

The Place of Literature in EFL Teaching

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The main aim of this paper is to argue that literature can contribute to the effective teaching of a foreign language. I claim that literary texts can be used as one of the resources available for practical language teaching. One need not assume that literature be studied to the exclusion of other types of texts, but in conjunction with them. However, dangers have been pointed out in relation to language-based approaches. Thus Carter and Long state that "it is sometimes argued that a justification of literature is its value in promoting language development. (...) Such an argument misunderstands the nature of language in literature and may even result in mechanistic and demotivating teaching practices which substitute language activities in place of a genuine engagement with the work as literature and will probably have the detrimental effect of spoiling any pleasure the poem might have given" (1991: 2).

In Section One, I will discuss the former position and suggest that much is to be gained in terms of language improvement from language-centred literature teaching, since literary texts are interpreted as discourse. There has been much questioning of the relationship between the study of language and literature in EFL teaching. The arguments for and against the inclusion of literature in language courses will also be analysed in Section One. The key to success at using literature in the EFL class seems to me to rest to a degree in the literary works that are selected. Section Two will examine different criteria for the selection of teaching materials. I will also explore some of the dangers inherent in the use of extracts from works of literature and the dichotomy simplified texts or readers v. original literary works. Nevertheless, selecting the text is only the first step. An equally important issue is how to deal with such texts in the classroom. This will be the concern of Section Three, where language-based approaches will be outlined. In Section Four, there is a move to the Spanish context. A practical approach to the use of literature in language teaching at advanced stages of learning at secondary school will be devised. References will be made to actual examination papers designed by different universities over the last years. Sections Five and Six are devoted to the Conclusion and Appendix (where I will include the above-mentioned tests).

1. The Case for Literature in the Teaching of English as a Foreign Language.

There has been a high degree of uncertainty about the role of literature in foreign language teaching over the century. The once high prestige of literary study has been questioned periodically. The adoption of a communicative approach, which considered communicative competence the goal of language teaching, tended to make literature irrelevant. As Carter and Long explain, "(...) especially in the last fifteen years or so, the emphasis on the study of English for specific purposes, technical or otherwise, as well

as, more broadly, an emphasis on the spoken more than on the written language, has severely challenged the place of literature in the teaching of English as a second or foreign language" (1991: 1). However, the situation has changed in the last few years and there is now a resurgence of interest in the use of literature as a language teaching resource in EFL contexts, such as Spain.

But is there a rationale for the inclusion of literature in language courses? Why is literature beneficial in the language learning process? I will start by examining the common arguments against using literature. First, with regard to the purpose of learning, literature is said to contribute nothing to promoting the learners' academic and / or occupational goals. One could easily argue with Widdowson (1984: 161) that language learning has not only to do with "training" but also with "education". Literary texts can also help in the development of reading proficiency and in this way contribute to a learner's objectives.

Second, in relation to the process of learning, "literature would appear to be disqualified on two counts. First, its obscurity introduces undesirable difficulty, which disrupts the gradual cumulative process of language learning and undermines motivation by the imposition of pointless complexity. Secondly, this obscurity is frequently associated with eccentric uses of language, which learners are required to accept in their receptive understanding but to reject as models for their own productive performance" (Widdowson, 1985: 180). Here is where teachers should select the texts that accommodate their specific learners' needs.

Finally, one could maintain that literary texts may be quite difficult for EFL learners to read, since they often reflect a particular perspective, sometimes including culture specific assumptions. McKay, however, concludes that "an examination of a foreign culture through literature may increase their (the students') understanding of that culture and perhaps spur their own imaginative writing" (1986: 193).

Consequently, the use of literature in the language classroom was replaced by "a surrogate literature, commonly in the form of textbook dialogues and short tales, where learners were presented with the appearance of literature in the form of text devised to carry structure, but with none of its literary effect. The significant complementarity of patterning in both form and function, characteristic of genuine text, (...) was replaced by a patterning of form only, free from any significance" (Short and Candlin, 1986: 91). Pedagogic presentation of this kind intends to show language usage and does not encourage learners to engage at the level of language use. The discourse potential is therefore stifled.

This move is in my opinion unfortunate, since literature offers several benefits to EFL classrooms, which may be summarised as follows:

1. Literature may promote development of language learning abilities, as it helps learners infer meanings by interacting with the text. As Widdowson clearly puts it, "(...) the difference between conventional discourse and literature is that in conventional discourse you can anticipate, you can take short cuts.(...) You can't do that with literature (...) because you've got to find the evidence, as it were, which is representative of some new reality. So with literary discourse the actual procedures for making sense

are much more in evidence. You've got to employ interpretative procedures in a way which isn't required of you in the normal reading process. If you want to develop these procedural abilities to make sense of discourse, then literature has a place" (ELT Journal, 37/1, 1983, quoted in Brumfit and Carter, 1986). It is this process of deciphering the communication which is crucial in encouraging language enrichment and developing linguistic knowledge, both at usage and use levels. The learner is placed in an active interactional role in exploring the content and making sense of the language.

This links up with the concept of creativity, which is of a paramount importance in language teaching pedagogy, since the acquisition of a language is basically a creative process. Widdowson (1984: 170) defines the term as follows: "the human capacity for making sense, for negotiating meaning, for finding expression for new experience in metaphor, for refashioning reality in the image of new ideas and new ideals". In this sense, literature can be helpful in the language learning process because, in Widdowson's words, "it represents language as essentially a matter of creating meaning by procedures for making sense" (1984: 171).

From all this, it can easily be inferred that learners are helped with the basic skills of communication. Their reading proficiency in making inferences from linguistic clues and deducing meaning from context is developed. Features of the written language become familiar, which can form the basis for practice in the writing skills. Moreover, it is essential that activities developed out of a literary text provoke not only a genuine interaction between the reader and the text (as stated above), but also between the readers themselves. This will favour group activities and learners' interaction, which will enrich their own listening and speaking skills.

At intermediate or advanced stages, literature helps extend the learners' awareness of a wide range of styles, registers and text-types at many levels of difficulty, and of the subtleties of language itself. This may sensitize learners to linguistic variation and the values associated with different varieties. Furthermore, "if literature is to be taught as a form of discourse then on the one hand its textual features must be such as to relate to what the learner knows of English grammar and vocabulary and on the other hand he must be introduced to other forms of discourse, of a conventional type, with which the literary discourse can be compared" (Widdowson, 1975: 81). This comparison proves beneficial in two senses, as Widdowson explains: "the uniqueness of literary discourse is revealed by relating it to conventional forms of language use and this in turn involves the study of how language is used conventionally in other forms of discourse. Thus the learning of the language system is extended into the learning of language use" (1975: 81).

The use of literature, in my view, creates a feeling for language and learners will, hopefully, become more creative as their awareness of the communicative resources of the language and its potentiality expands.

2. Literature offers valuable authentic material. It is claimed that literary texts represent a body of readily available, written material which, despite having different degrees of relevance, can transcend time and cultures. In EFL contexts, the role of literature is especially important since one of the aims of language teaching pedagogy is

the creation of an authentic situation for language. Classroom materials usually include language-based realia, such as signs, magazines, newspapers, application forms, advertisements, or graphic and visual sources around which communicative activities can be built, such as graphs, charts, maps and pictures. In the case of literature, language creates its own context. And literary texts can be used as a valuable complement to the afore-mentioned materials, since they provide a great deal of cultural information and a means of access to the foreign world, approximating the learner, in a sense, to the context of events and situations which the native speakers assume when communicating with each other. Moreover, in tackling literary texts, EFL learners "have also to cope with the language intended for native speakers and thus they gain additional familiarity with many different linguistic uses" (Collie and Slater, 1987: 4).

3. A third reason for including literary texts is for cultural enrichment. It is commonly argued that literature "enables students to understand and appreciate cultures and ideologies different from their own in time and space and to come to perceive tradition of thought, feeling, and artistic form within the heritage the literature of such cultures endows" (Carter and Long, 1991: 2). For many learners, literary works are a way of gaining an understanding of the life and the country whose language is being learnt. However, literature should be seen almost as a mere complement to other materials in the above goal and, in any case, it should be integrated with a linguistic approach. Dangers in the cultural model have been frequently stressed: "The difficulty about the treatment of literature as a cultural subject, then, is that the literature tends to become simply a repository of factual data" (Widdowson, 1975: 78).

4. Literature is a widely-appealing source of material for reading and a useful aid to the language teacher because it encourages personal involvement in the learners. Teachers will have to stimulate students to achieve that engagement with literature. Many learners enjoy reading literary works and it is commonly accepted that enjoyment is of paramount importance in any learning process. Conditions for learning will be set up in the classroom, which will make the experience of engaging with literature "sufficiently interesting, varied and non-directive to let the reader feel that he or she is taking possession of a previously unknown territory" (Collie and Slater, 1987: 6).

The following section considers the criteria for the selection of texts, which will be relevant in motivating learners to participate imaginatively and in promoting sensitivity to language.

2. Selection of Material

There is no single answer to the question of what is a suitable literary text for EFL learners. Teachers will need to be conscious of the needs, the intellectual level, the social expectations, the interests, the cultural background, the previous literary experience, as well as the linguistic proficiency of each particular class of students, together with the nature and length of the course. Group discussions and questionnaires on tastes and interests may be useful. However, one essential factor to consider in EFL teaching is language difficulty. Foreign learners have both a linguistic and a cultural gap to bridge

and "access is restricted if students cannot attain a basic level of comprehension and as a general rule it is better to choose for teaching literary texts which are not too far beyond the students' normal reading comprehension" (Carter and Long, 1991: 5). Obviously, texts should be interesting in themselves and accessible for personal experience to a specific group of students. It is certainly important to select experiences, emotions, thoughts and situations which the learners can identify with, can interpret according to their schemata and can make their own. The use of literary works should stimulate that kind of personal involvement mentioned in Section One. Enjoyment, appeal, interest and relevance are key factors in choosing material for classwork, since "a reader who is involved with the text is likely to gain most benefit from exposure to the language of literature" (Carter and Long, 1991: 6). Carefully graded literary texts should also provide good potential and a particularly suitable base from which motivated language activities can develop.

These and other issues are the concern of the following outline of the criteria for the selection of texts, which any teacher working in a context of English as a Foreign Language will have to take into consideration (although in most cases they are also relevant to ESL and L1 contexts):

1. Availability of the printed text, which will very often determine the choice of specific literary texts.

2. Free selection on the part of the teacher is sometimes impeded by an external syllabus or an examining body. In my view, in any situation, the criteria for selection should be based on pedagogic rather than cultural or historical reasons and in that sense, both established and "non-canonical" texts should be included, depending on their linguistic features, their appeal, etc.

3. Linguistic difficulty.- This can refer to lexical density, syntactic complexity or discursal organization. It is generally asserted that the use of contemporary literature is more suitable because of its closeness to present day English. Nevertheless, this is not always so and EFL teachers will have to bear in mind the textual difficulties of the selected corpus and to what point they constitute insurmountable barriers for their learners.

A common alternative in EFL classes is the use of simplified texts or readers. Supporters of this approach claim that these texts improve reading skills and literary competence and also have a motivational purpose. But there are serious disadvantages to the basic idea of simplifying literary works. Following Vincent, "the essential feature of simplification is reduction, and this can result in loss. (...) Any unusual use of language - colloquialisms, idiom, metaphor, allusion - tends to be ruthlessly expunged, and any ambiguity or uncertainty in the text resolved" (1986: 211). I would also argue that the opportunity for the EFL learner to infer a message is seriously hindered and her motivation to go on reading banished.

One interesting use of simplified texts in the classroom, however, is to compare them with their corresponding original works and elicit from the learners what the

literary text is and why, or get them to write parallel versions themselves (as I will analyse briefly in Section Four).

On the other hand, I would agree with Vincent when she advocates "the extensive use of simple texts in the early stages of developing reading skills, but with an emphasis on non-fiction 'simple accounts' (Widdowson, 1979) rather than simplified versions of well-known literature" (op.cit.: 213). One obvious solution is to select texts from literature written for children and young adults and certain short works of adult literature (e.g. short stories). Other alternatives may be pointed out, such a great range of simple texts in the shape of popular fiction (e.g. detective stories, thrillers, etc.), the use of translations into English of foreign works (learners' familiarity with the work) and of the literatures in English. Nevertheless, some system of graded progression may be essential to proceed from easily-accessible reading material in the early stages to more advanced ones later on.

4. Cultural level.- At this point, teachers will have to be aware of the cross-cultural difficulties that many texts present to their students. In many cases, background knowledge of an English-speaking country may be required in the classroom. Moreover, certain texts will be closer to the cultural and social expectations of the learners, which may affect decisions. Nevertheless, I would agree with Duff and Maley when they assert that "to claim that nothing can therefore be got from an outsider is patent nonsense" (1990: 7).

5. Text length.- It is an essential pedagogical factor, which generates interesting questions as well as some problems. As Collie and Slater (1987: 11) comment, "the sheer length of some works is daunting" on many occasions in a foreign-language classroom. Reasons of time, space, motivation, variety, linguistic interest, etc. may advise the use of extracts. However, teachers should be aware of the dangers inherent in this pedagogical convenience. As G.Cook points out: "The extraction and isolation of a passage from a literary text for pedagogic purposes will necessarily involve the cutting of cohesive ties and the rendering of certain semantic relations with the original text meaningless. The degree to which meaning is destroyed will depend upon the density of cohesive ties referring to parts of the text not included within the extract; the greater the density, the more meaning will be destroyed" (1980: 58). Cook concludes with an interesting set of criteria for the selection of extracts in EFL teaching (op.cit.: 72).

A possible solution consists of concentrating on a series of pivotal excerpts from a long work for classroom activity, whereas learners may hopefully read the complete text at home. Opportunities should be sought to encourage students to read whole novels, poems or plays.

6. Texts may also be selected in connection with others because of established links between them or because they are, for instance, part of a series of a writer or period, or they can be used just for its own sake.

7. Genre representation.- Our selection should include all types of literature and not be restricted to prose, as has usually been the case in EFL contexts. A wide appealing selection will encourage learners to read further and foster their linguistic competence.

8. Theme or subject matter (e.g. youth, love, friendship) may sometimes rule the selection of texts.

9. Conceptual difficulty, which refers to the difficulty of the ideas the text conveys, as opposed to linguistic difficulty.

10. Classic status.- In some cases, and specifically with some foreign learners, the experience of reading one of the "canonical" texts may help them bridge the linguistic, and sometimes conceptual, gap. However, I would agree with Widdowson on the dangers of this approach: "It is not unusual to find literature teachers, (...) attempting to teach literary 'classics' (presumably for either moral or cultural reasons or both) to learners whose knowledge of the system and use of English is so limited as to make the work being presented to them almost totally incomprehensible. Very often the teacher resorts to translation and paraphrase to overcome linguistic difficulties. Such a procedure not only has the effect of misrepresenting the nature of literature(...) but also of creating a resistance to it in the learner's mind" (1975: 81).

This now leads us to Section Three, where I will outline some common approaches to the use of literature in EFL teaching.

3. Classroom Procedures

The overall aim of this section is to draw attention to the way how teachers and learners can work with literature in EFL contexts. In the current section, necessarily somewhat condensed, it will be possible to give only the barest outline of language-based approaches to literature. In order to do this, I have drawn on much of the work published on the subject, which will appear in the Reference section.

There has been a lack of consistent methodology for presentation of literature to L2 learners. As Brumfit and Carter explain: "It is unreasonable to expect non-native speakers to approach literary texts in English with the intuitions of a native speaker, but they can be encouraged to approach them with increasing command of different levels of language organization so that they can systematically check and work out for themselves the expressive purposes a writer might embrace in fulfilling or deviating from linguistic expectations" (1986: 20).

EFL learners will be able to work at different levels of sophistication. At least in the European context, they usually come from cultures with well-developed literary traditions. Their literary competence may or may not be developed, depending on the degree of exposure to literature in their mother tongue. Furthermore, their linguistic proficiency in the foreign language is usually limited. As a consequence, the procedures should be different for native and for non-native speakers, unless at advanced stages of learning. And teachers will have to facilitate the learning process by being especially sensitive to the particular circumstances and problems of their EFL learners.

In many parts of the world, the presentation of literature has traditionally been through an extended teacher-controlled, uni-directional process, in which there was little interaction between teacher and learners. With the advent of Communicative Language Teaching, the emphasis is laid on learning to communicate rather than on the

language as a structured system of grammatical patterns. However, this communicative aim often vanishes when learners are presented with literature in their foreign language classroom. Very commonly, "the sheer difficulties of detailed comprehension posed by the intricacy or linguistic subtlety of the language turn the teaching of literature into a massive process of explanation by the teacher or even of translation, with the greater proportion of available classroom time devoted to a step by step exegetical exercise led by the teacher" (Collie and Slater, 1987: 7).

Therefore, the use of literature in the language course often has the following features:

- Inadequate selection of material, which fails to encourage the learners' involvement with the text.

- Both teachers and learners usually play the traditional roles of instructor and passive recipient of information (too often about the author, work background, literary conventions, etc.).

- Dreary manner of presentation, with little room for the learners' participation.

- There is no integration of skills and a minimal use of the target language in the classroom.

A common variation is the stereotypical question-and-answer technique which, if it is the regular method in the classroom, can become as teacher-centred as the teacher "explaining the text" from the pedestal, since the learners' personal investment is negligible.

It is obviously necessary to complement these traditional approaches, so that learners can engage with the text and make it their own. And it is in that process that literature may assist the development of competence in the language (for reasons that were argued above). A learner-centred approach to the treatment of literature within the context of language teaching may be defined as follows: "One which allows more exploration of the literary text by the learners and invites learners to develop their own responses and sensitivities. It leads learners to make their own judgements and to refine and develop their techniques for doing this so that they can apply them to a wider range of texts for their own benefit" (Carter and Long, 1991: 25).

However, we should not assume from this that the role of the teacher is denigrated. On the contrary, teachers will play an active role in the classroom, setting up conditions for learning, developing activities and procedures, indicating features to look for, etc.. Authority, power and control are major issues in learner-centred approaches. One can argue that teachers must retain their authority, despite the learners' negotiative role and increased autonomy. (See also Widdowson, 1990: 189-90). Furthermore, we need to remember that the redistribution of power and authority in the classroom that this model entails may be culturally problematic or even unacceptable in certain societies. In this way, although there are clear differences between teacher-centred and learner-centred approaches, they are not necessarily incompatible and there will be circumstances in which they should be combined.

The discussion so far has pointed to the difficulties facing both teacher-centred and learner-centred approaches in some contexts. At this stage, I would like to advocate a text-centred, language-based approach, in which learners must take responsibility for their own learning. Teachers will control and monitor the process and will help the learners to develop autonomy and skills in learning-how-to-learn. Following Carter and Long, "the teacher becomes an enabler, working with students and creatively intervening to ensure a relevant and meaningful experience through a direct contact with the text" (1991: 7). Similarly, the learner is an active agent in the learning process. On the other hand, of central importance is the text itself, not commentary or background information about the text.

In relation to the activities, diversification is the key word, covering the four skill areas. A whole array of language-based, learner-centred strategies, mainly drawn from the language classes, are applied to literary texts in EFL learning (e.g. improvisation, role play, cloze, creative writing, discussions, questionnaires, prediction, visuals, etc.). Their aim is to involve learners with a text, maintain their interest and help them explore the language.

Learners are required to be interactors with their fellow learners and the teacher in the performance of tasks involving literary texts. There will be a considerable proportion of pair and group work in the classroom, since shared activities can help learners overcome the difficulties of approaching a piece of literature in a foreign language. Duff and Maley also point out that "the fact that literary texts are, by their very essence, open to multiple interpretation means that only rarely will two readers' understanding of or reaction to a given text be identical. This ready-made opinion gap between one individual's interpretation and another's can be bridged by genuine interaction" (1990: 6).

One might argue that the main difficulty with this approach is the frequent mismatch between the level of the literary works and the learner's linguistic competence. However, grading the activities or tasks will help suit the demands that are made of students to their stage of development. Learners will be encouraged, in this way, to express their response to the text in the target language as much as possible. But teachers should not condemn the use of the learners' first language in the middle of a discussion, for example, so common in an EFL environment, since as Collie and Slater explain: "First of all, it usually indicates that the learners are enjoying the task and are engrossed in it; then, too, it shows that learners are bringing their knowledge and experience to bear on the new language, thus identifying with it and personalising it" (1987: 10).

At this point and for reasons that I hope have been made clear, I would like to dispute the position of those who see some threat in the view of literature as a resource for linguistic development in an EFL environment. One could argue that learners of foreign languages can derive heightened sensitivity to the language if they are given regular opportunities to work with all texts, but especially literary texts, through a whole range of different procedures in the classroom and providing the teacher makes a balanced selection of activities.

4. A Practical Approach

Literature does indeed have a place within the context of language teaching in Spain. Literary texts are very often used as a resource for stimulating language activities. Specifically, the aim of this Section will be to briefly review the use of literature in the upper year (called the *Curso de Orientación Universitaria, C.O.U.*) at secondary school in Spain. Here a number of teaching strategies will be proposed. Language teachers will recognize them easily, so that there is again no claim to originality on my part. References will be made to the examination papers that are included in the Appendix. Spanish learners must take such exams at the end of their secondary education (at the age of 17-18) and in order to obtain a place at university. This is not the occasion to evaluate these examinations and their insertion serves two purposes:

- to show the linguistic competence learners are required to have
- for practical reasons, to take them as a basis to illustrate my approach.

A quick examination of the proposed papers reveals two points:

- Not all the extracts belong to literary works, which is natural considering it is a general language course.
- All of them are in prose. However, as was pointed out in Section Two, there should be a place for all genres in the classroom.

As was outlined above, the primary aim of a language-based approach is to make learners generate language in the process of completing tasks involving literary texts. Activities should engage the learner in genuine interaction with the text, "preferably sending him or her continually back to it to check and re-check" (Duff and Maley, 1990: 5). Many activities will develop into multi-skill exercises, since they lead into discussions, role-play, games, etc. Therefore, texts are used in many cases as a stimulus to other set of activities. Texts can also be introduced in various fashions. As Duff and Maley go on to suggest: "This may sometimes mean withholding the text until the end of an activity, cutting it up, using fragments of it only (...). Texts may also be presented in fresh contexts by juxtaposition with other texts or media, or made to serve purposes for which they were not originally intended" (1990: 6).

Here is a small sample of possible activities based on literary texts, which can attend to particular deficiencies in one or more of the learners' language skills or be directed towards practice in a particular area of language. The target group are Spanish learners of C.O.U. with an intermediate level of English and mixed ability.

1. Learners predict the missing part of a text, which has been presented partially either orally or in writing by the teacher. This technique could be applied to Extract 1, in which the learners might be asked to predict, on the basis of the information supplied in the first paragraph, how the narrative will develop. This strategy, as most of the ones included here, is well suited to pair and group work, can generate further activities of its own and integrates several language skills.

2. A common variation is that of expansion, where learners are required to add some lines to a narrative text or a poem, usually at the beginning or at the end. In Extract 1,

learners would expand the narrative text by adding what might have happened to the narrator's father after he settled down in Llandaff. An alternative may be to invite students to expand a title or a verse of a poem, for example, into a story, a whole poem or a newspaper article. The latter could be illustrated with Extract 2, whose title is "The Black Bush".

3. Extract 3 could prove quite helpful to use for substituting the third person for the first person narration, consequently changing the point of view.

4. Another common strategy is what Duff and Maley (1990) call "media transfer" and which entails the learner transforming a text from one medium or format into another. For instance, a poem into a newspaper article, an extract from a play into a narrative text, etc..

5. Learners are given two or more texts (all of them authorized or authorized plus version, etc.), usually on a related subject, or they are asked to write their own versions of a text. They are required to compare and contrast, and say which they prefer and why. As Widdowson puts it, activities of this kind intend to "draw their (the learners') attention to the possible significance of particular linguistic features as conditions on interpretation" (1992: 90).

6. Cloze procedure or gap-filling.- The focus is on individual words or sequences of words, which are deleted from a text. Sometimes, the first letter of the word is given; some others, learners are supplied with alternatives. It leads to the students' engagement with the text. Extract 4 might be accommodated to this strategy, with a focus on vocabulary. Similarly, with a focus on tenses, Extract 1 could be made up into a task sheet if we remove the verbs and replace them with infinitives in brackets. Extract 2 could be used to illustrate the use of the conditional forms.

7. Learners debate opposing propositions, derived from a text. It lends itself to stimulate oral language work and is highly motivating in the classroom.

5. Conclusión

In conclusion, then, I would want to argue for the integration of literature with the teaching of English language in EFL environments. Literary texts should be one among many other types of language resource, but one in which exploration of meaning in context leads learners to examination of language. Learners play an interactional role in trying to make sense of the language and get involved with both the text and the rest of the class. Furthermore, a group dynamics approach can bring about not only a considerable stimulus to learning but also a lessening of teacher-centredness. Attention, however, needs to be given to the selection of material. For me, as for many teachers, the personal experience of reading literature is sufficiently important to wish to communicate this need to my students and to help them develop the linguistic proficiency necessary to read for themselves in a second language. I feel that such an integrated approach will stimulate learners' language development and simultaneously enhance their sensitivity to the use of language in literature. As Widdowson puts it, literature "can contribute significantly to both the process and the purpose of learning because it is a significant use of language" (1984: 172).

6. Extracts — PRUEBAS DE ACCESO A LA UNIVERSIDAD

I. MATERIA: Ingles

TIEMPO: Una hora. Se recomienda dedicar cuarenta minutos para responder las preguntas 1,2,3, y 4 y veinte para la numero 5.

INSTRUCCIONES:

1. Haga una primera lectura cuidadosa del texto y de las preguntas.
2. Lea una segunda vez y conteste a las preguntas
3. Conteste en LENGUA INGLESA y segun el texto dado.
4. Compruebe sus respuestas antes de entregar la prueba.
5. Escriba sus respuestas en el cuadernillo de examen respetando el orden de las preguntas.

My father had met in Paris another young Norwegian called Aadnesen and the two of them now decided to form a partnership and become shipbrokers. A shipbroker is a person who supplies a ship with everything it needs when it comes into port. By far the most important item he supplies to them is the fuel on which the ship's engines run. In those days fuel meant coal. All ships were steamships and these old steamers would take on hundreds and often thousands of tons of coal in one go.

My father and his new-found friend, Mr.Aadnesen, understood all this very well. It made sense they told each other, to set up their shipbroking business in one of the great coaling ports of Europe. The greatest coaling port in the world at that time was Cardiff. So off to Carditf they went.

In Cardiff, the shipbroking firm of "Aadnesen & Dahl" was set up and a single room in Bute Street was rented as an office. From then on we have what sounds like one of those exaggerated fairy-stories of success, but in reality it was the result of tremendous hard and brainy work by those two friends. Very soon "Aadnesen & Dahl" had more business than the partners could handle alone. Larger office space was acquired and more staff were engaged. The real money then began rolling in. Within a few years, my father was able to buy a fine house in the village of Llandaff, just outside Cardiff.

Roald Dahl: Boy - Tales of Childhood, Puffin Books, 1984.

QUESTIONS

- 1.- In your own words and based on the ideas from the text answer these questions. Write precise answers. Be careful with grammar
 - a. Why was Cardiff chosen by the two men as a place to make business and what kind of business?
 - b. Write the real reason why they became rich.
- 2.- Are the following statements TRUE or FALSE? Write the evidence from the text No marks are given for only True or False.
 - a. A shipbroker is someone who provides a ship with only goods.
 - b. There were no oil-burning motorships at that time.

- 3.- Find the verbs in the text whose meaning is
- to cope with (paragraph III)
 - to employ (paragraph III)
 - to give what it is needed (paragraph I)
 - to come in large quantity (paragraph III)
- 4.- Grammar
- Complete the sentences with the words in brackets when given
- The shipbroking firm of "Aadnesen and Dalh" _____ (establish) when they – _____ (start) their business in Cardiff. .
 - In the village of Llandaff, _____ was outside Cardiff, Roald Dahl's father bought a house in _____ he lived.
 - _____ Roald Dahl _____ his father had been born in Norway.
 - Order the following item: a kind of/ shopkeeper/ shipbroker/ a/ is/ enormous/for ships/.
5. MEANS OF TRANSPORTS NOWADAYS. Write no less than 50-60 and no more than 100 words. Do not copy passages from the reading text.

II. MATERIA: Ingles.

TIEMPO: Una hora. Se recomienda dedicar cuarenta minutos para responder las preguntas 1,2,3, y 4 y veinte para la numero 5.

INSTRUCCIONES:

- Haga una primera lectura cuidadosa del texto y de las preguntas.
- Lea una segunda vez y conteste a las preguntas
- Conteste en LENGUA INGLESA y según el texto dado.
- Compruebe sus respuestas antes de entregar la prueba.
- Escriba sus respuestas en el cuadernillo de examen respetando el orden de las preguntas.

THE BLACK BUSH

Africa is an unfortunate continent in many ways. In Victorian times it acquired the reputation of being the Dark Continent, and even today, when it contains modern cities, railways, macadam roads, cocktail bars, and other necessary adjuncts of civilization, it is still looked upon in the same way. Reputations, whether true or false, die hard, and for some reason a bad reputation dies hardest of all.

Perhaps the most maligned area of the whole continent is the West Coast, so vividly described as the White Man's Grave. It has been depicted in so many stories quite inaccurately- as a vast, unbroken stretch of impenetrable jungle. If you ever manage to penetrate the twining creepers, the thorns and undergrowth (and it is quite surprising how frequently the impenetrable jungle is penetrated in stories), you find that every bush shakes and quivers with a mass of wild life waiting its chance to leap out at you: leopards with glowing eyes. snakes hissing petulantly, crocodiles in the streams straining every

nerve to look more like a log of wood than a log of wood does. If you should escape these dangers there are always the savage native tribes to give the unfortunate traveller the coup de grace. The natives are of two kinds, cannibal and non-cannibal: if they are cannibal, they are always armed with spears; if non-cannibal, they are armed with arrows whose tips drip deadly poison of a kind generally unknown to science.

Gerald Durrell: Encounters with animals

QUESTIONS

- 1.- BASED ON THE IDEAS FROM THE TEXT ANSWER THESE QUESTIONS:
(Be careful with the grammar. Write short and concise sentences)
 - a. What does the author think of Africa's reputation? Explain it in your own words.
 - b. According to the writer there are two kinds of natives in Africa. Which one do you think can be more dangerous for the traveller? Explain your answer.

- 2.- ARE THE FOLLOWING STATEMENTS TRUE OR FALSE. Write the evidences from the text. (No marks are given for only True or False).
 - a. Actually, it is much more difficult to find your way through the Jungle than story writers think.
 - b. If you are in the Jungle surrounded by terrible dangers you may be helped by the savage natives from the nearby tribes.

- 3.- FIND IN THE TEXT THE WORDS THAT ARE SYNONYMS FOR SOME OF THE WORDS (4) ON THE RIGHT.
 - a. (Par. 2)..... 1. rigid
 - b. (par. 2)..... 2. trembling
 - c. (par. 2)..... 3. impatiently
 - d. (par. 2)..... 4. unluckily
 5. Shining
 6. twisted

- 4.- COMPLETE THE FOLLOWING SENTENCES USING THE WORDS IN BRACKET'S IN THE APPROPRIATE FORM:
 - a. If you _____ (to read) so many novels about Africa, you _____ (to take) a better equipment for your travel.
 - b. (You, ever, visit) _____ Africa?
 - c. When the traveller _____ (to go) to Africa two years ago, he _____ (not to know) how _____ (to fight) against wild animals.
 - d. Although Africa _____ (to become) a modern continent, its reputation _____ (to change) yet.

- 5.- HOW WOULD YOU LIKE TO TRAVEL TO AFRICA: ON YOUR OWN OR IN GROUP? Explain the kind of journey you think would be ideal for you.
(Write no less than 50-60 and no more than 100 words)' Attention: Do not copy any passages from the reading text.

III. MATERIA: Ingles

TIEMPO: Una hora. Se recomienda dedicar cuarenta minutos para responder las preguntas 1, 2, 3 y 4 y veinte minutos para la número 5.

INSTRUCCIONES:

- 1.- Haga una primera lectura cuidadosa del texto y de las preguntas
- 2.- Lea una segunda vez y conteste a las preguntas
- 3.- Conteste en LENGUA INGLESA y según el texto dado
- 4.- Compruebe sus respuestas antes de entregar la prueba
- 5.- Escriba sus respuestas en el cuadernillo de examen respetando. el orden de las preguntas.

THE AMERICAN COWBOY

All of the territory west of the Rocky Mountains was his home. The sky was the roof over his head, and the bare ground was his bed. He was one of the men who moved west ahead of the growth of his country- a pioneer on the back of a half-wild horse. The color of his skin was usually white -at birth, that is, for the sun and the wind and the rain and the snow gave his face a leathery color and appearance. But very often the color of his skin was black -and few people remember that today. He knew little about reading and writing, perhaps, but those things were not important -not to him, anyway- and his work didn't demand such talents. His work called for other qualities:

"He had to know cattle!"

He liked the cattle sound, and he yelled and hooted at them -partly to keep them under control, partly to keep himself company.

If you had been there, in those days, this is what you would have seen: a big herd of cattle moving slowly along a hot and dusty trail... Hot?... Sometimes, in the summer; cold, very cold, in the winter. But, whatever the time of year, you'd see range cows, calves, steers turn this way and that, some of them stray outward from the sides of the herd. Sunburned men in big hats, riding horses as though they were part of them -shouting and yelling and hooting at the cattle, to keep them under control. Those were the cowboys at work -driving a four-dollar cow to the market... "walking them to money," they called it. This was the cattle drive, and this was the cowboy at work.

PREGUNTAS

1. In your own words and using the ideas in the text, answer these questions (be careful with grammar and write precise answers):
 - a. Where did cowboys live?
 - b. Why did cowboys drive cattle along dusty trails?
2. Are the following statements true or false? Write the evidence from the text. No marks are given for only true or false:
 - a. With time a cowboy's face turned brown.

- b. The cowboys went west only when other people had moved to that part of the country.
3. VOCABULARY. Find in the text:
- two different words used to express sounds made by the human voice,
 - one word to refer to a young cow.
 - one word to refer to a large group of cows.
4. GRAMMAR. Fill in the blanks in the following sentences. Use the appropriate form of the word/s in brackets, if given:
- People _____ forgotten that there _____ black cowboys in those days.
 - Cowboys liked cattle and enjoyed looking after _____
 - _____ day of the week, you could find the cowboy _____ work- he never rested.
 - Being _____ cowboy was one of the (tough) _____ jobs the world.
5. COMPOSITION.
Write a paragraph of about 60-100 words explaining the life and work of a cowboy. You may use information from the text, but do not copy sentences from the text.

IV. Asignatura: IDIOMA INGLES

Tiempo: 60 minutos

INSTRUCCIONES:

- Haga una primera lectura cuidadosa del texto y de las preguntas.
- Lea una segunda vez y conteste a las preguntas.
- Conteste en LENGUA INGLESA y según el texto dado.
- Compruebe sus respuestas antes de entregar la prueba.
- Conteste en el cuadernillo de examen respetando el orden de las preguntas.

TEXTO: "FLORENCE"

I was born and brought up in Florence. To live there is itself an artistic education. I wasn't born in a palace with Raphael's paintings on the walls as some of my friends were, but in those days the message of the past and the taste for beauty could be felt everywhere in the city. The first pieces of furniture I touched, crawling round the house, had been handed down through the family for centuries. There were paintings collected by my grandfather. and Della Robbia reliefs. reproductions if not originals. hanging over the doors. In Florence you do not have to go to school to learn about art and civilisation; it is all around you. I would wake up at 6.30 a.m. to go to school and open my window. We lived on the fifth floor with a view right across the red tiled roofs of the town and there. right before me. was the dome of the cathedral. From that moment on wherever I went throughout the day I was surrounded by the heritage of our Renaissance. Florence is a quiet city, there is nothing flashy; there, everything is conceived according to the severe mathematics of beauty. It is not like Venice. Venice is spectacular. full of picturesque things but very little of real quality. it's not serious; it's a Luna Park. But Florence is stern

and pure. There are no compromises or digressions in Florence. There are no bright colours, no crimson or gold. Just the grey and yellow of the stone, the white marble, the olive groves and the dark cypress trees.

PREGUNTAS "FLORENCE"

1. Answer the following questions. Explain your answer.
 - A. Why does the writer appreciate Florence so much?
 - B. What does he think life in Florence is like?
 - C. What does the text say about Florence's houses and buildings?
 - D. What does the text say about the writer's childhood?

2. Are the following statements TRUE or FALSE (F). Write the evidence from the text. (No marks are given for T/F only)
 - a. () Unlike his friends, the author was not born in a palace.
 - b. () From the windows of his room the author could see Florence's cathedral.
 - c. () For the author Florence means calmness and true beauty while Venice is impressive and real.
 - d. () All the paintings in the writer's house were genuine.

3. Complete the sentences making use of the word/words when given. Be careful with grammar.
 - a. in Florence wherever you, it is possible a remnant of the past.
 - b. The writer in Florence, a young boy.
 - c. The grandfather was fond of paintings.
 - d. Florence's colours are not brilliant Venice's.

4. Match the words on the left with the appropriate definition on the right. Notice there are five definitions.

- a. stern	1- with little or no movement or sound.
- b. Tiled	2- brilliant and attractive but not in good taste.
- c. flashy	3- severe, strict.
- d. quiet	4- having or showing high character and qualities.
	5- covered with plates or baked clay.

5. Describe the way in which one particular place or town has had a significant influence on your life. Write about 50 and 60 words.

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