of the poet.

Pre-reading activities and instructions:

The instructor informs the students that today's poem is called "Eldorado" and he/she asks if any students have an idea of the meaning. It is possible that due to popular culture (films) students may offer that Eldorado is a place of wealth and gold and money. The instructor may inform the students that in the 16th century many people believed that in South America there was a town of Eldorado – full of gold and jewels and money. There are also real towns in the United States that called Eldorado. The meaning (from Spanish) is "covered with gold" which some Spanish-speaking students could have offered. So in short: it is a place of wealth and opportunity even if there is no such real place in South America. The instructor asks students if there are similar places in their own cultures: not real places but imaginary places of great wealth and opportunity.

During reading activities and instructions:

Students read the poem silently and underline words they do not understand.

Following this, they work in pairs to try to help each other understand these words.

When all students signal comprehension, the instructor may suggest a collective reading of the poem, out loud. The poem has significant rhythm and rhyme. and the instructor can beat out the rhythm:

Eldorado

Edgar Allan Poe

Gaily bedight,

A gallant knight,

In sunshine and in shadow,

Had journeyed long,

Singing a song,

In search of Eldorado.

But he grew old-

This knight so bold-

And o'er his heart a shadow

Fell as he found

No spot of ground

That looked like Eldorado.

And, as his strength

Failed him at length,

He met a pilgrim shadow-

"Shadow," said he,

"Where can it be-

This land of Eldorado?"

"Over the Mountains

Of the Moon,

Down the Valley of the Shadow,

Ride, boldly ride,"

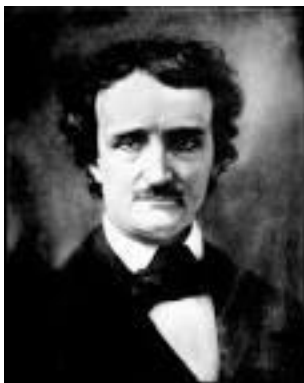
The shade replied-

"If you seek for Eldorado!"

Post-reading activities and instructions:

Before group work starts, the instructor gives some biographical information about Edgar Allan Poe to the students: his date of birth and death (1809-1849), that he was born in Boston, that his parents died/left him when he was very young, that there were problems with his foster family, that he attended just one year of university, tried to enroll in the army but was unsuccessful, his wife died at a young age, and he decided to be a poet and a writer. He wrote his famous poem "the Raven" and it was immediately a success. The poem "Eldorado" was written in 1849 and the California Gold Rush started in 1848.

The photo of Edgar Allan Poe may be shown:



Students work in groups to try and answer the following questions:

1. Is the poem about looking for a specific place or just looking for something else? If something else, what could it be?
2. Do you think the word "shadow" used many times in the poem means the same thing each time it is used? What are the different possible meanings?
3. Does the poem make you happy or more sad and why?

Students volunteer their answers from their groups and an overall class discussion may take place.

When the discussion is finished, the instructor may wish to show the students an animation of the poem. It can be found at:

<https://www.youtube.com/watch?v=c0XhZw3ShvM>

Summary: In this poem students see some of the formality of poetry (rhyme, rhythm and repetition), the symbolic use of poetry. Poetry always involves emotions and students will likely indicate some of their emotions during this lesson.

Section Four

Found in Translation

LESSON SEVEN:

Materials: a copy of a poem "Nothing Twice" by Wisława Szymborska for each student.

written in 1945 published in Polish in 2000 in Kraków by Wydawnictwo 5a, translated into English by S. Barańczak and Clare Cavanagh into English, published in 1995 by Mariner Books, a photograph of the poet Wisława Szymborska (a Polish poet, 1923-2012), winner of a Nobel Prize in literature in 1996, a photograph of the poet.



Nothing Twice

Wisława Szymborska

Nothing can ever happen twice.
 In consequence, the sorry fact is
 that we arrive here improvised
 and leave without the chance to practice.
 Even if there is no one dumber,
 if you're the planet's biggest dunce,
 you can't repeat the class in summer:
 this course is only offered once.
 No day copies yesterday,
 no two nights will teach what bliss is
 in precisely the same way,
 with precisely the same kisses.
 One day, perhaps some idle tongue
 mentions your name by accident:
 I feel as if a rose were flung into the room, all hue and scent.
 The next day, though you're here with me,
 I can't help looking at the clock:
 A rose? A rose? What could that be?
 Is it a flower or a rock?
 Why do we treat the fleeting day
 with so much needless fear and sorrow?
 It's in its nature not to stay:
 Today is always gone tomorrow.
 With smiles and kisses, we prefer
 to seek accord beneath our star,
 although we're different (we concur)
 just as two drops of water are.

Pre-reading activities and instructions:

The instructor may ask students if they have heard about this poet, about the Nobel Prize (in general and the Prize in literature, in particular). She/he can ask them what they know about Poland (the author was Polish) and students can write little bits of their knowledge on the board.

During reading activities and instructions:

The instructor asks the students to read the poem in silence. She/he suggests the students pay attention to how they feel as they read the poem. They should also note any rhyming, and they can underline words that rhyme.

Post-reading activities and instructions:

Volunteer students can tell the class how they feel after reading this poem. The students may be helped by the following adjectives used to describe their emotions:

disappointed

surprised

upset

angry

neutral

Summary: this simple poem by a Nobel-prize winner points out, in simple words to simple truths in life. Every day is important, everything that we do is important, we must take care of each other today because maybe tomorrow there will not be a chance for it. It is a poetic response to Seize the Day (Carpe Diem) prescription for life. The poet wrote it when she was only 22 years old.

CHAPTER IV CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Recommendations

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Conclusions

Statement of the Problem

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Conclusions

Statement of the Problem

The US Census Bureau (2010) reports that foreign-born part of the American population is growing. At the moment, 12.9% of US population is foreign-born. The Census Bureau data also show that in 2012 the percentage of foreign-born population (aged 5 and older) who spoke a language other than English at home was 84.6%. This news would be great if it also meant that foreign-born individuals speak English equally well. The US Census Bureau also reports that in 2014 one in 10 adults of working age in the United States has limited proficiency in English and this number captures 2.5 times as many people with limited English as it was in 1980. Limited English curbs job opportunities, and for many people in this situation it is vital to improve their English skills.

Purpose of the Project

While offering structured courses in English grammar, reading and writing, it is important to keep in mind the conclusions from research undertaken by Krashen (1985) and continued by many other educators and scientists: that reading is one of the best ways to improve one's overall skills in English as a Second Language. Taking advantage of any spare time to read, employing the DEAR principle regularly is one way to ensure that one's English improves steadily. This project attempted to provide some lessons which are based on authentic material in English. Even though most of the material concentrated on American literature, some authors were also connected to the United Kingdom (T. S. Elliot and Katherine Mansfield spent much of their life there).

Significance of the Project

By reading literary material for pleasure and without the usual stress and pressure associated with grades and quizzes, the students' affective filter gets lowered and they learn new expressions, correct intonation and word stress. For many students, the idea of reading literature in English may be frightening because as learners, they may not believe that they are able to do it. However, a careful and thoughtful instruction and guidance may make it possible for students to respond to such a challenge in a productive way. In fact, the ability to read literary works in English in an environment supported by the instructor's guidance may be very effective in lowering the affective filter further.

By using a variety of literary genres, students with various learning styles can identify literary material that suits them best, and they can concentrate on their preferred kind of reading. Using audio-visual materials helps students with a variety of learning styles. Also, reaching out to a level that may well be at "i+1" for many students is a challenge, and this is the kind of challenge that will not be boring or unattractive.

Recommendations

Since the goal is to enable effective learning by as many students as possible during each lesson, I recommend that the instruction take place in a location where internet is available. Its speed should permit showing clips of films and videos. Showing related film clips, playing audio recordings and generally, exposing students to audio-visual context will enhance their learning. Due to a variety of learning styles that all students possess, the ability to make visual and auditory connections to literary text is of great value. Even though lessons presented here do not make it a requirement that students should memorize vocabulary, the chances of them remembering a few lexical items is greater if the literary material is presented with the use of as many senses as possible (e.g. film and audio files). Even making

a connection to the author of a story or a poem through a photograph is important, it improves the chance of students' remembering some aspect of the lesson even in the distant future. Lastly, by using literary material in ESL lessons, students are exposed to the cultural lore of English. They can read the same texts as native speakers of English which will boost their self-confidence, and assure them of their progress in learning ESL.

A real benefit of the English language that is worth remembering is that it offers an enormous selection of literary material. It was very difficult to limit the material to the stories and poems used in these lessons. Below are recommended stories, poems and plays to read in an ESL classroom. They can be tailored to the needs of the students. It is also possible to let the students select what they would like to read. For example, the instructor may offer a selection of 10 stories and provide a one-sentence outline of the subject matter. Students can vote on what story they would like to read next. Such freedom would contribute to a more relaxed atmosphere in the classroom, the lowering of the affective filter once again, and improved learning.

Recommended further literary material for ESL classroom use:

The House on Mango Street by Sandra Cisneros (a short story)

Axolotl by Julio Cortázar (in translation) (a short story)

The Lesson by Eugene Ionesco (in translation) (a play)

Paper and Sticks by Dylan Thomas (a poem)

The Gift of the Magi by O. Henry (a short story)

Trifles by Susan Glaspell (a play)

A Love Knot by W.W. Jacobs (a short story)

The Sandbox by Edward Albee (a play)

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