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LEBANESE AMERICAN UNIVERSITY

Running head: LITERATURE TEACHING

By

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Literature Teaching

A project by

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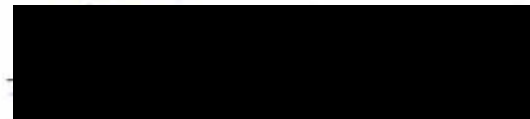
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*Dedication*

*To my aunt Anissah*

*To my beloved sons Ibrahim, Karim & Nadim*

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## Abstract

Literature in the language classroom is important to promote students' linguistic abilities. The themes that it deals with are numerous. This project is about politics and its sub-themes are censorship, power, dictatorship and justice. The purpose behind the choice of this theme is to allow high school students to see the different rules that govern the practice of politics, to study different points of views about the matter in order to judge or give opinions based on firm ground and not on prejudice or inherited false ideas.

In addition, this kit is meant for secondary students. It uses authentic literary texts of famous writers such as Orwell, Bradbury and Guterson. Students in the language classroom read these texts and are invited at a later stage to work on different kinds of activities. They range from drilling on grammar to building vocabulary, working on writing skills, improving listening and speaking skills, completing pre-reading activities and a multitude of follow-up exercises.

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## Part One

### Introduction:

Literature is not only a subject matter assigned to pupils to be studied at schools but also a tool for better judgment and personality building. The effects of teaching literature on the students' linguistic abilities have been held under scrutiny since many believe that the language used in works of art is a remote one that lacks the conversational skills that the user needs in everyday usage. Texts which linguistic structures resemble those found in most works of art lag behind in their communicative competencies. Also, tasks that literature calls for can not in any way be transferred to any other academic subject, which makes them of limited use.

### Rationale:

Even though what was speculated might be true, using literature in content-based instruction (CBI henceforth) approach has many benefits. While literature-based instruction is accused of teaching students archaic lexicon, the focus of the CBI lesson is on subject matter. Students learn about literature while using the language they're trying to learn. According to (Snow & Brinton, 2001), CBI as an approach is meant for learners to practice higher thinking skills such as categorizing, hypothesizing, analyzing and practicing inference.

In this project, CBI is used since it encourages the use of authentic language. Texts, magazines and videos are not especially designed for nonnative speakers and the teaching of language is around a theme, not around the language or grammar skill. CBI approaches view the target language as a vehicle through which subject matter content is learned and not as an object of study.



According to (Holten 2001), literature is an essential content through which CBI can thrive if the teacher:

- 1- Focuses less on the skills of writing about literature but conducts small group discussions and activities to help students express personal interpretations of literature.
- 2- Considers literature as a universal theme with an appealing content that motivates students.
- 3- Supplements literature with content areas compatible with the unit's focus and overall themes from other sciences.
- 4- Makes sure students are presented with activities that scaffold the learning process of students and help them transfer the linguistic skills taught in English as Second Language courses to other academic courses.
- 5- Incorporates literature at the beginning of a unit to motivate students to the concepts of the academic source. It can also take place at the end of a unit with two or more stories unified around a common theme that students compare or write about, adding background knowledge to help students engage. They write about content they mastered using the tools of literary analysis, which paves the road to the written analysis they need to do in other courses.
- 6- Encourages students to consider short stories or excerpts from novels. Pupils are more willing to work with texts that are accessible to them in order for them, at a later stage, to look closely at grammar or vocabulary.

### Sheltered language instruction:

Lessons that are structured around the sheltered approach provide cognitive linguistic scaffolds through modeling and interaction between teacher and students to demonstrate comprehension. The sheltered approach's philosophy states that "people do not learn a language then use it but by using it." (Texas Education Agency)

### Rationale:

Since Lebanese students have relatively limited English proficiency, CBI will be used as an approach to language teaching because it considers content as the primary focus and helps the teacher in:

- 1- Creating an atmosphere that encourages students to ask questions and respects linguistic diversity and varied background.
- 2- Acknowledging the fact that learning modalities vary from visual/aural input to manipulation and exemplification.
- 3- Using visual organizers for writing and reading activities.
- 4- Providing language and vocabulary models with concrete examples.
- 5- Using cooperative teaching with students asking each other questions that they don't dare ask in the presence of the teacher.
- 6- Modifying questions from open-ended to closed-ended.
- 7- Adjusting speech to make meaning clear.

## Part Two

### Literature Review

#### Introduction:

A self-evident answer as to a tentative definition of literature would be stated as literature being the best writing produced in a given language and society (Nelms, 1988). Major authors tried to define literature. Ezra Pound speculated that “great literature is simply language charged with meaning to the utmost possible degree” and “Roland Barthes asserted that literature is the question minus the answer” (Lazar, 2002, p.2). In any teaching situation, students’ attention must be drawn to these two definitions, with the first one mainly aiming at language being the tool used to convey meaning and the teacher helping students separate the many meanings of the text. Teacher’s aim in the second definition is not to lead students to a specific definite answer to a literary text but to use it as guide to elicit interpretation, discussion and critical thinking in the classroom.

#### Types of literature:

Both Edmonson (1997) and Bassnett (1993) argued that literature is the written text with certain aesthetic value. They distinguished three types of literary texts. The first type ranges from the heroic epic of Beowulf which author is anonymous and which was written in Old English sometimes before the tenth century, to contemporary works of literature that deal with themes such as colonialism, women’s emancipation and science fiction. The second type includes advertising and graffiti in which literary devices such as parallelism and metaphor are detected. The third type is the musical text as instrumental and vocal records. In any case, a well-known truth states that “literary education aims at



promoting an environment in which students acquire tools which help them articulate emotional responses, make moral or ethical evaluations and discuss the aesthetic quality of any text under study" (Zyngier & Shepherd, 2003, p.4).

When teachers and administrators were asked to define the type of literature to be taught to students at the dawn of the twenty-first century, both agreed on the literature that contributes to changing stereotypes, provides opportunities for discussion in the classroom of the human condition, is developmentally suitable, and promotes critical thinking skills (Murphy, 2001).

Literature based teaching inevitably leads us to teaching students literary competences. Three main models have been designed: cultural, language and personal growth model (Carter & Long, 1996). Teachers working within the cultural model believe that literature's value is felt through the accumulated wisdom of a given culture. Students are taught universal values that are validated through their recurrence over long historical periods. Learners are faced with ideologies different from their own and are asked to dwell on literature's heritage of such cultures. This model, if associated with pedagogic practices, will be a teacher-centered one because it focuses on the text as a product and a source of information about which students acquire specific knowledge.

The language model relates to language-based approaches, is learner-centered and process-based. As students proceed through the text, they pay attention to the ways language is used so that they understand the intimate relation that exists between language form and literary meaning (Edmonson, 1997). The pedagogical benefit of using this model is that it teaches the student to read between rather than in the lines of the text. It has many limitations. Although an internationally adapted model, the language-based

approach has been repetitively held under scrutiny because it doesn't give students the kind of vocabulary they need in their everyday life. The language of literary works is authentic but not typical of the language used in learner's textbooks or in real life situations. It is a remote language. The teacher's wise choice of literary texts and the way they are used in the classroom enables students to "gain familiarity with the features of the written language, the formation and function of sentences, the variety of possible structures, and the different ways of connecting ideas which broaden their own writing skills" (Collie & Slater, 1991, p.5).

The long heated debated issue of whether to adopt a literature or language based approach to teaching is a problematic one. Teachers must be conscious beforehand of the difference between "grammatical competence" and "expressive potential" they want their students to achieve (Obeidat, 1997). If they opt for the first choice students become passive recipients of the language, while if they opt for the second one, students become creative producers of the language. Grammatical competence becomes futile if the student doesn't grasp the situational meaning of words in the assigned texts, which can only be studied through the literature based approach.

The personal growth model is the third type. The success of the teacher instructing students using this type can be tested beyond the classroom, when they can hold an enjoyment in the literary experience that stretches beyond the confinements of a regular classroom that is a life-long commitment to literature. From a pedagogic point of view, the teacher is asked to encourage students to evaluate what they read so they learn to distinguish great literature from less successful examples, thus invites them to evaluate their readings. Pinpointing what individual words mean becomes less important

than pursuing the development of the story; the reader shares the emotional responses of the characters, and “language becomes transparent as the fiction summons him/her into its own world” (Collie & Slater, 1991, p.6).

Literature is not conceived in the mind of the learner at schools as a source of knowledge because the student is asked to think about it as a body of facts that he has to learn. These facts come either from the teacher or from critics. Ideally, literature should be studied as source of experience, knowledge and emotions. Realistically, it is treated as something *about* which students learn, but not something *through* which they become educated (Nelms, 1988). Literature is not effectively used as a tool or a means for better understanding but as an end in itself, which distorts its message all together. Teachers who want the easy way out stick to the comprehension skills in which students are asked to extract notions and facts from the text to memorize at a later stage.

#### Research studies:

Many researchers investigated ways of teaching literature, but in this project, three studies are important to ponder. The first one conducted by Hamel (2003), examines three English teachers’ conceptions of their students’ literary understanding. The issue was to study how English teachers conceptualize the act of reading in relation to literary understanding, and how artifacts of students’ literature reading might support teachers’ understanding of students’ understanding. Findings argue that teachers situated reading as an academic task to be studied before even the work of the literature curriculum has been done. Literature is something that students do after they learn how to read and not something they use to help them read. Pedagogically, reading difficulties



remained the basic problem students faced. As to the teachers' understanding of students' understanding, findings suggest that teachers are uncertain about their students' ways of knowing because teachers lack competency-based, student-centered perspective of student understanding.

Another recent research study was conducted by Zyngier and Shepherd (2003) to examine whether students and teachers share common attitudes towards literature. Teachers perceive literature as a means of heightening the level of students' affective awareness, their judgmental awareness as to being socially accepted, and their evaluation of the literary text. On the other hand, students assessed literature as an object that they do not see themselves affected by. They appreciated literature because it provided cultural, linguistic and educational tokens but saw it as an impersonal object that failed in eliciting any emotional or affective response from them. The study revealed that literature did not produce the desired effects because students did not engage in the reading experience with the same attitude teachers meant them to adopt.

A third study conducted by Zancanella (1991) investigated teachers' personal approaches to literature and their teaching of it. The problem was to see in what manner and to which extent does literature teachers' reading of literature serve as a source of knowledge for their teaching of literature. Results proposed that though these teachers approach reading as imaginative experience, they faced a conflict because they taught literature as a matter of surface comprehension and a matter of learning literary terms and concepts. Another problem rose from the teachers' indecision about teaching literature or reading, with two of the teachers being worried that they spent too much time teaching "reading" that there was little room in the curriculum for "literature." A third problem

teachers faced is the question of adapting teacher's or student's interpretations. One of the teachers encouraged students to come up with their own interpretations but always felt the need to validate them in the end. The last problem was the conflict between form that should be studied to perform in state-mandated achievement tests and content. In order to be able to resolve this issue, the factor of experience seemed to be crucial.

Experienced teachers seemed to resist outside pressure and refused to teach any type of literature except that which formed "separate and encapsulated lessons which had little relation to the rest of the literature class session" (Zancanella, 1991, p.28) for the sake of conforming to core competencies.

#### Language and literature teaching:

Furthermore, literary texts are difficult to define and classify. Teachers must bear in mind that literature teaching goes hand in hand with language teaching. They are complementary to each other and do not nullify or replace one another, and language teaching should come in the literature classroom as a catalyst that helps the student demystify literature, be it poetry, a folktale, a fable or even a myth. Literary awareness, which is highly representational, grows from the language awareness movement which is highly referential. According to Carter & McRae (1999), referential materials remain close to what they mean in a dictionary while representational language questions rules and even overthrows them, privileging fluency above accuracy and calling for imagination. "The development of language competence in a learner has to allow for imaginative interaction and creativity, and for an affective element of subjective, personal development, all of which go well beyond the limitations of referential language" (Carter



& McRae, 1999, p.19). The student is not allowed to remain attached to the understanding of grammatical rules or the meaning of difficult words solely but has to identify with what he/she reads. The teacher has the daunting task of “fully integrating text into teaching, mixing the referential with representational, developing language awareness concurrently with knowledge about language” (Carter & McRae, 1999, p.21), which makes it more interesting and didactic for the learner. The learner also has an equally intimidating task of acquiring methods which allow him to compare and contrast two sentences, evaluate their message and effect, and study how their meaning is conveyed through giving an opinion, a response or a reaction.

On the other hand, teachers who want to integrate the representational meaning in their teaching must go beyond the controlled response that the referential meaning offers to students and work with the ideas of the text, with an average level of abstraction that should never be exceeded to become dangerous for the student's understanding.

Literature can enhance language awareness which helps in gradually gaining insight into how languages work. Language awareness is a pedagogic approach that aims to help students by teaching them the four skills of reading, writing, spelling and listening (Bolitho et al., 2003). It is usually defined as the knowledge of the nature of the language. Through literature, learners are assigned to read the language of literature not as a body of words that are distant from their own vocabulary use but as something they are able to easily understand. Thus, literary language will not constitute in the mind of the student a separate and autonomous body into which he/she has to put huge effort to understand. Both literature and language awareness aim at a certain level of literariness found in

almost all texts, and by literariness critics mean a reachable standard of ability to read, write and understand literature that all students can achieve.

The theories of literature teaching:

Literature is appropriate for upper-intermediate and secondary levels as well as for the early stages if used imaginatively and if the reflective judgment of students is well nurtured. Literature encourages reflective thinking (Kroll, 1992) and is dynamic. It involves using strategies, tools, skills and theories. Many literary theories govern the practice and some of them are the structuralist, the feminist, the Marxist, the archetypal and the psychoanalytical ones among many others that will be tackled in the course of this paper. To create critical thinkers, teachers need to communicate to their students the necessity of understanding that there are many ways to read and interpret texts (Moore, 1997). For reasons of easiness and accessibility, the example of Snow White will be discussed and cited as guide for other more challenging novels and tales that secondary students can deal with.

The structuralist theory is deeply rooted in linguistics (Saussure, 1914). A folktale is a system of logically connected grammatical parts and an arrangement of functionally related themes and characters. The grammatical system of the language is a set of rules that produces meaning through a unit (noun) that associates with a concept (girl= female child) which divides a tale into episodes. Episodes are segments that attempt a goal, an outcome and a reaction. The structure underlying 400 versions of Snow White consists of 9 episodes organized into two parts. The linguistic functions such as family, heroine or jealousy are embedded within each episode. We also can find binary oppositions that

highlight differences between units of language such as (+ girl = -boy) and they are reflected in pairs such as: good/evil; youth/old age; birth/death (Golden & Canan, 2004).

On the other hand, the feminist critics' goal is to study the patriarchal voice through the king's image in the mirror, the cultural and the femininity context of literature through the disguise of the queen. They argue that the submissive heroines are damaging role models for young readers who are taught repulsive lessons of domesticity and self-sacrifice, which leads us to the urgent need to reevaluate these heroines in order to reveal their inner strengths and shed new perspectives on issues of sexism and gender (Stone, 1986). This theory also argues that the tale is about the relationship between "the angel" and "the monster", "the daughter" and "the mother".

The queen represents different aspects of femininity in her roles of women who try to kill Snow White out of jealousy and the prince declares that he will treasure her as his dearest "possessions" which conforms to the image of the ideal woman who obeys. The literature teacher has the obligation of changing this point of view and encouraging students to read literature that refrains from using preconceived ideas and prejudice against certain individuals who are stigmatized because of race, color, gender or aptitude even.

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The Marxist literary criticism argues that society's values can be inferred from the text, which leads the reader to a better knowledge of the political unconscious. Folktales serve as an example of the mores and values that children have to socialize into and the Grimms' collection helps in forming the nationalistic and social spirit of the new industrialized Germany. Zipes (1988) believes that family and gender roles are highly depicted in the tale when we see that girls like Snow White are expected to be virginal,



diligent and as individuals who create a haven for the man who is the bread-winner. The prince represents young men who are supposed to be courageous and wise and the dwarves echo the industriousness and solidarity found in the peasant and artisan classes. All three belong to the lower socioeconomic classes that support the social order.

According to Girardot (1977), the archetypal theory addresses a wide range of universal images across time and cultures, is the collective unconsciousness of a certain nation and the hero is connected to a wider world of hero myths. Snow White is a tale that analyzes the triumph of the heroine's innocence over malevolence. It is about the maturation of humans through their personal experiences and personal growth. Universal themes such as the passage from childhood to adulthood are also depicted in the tale.

In the psychoanalytical theory of Bettelheim (1976), the ego's defense system helps individuals cope with anxiety, repress painful thoughts and feelings, identify with successful causes or persons and guides people in the resolution of conflicts. The main conflict in this folktale reflects the oedipal complex between stepmother and daughter for the husband's or father's love. Snow White's sojourn with the dwarves symbolizes the time she needs to resolve her personal emotional conflicts. She denies the unhappiness she lives by using her defense mechanisms when she closes her eyes to her stepmother's trickery.

Another way of teaching literature is through creative writing and imaginative reader response (Knoeller, 2003). It engages students in the text, enhances their appreciation of literature and even upgrades their interpretations and criticism. One technique they engage into is focused rereading because they repeatedly consult the text they write about as they compose their imaginative response so that they stay faithful to

the original version as much as possible. Students then can move from the creative to the interpretive by probing a particular character's point of view or interpreting the actions of others.

Also, voice in imaginative writing is quite a demanding task since it calls on the reader to show empathy and avoid clichés. (Knoeller, 2003). Students have to be wise enough to assume the author's or the character's voice without being biased to his own social identity and cultural background.

Furthermore, literature educates students into exploring their own identity, which is an image of a whole self, a self capable of autonomous behavior (Alvermann, 2001). But, in the near past, families and schools were considered anchors in which individuals used to attach themselves to with the hope of finding their own ways into life and form their identities. Nowadays, families and schools are the first place a teenager is fleeing from because they come in sharp contrast with the culture he is living in, a fast culture of goods consumption and a fast growing world with which he has to keep pace: youths no longer live their lives as a happy journey toward the future but as a condition in which they should show their ability to survive against all odds, and school culture and youth culture do not complement each other anymore (McDonald, 1999). Because all this is ephemeral, teens experience feelings of panic and anxiety and continually question their ability to adapt. Literature study, in this setting, should reflect the daily lives of these teens by using texts that study how their identity is manifested through their clothes, CDs, graffiti or even gang affiliation. By focusing on a character in a novel that is trapped in a similar situation as theirs, literature offers sensible solutions to future problems and help them construct a different approach to problem solving, thus a more mature and positive

identity. This way, students become more conscious of the social influences they are trapped in even though it is very unlikely that they go against such powerful forces (Bean & Moni, 2003).

On the other hand, using the elements of literature helps in enhancing students' comprehension. Many students are convinced that teachers make literature hard to understand on purpose. Vygotsky's "zone of proximal development" in which the students learn from more knowledgeable peers is replaced in most cases by the zone of minimal effort that he should exert to succeed (Jago, 2003). This zone leaves students who are working below average farther and farther behind. When students express their hatred towards a story, what they really mean is that they don't understand it. Point of view is one crucial element of literature teachers can use to develop students' comprehension. In the case of Jack London's *"The Call of the Wild"*, the story would've had a totally different impression on the reader had it been told in the first person singular. The credibility of humans' folly is highly positive because it was told in the third person singular and through the eyes of a dog, Buck, a very intelligent one.

Also, teachers easily fall into the trap of teaching a literary work by explaining one theme only while a multitude of themes can be dealt with in the same time. Another difficulty students face is putting the idea they have about a certain theme into words. Since themes show a human experience that can stretch beyond periods and cultures, and since they are intrinsic to the work itself (Jago, 2004), it can be a very difficult and complex task to try to put these themes into the confinement of one very simple word. Instead of asking students to name the themes of a work, it would be more reasonable to



invite them to study how these themes are interwoven and related. One way of doing so is to allow pupils to choose the works that best fit their every day living.

In a study conducted by Wolfe (2004) on high school students as readers of English as second language, the results yielded that students are able to recognize and use symbolism and theme in their readings only if they are asked to read chunks and discuss them with the teacher rather than completing the entire book before literature study meetings. The purpose of these meetings is to help students lift their level of critical and abstract thinking by offering them more adult-like discussions through the use of elements of literature such as plot, characters and setting. Wolfe used semiosis to study the role of signs as a part of social life. If we take the word "owl" as an example, the sign for it would be both its sound pattern and what it represents in the reader's mind as concept or image. The signifier, or the word owl itself, changes in meaning as different signifieds are paired with it, which means that the word changes its meaning accordingly with the situation and time it is used in. The owl then in "Bless Me Ultima" becomes not only an animal but also a messenger of death, the soul of the main character, a symbol and a theme.

All this can apply to the language classroom through many channels. The teacher validates each student's statement and contribution. No answer is overruled as off task or irrelevant even if grammatically wrongly stated. The comments are restated in a more adult-like way by using the content of the student's statement while offering a more complex interpretation. Also, students are able to make connections between several lexical items through repeated interpretation which makes students' talk more elaborate and discussion offer them real opportunities to orally excel.

### Conclusion:

Arguments for or against using literature in L2 writing classes are numerous. The benefits of using such a tool are obvious to the literature teacher. It is an almost undeniable truth that works of literature do not exist all by themselves in void or vacuum (Vandrick, 1996). They offer an intrinsically enjoyable experience to the reader, have universal themes any student can identify with and allow him/her to explore new worlds. They show the creativity of the language that non-literary texts fail in showing, thus promote the creativity of the reader and enhance writing abilities. Grammatical rules are absorbed unconsciously after a good read.

Others argue that literary English is not everyday or practical English. Another concern is that the language of literary works might not be accessible to all readers, which makes them too discouraged to even try. Ready-made solutions to each and every problem the language teacher daily faces in his/her practice don't exist. Some advocate more specificity and urge students to take English courses that satisfy only the needs of their majors such as "Writing for Biology Majors" courses for example. But writing cannot be easily divided into categories (Vandrick, 1996). Knight (1993) argues that the characteristic of an educated person reflects his ability to transfer learning from one subject-matter to the other and not pigeonhole this learning into specific compartments that do not interact together. Students should by all means be exposed to literature and the type of interpretation and analysis they do after having read works of art makes all the difference in their sentence structure and linguistic competence, as well as in the aesthetic experience literature offers.



### Part Three

Rationale for using literature in the language classroom:

Our classrooms are changing. Students' age, their previous schooling, linguistic proficiency in their first language and their family's literacy background all play a major role in forming a linguistic identity towards the new language they're trying to learn. In addition, languages are not easy to learn because of their multi faceted nature. Phonology is the sound system of the language, morphology is the way words are composed, syntax deals with the way words are made into phrases and phrases into sentences. To be competent in a language, students should be able not only to understand these rules but also to apply them communicatively, thus reach an advanced level of proficiency. This aim is easily achieved if pupils are taught about topic, setting, characters and register, thus if taught literature. Literature helps students engage in critical thinking skills while using complex forms of the language, engage in abstract thinking and write creatively.

Creating a literary environment is complex. I try to match the right multicultural reading material with the right students, constantly linking activities together and to their lives. I choose texts that are not abridged to maintain the author's language and style. Literature makes my students progress at reading, listening comprehension and speaking skills at a considerable rate. To start with reading, literature builds students language background and vocabulary with activities such as semantic mapping and word games. In addition, I read aloud to students and ask them to read aloud since many studies found that students who read learn vocabulary ten times faster than those who get word lists. As a post reading activity, writing journal entries in response to reading supports literacy development for English language learners. They help students react to reading and write

about their personal opinions and preferences. They also help the teacher assess students' comprehension of a topic, thus replacing the traditional comprehension questions.

Concerning the listening and speaking skills of my students, activities are structured around a communicative purpose. Students have multiple opportunities for interaction around a theme, such as condensing, stating an opinion, role playing, remembering different parts of a story read to them, and joining literature circles. Also, with regards to speaking activities, students' responses are not rote but meaningful such as discussing a point, negotiating meaning and following a command.

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## THE ENGLISH LITERATURE KIT

## GOOD LITERATURE INCREASES AWARENESS



## Chapter One

### Pre-reading Activity:

### Targeting Vocabulary:

1- The readings in this unit deal with political issues. Consider the following terms. Put them under the heading that is most suitable.

Choice

### Authority

Be in command

Justice

Law

## Government

Control

## Dictatorship

## Ethics

### Self-worth

## Dignity

### Conformity

## Truth

## Propaganda

## Abuse

Language

## Oppression

## Totalitarianism

## Virtue

## Individuality

## Domination

[illegible]

### Quotation Detection:

a- Assassination is the extreme form of censorship.

George Bernard Shaw (1856-1950). "Maxims for Revolutionists: Crime and Punishment," *Man and Superman*, 1903.

b- Power is inflicting pain and humiliation. Power is in tearing human minds to pieces and putting them together again in new shapes of our choosing.

George Orwell (1903-1950). Referring to the futuristic dystopia *Nineteen Eighty-Four*, 3.3, 1949.

c- Power is getting others to do one's will.

Garry Willis (1934-). Epilogue to the Kennedy Imprisonment: *A Meditation on Power*, 1981.

2- Say which quotation is best explained by these statements. Put the letter of the quotation next to each sentence.

----- Forcing people to do what you want is the only way of showing power over them.

----- Killing is the strongest means of expressing objection and disapproval.

----- One can be powerful by stripping people off their dignity and humanity.

Reading for Meaning:

This excerpt is taken from "*1984*", written by George Orwell. The story is a satire of how political parties wipe out individuality for the sake of conformity and collective behavior. Rebellious members are doomed to a life of misery or even death.

He did not know where he was. Presumably he was in the Ministry of Love; but there was no way of making certain.

He was in a high-ceilinged windowless cell with walls of glittering white porcelain. Concealed lamps flooded it with cold light, and there was a low, steady humming sound which he supposed had something to do with the air supply. A bench, or shelf, just wide enough to sit on ran round the wall, broken only by the door and, at the end opposite the door, a lavatory pan with no wooden seat. There were four telescreens, one in each wall.

There was a dull aching in his belly. It had been there ever since they had bundled him into the closed van and driven him away. But he was also hungry, with a gnawing, unwholesome kind of hunger. It might be twenty-four hours since he had eaten, it might be thirty-six. He still did not know, probably never would know, whether it had been morning or evening when they arrested him. Since he was arrested he had not been fed.

He sat as still as he could on the narrow bench, with his hands crossed on his knee. He had already learned to sit still. If you made unexpected movements they yelled at you from the telescreen. But the craving for food was growing upon him. What he longed for above all was a piece of bread. He had an idea that there was a few breadcrumbs in the pocket of his overalls. It was even possible-he thought this because from time to time something seemed to tickle his leg-that there might be a sizeable bit of crust there. In the end the temptation to find out overcame his fear; he slipped a hand into his pocket.

'Smith!' yelled a voice from the telescreen. '6079 Smith W! Hands out of pockets in the cells!'

He sat still again, his hands crossed on his knee. Before being brought here he had been taken to another place which must have been an ordinary prison or a temporary lock-up used by the patrols. He did not know how long he had been there; some hours, at any rate; with no clocks and no daylight it was hard to gauge the time. It was a noisy, evil-smelling place. They had put him into a cell similar to the one he was now in, but filthily dirty and at all times crowded by ten or fifteen people. The majority of them were common criminals, but there were a few political prisoners among them. He had sat silent against the wall, jostled by dirty bodies, too preoccupied by fear and the pain in his belly to take much interest in his surroundings, but still noticing the astonishing difference in demeanour between the Party prisoners and the others. The Party prisoners were always silent and terrified, but the ordinary criminals seemed to care nothing for anybody. They yelled insults at the guards, fought back fiercely when their belongings were impounded, wrote obscene words on the floor, ate smuggled food which they produced from mysterious hiding-places in their clothes, and even shouted down the telescreen when it tried to restore order. On the other hand some of them seemed to be on good terms with the guards, called them by nicknames and tried to wheedle cigarettes through the spy-hole in the door. The guards, too, treated the common criminals with a certain forbearance, even when they had to handle them roughly. There was much talk about the forced-labour camps to which most of the prisoners expected to be sent. It was 'all right' in the camps, he gathered, so long as you had good contacts and knew the ropes. There was bribery, favouritism and racketeering of every kind, there was homosexuality and prostitution, there was even illicit alcohol distilled from potatoes.

#### Vocabulary Worksheet:

##### Task One:

Using clues from the text, write what you think the underlined words mean:

- 1- But he was also hungry, with a gnawing, unwholesome kind of hunger.

.....

- 2- He did not know how long he had been here; some hours, at any rate; with no clocks and no daylight it was hard to gauge the time.

\_\_\_\_\_

- 3- They yelled insults at the guards, fought back fiercely when their belongings impounded.

.....

\_\_\_\_\_



4- On the other hand some of them seemed to be on good terms with the guards, called them nicknames and tried to wheel cigarettes through the spy-hole in the door.

.....

5- There was bribery, favouritism and racketeering of every kind.

---

### Task Two:

Match the vocabulary words with their definition:

- |                       |  |
|-----------------------|--|
| ----- 1- gnawing      | A- engaging in an organized illegal activity |
| ----- 2- gauge        | B- dull pain                                 |
| ----- 3- impounded    | C- confined                                  |
| ----- 4- wheedle      | D- estimate                                  |
| ----- 5- racketeering | E- try to influence by flattering            |
|                       | F- luxurious in dress                        |

### Targeting Grammar:

a- Prepositional verbs are a group of multi-word verbs made from a verb plus another word or words.

b- Verbs are also said to be either *active* or *passive*. In the active voice, the subject and verb relationship is straightforward: the subject is a be-er or a do-er and the verb moves the sentence along. In the passive voice, the subject of the sentence is neither a do-er or a be-er, but is acted upon by some other agent or by something unnamed. This chart helps you understand conversions.

Tense	Subject	Auxiliary		Past Participle
		Singular	Plural	
Present	The car/cars	is	are	designed.
Present perfect	The car/cars	has been	have been	designed.
Past	The car/cars	was	were	designed.
Past perfect	The car/cars	had been	had been	designed.
Future	The car/cars	will be	will be	designed.
Future perfect	The car/cars	will have been	will have been	designed.
Present continuous	The car/cars	is being	are being	designed.
Past continuous	The car/cars	was being	were being	designed.

In the following sentences, underline the prepositional verbs, find their meanings and turn the sentences into the passive when possible.

- 1- There was a dull aching in his belly. It had been there ever since they had bundled him into the closed van and driven him away.

.....

- 2- But the craving for food was growing upon him.

.....

- 3- He had sat silent against the wall, jostled by dirty bodies, too preoccupied by fear.

.....

Additional sentences to turn to the passive:

- 1- BBC stands for British Broadcasting Corporation.

.....

2- A dreadful thought has just occurred to me.

.....

3- Somebody really ought to look into this problem further.

.....

4- We've already referred to some of the problems.

.....

5- Some people objected strongly to some of the proposals.

.....

6- No one is ever going to account for that missing money

.....

7- The work will amount to 500 \$ when it's finished.

.....

8- Why are people always laughing at me?

.....

Targeting Writing:

Winston Smith is denied his basic human rights in his prison cell. Write a ten lines journal entry in which you suggest ideas to make his condition better.

.....

.....

.....

.....

.....

.....

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.....

## GOOD LITERATURE HAS QUALITY AND INTEGRITY



Chapter Two:

Pre-reading Activity:

The Political Cartoon:

What message does this cartoon convey about the way democracy and personal opinion are dealt with?



## Reading For Meaning:

This conversation is taken from "*1984*", a novel written by George Orwell. Winston lives in a society ruled by Big Brother and the novel is a satire of life in Russia under the totalitarian regime of Stalin, where the ruler watches and controls people, allowing them no freedom.

'Do you know where you are, Winston?' he said.

'I don't know. I can guess. In the Ministry of Love.' 'Do you know how long you have been here?'

'I don't know. Days, weeks, months-I think it is months.'

'And why do you imagine that we bring people to this place?'

'To make them confess.'

'No, that is not the reason. Try again.'

'To punish them.'

'No!' exclaimed O'Brien. His voice had changed extraordinarily, and his face had suddenly become both stern and animated. 'No! Not merely to extract your confession, nor to punish you. Shall I tell you why we have brought you here? To cure you! To make you sane! Will you understand, Winston, that no one whom we bring to this place ever leaves our hands uncured? We are not interested in those stupid crimes that you have committed. The Party is not interested in the overt act: the thought is all we care about. We do not merely destroy our enemies, we change them. Do you understand what I mean by that?'

O'Brien smiled slightly. 'You are a flaw in the pattern, Winston. You are a stain that must be wiped out. Did I not tell you just now that we are different from the persecutors of the past? We are not content with negative obedience, nor even with the most abject submission. When finally you surrender to us, it must be of your own free will. We do not destroy the heretic because he resists us: so long as he resists us we never destroy him. We convert him, we capture his inner mind, we reshape him. We burn all evil and all illusion out of him; we bring him over to our side, not in appearance, but genuinely, heart and soul. We make him one of ourselves before we kill him.'

Before completing the chart, read the following basic rules that help you paraphrase:

- ❖ Make sure you don't distort the meaning of the sentence by choosing the right wording
- ❖ Use your own words and not the words of the quotation you want to paraphrase. If you feel you are obliged to use the same words, use only two or three in a row. On the other hand, you can use keywords from the original sentence.
- ❖ Change the sentence structure by changing the order of clauses.
- ❖ Use synonyms
- ❖ Example: the emancipation of the blacks was eminent.  
The liberation of the blacks was highly reputed.

Sentence	Paraphrase
a- Shall I tell you why we have brought you here? To cure you! To make you sane!	
b- We do not merely destroy our enemies, we change them.	
c- We convert him, we capture his inner mind, we reshape him.	

Answer the following questions:

1- How does O'Brien use language to dominate Winston? Write the words that denote domination.

.....

2- Why is O'Brien using rhetorical questions?

.....

3- Winston is being questioned by O'Brien in the Ministry of Love called "miniluv" which concerns itself with torture. Throughout the novel, we read about the Ministry of Peace called "minipax" and which deals with war. The Ministry of Plenty, called "miniplenty", deals with starvation. The Ministry of Truth, called "minitrue", deals with lies. The official language of Oceania, Newspeak, is a jargon especially conceived to reflect contradictions in order to exert power, maintain peace, and make all other forms of thought impossible.

a- Jargon is a special kind of vocabulary particular to a group. How effective do you think its use is in Oceania?



b- Give a definition of these words from the novel.

1- Goodthinker (p. 220):.....

2- Crimestop: (p. 220):.....

3- Blackwhite (p. 221):.....

4- Doublethink (p.223):.....

### Targeting Vocabulary:

1- Crime and offences Match the crimes and offences 1-14 with the correct definitions a- p. Write your answers in the boxes.

1 assassination	a- is bad or improper behaviour by a person in a position of authority or trust, such as a doctor, dentist, police officer, etc.
2 bribery and corruption	b- is stealing things from people's pockets or handbags, usually in crowds or in public places.
3 drug trafficking	c- is saying something untrue about someone with the intention of damaging his or her reputation.
4 hit and run	d- is deliberately damaging public building and other public property, usually just for the fun of it.
5 looting	e- is offering money or gifts to someone in a position of authority, e.g. a government official, in order to persuade them to help you in some way.
6 misconduct	f - is the crime of lying in court while giving evidence, when you have promised to tell the truth.
7 mugging	g- is the crime of taking things or people illegally into or out of a country.
8 perjury	h- is murdering a public figure such as a king or a president.
9 pickpocketing	i- is entering privately land without
10 pilfering	
11 slander	
12 smuggling	
13 terrorism	



14 treason	<p>permission of the owner.</p> <p>j- is attacking someone, usually in a public place, in order to rob him or her.</p> <p>k- is trading in illegal drugs such as LSD, cocaine...</p> <p>l- is crime of betraying your own country by helping its enemies.</p> <p>m- is stealing small amounts of goods or things of little value, often over a long period of time.</p> <p>n- is a car accident in which a guilty driver does not stop to help.</p> <p>o- is the use of violence such a murder in order to obtain political demands or to influence governments.</p> <p>p- is stealing from shops left unprotected after a natural disaster or a violent event.</p>
------------	---

1	2	3	4	5	6	7	8	9	10	11	12	13	14

### Follow up

2- Fill in the missing crimes and offences in the sentences below. Only some words are found in the previous exercise. The others are:

forgery- manslaughter- burglary- arson- libel- embezzlement-

1- The chief cashier had admitted taking £30,000 of the firm's money during the previous three years and was found guilty of.....

2- She sued the newspaper for..... when it printed a story about her in which it claimed she had once been arrested for taking drugs.

3- The supermarket have decided to install closed-circuit television in order to combat the problem of.....

4- This is the sixth fire in the area in the past month. The police suspect.....

5- He is pleading not guilty to murder but guilty to.....saying that the gun had gone off and killed his wife by accident.

6- There have been so many cases of..... in the street recently that the police are advising residents to install alarms and to notify neighbours when they go out.

7 -The customs officer found nearly £20,000 worth of cut diamonds hidden in the man's guitar case. He was arrested and charged with .....

8 -Pop stars and famous people often employ bodyguards for themselves and members of their families as they are constantly worried about.....

9 -Most people of my generation will always remember the.....of President Kennedy in Dallas in November 1963.

10- It looked like a real £20 note but on closer examination you could see that it was a very clever.....

### Targeting Grammar:

Here is the chart to help you change from the direct to the reported speech:

Tense	Direct / Reported Speech
Simple present:	I said, "She is busy". - I said she was busy.
Present continuous:	I said, "I am working now". - I said I was working now
Simple past:	I said, "She was here this morning". - I said she was here this morning. OR I said she had been here this morning.
Past continuous:	I said "She was studying all yesterday" - I said she was studying all yesterday. OR I said she had been studying all yesterday
Present perfect:	I said, "She has worked here for 5 years." - I said she had worked here for 5 years.
Past perfect:	I said, "She had worked here for 5 years." - I said she had worked here for 5 years.
Simple Future:	I said, "She will work here from July." - I said she would work here from July.
Future continuous:	I said, "We'll be living here for 6 months." - I said we would be living here for 6 months.

Modal auxiliaries:	I said, "She can play the piano well." - I said she could play the piano well.
--------------------	--

Task: Change the sentences in the "follow-up" exercise to the direct speech.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

### Targeting Writing:

Read the following sentence said by O'Brien to Winston Smith: "if you want a picture of the future, Winston, imagine a boot stamping on a human face- for ever."

A- Based on what we already know about dictatorship, write a short essay (10 lines) in which you will respond to the statement. Give examples from the two passages above to support your opinion.

B- Some critics say that Orwell patterned his novel after the totalitarian regimes of Hitler and Stalin. Do you agree? Why yes? Why no? Your essay should not exceed ten lines.

This image shows a full page of white paper with ten horizontal rows of small black dots, used as guides for handwriting practice. The dots are arranged in straight, parallel lines across the entire width of the page.



GOOD LITERATURE IS ENJOYABLE

Chapter Three

Pre-reading Activity:

*ANOTHER BRICK IN THE WALL*  
PINK FLOYD

[Part 1]

Daddy's flown across the ocean  
Leaving just a memory  
A snapshot in the family album  
Daddy, whatcha leave behind for me?  
Daddy, whatcha leave behind for me?  
All in all you're just another brick in the wall  
All in all you're just another brick in the wall

[Part 2]

We don't need no education  
We don't need no thought control  
No dark sarcasm in the classroom  
Teacher, leave them kids alone  
Hey, Teacher, leave them kids alone

[Part 3]

I don't need no arms around me  
I don't need no drugs to calm me  
I have seen the writing on the wall  
Don't think I need anything at all  
No, don't think I need anything at all  
All in all you're just another brick in the wall  
All in all you're just another brick in the wall  
"Wrong, Do it again!"

"If you don't eat yer meat, you can't have any pudding. How can you  
have any pudding if you don't eat yer meat?"

"You! Yes, you behind the bikesheds, stand still laddy!"

[Goodbye Cruel World (included in the live version)]

Goodbye, cruel world  
I'm leaving you today  
Goodbye, goodbye, goodbye  
Goodbye, all you people  
There's nothing you can say  
To make me change my mind  
Goodbye

## Ideas Exploration:

Schooling is valued as a catalyst that promotes our socio-economic status. It has numerous advantages. With the help of a partner, cite five of them while thinking about five of the disadvantages it might hold. Take into consideration the ideas highlighted in the song "*Another Brick in the Wall*."

The five advantages	The five disadvantages

## Targeting Vocabulary: Describing Emotions and Reactions:

*Unruly Girl Handcuffed at School*

April 22, 2005 — A Florida lawyer calls it "insane."

John Trevena is considering legal action against police who handcuffed a St. Petersburg kindergarten student who acted out in class last month and then appeared to hit a school official. Trevena has released a videotape showing the five-year-old girl appearing to calm down -- before screaming out "No!" as three uniformed officers pinned her arms behind her back and cuffed her. Trevena tells N-B-C he can't comprehend why a school spokesman would say the action was justified. He says the girl has had problems with the school official and that her mother was trying to have the girl transferred somewhere else.

(Copyright 2005 by The Associated Press. All Rights Reserved.)

## Task:

The following idioms help you respond to the press article written above. Find their meaning in an English/English dictionary and then fill the chart. Under the column apply/doesn't apply, say whether they apply to the way you feel after reading the press article or not.

Idioms	Meaning	Apply/Doesn't apply
Be thrilled to bits		
Be downhearted		
Be in a cold sweat		
Be on tenterhooks		
Not believe one's eyes		
You could have knocked me down with a feather!		
Cut someone down to size		

## Reading for Meaning:

Written by Bradbury in 1953 during the Cold War and the McCarthy Eras, "*Fahrenheit 451*" is about censorship during a period when free expression of ideas could lead to ostracization. The protagonist is a fireman named Montag, whose main job is to ignite fires by burning books. Clarisse McClellan is his teenage neighbor. Her conversations with him entice him to have a change of heart about life, schooling, and the society's need to see individuals conforming to its rules as well as about his profession.

A- He felt at ease and comfortable. "Why aren't you in school? I see you every day wandering around."

"Oh, they don't miss me," she said. "I'm antisocial, they say. I don't mix. It's so strange. I'm very social indeed. It all depends on what you mean by social, doesn't it? Social to me means talking to you about things like this." She rattled some chestnuts that had fallen off the tree in the front yard. "Or talking about how strange the world is. Being with people is nice. But I don't think it's social to get a bunch of people together and then not let them talk, do you? An hour of TV class, an hour of basketball or baseball or running, another hour of transcription history or painting pictures, and more



sports, but do you know, we never ask questions, or at least most don't; they run the answers at you, bing, bing, bing, and us sitting there for four more hours of film teacher. That's not social to me at all. It's a lot of funnels and a lot of water poured down the spout and out the bottom, and them telling us it's wine when it's not. They run us so ragged by the end of the day we can't do anything but go to bed or head for a Fun Park to bully people around, break windowpanes in the Window Smasher place or wreck cars in the Car Wrecker place with the big steel ball. Or go out in the cars and race on the streets, trying to see how close you can get to lampposts, playing 'chicken' and 'knock hubcaps.' I guess I'm everything they say I am, all right. I haven't any friends. That's supposed to prove I'm abnormal. But everyone I know is either shouting or dancing around like wild or beating up one another. Do you notice how people hurt each other nowadays?"

B- "You sound so very old."

"Sometimes I'm ancient. I'm afraid of children my own age. They kill each other. Did it always use to be that way? My uncle says no. Six of my friends have been shot in the last year alone. Ten of them died in car wrecks. I'm afraid of them and they don't like me because I'm afraid. My uncle says his grandfather remembered when children didn't kill each other. But that was a long time ago when they had things different. They believed in responsibility, my uncle says. Do you know, I'm responsible. I was spanked when I needed it, years ago. And I do all the shopping and housecleaning by hand.

"But most of all," she said, "I like to watch people. Sometimes I ride the subway all day and look at them and listen to them. I just want to figure out who they are and what they want and where they're going. Sometimes I even go to the Fun Parks and ride in the jet cars when they race on the edge of town at midnight and the police don't care as long as they're insured. As long as everyone has ten thousand insurance everyone's happy. Sometimes I sneak around and listen in subways. Or I listen at soda fountains and do you know what?"

C- "What?"

"People don't talk about anything."

"Oh, they *must*!"

"No, not anything. They name a lot of cars or clothes or swimming pools mostly and say how swell! But they all say the same things and nobody says anything different from anyone else. And most of the time in the caves they have the joke boxes on and the same jokes most of the time, or the musical wall lit and all the colored patterns running up and down, but it's only color and all abstract. And at the museums, have you ever been? *All* abstract. That's all there is now. My uncle says it was different once. A long time back sometimes pictures said things or even showed *people*." "Your uncle said, your uncle said. Your uncle must be a remarkable man." "He is. Well, I got to be going."

## Understanding Through Reading:

1-Explain the following sentences:

I'm antisocial, they say. I don't mix. It's so strange. I'm very social indeed. It all

depends on what you mean by social, doesn't it?

.....

But that was a long time ago when they had things different. They believed in responsibility.

.....

People don't talk about anything. But they all say the same things and nobody says anything different from anyone else.

.....

3- Below is a summary of Clarisse's points of view about many issues. Write the

number of the paragraph that corresponds to each summary.

----- 1- Even art does not reflect people's lives anymore.

----- 2- Society is not a safe environment for teenagers.

----- 3- Schools are engineered to teach conformity and kill ingenuity.

----- 4- Studying people's behavior and speech leads to understanding them better.

----- 5- The violence that teenagers exhibit is a result of frustration.

----- 6- The importance if insurance money and health.

----- 7- The inability to fit in.

## Targeting Grammar: Article Use

Noun	Article	Example
Uncountable	No article	Being with (0) people is nice.
Singular countable	The, a, an	She rattled some chestnuts that had fallen off the tree in the front yard. An hour of TV class, an hour of basketball.
Plural countable	No article	Break (0) windowpanes
To mean specificity in countable or uncountable nouns	The	The rolling ball hit the car. He has the power to convince them.
To mean specificity when a post-modifier- an of-phrase or relative clause follows the noun.	The	The test of a great writer was his ability to win the Pulitzer Prize.

## Task:

Correct the errors in article usage in the text "*Learning at home: Does it pass the test?*"

Just .....few years ago, home-schooling was .....province of religious fundamentalists who wanted to instill their values in their children and back-to-.....-earth types who rejected .....institutional nature of public schools. Now it's edging ever closer to..... mainstream. Some of .....new home-schooling parents are looking for .....way to reclaim ..... family closeness in ..... increasingly fast-paced society. Others have kids with special needs, perhaps because they are highly gifted or have learning disabilities or emotional problems. Still other parents worry about unsavory influences in schools- drugs, ..... alcohol, .....sex, ..... violence. Florida education officials report that in .....last few years, ..... number one reason parents gave for home-schooling was ..... safety.

## Targeting Writing:



Choose one topic and write a ten lines essay:

Topic one:

What are journalists' responsibilities to the public opinion? Are there any limitations that they should abide by?

Topic two:

Teachers' practices are not always perfect. Briefly describe what can be done to avoid unlawful ones after pinpointing them.

[illegible]



## GOOD LITERATURE IS DIDACTIC

## Chapter four:

## Reading Activity:

## Reciprocal Teaching:

The following excerpt is taken from "*Fahrenheit 451*" too. It is divided into paragraphs. Each pair of students choose one paragraph:

- The leader asks questions similar to those he/she would expect at a test.
- He/ she summarizes the content and discusses any difficult part with the partner.
- The leader makes a prediction as to the content of the next passage.
- The leader and partner read the next segment with the roles switched. Questions should be asked about key ideas rather than details.

A        Authors, full of evil thoughts, lock up your typewriters. They *did*. Magazines became a nice blend of vanilla tapioca. Books, so the damned snobbish critics said, were dishwater. No *wonder* books stopped selling, the critics said. But the public, knowing what it wanted, spinning happily, let the comic books survive. And the three-dimensional sex magazines, of course. There you have it, Montag. It didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick, thank God. Today, thanks to them, you can stay happy all the time, you are allowed to read comics, the good old confessions, or trade journals."

B        "Yes, but what about the firemen, then?" asked Montag.

"Ah," Beatty leaned forward in the faint mist of smoke from his pipe. "What more easily explained and natural? With school turning out more runners, jumpers, racers, thinkerers, grabbers, snatchers, fliers, and swimmers instead of examiners, critics, knowers, and imaginative creators, the word 'intellectual,' of course, became the swear word it deserved to be. You always dread the unfamiliar. Surely you remember the boy in your own school class who was exceptionally 'bright,' did most of the reciting and answering while the others sat like so many leaden idols, hating him. And wasn't it this bright boy you selected for beatings and tortures after hours? Of course it was. We must all be alike. Not everyone born free and equal, as the Constitution says, but everyone *made* equal. Each man the image of every other; then all are happy, for there are no mountains to make them cower, to judge themselves against. So! A book is a loaded gun in the house next door. Burn it. Take the shot from the weapon. Breach man's mind. Who knows who might be the target of the well-read man? Me? I won't stomach them for a minute. And so when houses were finally fireproofed completely, all over the world (you were correct in your assumption the other night) there was no longer need of firemen for the old purposes. They were given the new job, as custodians of our peace of mind, the focus of our understandable and rightful dread of being inferior official censors, judges, and executors. That's you, Montag, and that's me".

C Beatty knocked his pipe into the palm of his pink hand, studied the ashes as if they were a symbol to be diagnosed, and searched for meaning.

"You must understand that our civilization is so vast that we can't have our minorities upset and stirred. Ask yourself, What do we want in this country, above all?: People want to be happy, isn't that right? Haven't you heard it all your life? I want to be happy, people say. Well, aren't they? Don't we keep them moving, don't we give them fun? That's all we live for, isn't it? For pleasure, for titillation? And you must admit our culture provides plenty of these."

"Yes."

"There was a girl next door," he said, slowly. "She's gone now, I think, dead. I can't even remember her face. But she was different. How—how did she *happen*?"

D Beatty smiled. "Here or there," that's bound to occur. Clarisse McClellan? We've a record on her family. We've watched them carefully. Heredity and environment are funny things. You can't rid yourselves of all the odd ducks in just a few years. The home environment can undo a lot you try to do at school. That's why we've lowered the kindergarten age year after year until now we're almost snatching them from the cradle. We had some false alarms on the McClellans, when they lived in Chicago. Never found a book. Uncle had a mixed record; antisocial. The girl? She was a time bomb. The family had been feeding her subconscious; I'm sure, from what I saw of her school record. She didn't want to know *how* a thing was done, but *why*. That can be embarrassing. You ask why to a lot of things and you wind up very unhappy indeed, if you keep at it. The poor girl's better off dead."

"Yes, dead."

E "Luckily, queer ones like her don't happen often. We know how to nip most of them in the bud, early. You can't build a house without nails and wood. If you don't want a house built, hide the nails and wood. If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one. Better yet, give him none. Let him forget there is such a thing as war. If the government is inefficient, top heavy, and tax-mad, better it be all those than that people worry over it. Peace, Montag. Give the people contests they win by remembering the words to more popular songs or the names of state capitals or how much corn Iowa grew last year. Cram them full of non-combustible data, chock them so damned full of 'facts' they feel stuffed, but absolutely 'brilliant' with information. Then they'll feel they're thinking, they'll get a *sense* of motion without moving. And they'll be happy, because facts of that sort don't change. Don't give them any slippery stuff like philosophy or sociology to tie things up with. That way lies melancholy. Any man who can take a TV wail apart and put it back together again, and most men can, nowadays, is happier than any man who tries to slide-rule, measure, and equate the universe, which just won't be measured or equated without making man feel bestial and lonely. I know, I've tried it; to hell with it. So bring on your clubs and parties, our acrobats and magicians, your daredevils, jet cars, motorcycle helicopters, your sex and heroin, more of everything to do with automatic reflex. If the drama is bad, if the film says



nothing, if the play is hollow, sting me with the theremin, loudly. I'll think I'm responding to the play, when it's only a tactile reaction to vibration. But I don't care. I just like solid entertainment."

F Beatty got up. "I must be going. Lecture's over. I hope I've clarified things. We depend on you. I don't think you realize how important *you* are, *we* are, to our happy world as it stands now."

"One last thing," said Beatty "At least once in his career, every fireman gets an itch. What do the books *say*, he wonders. Oh, to *scratch* those itch, eh? Well, Montag, take my word for it, I've had to read a few in my time, to know what I was about, and the books say *nothing!* Nothing you can teach or believe. They're about nonexistent people, figments of imagination, if they're fiction. And if they're nonfictions, it's worse; one professor calling another an idiot, one philosopher screaming downs another's gullet. All of them running about, putting out the stars and extinguishing the sun. You come away lost."

"Well, then, what if a fireman accidentally, really not intending anything, takes a book home with him?"

Montag twitched. The open door looked at him with its great vacant eye.

"A natural error. Curiosity alone," said Beatty. "We don't get overanxious or mad. We let the fireman keep the book twenty-four hours. If he hasn't burned it by then, we simply come burn it for him."

"Of course," Montag's mouth was dry.

#### Targeting Writing:

##### Task one:

On page fifty-five are pictures of Mohamed Ed-Durra, taken from the "*Readers' Digest*" and entitled "*Seeing isn't believing*". The author of the article written about the pictures argues that they were staged to influence the international opinion about Arabs.

- Sit in groups of four or five for ten minutes and compare perspectives on the issue by listing similarities and differences of point of view.
- Groups should discuss the issue and write a critical response of not more than fifteen lines, following these steps:
  - ❖ Be sure to have an argument. For example: I agree with the author's idea that pictures provide hints about the meaning of a text.



- ❖ Quoting is a good example to back up your idea.
- ❖ Give your own explanation of the quote to make your point stronger.
- ❖ Paraphrase and note the source you got your borrowed ideas from. This helps you get credit for your own ideas.
- ❖ Using the pictures and the previous passage, speculate on why the photographer and the writer's message.
- ❖ Think about the author's believability and tone.

This image shows a full page of primary-ruled paper. It features multiple sets of horizontal lines designed to guide handwriting. Each set consists of two dashed outer lines and a solid middle line. There are ten such sets of lines distributed evenly across the page, providing ample space for practicing letter formation and alignment. The paper is otherwise blank, with no margins or additional markings.



Task two:

This is the painting of the iconic Norwegian artist Edvard Munch, "*The Scream*". It evokes psychological themes such as isolation and human anguish in an era of repression. In not more than five lines, state your personal opinion on whether it reflects what individuals would feel had they been living in Montag's shoes?

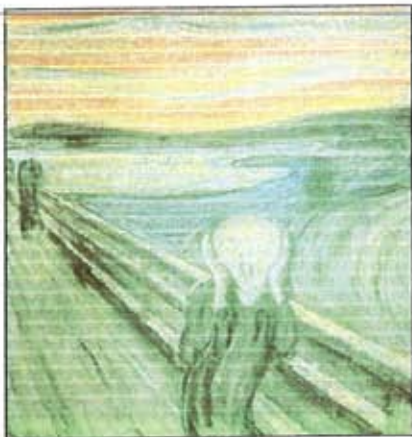
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## Listening/Speaking Activity:

Literature circles are meant to encourage students to orally express their opinions about books already read. They create a place distant from the classroom where they are not pressured for accuracy. Teachers are asked to guide the conversation while highlighting vocabulary use, literary elements and good sentence structure.

## List of books to read:

Also, speeches vary in range from the inaugural address to protest speeches. Have a student read Martin Luther King's speech "I have a dream" while other students are taking notes on:

- The major political characteristics of this speech
- The audience it is addressed to
- The dilemmas he wants to solve
- The changes he would like to implement in society
- The procedure he will follow towards achieving his goal
- The end result of this struggle
- The aim behind referring to specific geographical places

*"I Have A Dream"*  
by Martin Luther King, Jr,

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal." I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at a table of brotherhood. I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today.



I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers. I have a dream today. I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together. This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring." And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania! Let freedom ring from the snowcapped Rockies of Colorado! Let freedom ring from the curvaceous peaks of California! But not only that; let freedom ring from Stone Mountain of Georgia! Let freedom ring from Lookout Mountain of Tennessee! Let freedom ring from every hill and every molehill of Mississippi. From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last!"



## GOOD LITERATURE IS RELEVANT

## Chapter Five:

## Pre-reading Activity:

## Targeting Vocabulary:

## Task One:

The following statements help you rate yourself on a scale from 1 to 5, where 1 is highest and 5 is lowest.

	1 constantly	2 often	3 seldom	4 intermittently	5 chiefly
I am aggressive					
I am emotional					
I am practical					
I am self-confident					
I am strong-willed					
I am gullible					
I am disillusioned					
I am cynical					
I am adept					
I am conscientious					
I am two-faced					

## Reading for Meaning:

1. Guterson's novel *"Snow Falling On Cedars"* comes as a desolate reminder of the Japanese American conflict during World War Two which was worsened by the infamous attack on Pearl Harbour. West Coast inhabitants of Japanese origin had to be deported and settled in internment camps. As a result, many had to endure

hardships for years to come; social relations had to be cut short and society dramatically changed. This excerpt is a letter written by Hatsue, a Japanese American young girl, to Ishmael, an American with whom she had a love affair before this political turmoil took place. The excerpt also considers Ishmael's inability to deal with the aftermath of war and his personal unhappiness at losing his arm. Kabuo is Hatsue's imprisoned husband. He is standing trial for murder.

As his mother prepared their meal, he told her about the trial, describing what the different witnesses had said. In spite of the coastguard's notes, he could not stop himself from saying that he thought Kabuo was guilty. He told her how he had looked so proud, sitting there in court, still a Japanese soldier trained to kill and to take pride in killing. His mother reminded him that Kabuo had been in the US army, that he had fought and suffered like he himself had. But Ishmael could not accept this and felt a great emptiness that he could not explain to her. How was it that she had been able to find some way of living after her husband had died, when he could not learn to live with his own disaster?

As they ate, they talked about his father and how he had got over his experience of fighting in the First World War, how he had been able to make a life. Ishmael told his mother about how he had tried, how he had worked to keep the paper going, to remake his own life.

In the cupboard of his bedroom, and between the pages of a book on boats he'd been given on his thirteenth birthday, the letter from Hatsue with the upside-down stamp read:

Dear Ishmael,

These things are very difficult to say - I can't think of anything more painful to me than writing this letter to you. I am now more than 500 miles away, and everything appears to me different from what it was when I was with you last on San Piedro. I have been trying to think clearly about everything, and here is what I've discovered.

I don't love you, Ishmael. I can think of no more honest way to say it. From the very beginning, when we were little children, it seemed to me something was wrong. Whenever we were together I knew it. I felt it inside of me. I loved you and I didn't love you at the very same moment, and I felt troubled and confused. Now everything is obvious to me and I feel I'm telling you the truth. When we met that last time in the cedar tree and I felt your body against mine, I knew with certainty that everything was wrong. I knew we could never be right together and that soon I would have to tell you so. And now, with this letter, I am telling you. This is the last time I will write to you. I am not yours any more.

I wish you the very best, Ishmael. Your heart is large and you are gentle and kind, and I know you will do great things in this world, but now I must say goodbye to you. I am going to move on with my life as best I can, and I hope you will too.

Sincerely,

Hatsue Imada





The Past Perfect expresses the idea that something occurred before another action in the past. It can also show that something happened before a specific time in the past.

#### EXAMPLES:

I had never seen such a beautiful beach before I went to Kauai.

USE 2 Duration Before Something in the Past  
(Non-continuous Verbs)



With Non-progressive Verbs and some non-progressive uses of Mixed Verbs, we use the Past Perfect to show that something started in the past and continued up until another action in the past.

#### EXAMPLES:

We had had that car for ten years before it broke down.

The past perfect can also be used with the conditional, called third conditional.

If Clause	Main Clause
If I had worked harder	I would have passed the exam.

#### Task:

Try to match the following phrases with others taken from the text to tell what would the characters do if.... Watch out for the tense of the verbs.

If Kabuo hadn't been sure of his innocence,.....

.....

If Kabuo hadn't proved to be an outstanding American soldier,.....

.....

If Ishmael's mother hadn't been at peace with herself,.....

.....

If Ishmael had begun to think positively about his future,.....

.....

If Hatsue hadn't tried to think clearly,.....

.....

### Pre-Writing/ Speaking Activity:

Strategy used: Store the Story:

STORE is an acronym for:

- S- Setting (who? what? where? when?)
- T- Trouble (what seems to be the problem)
- O- Order of events ( what happens?)
- R- Resolution ( what is done to solve the problem?)
- E- End ( how does the story end?)

The purpose of the strategy is to help students understand and remember the different parts of the story while answering the questions of the acronym. The teacher first reads a short story, a fairy tale or a fable aloud to the class. She writes the different parts of the acronym on the board to fill in the parts of the story. Students perform the same procedure with another story that the teacher reads aloud, "An Unknown Romance" by O'Henry while students follow in their books. They fill in the STORE sheet and retell the story using the sheet as plan.

### *An Unknown Romance*

A- THE first pale star peeped down the gorge. Above, to illimitable heights reached the Alps, snow-white above, shadowy around, and black in the depths of the gorge. A young and stalwart man, clad in the garb of a chamois hunter, passed up the path. His face was bronzed with sun and wind, his eye was frank and clear, his step agile and firm. He was singing fragments of a Bavarian hunting song, and in his hand he held a white blossom of the edelweiss he had plucked from the cliff. Suddenly he paused, and the song broke, and dropped from his lips. A girl, costumed as the Swiss peasants are, crossed the path along one that bisected his, carrying a small stone pitcher full of water. Her hair was of the lightest gold and hung far below her trim waist in a heavy braid. Her eyes shone through the gathering twilight, and her lips, slightly parted, showed a faint gleam of the whitest teeth.

As if impelled by a common impulse, the hunter and the maiden paused, each with their eyes fixed upon the other. Then the man advanced, and doffing his feathered hat,



bowed low and spoke some words in the German language. The maiden answered, speaking haltingly and low.

Then a door opened in a cottage almost hidden among the trees, and a babble of voices was heard. The maiden's cheeks turned crimson, and she started to go, but as she went, she turned her eyes and looked at the hunter still. He took a step after her, and stretched out his hand as if to stay her. She tore a bunch of blue gentians from her bosom and threw them towards him. He caught them as they fell, then ran lightly and gave into her hand the edelweiss bloom that he carried. She thrust it into her bosom, then ran like a mountain sprite into the cottage, where the voices were. The hunter stopped for a while, then went his way more slowly up the mountain path, and he sang no more. As he went he pressed the flowers frequently to his lips.

B- The wedding was to be one of the showiest, and the society of the metropolis was almost begging for invitations.

The groom-elect brought the ancient lineage of the Van Winklers and a position at the top notch of society for his portion. The bride brought a beauty that was flawless, and five million dollars. The arrangement had been made in a business-like manner. There had been no question of love. He had been courteous, and politely attentive, and she had acquiesced listlessly. They had first met at a fashionable summer resort. The family of the Van Winklers and the money of the Vances were about to unite.

The wedding was to be at high noon.

Pelham Van Winkler had had a fire built in the ancient tiled fireplace of one of his rooms, although the weather was warm. He sat on the edge of a writing table, and tossed handfuls of square-shaped letters, some tied with ribbons, into the fire. He smiled a little ironically as they flamed up, or as here and there among them he would find a withered flower, a scented glove or a lock of beribboned hair.

The last sacrifice to the flames was a dried and pressed cluster of blue gentians. Van Winkler sighed, and the smile left his face. He recalled the twilight scene among the Alps mountains, where he was wandering with three or four companions on a summer tour, gay and careless, and dressed in the picturesque garb of chamois hunters. He recalled the picture of a lovely peasant girl with eyes that held him with a charm of power, crossing the mountain road, and pausing for a moment to toss him the bunch of gentian flowers. Had he not been a Van Winkler and owed a duty to the name, he would have sought her out and married her, for her image had never left his eyes or his heart since that twilight eve. But society and the family name claimed him, and today, at high noon, he was to marry Miss Vance, the daughter of the millionaire iron founder.

Pelham Van Winkler tossed the bunch of blue gentians into the fire and rang for his valet.

C- Miss Augusta Vance had flown from the irritating presence of fussy female friends and hysterical relatives to her boudoir for a few moments' quiet. She had no letters to burn; no past to bury. Her mother was in an ecstasy of delight, for the family millions had brought them places in the front row of Vanity Fair.

Her marriage to Pelham Van Winkler was to be at high noon. Miss Vance fell suddenly into a dreamy reverie. She recalled a trip she had taken with her family a

year before, to Europe, and her mind dwelt lingeringly upon a week they had spent among the foothills of the Alps in the cottage of a Swiss mountaineer. One evening at twilight she had gone with a pitcher across the road and filled it from a spring. She had fancied to put on that day the peasant costume of Babette, the daughter of their host. It had become her well, with her long braid of light-gold hair and blue eyes. A hunter had crossed the road as she was returning-an Alpine chamois hunter, strong, stalwart, bronzed and free. She had looked up and caught his eyes, and his held hers. She went on, and still those magnetic eyes claimed her own. The door of the cottage had opened and voices called. She started and obeyed the impulse to tear a bunch of gentians from her bosom and throw them to him. He had caught them, and springing forward gave her an edelweiss flower. Not since that evening had the image of that chamois hunter left her. Surely fate had led him to her, and he seemed a man among men. But Miss Augusta Vance, with a dowry of five millions, could not commit the folly of thinking of a common hunter of the Alps mountains.

Miss Vance arose and opened a gold locket that lay upon her dressing case. She took from it a faded edelweiss flower and slowly crumpled it to dust between her fingers. Then she rang for her maid, and the church bells began to chime outside for the marriage.

Targeting Listening:

Condensing:

This short story has three main paragraphs. Each paragraph will be read to you. Condense or reduce what you hear to an outline of the main points. To do that, you must determine what information is crucial in your understanding of the story. For each paragraph, write three main ideas:

Paragraph one:

- .....
- .....
- .....

Paragraph two:

- .....



- .....
- .....

Paragraph Three:

- .....
- .....
- .....

## GOOD LITERATURE GIVES MEANING TO HUMAN EXPERIENCES

## Chapter Six:

## Exploring Background Knowledge:

The Japanese American citizens' lives were greatly destroyed by World War Two. Fill in this chart to describe their lives during and after their deportation, helped by these two texts.

During the evacuation	After the evacuation

Text one:

### RELOCATION of Japanese Americans

During the spring and summer of 1942, the United States Government carried out, in remarkably short time and without serious incident, one of the largest controlled migrations in history. This was the movement of 110,000 people of Japanese descent from their homes in an area bordering the Pacific coast into 10 wartime communities constructed in remote areas between the Sierra Nevada Mountains and the Mississippi River.

The evacuation of these people was started in the early spring of 1942. At that time, with the invasion of the west coast looming as an imminent possibility, the Western Defense Command of the United States Army decided that the military situation required the removal of all person of Japanese ancestry from a broad coastal strip. In the weeks that followed, both American-born and alien Japanese residents were moved from a prescribed zone comprising the entire State of California, the western half of Oregon and Washington, and the southern third of Arizona.

## Text Two:

This text is taken from Yoshiko Uchida's novel *"Desert Exile: The Uprooting of a Japanese American Family."*

Our stable consisted of twenty-five stalls facing north which were back to back with an equal number facing south, so we were surrounded on three sides. To say that we all became intimately acquainted would be an understatement. It was, in fact, communal living, with semi-private cubicles provided only for sleeping.

About one hundred feet from our stable were two latrines and two washrooms for our section of camp, one each for men and women. The latrines were crude wooden structures containing eight toilets, separated by partitions, but having no doors. The washrooms were divided into two sections. In the front section was a long tin trough spaced with spigots of hot and cold water where we washed our faces and brushed our teeth. To the rear were eight showers, also separated by partitions but lacking doors or curtains. The showers were difficult to adjust and we either got scalded by torrents of hot water or shocked by an icy blast of cold.

One morning I saw some women emptying bed pans into them. The sight was enough to turn my stomach and my mom quickly made several large signs in Japanese cautioning people against such unsanitary practices. We posted them in conspicuous spots in the washroom and hoped for the best.





## Literature and Your life:

Compare your lifestyle to that of the Uchidas. Are they related? Do you face the same difficulties as they do?

.....

.....

Do you think that difficult conditions drive people to act "like a cat on hot bricks"?

.....

.....

Explain how prejudice played an important role in the Uchidas lives.

.....

.....

Look at the picture and think about how you would feel and react if you were tagged like this family was?



.....

.....

Targeting Vocabulary:

From the following five words, select the one that best completes each sentence:

Migratory

Immigration

Emigration

Immigrant

Emigrated

Emigrant

Migrant

- 1- ..... to the U.S.A is becoming more and more restricted.
- 2- Bill's father is an ..... who came here from Canada in 1699.
- 3- Many Indian intellectuals ..... from India and settled in the U.S.A because their motherland lacks opportunities and is scientifically lagging behind.
- 4- The.....movement of birds is continually studied by scientists.
- 5- There has been little..... from Lebanon since 1991 because war ended.

Cloze Procedure:

Cloze procedure is a technique in which the nth word is deleted and replaced with a blank. The students read the passage the first time while filling the blanks mentally then they fill them in and check to see if the answers are correct. They can work as pairs

during the last part of the activity. The teacher then can ask the students if there are other choices for specific words.

This text is a continuation of the previous one. Add to it the missing words:

Went. Delight. Throughout. Cream. No. Opening. It. Vegetables. Improved. Discovered. Five. Were. Bread.

We looked forward with much anticipation to the ..... of half a dozen smaller mess halls located .....the camp. But when our finally opened, we .....that the preparation of smaller quantities had absolutely ..... effect on the quality of the food. We .....confronted with chili con carne, corn, and butterless ..... To assuage our disappointment, a friend and I .....to the main mess hall to see if ..... had anything better. Much to our amazement and ....., we found small lettuce salads, the first fresh ..... we had seen in many days. The food ..... gradually, and by the time we left Tanforan ..... moths later, we had fried chicken and ice ..... for Sunday dinner.

#### Targeting Writing:

Guidelines to writing a journal entry:

- Think about an aim for your writing
- Pick an element, idea or behavior you liked from the text above, say why it is important and how it contributes to the story.
- Describe your reactions to the text and connect it with an experience you've had or you've heard of.
- Compare this passage to the one taken from "*Desert Exile: The Uprooting of a Japanese American Family*", page sixty-nine.

Write a journal entry about one of the characters in the photograph. Help yourself with words from the list:

Standing in queues

Necessities of life

Deprived from happiness

Japanese heritage

Crowded camps

Forced detention

Confiscation of property

.....

.....

.....

.....

.....

.....

.....

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.....

.....

.....

.....



----A---- 5- racketeering

E- try to influence by flattering

F- luxurious in dress

### Pages 30-31

1- He had been bundled and driven away.

2- Impossible to be turned to the passive.

3- Impossible to be turned to the passive.

Additional sentences to turn to the passive:

1- BBC stands for British Broadcasting Corporation.

Impossible to be turned to the passive.

2- A dreadful thought has just occurred to me.

Impossible to be turned to the passive.

3- Somebody really ought to look into this problem further.

This problem ought to be looked into further.

4- We've already referred to some of the problems.

The problems have already been referred to.

5- Some people objected strongly to some of the proposals.

The proposals were strongly objected to.

---

6- No one is ever going to account for that missing money

The missing money is not going to be accounted for.

7- The work will amount to 500 \$ when it's finished.

Impossible to be turned to the passive.

8- Why are people always laughing at me?

Why am I always laughed at?

## Page 36 Questions:

- 1- confess- punish- destroy- change- wipe out- obedience- submission- surrender- convert- capture- reshape- burn- kill.
- 2- O'Brien is using rhetorical questions because this type of questions do not elicit an answer; they are asked for effect only.

## Page 37 Part b:

Goodthinker: someone who abides by the party's doctrine.

Crimestop: the party allegedly wants to stop crime from spreading.

Blackwhite: a middle place.

Doublethink: someone who thinks differently from how he acts.

## Page 37 number 1:

1-h	5-p	9 -b	13- o
2-e	6-a	10- m	14- l
3-k	7-j	11- c	
4-n	8-f	12- g	

## Page 38 number 2:

- |                   |                   |
|-------------------|-------------------|
| 1- Embezzlement.  | 6- Burglary.      |
| 2- Libel.         | 7- Smuggling.     |
| 3- Shoplifting.   | 8- Kidnapping.    |
| 4- Arson.         | 9- Assassination. |
| 5- Manslaughter . | 10-Forgery.       |

## Page 45

Idioms	Meaning
Be thrilled to bits	Be very happy and excited
Be downhearted	Feel sad
Be in a cold sweat	Be in a state of shock or fear
Be on tenterhooks	State of uneasy suspense or painful anxiety
Not believe one's eyes	Feeling surprised
You could have knocked me down with a feather!	Feeling surprised when you

She is adept		•			
She is conscientious	•				
She is two-faced					•

## Page 62 Task:

If Kabuo hadn't been sure of his innocence, he wouldn't have looked so proud.

If Kabuo hadn't proved to be an outstanding American soldier, he wouldn't have fought courageously.

If Ishmael's mother hadn't been at peace with herself, she wouldn't have been objective concerning Kabuo's trial.

If Ishmael had begun to think positively about his future, he would have thought of forgiving Hatsue.

If Hatsue hadn't tried to think clearly, she would have married Ishmael.

## Page 68 Exploring background knowledge:

During the evacuation	After the evacuation
<ul style="list-style-type: none"> <li>- started in 1942</li> <li>- invasion of the west coast</li> <li>- removal of all persons of Japanese ancestry</li> </ul>	<ul style="list-style-type: none"> <li>- Japanese lived in stalls</li> <li>- Washrooms were outside</li> <li>- Showers were difficult to adjust</li> <li>- Stalls were not clean</li> </ul>

Page 71 Targeting Vocabulary:

- 1- Emigration
- 2- Immigrant
- 3- Emigrated
- 4- Migrant
- 5- Immigration

Page 72 Cloze Procedure:

Opening- throughout- discovered- no- were- bread- went- it- delight- vegetables-  
improved- five- cream-



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