



**Universitat**  
de les Illes Balears

## **Master's Thesis**

# **UNFOLDING THE POTENTIAL OF LITERARY TEXTS IN THE EFL CLASSROOM: A DIDACTIC PROPOSAL**

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**Master's Degree in Teaching Training**

**(English Specialisation/Pathway)**

**Centre for Postgraduate Studies**

**Academic Year 2020-21**

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## **Abstract**

This paper focuses on the role literature can play in the EFL classroom, putting forward a didactic proposal that aims to encourage both language learning itself and an interest in the reading practice. The review of the theoretical framework will provide the basis for the subsequent development of the didactic proposal that will seek to offer a dynamic and collaborative approach in the classroom, where literature will be the material through which the learners will practice the four skills and approach the target culture.

## **Resumen**

El presente trabajo se centra en el papel que la literatura puede jugar en la clase de EFL, presentando una propuesta didáctica que pretende incentivar tanto el propio aprendizaje del idioma como el interés por la práctica lectora. La revisión del marco teórico ofrecerá las bases para el posterior desarrollo de la propuesta didáctica que buscará ofrecer un enfoque dinámico y colaborativo en el aula, donde la literatura será el material a través del cual el alumno practicará las cuatro destrezas y se aproximará a la cultura meta.

## **Resum**

El present treball se centra en el paper que la literatura pot jugar en la classe d'EFL, presentant una proposta didàctica que pretén incentivar tant el propi aprenentatge de l'idiome com l'interès per la pràctica lectora. La revisió del marc teòric oferirà les bases per al posterior desenvolupament de la proposta didàctica que buscarà oferir un enfocament dinàmic i col·laboratiu a l'aula, on la literatura serà el material a través del qual l'alumne practicarà les quatre destreses i s'aproximarà a la cultura meta.

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## 1. Introduction

"He knew everything about literature except how to enjoy it."

Joseph Heller

The present dissertation results from a personal concern and a wish to fill a gap in the current educational system. I can consider myself lucky to have found pleasure in reading in my childhood, probably because I grew up watching my mum reading in her free time and the shelves in our house were filled with books. My summer holidays were dedicated to books I could finally enjoy reading, as there were no exams and the choice was on me.

I am aware not everyone shares the same passion for reading, especially among adolescents (Klauda, 2009; Merga, 2015). I am, nevertheless, convinced of the gift a book can be. Schools should make an effort not to leave students who have not found pleasure in reading without this gift, but a change in how literature is approached is needed in order to reach this *utopian* goal.

It stands to reason that compulsory reading does not lead to an awakening of the interest in books, and less so when the reading practice is followed by a comprehension exam aimed at proving only whether a book has been read or not (Merga, 2015). This type of reading practice translates into a disregarded use of literature or what Chomsky called a "system of imposed ignorance" (Eyre, 2016, p.1), lacking a clear educational purpose for learners, who will perceive literature as an imposition instead of a voluntary leisure act.

What precedes this voluntary leisure act is a meaningful learning experience, an experience which in educational psychology would fall within the realm of motivation and can be nurtured in our educational system with a change of perspective. The primary aim of this new perspective should not be preparing learners for achievement, but rather awakening their curiosity and willingness to learn (Ames, 1990; Leckie, 2015), offering them possibilities to grow and preparing them for the future awaiting beyond the classroom.

I am confident literature can contribute to that end, and hopefully this paper will serve as a *terminus a quo* for successfully welcoming literature on board in the English as a Foreign Language (EFL) classroom.

### **1.1. Justification**

I have long been questioning the nomenclature of the language subjects in our educational system. In those devoted to the learning and teaching of the Balearic Island's co-official languages, Catalan and Spanish, language and literature are certainly intertwined. This alliance comes to light with only reading the subjects' names, and is reinforced when scanning the corresponding curricula. The first foreign language, however, is set in an antagonistic scenario. The differences in designation are self-evident, as are the discrepancies in references to literature found in the curricula of the subjects at issue. The word 'literatura' appears 36 times in the Catalan Language and Literature Curriculum, 35 times in the Spanish Language and Literature Curriculum and merely twice in the First Foreign Language Curriculum.

Needless to say, we cannot lump all three languages together: Catalan and Spanish are official languages, English is not. A territory's language usually coincides with the L1 or L2 of its learners, and these documents have obviously been designed taking into consideration that their learners already have an established language proficiency. The opposite occurs with foreign languages, where this knowledge is still a developing baby that needs to be nurtured differently, although a common target is shared by all three: reaching communicative proficiency.

The Spanish education law, *Llei orgànica 8/2013*, lays emphasis on the importance of becoming proficient in at least one foreign language. The First Foreign Language Curriculum for Secondary Education in the Balearic Islands, stated in the *Decret 34/2015*, reiterates this priority and attributes it to the effect the development of Information and Communication Technology (ICT) are having on today's globalised world. With borders disappearing, cultures merging

and citizens' mobility increasing, plurilingualism has become imperative (*Decret 34/2015*, p. 1).

This plurilingual profile the First Foreign Language Curriculum refers to is unfortunately not a reality yet, just as we are still far from reaching other main objectives the curriculum has foreseen for its subject: the establishment of a communicative approach in the classroom, the understanding of the foreign language as an essential resource for the learners' personal development and the use of the foreign language as a means of accessing other cultures, growing intercultural awareness and promoting social and civic skills (*Decret 34/2015*, pp. 2-3).

In an attempt to rethink the methodologies used in the EFL classroom, literature has presented itself as an opportunity to meet these objectives. What I am suggesting is not an integrated literature and language approach as seen in the Catalan and Spanish syllabus, but rather an effort to allow literature to be part of the didactic materials used in the EFL classroom.

## **1.2. Aims**

One of the main objectives of this dissertation is to put forward a methodology that can help learners approach literature from a new perspective, enabling them to experience a meaningful learning process. A process which, as seen before, aims at bridging the gap between extrinsic and intrinsic motivation. This methodology intends to be a realistic proposal for those willing to spark an interest in reading by means of using literature in their EFL classrooms.

Exploring learners' perception of the role of literature in the EFL classroom will be a necessary previous step for the implementation of a methodology that will try to nurture the two aspects mentioned in the introduction: motivation and interest in reading for pleasure. I admit it is all but an easy task, but it may help shed light on learners' needs, motivations and impressions; three key aspects we need to consider when designing meaningful learning experiences. After all, the intention is to provide a learner-centred didactic proposal that harmonises with the reality found in our classrooms, which is ultimately characterised by



diversity. The differences between learners are noticeable in terms of abilities, social and cultural background, learning rhythms and styles, motivations, interests, attitudes, ideas, knowledge and experiences (Cabrera Méndez, 2011). The following proposal will try to respond to and respect this heterogeneity by parting ways with a single-sized and rigid methodology that leaves a group of students behind.

A further aim of this dissertation is to explore the advantages of the use of literature in the EFL classroom, not only in terms of learners' perception of it, as mentioned before, but also in what refers to their actual improvement in the subject at issue. The domains of influence we will be looking at are in line with the objectives stated in the curriculum and are: language proficiency, intercultural awareness and collaborative learning (CL).

Last but not least, this paper also intends to address teachers as co-agents of the learners' meaningful experiences introduced before. The following proposal will attempt to provide a realistic and practical solution for the use of literature in the EFL classroom, an initiative which is still discreetly and poorly tackled, mainly because of the limitations teachers have to face: time, strict and rigid curricula, and lack of teaching guides found on the topic. A challenge the present didactic proposal aims at responding to by replacing the traditional approaches to using literature in the EFL context with a more flexible and less time-consuming model that fits within the constraints of our educational system.

Before moving on to developing the concept of literature in the EFL classroom and finally presenting the didactic proposal entailing a change in perspective on how we perceive literature in the EFL learning process, an overview of the present paper's objectives will be offered:

- To study the research carried out so far concerning the use of literature in the EFL classroom, particularly those relating literature to the development of the four skills, culture and CL.
- To reflect upon the current teaching methods and materials used.

- To study the perception students have of the use of literature in the EFL classroom.
- To design two didactic proposals for the use of literature in different levels: 2nd and 4th of ESO.
- To awaken both students' and teachers' interest in the opportunities literature has to offer.

## **2. Theoretical background**

The study of the theoretical background covering the topic of this dissertation will focus on two main aspects: the importance of reading books and the role of literature in the EFL classroom. The former will provide a good base for the latter to be developed in depth.

### **2.1. The importance of reading books**

To claim that adolescents do not read would be a misrepresented generalisation. Their constant exposure to social media makes them engage in certain reading practices which obviously differ from literature reading (Merga, 2015), but undeniably fall within the scope of adolescents' reading habits. Adolescents may even read more, but they read differently. McGeown et al. (2015) and Merga (2015) coincide in highlighting this shift in reading habits and the gradual loss of recreational book reading, together with the book reading advantages adolescents are being deprived of.

In our educational system, primary school seems to be the last destination for avid readers (Klaude, 2009; McGeown et al., 2015; Merga, 2015). Once learners reach secondary school, little attention is paid to encouraging reading for pleasure. What becomes the norm is rather the opposite: a rigid and strict curriculum leaves little time for recreational activities, which are replaced by an automated process of knowledge facilitation and acquisition. In terms of book reading, this approach translates into grade-based compulsory reading practices (Merga, 2015). An approach which has proved to be everything but encouraging (Merga, 2015): instead of giving learners a reason to read, we are

providing them a rationale for breaking the habit they enthusiastically acquired in primary school.

By contributing to the loss of this valuable experience, we are as well contributing to the loss of important competences for learners' personal and professional development. It is evident that reading a book for pleasure will have an effect on the readers' literacy skills (McGeown et al., 2015; Merga, 2015), which will enable them not only to acquire knowledge through reading, but also to create content through writing (*What are literacy skills*, 2021), with richer vocabulary and better comprehension and expression strategies (Merga, 2015). It is on these skills that adolescents' educational success will depend on (McGeown et al., 2015; Merga, 2015), as almost all subjects learners are studying involve some reading and writing (McGeown et al., 2015). For those aiming to achieve further education after secondary school, possessing good literacy skills is even more imperative (McGeown et al., 2015).

Merga (2015) even relates the benefits of regular reading to better professional opportunities and higher chances of employment. A reason for it may be the digitalisation of professional communicative exchanges and the rise and rapid development of digital media: more jobs require an employee to be able to write and read an e-mail, a publication on social-media, or even a WhatsApp message to a customer.

Another aspect which has been linked to book reading is the improvement of emotional health (Nwekitsama, 2013; Merga, 2015). Those who read books for pleasure find a way of escaping from the sometimes unpleasant and challenging reality we are immersed in (Merga, 2015) and learn from books what other reading formats —particularly those involved in social media— seem to be avoiding: “self-awareness, self-regulation, motivation, empathy and social skills” (Nwekitsama, 2013, p. 173).

It is precisely these other materials adolescents read daily which have proved a deficiency in the cognitive processes involved in processing the information they read (Merga, 2015). While reading a book is an extensive process which

requires patience, concentration and continued interest (McGeown et al. 2015), reading an Instagram post or a text message is an instantaneous act which can be carried out while being engaged in another activity. The information is processed and expressed without becoming involved in complex cognitive strategies (McGeown et al. 2015; Merga, 2015), as could be: inferring the meaning from the context or organising the message and language to be used.

With secondary education marking a milestone in adolescents' personal and professional success, it seems reasonable to take care of providing them with the necessary tools they will need once they explore the world outside the classroom. Familiarising them with the habit of book reading may be a useful instrument to include in this valuable toolbox teachers and educators are partly in charge of filling.

## **2.2. Literature in the EFL classroom**

The language classroom seems to be the ideal place where learners may engage in book reading practices. Although it is important to promote the habit of reading, as we have just seen, the following sections will explore the potential literary texts have for the learning and teaching of EFL.

### **2.2.1. A review of the use of literature in the EFL context: origins, models and methods**

It is well-documented that literature was —and still is— at the core of classical language teaching (Mart, 2013). Even the Grammar Translation Method, which focused on the translation of sentences from the mother tongue into English and vice versa, used literature as an integral part of EFL teaching in the early 20th century (Mart, 2013; Bobkina et al., 2014; Chalikendy, 2015). This mechanical learning process, where learners repeated the same procedure once and again, was not interested in the artistic nature of the literary text, or the topics it addressed (Bobkina et al., 2014). It understood literature as a set of polished and well-written language in use (Mart, 2013; Bobkina et al., 2014), which could serve learners as an example on how to use and produce -or rather reproduce- language.

It was this focus on classical rhetoric which brought on the decay of the use of literature in EFL learning. While it proved to be successful for classical languages, whose aim was “to understand high culture” (Chalikendy, 2015, p. 224), it did not seem to fit in the model for the acquisition of modern languages (Bobkina et al., 2014), which had a clear communicative intention. With the emergence of Communicative Language Teaching (CLT) in the second half of the 20th century, literary texts started falling in disuse in the EFL classroom (Nkwetisama, 2013; Bobkina et al., 2014; Chalikendy, 2015).

Literature did not only disappear from the EFL curriculum, Bobkina et al. (2014) claim there was also a research moratorium in the field of “literature as a language teaching tool” (p. 249) from the 1960s to the 1980s. After that, literature came back on the scene, as it became apparent that students’ language proficiency did not have improved as expected with the application of the linguistic and communicative approach (Bobkina et al., 2014). One of the most important scholars who contributed to the rebirth of the literary debate in the late 1980s was Maley. He made a relevant contribution to the field when distinguishing “between i) the study of literature and ii) the use of literature as a means for language learning” (Maley, 1989; as cited in Bobkina et al., 2014, p. 249).

As stated in the aims of this paper, it is precisely the second one which we intend to address in this didactic proposal. Maley (1989; as cited in Nkwetisama, 2013) believed that integrating literary texts within the numerous resources used for learning and teaching EFL would contribute to the improvement of learners’ motivation, linguistic awareness and engagement with the text (p. 174). These were actually the criteria Duff and Maley set forth in 1990 when encouraging the use of literature in the EFL classroom (Bobkina et al., 2014).

Maley’s previous distinction gave rise to a new approach that tried to disengage from the traditional role the Grammar Translation Method granted to literary texts and move towards the assimilation of literature as a useful tool in the communicative language programme (Nkwetisama, 2013; Bobkina et al., 2014).

This advance finally met the requirements of modern language learning and the research field experienced a golden era with different methods and models arising. Carter and Long (1991) were one of the pioneers in setting forth three different approaches depending on the aim literature was meant to accomplish: the cultural model, the language model and the personal growth model.

Fundamentally, the cultural model, as its name indicates, linked language learning with learning of the culture of the target language (Nkwetisama, 2013). It provided a framework for learners to cultivate their cultural awareness, inviting them to explore, interpret and reflect upon the social, political and historical background of a given literary text (Savvidou, 2004; Nkwetisama, 2013). This approach clearly fulfils two of the key competences stated in the Foreign Language Curriculum, i.e. the social and civic competence and the cultural awareness and expression.

Carter and Long's second model, the language model or language-based approach, offered a more pragmatic perspective on literature. It laid the focus on language, and it was somewhat reminiscent of the methodology used by the Grammar Translation Method. Its aim was to use literary texts to uncover examples of specific language structures (Savvidou, 2004; Nkwetisama, 2013), such as particular vocabulary or grammar constructions. It has been the most widely approach used in the EFL classroom, and the reason for this being so seems quite obvious: it was well-suited for the implementation of traditional strategies used in EFL teaching, such as cloze procedure, prediction exercises, summary writing, or role-play (Savvidou, 2004; Divsar et al., 2009; Nkwetisama, 2013).

The third method the two scholars developed was the personal growth model. With a more abstract nomenclature this time, Carter and Long tried to set forth a model that would link the previous ones. As Nkwetisama (2013) puts it, the personal growth model "lays emphasis on the particular use of language in a text and places the language in a specific cultural context" (p. 174). Feelings, emotions and learners' personal experience become important with literature

serving as a means for learners to express themselves (Savvidou, 2004; Nkwetisama, 2013).

This need to create a single method as a bridge between language and culture can be understood as an evidence of the deficiencies the cultural and the language models show in isolation. In fact, these two models have been more criticised than the personal growth model: experts saw little opportunity for extended language practice in the cultural model (Savvidou, 2004; Nkwetisama, 2013), and considered the language model deficient for its eminently linguistic approach (Savvidou, 2004; Divsar et al., 2009; Nkwetisama, 2013). Despite that, the personal growth model has not been exempt from criticism either. Scholars and educators do not consider it to be complete enough to be used independently (Savvidou, 2004; Nkwetisama, 2013; Bobkina et al., 2014): although it succeeds in presenting a learner-centred approach, it fails in fulfilling a specific language purpose (Healey, 2010).

What became apparent with the proposals made so far was that literature had many opportunities to offer and that what was needed was a single method which integrated both Duff and Maley's criteria (Savvidou, 2004; Bobkina et al., 2014) and Carter and Long's tridimensional understanding of the use of literary texts in the EFL classroom (Nkwetisama, 2013). In this sense, Savvidou's (2004) six stage process has been one of the most acclaimed ones, as it successfully merges the principles mentioned above. Table 1 summarises the six stages and has been adapted from Savvidou's own description of the method (2004, p. 5):

Table 1. Savvidou's Integrated Approach (adapted from Savvidou, 2004)

Stage 1: Preparation and Anticipation	Stage 2: Focusing	Stage 3: Preliminary Response
Learners' prior knowledge and experience of the main themes and context of the text are uncovered.	Learners either listen or read the text, focusing on specific content in the text.	Learners give initial responses to the text, either orally or in written form.
Stage 4: Working at it - I	Stage 5: Working at it - II	Stage 6: Interpretation and Personal Response
Intensive reading allows learners to understand the first level of meaning.	Learners analyse the text at a deeper level and from a linguistic perspective: how is the message conveyed.	Learners increase understanding and enjoyment by exploring what the text means to them.

We can see that Savvidou's integrated approach offers a clear linguistic and learner-centred approach, with most of the stages responding to the motivational, linguistic and text engagement principles Duff and Maley considered key when using literature in the EFL classroom. Carter and Long's language model is well-represented as well, the personal growth model finds its peak in the last stage (Savvidou, 2004), and the cultural model is shyly revealed in the first stage of the process.

After Savvidou, further approaches to using literature in the EFL context have been developed. Most of them, however, are less integrative, as they lay an emphasis on a particular domain of influence, more specifically the development of critical thinking skills has been one of the main addressed issues in the models developed in the last two decades (Bobkina et al., 2014; Stefanova et al. 2017).

### **2.2.2. Benefits of the use of literature in the EFL context**

The models described in Section 2.1. demonstrate the value that literary texts have in the EFL classroom and the consensus that scholars and educators



have reached about their usefulness: They bring the target culture closer, improve language skills, and provide opportunities for learners' personal growth. Other benefits which either complement this argument or provide new evidence for the use of literature in the EFL classroom have also been highlighted.

There is no doubt that literature improves language skills, as literature itself is an example of language in use (Bobkina et al., 2014). What is often forgotten, because we tend to connect literature with reading, is the contribution literary texts make to the development of the other basic skills involved in language learning: speaking, listening and writing (Nkwetisama, 2013; Bobkina et al., 2014). Moreover, the particularity of this language, as opposed to the language we find in the materials which have been created for EFL learners, is that it was not created for them. They are authentic texts (Floris, 2004; Nwekitsama, 2013; Bobkina et al., 2014), examples of real language in use:

Working with literary texts, students are exposed to real language—originally intended for native speakers—and this allows them to become familiar with the target linguistic forms and communicative functions. Besides, the knowledge of a variety of registers, styles and genres is of primary importance as far as these language varieties are not only linguistically distinctive, but also have different social communicative functions. (Bobkina et al., 2014, p. 250)

What makes literature interesting for the EFL classroom is, thus, its diversity in terms of language, but also in terms of the themes and topics it addresses (Floris, 2004; Nwekitsama, 2013). These texts usually refer to universal themes “which relate from individual concerns to social issues such as death, love, pollution, ethnic conflicts” (Floris, 2004, p. 2). As such, literature offers the opportunity to engage learners by bringing socially relevant topics into the EFL classroom. An aspect which is clearly related to motivation if we consider literature has the potential to absorb learners in the story, make them empathise with the characters and awaken their own emotions, feelings and experiences (Nwekitsama, 2013).

This personal engagement learners undergo responds to the meaningful learning experience mentioned in the introduction and to the main idea

expressed by researchers over the last twenty years: literature helps promote learners' critical thinking skills and creativity (Floris, 2004; Fahim et al., 2013; Nwekitsama, 2013; Bobkina et al., 2014; Mustofa et al., 2018). As any form of art, literary texts are generally created for a greater purpose. They are usually the reflection of the author's personal and social concern, they carry a meaning and, even if unintentionally, they generally make readers think (Mustofa et al., 2018). Combining this special and authentic language use we mentioned before with the expression of a particular ideology or cultural attitude it carries (Fahim et al., 2013), literature challenges readers to put into practice certain reasoning strategies -such as context inference, understanding hidden messages, or questioning- in order to build their own meaning from what they have read (Bobkina et al., 2014).

Asking learners to actively take part in the process of meaning construction is asking them to own their learning process, an idea that goes very much in line with the principles of the CLT. Literature offers a great opportunity to place learners at the core of the learning experience and teachers at the background, guiding this learning experience (Fahim et al., 2013; Nwekitsama, 2013). Literature is also well-suited for the promotion of CL, a key component in today's' EFL language pedagogy (Nwekitsama, 2013), which lays an emphasis on the development of social and civic competences (*Decree 34/2015, 15 May which states the Compulsory Secondary Education Curriculum in the Balearic Islands*).

All the advantages we have seen so far are intertwined: text authenticity helps increase motivation, motivation affects language improvement, and language improvement raises learners' engagement. What is important is that they all together contribute to the attainment of one of the primary concerns this dissertation has raised: the importance of introducing learners to the practice of reading for pleasure (Floris, 2004; Bobkina et al., 2014; Soomro et al., 2017) with a methodology that relies on authentic, communicative settings to ensure language improvement.

The following sections will look further into the correlation some aspects just mentioned have with the use of literary texts and their importance within the EFL context.

### **2.2.3. Literature and the four skills**

Learning and teaching a foreign language has long been associated with the learning and teaching of the four basic language skills: listening, speaking, reading, and writing (Hinkel, 2010; Aydođan, 2014). These skills have usually been referred to as the 'macro-skills' in opposition to the 'micro-skills', which include other language competences such as pronunciation, vocabulary or grammar (Aydođan, 2014). For Hinkel (2010), the division of language proficiency into the four skills is related to the way a native speaker receives and reproduces language, which explains the bidirectional correlation that exists between the four skills: there is a first relation in the mode of communication and a second in the direction of communication (Aydođan, 2014). Along these lines, the mode of communication is either oral (listening and speaking) or written (reading and writing); the direction of communication is either receptive (listening and reading) or productive (speaking and writing) (Aydođan, 2014). This conventional and structured approach to foreign language learning and teaching is mirrored in the Foreign Language Curriculum, where the content, the evaluation and the evaluable learning standards of both the first and second cycle are separated by skills.

What this suggests is that they are to be treated independently, as the Segregated-Skill Instruction (SSI) would defend (Vernier et al., 2008). The truth is scholars and educators have recently agreed on the fact that they are all intertwined and should, thus, be handled simultaneously (Vernier et al., 2008; Aydođan, 2014). An approach which harmonises with the principles the SSI's antagonist, the Integrated-Skill Instruction (ISI), promotes (Vernier et al., 2008). The reason why the first one has been rejected is the attention it gives to rules and principles, which ends up putting language use at the foreground and language usage at the background (Vernier et al., 2008). The second approach, the ISI, has proved that we need to focus on what learners can actually do with

the language “in meaningful, functional, and cooperative activities” (Aydoğan, 2014, p. 674) in order to integrate the four language skills into the EFL classroom (Vernier et al., 2008).

In search of different solutions to integrate the four skills, different approaches and models to teaching and learning EFL have emerged. Vernier et al. (2008) point out two of the most widely used approaches in the current EFL context: Content-Based Language Instruction (CBI) and Task-Based Instruction (TBI).

CBI, as its name indicates, aims at combining language learning with content learning; it uses language as the means to transfer information, instead of conceiving language as the actual object of study (Vernier et al., 2008). As learners dive into a content-based learning environment, which reminds them more of a history or geography lesson rather than a language lesson, they genuinely immerse in the use of the four skills with practices such as reading, solving problems, or report writing (Vernier et al. 2008). A *modus operandi* which is analogous to a native speaker’s way of receiving and delivering information.

TBI does not focus on content, but on language itself. It does, however, reinforce the idea that language is something which happens beyond the classroom and should, thus, be introduced authentically (Vernier et al., 2008). Through the development and sequencing of tasks, learners are encouraged to discover the functionality of the language, which explains why TBI insists on the importance of text and task authenticity (Vernier et al., 2008). Essentially, what both TBI and CBI intend is to make learners “interact naturally in the language” (Vernier et al., 2008, p. 272) they are learning, which in turn enables teachers to observe learner’s performance in more than one skill at the same time (Vernier et al., 2009).

This need for authenticity already speaks for the use of literature in the EFL classroom, as there is no doubt that they fall within the category of authentic texts or materials. It does, as well, respond to the intention of integrating content and language learning in the EFL classroom, as “literature includes all possible

varieties of subject matter and language which might be intrinsically interesting. The texts are non-trivial because they cover many significant themes and contexts which are missing in most EFL textbooks” (Duff and Maley, 1990; as cited in Floris, p. 3).

What is still to be explained is how literature helps to develop the four skills, not only the reading skill or, specifically, how the reading of a literary text can be combined with the practice of other skills. While many scholars and educators have acknowledged the power of literature to work at the level of the four skills (Bonachera Garía, 2013; Leckie, 2014; Chalikendy, 2015; Nevado Fuentes, 2015; Maher, 2018), very few have offered a detailed description of how this can be achieved. Bonachera Garía (2013) offers a few examples of how the four skills can be put into practice through literature, she mainly focuses on interactive activities such as debates or role plays to improve the speaking and listening skills. Nevado Fuentes (2015) highlights the potential of audiovisual material to practice listening and Maher (2018) uses literature as an excuse to practice creative writing.

Chalikendy (2015) sets forth a detailed analysis on how literature works with all four skills in his article “Literature: A Natural Source for Teaching English in ESL/EFL Classrooms”. Besides highlighting some of the examples we have just mentioned, he insists on the potential literature has for the practice of oral and aural skills, as it includes examples of natural dialogues which are spoken by native and non-native English speakers with its different dialects and registers (Chalikendy, 2015). When it comes to writing, literature has endless opportunities to offer:

All kinds of writing skills can be developed through literature. Literature is very useful to teach different types of academic writing. For instance, narrative essays, descriptive essays, cause and effect essays, opinion essays, comparison essays and evaluative essays are taught effectively through literature. Personal interpretation analysis and evaluative writing are developed because learners write with evidence supporting their views. According to Hişmanoğlu (2005), literature can be used to teach all kinds of writing activities like controlled, guided, and free since it contains abundant varieties of themes and topics. Apart from formal

paragraph and essay writing, literature promotes other writing activities like paraphrase, summary, and adaptation. (Chalikendy, 2015, p. 227)

The effectiveness of literature translates into its potential for ISI. By exposing learners to authentic material and disguising the four skills behind stories, novels, poems, or dramas they will be able to naturally listen, speak, read and write while discovering the recently discovered fifth skill in language learning and teaching: culture (Floris, 2004; Vernier et al., 2008).

#### **2.2.4. Literature and culture**

If we assume that language is an integral part of any given culture, it is needless to say that cultural elements should be part of the teaching and learning of EFL. Language proficiency goes hand in hand with knowledge of the cultural context that surrounds this language, and teaching language without culture is incomplete and inaccurate (Genc et al. 2005), if not impossible (Mekheimer, 2011). For Leckie (2015), “communicative skills and cultural understanding are intertwined” (p. 1), they are anything but mutually exclusive: one enables the other to occur, evolve, and improve.

Notwithstanding, culture experienced a similar opposition to its inclusion in the EFL classroom (Gent et al. 2005) as literature did in the past. There appear to have been two main reasons for that: learning English was reduced to the reproduction of grammatical structures in written and oral communication (Choudhury, 2013) and teaching the target culture was perceived as a strategy of acculturation and imposition of the target culture over the native culture (Mekheimer, 2011; Choudhury, 2013; Leckie, 2015). It was not until the 90s that cultural studies were given importance to in the foreign language context thanks to the contribution Byram and Kramsch made to the field (Gent et al. 2005). Both were concerned with the need of creating a theoretical and practical framework for the implementation of cultural studies in the foreign language classroom. Byram (1997) made a distinction between intercultural competence and intercultural communicative competence. The former referred to “the ability to function efficiently within one’s own as well as other cultures, and to the skill to engage in meaningful and successful interactions with individuals from

diverse cultural backgrounds in one's own language" (Schenker, 2012, p. 450). The latter, intercultural communicative competence, elaborates on this definition by adding a new element: the interaction between one's own culture and the other culture takes place in a foreign language (Schenker, 2012). One could say, then, the EFL classroom fits within the framework for the improvement of intercultural communicative competence.

Along these lines, Svartvik (2004, cited in Leckie, 2015) claims that:

Cultural knowledge and competence is an active part of our communicative competence. In order to take part in the global society we need to learn more than just the grammatical rules; what is needed is knowledge of social and cultural codes existing in the different English speaking societies we want to communicate with. (p.3)

If we consider that Svartvik's words were uttered in 2004 and Byram's contribution traces back to the late 90s, it appears this urge for merging language and culture was a premonition. In today's globalised world, the intercultural communicative competence has become an essential skill for learners to acquire (Schenker, 2012; Nwekistama, 2013; Bobkina et al., 2014). It is not without reason that the European Commission included cultural awareness and expression as one of the eight key competences learners need to acquire in order to ensure their personal and professional development (European Commission, 2019). A concern which has also been raised in the Foreign Language Curriculum (*Decree 34/2015, 15 May which states the Compulsory Secondary Education Curriculum in the Balearic Islands, Appendix 1*):

The acquisition of foreign languages fosters an open and positive view of relationships with others, a view that helps to promote attitudes of appreciation and respect for other languages and cultures, for other individuals with customs, values and beliefs different from one's own. Immersion in foreign languages helps to improve one's own perspective and to appreciate the relativity of customs, traditions and ideas, which must be understood as a way of mutual enrichment and of avoiding or resolving intercultural conflicts in a way that is satisfactory to all parties. (p. 2)

All these arguments speak in favour of including cultural elements in the EFL classroom as a way of educating a future generation which will be open, tolerant and respectful towards other cultures. Its justification seems plausible as well: globalisation simply calls for it.

Notwithstanding, having cultural notions about the language being learned has also a positive effect on language proficiency itself. It is a helpful strategy for meaning construction, or as Mekheimer (2011) neatly puts it: “culture colours semantic and semiotic manifestations of language” (p. 44), it assists learners in their process of understanding and delivering a message (Leckie, 2015), making it easier for learners to use strategies such as deduction and inferring. One could even argue that knowing more about the target culture and being able to understand it can help learners identify with it, or at least eliminate prejudices which may act as a hindrance in waking up their interest for both target language and culture. It is a good opportunity as well to travel to the target country without physically having to move (Bobkina et al., 2014; Leckie, 2015), an aspect which has become all the more important given the latest travel restrictions the global health emergency has brought.

What remains to be clarified is how literature can help to bring the target language closer to its learners, being a good opportunity now to retrieve the pioneer cultural model Carter and Long developed in the 90s. Their model rested on the idea that literature was the means by which cultural knowledge was transmitted (Bobkina et al., 2014). They were convinced literature endowed learners with the ability to understand, appreciate and recognise cultures and ideologies which transcended their own, not only in space but also in time (Carter and Long, 1991; as cited in Floris, 2004). It is indeed a valid argument assuming that literature offers the opportunity to travel to other places and periods in history.

Similarly, Leckie (2015) carried out an exhaustive literature review of how literary texts influenced cultural understanding and communicative abilities where she concluded that there “is an important place for literature in the EFL setting” (p. 25). Her analysis revolves around one main idea, which all authors



she cites agree on: literature is a form of cultural immersion, if not the best way “to understand culture and traditions of the target language” (Bobkina et al., 2014, p. 251), as literature itself is an example of a given political, social, historical and cultural context (Floris, 2004). By getting in touch with this context, learners do not only deepen their cultural notions, they do as well engage in a process of building connections between their own culture and the target culture the literary text addresses (Leckie, 2015; Mustofa et al., 2018).

It is, thus, apparent that literature influences positively both competences we mentioned in the opening of this section: the intercultural competence and the intercultural communicative competence.

Mustofa et al. (2018) provide a different line of argumentation for the use of literature in relation to culture. To them, understanding the cultural background in which a literary text was written is the first step in understanding the literary text itself. It is as well a requirement if we wish learners to approach the text with a critical mindset, only “readers who recognise that authors write with a certain purpose and are perhaps reacting to the social and cultural issues of their times will ask themselves questions while they read” (Mustofa et al., 2018, p. 111). Somehow they imply culture enriches literature, and not the other way round as we have seen so far. The truth is they probably are intertwined, just as culture and language are.

What various scholars have pointed out in terms of implementation is the importance of an appropriate literary text selection (Floris, 2004; Bobkina et al., 2014; Mustofa et al. 2015). It is precisely Floris (2004) who highlights the significance of considering working with literature whose cultural context is within learners’ and teachers’ reach, as otherwise motivation will be negatively affected. Motivation will decline as well if this cultural contact through literature does not acquire an interactive approach. For Mustofa et al. (2015) it is essential that learners interact with the text and with their classmates about a given story in order to create “more opportunities to think about the text” (p. 113). A conclusion which leads us to the next section of this dissertation: why literature is well-suited for CL.

### **2.2.5. Literature and collaborative learning**

When talking about CL, all roads lead to Vygotsky (Maher, 2018). His theory about the Zone of Proximal Development (ZPD), resting on the idea that knowledge is a social construct (Alqarni, 2015), is the root and the justification of any collaborative teaching method (Hsu, 2004; Alqarni, 2015; Leckie, 2015; Maher, 2018). Vygotsky believed there were two levels of development: the first and actual level, where we are able to solve problems on our own; and the second and potential level, where we need the interaction with those around us -teachers and classmates in this case- to solve problems. What lies in between those two levels is the ZPD (Alqarni, 2015; Maher, 2018). If there are two levels of development and the second one, the potential level, is only achievable with the assistance of our environment (Alqarni, 2015; Maher, 2018), it seems reasonable that collaboration becomes a crucial influencing factor of any given learning and teaching process (Fahim et al., 2013).

It is not only collaboration, but also interaction. Leckie (2015) coincides with Mustofa et al. (2015) when she insists on the significance of bringing in an interactive approach to the EFL classroom. In accordance with Vygotsky, she cites Tornberg (2009) who believed any process of knowledge cultivation needs a process of socio-cultural knowledge acquisition, a process which is characterised by a dynamic interaction with our environment. Bearing this in mind, we could say a successful learning experience requires a social activity where those involved in the learning process engage in an exchange of information, ideas and opinions (Momtaz, 2010). This is, indeed, what CL is about. It can be defined as “an educational approach to teaching and learning in which small groups of learners work together to solve a problem, complete a task or create a product” (Momtaz, 2010, p.16). As we have already seen, this collaboration happens with an active interaction, whose primary goal is to make learners aware of “the quality and value of what they know by trying to make sense of it to other people like themselves” (Bruffee, 1981; as cited in Momtaz, 2010, p. 16).

There are certain advantages of CL which could be universal to any teaching and learning environment, such as the rise in input and output learners receive for being exposed to more viewpoints (Maher, 2018), which in turn makes them more tolerant and open-minded (Fahim et al., 2013), or the idea that working together enables learners to solve more difficult tasks than if they were working alone (Leckie, 2015). Its efficiency has also long been proved in the EFL context, where various studies carried out comparing traditional teaching methods and CL showed how the latter had a positive impact on different factors such as motivation, language proficiency, and inclusion of low-performers (Momtaz, 2010).

As far as literature is concerned, it seems literary texts are a favourable choice of material when it comes to putting CL strategies into practice in the EFL classroom. In the words of Nwekitsama (2013), “literature can be really useful as it shall provide good chances for learner-centred, learning-centred activities through collaborative group work which are landmarks in modern language pedagogy” (p.172). Leckie’s investigation (2015) also evidences how most studies on how to use literature in the EFL classroom rely on strategies which fall within the realm of CL. Common methods used when taking on a CL approach to literature are the insertion of a three-phase reading process (with a pre-, while- and post-reading phase), the teacher’s role as a guiding figure in the learning process and the group reflections and discussions (Leckie, 2015).

There are other approaches, specific to literary texts, that clearly focus on CL. One would be the Collaborative Strategic Reading (CSR) and the other the Literary Circles. The former is a four-stage process which aims at providing learners with specific reading strategies, such as predicting, identifying the main idea and summarising (Alqarni, 2015). The latter tries to enhance reading for pleasure by giving learners more freedom in terms of what they read and discuss (Hsu, 2004; Medina, 2013). There are, nevertheless, some important features both of them share: they emerged in the 1980s and have a strong sociocultural approach to reading in learning environments. A further aspect they have in common is learners’ role assignation in the process of meaning

construction of a given text: an aspect which clearly supports the idea that knowledge is socially constructed.

### **3. Didactic proposal**

Having explored some aspects of the theoretical framework underlying the use of literary texts in the EFL classroom, we will now try to set forth a didactic proposal for its implementation in secondary education. Most of the activities which will be explained in the following sections will have been put into practice, as the writing of the dissertation coincided with the period of teaching training of the author.

#### **3.1. Contextualisation**

The following didactic proposal has been designed taking two different aspects into consideration: firstly, the findings of the main studies carried out in the field, as discussed in section 2; secondly, the legal framework which covers the teaching and learning of EFL in our territory and whose main document we have already been referring to throughout this paper, the Foreign Language Curriculum for Secondary Education in the Balearic Islands.

It is nevertheless worth mentioning that the proposal may well be applicable to other territories, given the fact that most of the literature reviewed has its roots in other parts of the world and that English itself has become a universal language. With reference to language, it should also be noted that it does not serve as a limitation either: although we are referring to the EFL context, the ideas and suggestions below may also be transferred to the teaching and learning of other foreign languages.

Much as we believe literature can and should be used in all levels, the proposal we are presenting is addressed to two specific courses of secondary education: 2nd and 4th of ESO. The reason why this is so is that it seemed reasonable to design it for a specific course, as it allowed for a more detailed analysis and presentation of the suggestions found in our model. It was nonetheless

meaningful to choose a lower and a higher level to demonstrate how literature is suitable both for younger and older learners.

### **3.1.1. Preliminary research**

As the present dissertation has laid out a concern which goes beyond learners' academic performance within the EFL subject, namely their personal relationship with literature, it seemed pertinent to explore what their perception of the use of literature in the EFL classroom was before designing the didactic proposal. To that end, a research study was carried out in three different schools of the Balearic Islands, two in Mallorca (IES Binissalem and IES Lluçmajor) and one in Ibiza (IES Sant Agustí)<sup>1</sup>. A total of 163 students from 2nd, 3rd and 4th of ESO participated in the research. The participants were given a survey (see Appendix 1), which they answered voluntarily and anonymously, and which aimed at collecting three different lines of data:

- (1) whether they practised reading for pleasure,
- (2) how teachers used literature in their current EFL classroom, and
- (3) how they perceived literary texts were beneficial in the EFL context.

The results confirmed the concern raised in the opening of this paper: recreational book reading is falling into disuse. Almost 40% of the participants confirmed reading no books at all, followed by a 37% who confirmed reading between one and three books a year; together they add up to almost 80% of the answers. The same appears to be the case with how literature is currently used in their EFL classroom, which, as we have already said, is treated with hesitation by teachers and educators. In fact, almost a 50% of the participants who answered the survey confirmed the reading practice was reduced to the traditional reading texts and exercises found in their coursebooks, while another 47% of the participants said these readings were combined with other practices: mostly compulsory literary readings but also a small percentage of free-choice reading projects. Interestingly enough, as to how literature should or could be

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<sup>1</sup> The study was first carried out at the schools IES Lluçmajor and IES Sant Agustí. Its results were extracted from a paper the same author wrote for academic purposes over the course of this Master's Degree in Teaching Training: *Students' perception of the role of literature in the EFL classroom* (2020).

handled in their EFL classroom, learners expressed different points of views. Some offer a more pessimistic perspective, claiming literature is neither part of the content to be taught nor attractive as material to be used in the EFL classroom; others seem to be aware of the usefulness of literary texts and provide some valuable considerations for its implementations. Among this last group, there is a strong consensus on the need to integrate a more dynamic approach, where the topics of the readings meet the learners' interests and where they are exposed to different tasks which involve creativity and recreational reading practices. The following opinion thoroughly summarises this standpoint:

Maybe do more different reading comprehension activities (not just the activities in the books). And choose topics that are closer to us or more appropriate for our age. In other words, books that are not stories for children. Or structure it in some other way (to be able to enjoy the readings and not just read, activities, another chapter, activities... and so on and so forth). To be able to do more creative activities for a better understanding of the book or something that makes us want to continue reading. (My translation)<sup>2</sup>

The importance of choosing topics which are closer to learners' interests and experiences was reinforced by the positive comments of these participants who declared being able to choose the readings of their choice in their EFL lessons. These students saw how this enabled the teacher to favour the personal preferences of each of them. At the same time, allowing learners' to choose the level of difficulty gave them a sense of autonomy and self-paced learning.

The last and longest part of the survey attended to a more specific purpose. A five-point Likert scale format was used in order to find out how learners perceived the benefits of using literature in the EFL classroom. The benefits participants were asked about coincide with those tackled in sections 3.1.2 to

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<sup>2</sup> The original version in Catalan: "Pot ser, fer més activitats diferents de comprensió lectora (no només les activitats dels llibres). I elegir temes més propers a nosaltres o més per a la nostra edat. És a dir, llibres que no siguin històries per als més petits. O estructurar-ho d'alguna altra manera (poder gaudir de les lectures i que no sigui llegir, activitats, un altre capítol, activitats... i així consecutivament). Poder fer activitats més creatives per a la millor comprensió del llibre o alguna cosa que ens faci tenir ganes de continuar llegint".

3.1.5 and the main findings can be compiled as follows (for a detailed analysis of the results see Appendix 2):

- Most participants saw a clear correlation between the use of literature and language improvement, which we measured taking three parameters into account: (1) literature improves reading skills, (2) literature improves the other skills (listening, speaking and writing), and (3) literature improves vocabulary acquisition. Surprisingly, where most consensus was found was with statement (3) with a total of 84.4% of participants either agreeing or totally agreeing on the statement that literature helps to enrich vocabulary; this result was followed by a 71.8% of learners who agreed or totally agreed on (1) and a 67.9% of participants who agreed or totally agreed on statement (2).
- The domains where most disagreement was found are those related to literature being a doorway into another culture and a pretext for debates on socially relevant topics such as racism, immigration, etc. A total of 27.6% of participants either disagreed or totally disagreed with the statement that literature helped learn more about the target culture and history, while a 36.4 % of learners did not see a correlation between literature and an opportunity for debates to emerge on socially relevant issues.
- Other areas where learners did not show a clear understanding on how literature could be beneficial for their development were: literature improving critical thinking skills and literature fostering creativity, responding to the domains where most “undecided” answers were found.
- Last but not least, participants seemed to answer positively to the idea of combining literature with other types of authentic and more commercial materials such as podcasts, series, etc. Two different lines of data were collected in this category: (1) literature facilitates the use of other types of authentic and commercial materials and (2) literature makes the learning process more enjoyable if combined with other authentic and more commercial materials. A total of 55.3% of students either agreed or totally agreed with (1), while 66.6% agreed or totally agreed with (2).

Literature as a source of enjoyment was also measured in isolation, that is without relating it to the use of other types of materials, and a total of 61.7% of participants either agreed or totally agreed on literature making the learning process more enjoyable.

Although the results obtained from this small-scale study cannot be generalised, what can be concluded is that literature has still some unexplored potential to unfold, learners do see its value in terms of language proficiency and are open to its implementation in the EFL classroom. What is missing is an interactive and dynamic approach which would help educators increase their confidence and interest in the use of literary texts in the EFL context. Hopefully the following didactic proposal will help shed some light on this issue.

Finally, it seems a good occasion to raise awareness on a more general idea. Since it has been proved that learners' perception shapes learners' actual learning (Leckie, 2015; Bloemert et al., 2019), considering learner's attitudes and perceptions when designing learning and teaching experiences becomes crucial. Knowing what they think about a given learning environment is a necessary previous step in the process, the same way a marketing campaign studies thoroughly its consumers before launching a product.

### **3.2. Criteria used to select the reading material**

Almost all debates about the use of literature in the EFL classroom touch on one particular difficulty: the selection of the reading material (Floris, 2004; Bobkina et al. 2014; Leckie, 2015). It seems all but an easy task for teachers, who have to take several aspects into consideration when deciding to work with literary texts. Probably the most important ones are the length of the text, the level of the language displayed, and the themes and topics it addresses.

In an attempt to make this process easier for teachers and educators, English Language Teaching (ELT) publishing houses took the initiative and came up with a solution to make literature accessible both for teachers and learners of EFL: publishing literary adaptations with specification on the level of the language used and on the length of the text, including suggestions and



proposals for its implementation in the EFL classroom. In spite of this, literature is still facing reticence when it comes to selection of materials to be used in the EFL context. A reason which seems plausible, at least in our territory, and has not been mentioned before is the tendency to strictly follow a curriculum which, as we saw in the opening of the dissertation, pays little attention to literature. This document does, nevertheless, highlight the following idea:

All materials can be used as teaching resources as long as they are used for educational purposes. In order to attend different learning styles and make activities more motivating, teachers need to offer the widest possible variety of sources and resources. These should be as authentic as possible and resemble those which learners would use in their own language. (Decret 34/2015; p. 4)<sup>3</sup>

This idea can be perceived as the door through which literature enters the EFL classroom. Notwithstanding, there is, to our belief, a further hurdle which hinders the entrance of literature in the EFL realm: time. The EFL subject in the Balearic Islands is designed in a structured way: there is a given amount of didactic units to be taught throughout the academic year and the contents of the different units are usually provided by the different course books used. In a race to get to the finish line with as many as these units and contents covered, there is little time left for the inclusion of additional material.

What this didactic proposal intends is to offer a realistic solution to the constraints we have just mentioned, including the importance of bearing learners' attitude in mind when designing learning and teaching experiences. In the light of this, the criteria we have used to select the reading materials are the same ones we have introduced in the opening of this section, although we have decided to turn the tables on them:

#### (1) Length of the text

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<sup>3</sup> Translated from the original version in Catalan: "Qualsevol material pot ser susceptible de constituir un recurs didàctic sempre que sigui emprat amb finalitat educativa. Per atendre els diferents estils d'aprenentatge i fer les activitats més motivadores, el docent ha d'oferir la més àmplia varietat de fonts i recursos que tengui a l'abast. Aquests han de ser el més autèntics possible i semblar-se als que els alumnes usarien en la seva pròpia llengua".

It would probably be more appropriate to speak of “length of implementation” instead of “length of the text”, as we believe there is no text long or short enough not to be used in the EFL classroom. A long text can be shortened by using specific passages to work with it; a short text can be extended by combining it with other types of materials or texts.

## (2) Language level

What most scholars agree on is that the language level needs to be appropriate and neither too easy nor too difficult for learners to understand (Floris, 2004; Bobkina et al. 2014; Leckie, 2015), it should lie in Vygotsky’s ZPD. What is interesting about language is that teachers can select the reading material according to the language it displays, or at least take advantage of it. In other words, if a particular syntactic and discursive content is to be taught in a given unit, a literary text containing examples of it can be a good starting point to teach it.

## (3) Topics and themes it addresses

Floris (2004) stresses the importance of selecting literary texts whose topics “are not foreign to the learners and might appeal to their interests” (p.7.). A statement we strongly agree on, although we believe it must also appeal the subject’s syllabus. Considering the time pressure teachers may feel to finish the academic year with as many contents taught as possible, it seemed necessary to think of a way of integrating literature to the materials used to teach these contents instead of offering them as an additional material. A solution we came up with was selecting reading material which was in consonance not only with learners’ interests but also with the unit’s topic; unfolding, thus, one of the advantages literature has to offer: the wide range of themes and topics it deals with (Floris, 2004; Nwekitsama, 2013).

Bearing these three factors in mind, together with what we thought might appeal to learners of 2nd and 4th of ESO, we chose the following reading material: *The Five Orange Pips*, a Sherlock Holmes’ case, by Sir Arthur Conan Doyle for 2nd

of ESO and a selection of poems from *the sun and her flowers* by Rupi Kaur for 4th of ESO. The particularities of the selected texts are displayed in Table 2:

Table 2: Reading material

2nd of ESO					
<i>The Five Orange Pips</i>					
Author	Publishing date	Genre	Length of the text	Language level	Themes
Sir Arthur Conan Doyle	1891	Short story	1835 words	Elementary	Crime Mystery Historical events
4th of ESO					
<i>the sun and her flowers</i>					
Author	Publishing date	Genre	Length of the text	Language level	Themes
Rupi Kaur	2017	Poetry	from 42 to 143 words per poem	Intermediate	Immigration Family Community Feminism

By looking at Table 2, several differences between both texts may stand out. Besides the differences in the criteria mentioned above, we thought it would be appropriate to select two materials which were completely different from each other in order to explore the full potential literature has to offer. This decision explains the material selection: on the one hand, we have a short story from a classic male author; and, on the other hand, we have a selection of poems by a young contemporary female poet. Genre, author and period of publication mark an important difference which we hope serves to prove the curriculum's statement we have highlighted above: any material is liable to be used in the EFL classroom.

Before moving on to the description of the implementation, the appropriateness of the selected material for each level is worth a few lines of explanation. By appropriateness, we do not only refer to language level, but rather to a further key aspect to take into consideration when choosing reading material: learners' personal engagement with the chosen text. In this sense, *The Five Orange Pips*

seems appropriate for lower levels for various reasons: most of the students will probably have heard of Sherlock Holmes, the themes and topics it addresses are graspable, appealing and not too abstract, and they will be familiar or at least feel at ease with the genre it belongs to. Concerning *the sun and her flowers* in higher levels, other reasons explain its potential to catch learners' attention and interest, mainly the author itself. In this case, we have avoided a classical literary text and decided to approach students to a coetaneous author they may feel identified with: Rupi Kaur is a Canadian poet and illustrator in her twenties, who has become a trending figure in social media, a world which surely is closer to learners' personal experiences. In this case, the topics addressed are more abstract and of greater influence in today's society; an important aspect to consider, given that we are talking about students who may very soon be independent and adult citizens making their own contribution to our society.

### **3.3. Description of the implementation**

The following proposal to bring literature into the EFL classroom will revolve around the theoretical aspects we have introduced in section 2, specifically how the chosen texts can be related to cultural issues, to the improvement of the four skills and the application of CL. In order to offer a more detailed and straightforward description of the implementation, we will deal with each of the readings separately, starting with the didactic proposal for lower levels and moving on to higher levels after.

#### **3.3.1. Didactic proposal for lower levels: *The Five Orange Pips*, by Sir Arthur Conan Doyle**

##### **Framework**

In an attempt to make the reading fit into the contents of 2nd of ESO, we tried to come up with a framework for its implementation. Given the themes and topics *The Five Orange Pips* covers, we decided to fit this reading in a hypothetical unit whose main topic revolves around crime and mystery and whose syntactic and discursive elements relate to the past simple and past continuous tense.

Other topics we believe this story could be framed in are hobbies and free time, cultural aspects of the United States of America, professions and even physical and psychological description of characters.

As the short story is divided into four different chapters and the topics covered match those of the unit, it works very well when it comes to using it as a unit's guiding thread. What we mean by that is that the short story becomes the main material through which learners acquire the knowledge related to the unit's vocabulary and grammar, but also the material through which they practise the four skills: listening, speaking, reading and writing.

### **Objectives**

The objectives of our didactic proposal are the following:

- To increase learners' cultural and historical knowledge following a collaborative and content-based language learning approach.
- To combine different reading strategies in order to attend to diversity and avoid the negative side effects of monotony.
- To foster recreational reading.
- To create an atmosphere of cooperation and interaction in classroom.
- To bring forth an innovative approach to practising and assessing the four skills.

### **Development of the implementation**

The description of the implementation will probably remind us of the models we have described in section 3.1.1., as we touch on the three dimensions Carter and Long (1991) set forth when designing their three-model approach to integrating literature into the EFL classroom. The three models they developed were the cultural model, the language-based model and the personal growth model. Nevertheless, what we will try to do is what Savvidou (2004) succeeded in doing, namely integrating all three models into a single one; as well as following the traditional sequence of pre-, while- and post-reading activities.

Table 3 provides a general overview of the development of the didactic proposal:

Table 3: Sequence of the didactic proposal for 2nd of ESO

<b>Pre-reading</b>	Learning about the story's background: WebQuest
<b>Chapter 1</b>	Recreational reading: Reading Circle
<b>Chapter 2</b>	Listening to the audiobook and introducing the unit's grammar
<b>Chapter 3</b>	Assessing the reading and writing skill
<b>Chapter 4</b>	Jigsaw reading
<b>Post-reading</b>	Connecting the reading with their own reality: Enola Holmes

We will now delve deeper into each of the suggested tasks to see how they are approached and how they correlate with the main ideas discussed so far.

(1) Pre-reading: Learning about the story's background: WebQuest

The aim of this stage, following Savvidou's codification, is to elicit learners' previous knowledge about the story's background and enrich it with new information. It is probably the stage where the intercultural communicative competence we mentioned in section 3.1.4 is more present, although we combine it as well with a CL environment. The task we have designed to approach learners to the cultural and historical aspects behind the story is a WebQuest, where they will work in pairs to find out more about Sherlock Holmes, a character most of the students will already know, and the historical context the story of *The Five Orange Pips* is referring to: the American Civil War and the rise of the Ku Klux Klan.

Considering each session has a duration of 50 minutes, the amount of sessions needed for this first stage is between one and a half and two sessions. The WebQuest will be divided into three different parts: a warm-up speaking activity to exchange what they already know about Sherlock Holmes; a research activity, which will be the core of the task, where each student will have to look for a different type of information so that in the end they can put the pieces together to complete the research activity, and a closing activity where learners

will connect the historical context with the present time, discussing the many forms racism takes on today. This last part, if time allows, can happen as an open discussion with the whole classroom.

What is interesting about the WebQuest is that it serves as a pretext to use a content-based language learning approach in the EFL classroom. In this particular case, learners are experiencing not only a language class, but also a geography, a history and an ethical values class: we bring forth a map of the United States to see which states were involved in the Civil War, we learn about the causes and consequences of the Civil War, and we extrapolate it to an injustice which unfortunately is still present nowadays. This content-based language learning approach is combined with a CL approach, which, as we have seen in section 2.1.5., offers many advantages to the learning process.

In section 3.1.4 we mentioned how Mustofa et al. (2018) believed getting familiar with the cultural background of a literary text was the first step in understanding the text. This has been our main intention with this task: it has set the base for learners to approach the text with the knowledge needed to fill the cultural and historical gaps between the reality in which the text takes place and their own reality. Not providing learners with the necessary tools to put the literary text into context will affect negatively their understanding of the story, their engagement with the text and, finally, their motivation.

## (2) Chapter 1: Recreational reading: Reading Circle

Having completed the WebQuest and made sure learners' understanding of the cultural and historical background of *The Five Orange Pips* is set up, we would be ready to move on to the second stage of the proposal. If the first one was more focused on what Carter and Long (1991) defined as the cultural approach to teaching and learning with literature in the EFL, this first contact with the text itself will try to nourish the ideas reflected in section 2.1., where we were mainly concerned with the importance of fostering recreational book reading. The task at issue is probably the simplest of all those we will be having a look at, but as

successful as the rest, as it has been proved to be one of learners' favourites (more details will be provided in section 3.4.): reading in circle.

As the chapter's extension is moderate (around 650 words), only one session will be needed for this reading activity. The task development is as follows: students and teacher sit together in a circle, the teacher assigns four reading roles (one per character) and provides readers a copy of the script. Those who are not reading can have a copy of the text to follow the story if they need to, although we believe not providing them invites the rest to listen more carefully and even look at their classmates while they are reading. The teacher can support the reading by setting the ambience of the story, i.e. as there is a knock on the door at the beginning of the story, she or he can make the background sound of the knock. A further idea would be to show students an envelope with five orange pips and the letters K.K.K. on it when it first appears in the story, as it will be an important element in the rest of the story.

Within its simplicity, this reading experience allows for a good opportunity to involve learners with specific educational support needs (translated from the Catalan term 'Necessitats Específiques de Suport Educatiu' (NESE)) who are eager to participate. The reason is that two of the character's interventions in the chapter, Sherlock Holmes' and Uncle Elias', are short and without much complication of what language and sentence extension refers to. A good way of engaging the listeners of the story is to make occasional pauses while reading and ask them to retell what has been happening so far. What usually happens in this case is that one student starts his own interpretation, the next one builds up on it and so on and so forth. The result is a CL experience, where students cooperate to unfold the events of the story we are reading together.

### (3) Chapter 2: Listening to the audiobook and introducing the unit's grammar

It was important to include the recreational reading activity at the beginning of the practice because it allowed learners to better engage with the story. Once learners have engaged with the story, we can unfold its potential to use it for more educational purposes or, as a matter of fact, to follow what the course's



syllabus prescribes. In this case, we will be targeting two different goals: we will use the second chapter of the story first to practice the listening skill, and then, to introduce the units' syntactic and discursive content, which, as we have said in the opening of this section, refers to the past simple and past continuous tense.

As in the previous stage, only one session will be needed for this exercise and its development will be as follows: a pre-listening activity, the actual listening of the chapter in audiobook version with some listening comprehension activities and a final activity to introduce the unit's grammar. All of them will be laid out in a worksheet. In the first activity learners will be asked to match important words they will hear in the story to their corresponding picture, they then listen to the audiobook twice and are encouraged to put the events of the story in the right order; this part could be extended with other comprehension activities, such as a true or false or a gap filling exercise. In the last activity, students will be given an extract of the story which includes both past simple and past continuous tenses where they will be asked to highlight all the past tenses they encounter; a simple exercise which helps to make sure learners have assimilated previous content (as the past simple has already been taught at this stage) before moving on to introducing new material.

#### (4) Chapter 3: Assessing the reading and writing skill

Considering we are working with a literary text and learners have been following the story so far, it is a good moment to explore how literature can help in the process of assessing two of the four basic skills, namely reading and writing. Especially in lower levels, we do not feel it is necessary to assess all skills in an exam. A good alternative is combining it with other in-class activities, where students do not feel the pressure they feel when it comes to regular tests.

This stage will require more than one session, probably one and a half or even two sessions. To assess the reading skill, two different tasks have been designed where we combine a traditional approach with a more innovative and ICT-based assessment tool. In the first task, learners read the third chapter of

the story individually and complete a worksheet with regular comprehension questions. This worksheet includes a true or false exercise, where learners are asked to justify their answer by highlighting the evidence in the text, and a selection of open-ended questions where they are asked to use full sentences in order to show their understanding of the text they have just read. Once learners have completed this task, they will engage in a more interactive and ludic form of assessment: a Kahoot. Learners, especially at this age, enjoy the competitive character of this activity as well as the interaction with ICT tools. As far as the assessment itself goes, the first task would account for one half of the mark and the Kahoot for the other half. It was important to combine the Kahoot with an alternative assessment form because the former is indeed less reliable in the sense that it allows for correct random guesses.

Concerning the assessment of the writing skill and following Maher's (2018) suggestions included in section 2.1.3., we will use this stage of the story to encourage learners to practice creative writing. We will also be focusing on the third model Carter and Long (1991) developed: the personal growth model, as students will engage personally with the text we have been reading. In this sense, learners are asked to take on Sir Arthur Conan Doyle's role and write an ending for the story. As the story is narrated in the past, it provides a good chance for them to put the grammar learnt in the unit to use.

#### (5) Chapter 4: Jigsaw reading

Coming to the end of the story and having tackled the required units' contents, it is now a good chance to focus on a CL task. Jigsaw reading is probably the quintessential reading practice within CL, as it clearly touches on the idea we introduced in section 2.1.5. about knowledge being socially constructed. When we extrapolate this concept to the EFL classroom, we try to create a learner-centred environment where students need each other's insights and inputs in order to complete a specific task.

One session will be needed for this activity. As time is limited, we have chosen a shorter version of the traditional jigsaw reading, leaving out the first part

where students get together in groups of experts. We will thus jump directly to the second part. Students will be divided in groups of four, each member of the group will get a different extract of the chapter and will be asked to read it individually. After having read it, students will retell their part of the story to the rest of the group so that together they can make out what has happened in the story. Once the reading has been completed and all groups have managed to reconstruct the story, the teacher can prepare some comprehension questions to perform a small contest between the groups; an incentive which will help increase learners' engagement with the task. Finally, to make students aware of the importance of collaboration and cooperation, we will be using a self-assessment tool (see Appendix 3) to help them reflect upon their own contribution to the success of the whole group. For instance, learners will assess whether they read all the text they were asked to read, how actively they participated in the group discussion, or even if they treated their peers with respect and listened to their contributions.

(6) Post-reading activity: Connecting the reading with their own reality: *Enola Holmes*

This last part uses the potential literary texts have to be used with other types of texts and formats, which may be more attractive for young learners. In this case, we have chosen a film which learners can easily feel engaged with, namely *Enola Holmes*. The reason for their engagement, besides using a film in itself, is the identification they may feel with the main character: a young brave girl, Sherlock Holmes' sister, who takes on an adventure in solitary in order to find her mother.

This practice will take place within one session only. Learners will not watch the film or an extract of it, but rather its trailer. After watching it, they will be asked to make a small literary analysis of the story by answering to questions such as "what is the main idea of the story?", "who is the main character and how would you describe her personality using three adjectives?", and "which other characters can you identify?". The last part of the session will be devoted to a small debate on a socially relevant concern which the film itself raises, namely

the role of women in society. With that we relate literature to one of its most discussed potentials in recent years, namely the development of critical thinking skills.

### **3.3.2. Didactic proposal for higher levels: *the sun and her flowers*, by Rupi Kaur**

#### **Framework**

In the previous proposal we offered an example of how literature can be extensively used within a given didactic unit, using it even as its guiding thread. In this case, and to offer a contrastive experience, we will be focusing on a shorter format for the inclusion of literary texts within the EFL classroom. It seems appropriate to suggest the short version for higher levels, as the expectations and time restrictions rise the higher we move ourselves in the educational ladder. It is, nevertheless, possible and advantageous to keep using literary texts in these levels, as they offer another kind of potential when it comes to students' maturity, not only what language proficiency concerns but also in terms of their ability to think and reflect critically.

Given the versatility of themes and topics which can be related to Rupi Kaur, the following proposal can be integrated into a variety of different units. Some suggestions would be globalisation and immigration, talents and abilities, family and relationships, or customs and traditions. For the purpose of this dissertation, we have decided to frame the proposal within a hypothetical unit about arts, as the author herself is a multifaceted artist. For the type of activities and tasks we have designed, we believe the proposal is well suited for an implementation at the end of the didactic unit.

#### **Objectives**

The objectives of our didactic proposal for 4th of ESO are the following:

- To increase learners' interest in the often forgotten literary genre of poetry by exposing them to a contemporary author whose poetry is plain and easy to understand.

- To combine an integrated skill approach to assess the listening and writing skill.
- To foster critical thinking skills.
- To introduce a CL reading approach in order to create an atmosphere of cooperation and interaction in classroom.

### **Development of the implementation**

The following proposal targets two of the main aspects we have discussed in sections 2.2.2. and 2.2.4, namely the potential literary texts have to be used to practise the four skills and the opportunity they offer to use CL strategies in the EFL classroom. Even though we are setting forth a more concise model for the integration of literature in the EFL context than the model exposed before, the development of the implementation will still follow the conventional pre-, while- and post-reading sequence, as can be seen in Table 4 below:

Table 4: Sequence of the didactic proposal for 4th of ESO

<b>Pre-reading</b>	Learning about the author's background: Integrated skills practice
<b>Chapter 1</b>	Poetry Circle
<b>Post-reading</b>	Engaging personally with the text

In what follows we will try to offer a detailed description of the suggested sequence for the implementation of Rupi Kaur's poems in the EFL classroom.

- (1) Pre-reading: Learning about the author's background: Integrated skills practice

As in this case we will be dealing with a variety of poems, all of them addressing different themes and topics, the task we have designed to contextualize the literary text is aimed at approaching learners to the author of the text. A decision which may very well appeal to students, as we are introducing them to a coetaneous artist who shares their same interests and concerns; with that we can ensure learners feel engaged and prepared for the core of the proposal, which is the poetry circle. Although before that, we will use this first contact with

the author as an opportunity to work with an integrated skill approach, where we will be assessing the listening and writing skills.

Given the complexity of creating a written text, one and a half sessions will be needed for this practice. Learners will be working with an audiovisual material from Youtube, where Rupri Kaur is interviewed by the comedian Jimmy Fallon on *The Tonight Show*. In this video, the author narrates her own personal story: how she moved from India (her birthplace) to Canada when she was four, how she could not speak any English when she arrived and started to read and write because she had no friends, how she decided to self-publish and how she finally became successful worldwide. It is an empowering story which might move learners at this age, as they are in their last year in Secondary Education, many of them not completely sure about where to set the course for their professional career.

Concerning the task itself, learners are encouraged to watch and listen carefully to the interview and write notes about what they hear. The advantage of platforms such as Youtube is they allow us to adjust the pace and the subtitles of the videos, making it more accessible for EFL learners. Back to the task itself, it will be necessary to guide those notes by providing learners with specific information on what they need to pay attention to, as we wish them to write a text with the information gathered afterwards. Once they finish watching the video, learners will have to write a short summary or report on what they have learnt about Rupri Kaur, following a specific structure:

- An introduction on the personal information she provides in the video: Who is she? Where was she born? When did she move to Canada?
- A body with the information concerning her career: How and why did she start writing and drawing? When did she decide to publish a book? Why did she decide to self-publish?
- A conclusion with learners' personal opinion: Did they already know her? What do they think of the way she became famous? Has the video awakened their interest in reading her?

This task allows learners to immerse in an example of authentic and real language use, as both note-taking and summary or report writing relate to practises learners might one day be requested to perform on a daily basis in their professional or academic path. As for the advantages it offers in the EFL classroom, integrating more than one skill into a single practise is also a way of approaching learners to authentic contexts, as communication does not happen in isolation but rather in combination of receptive and productive skills.

## (2) While-reading: Poetry Circle

Once learners have made this first contact with the author of the text, which has happened in a more traditional classroom setting where each student works individually to complete a guided exercise, a more interactive and collaborative environment is created for the core of the didactic proposal: the creation of a Poetry Circle. In the last part of section 2.2.5., the concept of Literary Circles in relation to specific CL strategies for literary texts was briefly introduced; what we mentioned about these circles is that they allow freedom in terms of text selection and topic discussion and that each participant fulfils a specific role. Our proposal differs a bit from this original idea, adapting it to the reality in which our didactic proposal has been framed. In this sense, the text selection is the responsibility of the teacher and the roles chosen have been reduced to four (and not six, as the method suggests), given the average number of students found in an EFL classroom and the average extension of Rupi Kaur's poems.

For the Poetry Circle between two and three in-class sessions will be needed, these will have to be combined with extra work from home. The development of the task is as follows: the groups for the Poetry Circle are created, the teacher chooses the selection of poems -which allows for a careful and well-chosen selection in case there are learners with NESE-, the roles are assigned (for a detailed description of the roles see Appendix 4), learners start working on their own role before exchanging the information with the rest of the group, finally each group presents a poster with the main findings of the Poetry Circle to the rest of the class.

What is interesting about the Poetry Circle is that it offers an excuse for inclusion to truly happen, as each student participates in the task and individually works to reach a common goal with the rest of the team. A principle which goes very much in line with what we have been highlighting in section 2.3.3. Furthermore, learners are required to engage in the practice of all four skills to some extent: they are reading the poems, they are listening to their peers' contributions, they are making their own contributions orally, and they are writing their main findings down in the poster. Last but not least, presenting the posters orally in front of the rest of the class puts them again in a situation they may very soon have to experience in their professional or academic future path; allowing it to be, thus, a meaningful learning experience for them.

Finally, to assess the degree of implication in the collaborative task, the same self-assessment tool we used in the previous proposal for 2nd of ESO can be applied here in order to make students aware of the importance of contribution and cooperation when working in teams.

### (3) Post-reading: Engaging personally with the text

To close the didactic proposal and taking advantage of the many opportunities for reflection its topics have offered, learners will make one last personal contribution to the proposal. It will help them connect with the last model Carter and Long (1991) developed, the personal growth model; but it will also serve the teacher as feedback on what has been the overall impression of the use of the literary texts.

In less than one session, probably only half, the teacher will provide students a post-it or a small piece of paper and ask them to write down using only one sentence or word what their main learning from the previous sessions is. Students will hang their answers on the wall and together with the teacher they will read them and put them together into different groups where different answers coincide on the overall idea.



### **3.4. Reflections after its implementation**

Some activities suggested in this proposal -namely those for 2nd of ESO- were tested during the authors' teacher practices, offering a good opportunity for self-reflection after its implementation. What has become clear is that students, especially young learners, do not show the same initial interest in working with a literary text as they do when being exposed to other types of materials such as songs, films or ICT tools. The reason for this being so is probably what we have discussed in the opening of the dissertation, namely that it is a type of material learners do generally not feel identified with. What this suggests is that when deciding to work with literary texts teachers need to pay special attention to selecting the appropriate reading material and an interactive and dynamic approach for its implementation in the classroom, as otherwise it may be more difficult to engage learners right at the beginning.

A further aspect to take into consideration is diversity. While we can say the chosen texts were appropriate for the average level learners were supposed to have in the courses we designed the proposal for, it is true that reality shows a different scenario. It is not only that some students will show a lower level of English than the rest of the class, but we will also have to think about those students who show difficulties in terms of both written and oral comprehension and expression strategies. Specially for these activities we have designed to be self-guided (the reading and writing assessment in 2nd of ESO and the integrated skill task in 4th of ESO), it is important that the teacher makes sure learners can follow the story and react to it.

Particularly in the case of the proposal we have made for 2nd of ESO, it is relevant that teachers make sure learners are following the plot of the story. By using the story as a guiding thread and throughout the whole unit, if a student or part of the class disengages at a given point of the story, it becomes essential that the teacher provides an alternative for them to reconnect again with it, as otherwise they will not be able to follow the rest of the class.

The same way we decided to gather some feedback on students' perceptions of the role of literature before designing the didactic proposal, we decided to compare and contrast their perceptions after having worked with the proposals presented above. It is worth mentioning that this post-implementation survey was only carried out with the students from one of the schools mentioned before, namely the IES Binissalem, as it corresponded to the school where the authors' teacher training took place. A total of 28 students participated in this second survey. The results show a positive change of perception towards some aspects we tackled previously in section 3.1., specially the relation they saw literature had with the target culture and history: almost all students confirmed working with *The Five Orange Pips* helped them learn more about the target culture and history. Moreover, while before exposing them to literary texts, the majority of learners believed literature would help them learn new vocabulary, after the implementation the percentage diminished in favour of a rise in those students who believed it was useful to practice the four language skills. A small decrease is found in those learners who considered working with literature contributed to the enjoyment of the learning process; before the implementation almost a 60% of learners thought it would contribute to their enjoyment, after the implementation, it was a 54.5% of students who kept thinking it helped them enjoy the learning process. Where the trend also falls negatively is in the correlation students see literature has with creativity, as only a 40% of students confirmed it helped them be more creative.

Concerning the specific proposal for 2nd of ESO, there was an overall positive response to the idea of including literary texts in the EFL classroom. To the question "Did you like working with a literary text?", a 90% of the participants answered "yes" and when encouraged to assess their like or dislike of the single tasks suggested in a five-point Likert scale format, where 1 corresponded to "totally disliked" and 5 to "totally liked", no task was graded below a 3-point-value. The preferred activities were the Kahoot, the reading circle and the jigsaw reading and listening to the audiobook. On the contrary, where more scepticism was found was in the writing task and in the WebQuest.

#### 4. Conclusions

"Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become."

C. S. Lewis

We believe the personal concern raised at the beginning of this dissertation has offered a valuable opportunity to explore the potential literary texts have in the EFL context. This potential has proven to be beneficial beyond the EFL classroom, namely as a means of acquainting learners with a practice which is threatened with extinction: reading for pleasure.

The didactic proposal we have designed tried to evidence how and why there is room for literature in the EFL classroom; a goal we consider has been achieved. Not only because we have attempted to offer a realistic but engaging method at the same time, but also because we have considered the main characters of the story of education: the students themselves. Their perceptions on the use of literature have offered a valuable insight into the often forgotten participants of any learning and teaching experience. The truth is if we want to offer a learner-centred environment, it is essential to consider learners' perceptions, impressions and opinions. A further fact this dissertation has brought to light is that students are open and willing to work with material they do not use privately, what really matters is how the teacher approaches this material. And there lies the significance of didactic proposals on the use of literature in the EFL context. Although it is a field which has long been explored, there is little reference as to how to include literary texts as a form of didactic material. We have tried, nevertheless, to show how literature can be used the same way other materials are being used in the EFL classroom. Or even how literary texts can enrich some domains which have also been laid in the background of the EFL learning and teaching experience, namely the intercultural competence and the CL approach.

Finally, what we have truly aimed at with this proposal is what any didactic proposal should aim at: educating a bright, responsible and tolerant future, who knows how to use its tools and resources to overcome tomorrow's adversities.

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### La literatura a l'assignatura d'anglès

Sexe

- Femení
- Masculí
- Altres

Curs

- 1r d'ESO
- 2n d'ESO
- 3r d'ESO
- 4t d'ESO

Nom del teu institut: \_\_\_\_\_

Quines llengües parles a casa? \_\_\_\_\_

Quants de llibres vas llegir l'any passat sense comptar les lectures obligatòries de l'escola?

- Cap
- 1 - 3
- 4 - 6
- 7 - 10
- Més de 10

**A les següents preguntes, pots escollir més d'una opció.**

A l'assignatura d'anglès...

- Podem escollir el llibre que volem llegir
- Tenim lectures obligatòries
- Llegim fragments d'obres literàries
- El professor/la professora ens recomana llibres
- Parlem d'autors de la literatura dels països angloparlants
- Llegim sols els *readings* del llibre de text

Altres: \_\_\_\_\_

Quan hem llegit un llibre o un fragment d'una obra literària...

- Feim un examen de comprensió lectora
- Feim una presentació oral sobre el llibre que hem llegit
- Elaboram un projecte en grup
- El professor o la professora prepara un joc (un Kahoot, per exemple) per revisar la comprensió lectora
- Discussim el llibre a classe (un debat, per exemple)
- Entregam una ressenya del llibre
- Entregam un resum del llibre
- Altres: \_\_\_\_\_

Aquí pots afegir qualche idea o comentari sobre la manera com es tracta la literatura a l'assignatura d'anglès:

---

### Estàs d'acord amb les següents afirmacions?

L'ús de la literatura a l'aula d'anglès permet millorar la comprensió lectora (*reading*).

	1	2	3	4	5	
Gens d'acord	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totalment d'acord

L'ús de la literatura a l'aula d'anglès permet millorar les altres destreses: comprensió oral (*listening*), expressió oral (*speaking*), expressió escrita (*writing*).

	1	2	3	4	5	
Gens d'acord	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totalment d'acord

L'ús de la literatura a l'aula d'anglès permet ampliar el vocabulari.

1 2 3 4 5  
Gens d'acord      Totalment d'acord

L'ús de la literatura a l'aula d'anglès permet conèixer la història i la cultura dels països angloparlants.

1 2 3 4 5  
Gens d'acord      Totalment d'acord

L'ús de la literatura a l'aula d'anglès permet tractar temes de debat en l'actualitat (immigració, racisme, violència de gènere, etc.).

1 2 3 4 5  
Gens d'acord      Totalment d'acord

L'ús de la literatura a l'aula d'anglès permet posar en pràctica l'esperit crític.

1 2 3 4 5  
Gens d'acord      Totalment d'acord

L'ús de la literatura a l'aula d'anglès ens permet ser creatius i/o creatives.

1 2 3 4 5  
Gens d'acord      Totalment d'acord

L'ús de la literatura a l'aula d'anglès permet emprar altres materials comercials i reals (pel·lícules, sèries, vídeos de Youtube, podcasts, entrades de blogs, publicacions a xarxes socials, etc.).

1 2 3 4 5  
Gens d'acord      Totalment d'acord

L'ús de la literatura a l'aula d'anglès permet gaudir més del procés d'aprenentatge.

	1	2	3	4	5	
Gens d'acord	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totalment d'acord

L'ús de la literatura a l'aula d'anglès permet gaudir més del procés d'aprenentatge si es combina amb material comercial i real (pel·lícules, sèries, vídeos de Youtube, podcasts, entrades de blogs, publicacions a xarxes socials, etc.).

	1	2	3	4	5	
Gens d'acord	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totalment d'acord

I per acabar, confessaries quin és el teu llibre preferit?

**Appendix 2**  
Results Literature Survey

	<b>SD</b>	<b>DA</b>	<b>UD</b>	<b>A</b>	<b>SA</b>
Improves reading comprehension	0.6%	4,9%	22.7%	34.4%	37.4%
Improves the other skills	0.6%	7.4%	24.1%	38.9%	29.0%
Improves your vocabulary	0.6%	2.5%	12.3%	28.4%	56.2%
Provides cultural and historical insights	9.8%	17.8%	30.1%	22.7%	19.6%
Facilitates debate on topics such as racism, gender violence, immigration, etc.	16.0%	20.4%	22.8%	25.3%	15.4%
Allows us to puts critical thinking into practice	7.5%	14.9%	36.0%	28.6%	13%
Allows us to be creative	9.9%	13.7%	35.4%	22.2%	19.1%
Facilitates the use of other types of authentic and commercial materials (series, podcasts, etc.)	6.8%	10.6%	27.3%	34.8%	20.5%
Makes the learning process more enjoyable	2.5%	9.9%	25.9%	35.2%	26.5%
Makes the learning process more enjoyable if combined with other authentic and commercial materials (series, podcasts, etc.)	2.5%	8.6%	22.2%	29.6%	37%

(**SD**) Strongly disagree, (**DA**) Disagree, (**UD**) Undecided, (**A**) Agree, (**SA**) Strongly agree



### Appendix 3

#### Jigsaw Reading Self Assessment

Name:

### Performance Assessment Task

Criteria	Possible points	Earned Assessment	
		Self	Teacher
I have read all the text I had to work on.	5		
I participated in the group discussion.	5		
I listened to the other members of my group.	5		
I made an effort to speak in English.	5		
I was polite to the other members of my group.	5		
<b>TOTAL</b>	<b>25</b>		

Did I give my best?		
I'm happy with my performance!	It was okay...	I will do better next time

## Rupi Kaur's Poetry Circle

You will work in groups of four, each group will work with a different poem, and each member of the group will have a special role.

### Roles of the Poetry Circle:

The **Word Wizard's** job is to look for words or short phrases that are new or difficult to understand and search for their meaning.

The **Creative Connector's** job is to look for connections between the poem and the world outside, your own lives and experiences.

The **Literary Luminary's** job is to pick the most relevant word or sentence in the poem and explain why it is important.

The **Stupendous Summarizer's** job is to summarize the poem and what has been discussed in the group.

### Instructions:

1. Read the poem twice: first individually and then together.
2. Work individually on the role you have been assigned.
3. Share your findings and conclusions with the rest of the team, ask for feedback.
4. Put your ideas together in a poster.
5. Prepare your oral presentation:
  - a. Read the poem: you can choose someone in your team to read, or you can all read, you can even show us a video of yourselves reciting the poem. Be creative!
  - b. Present the poster: each team member will present the part he has been working on.

**Avaluació del material i de les activitats**

T'han agradat les següents activitats?

Aprendre sobre la història dels Estats Units amb l'activitat en grup de WebQuest.

	1	2	3	4	5	
Gens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Molt

Lectura en cercle del primer capítol de *The Five Orange Pips*.

	1	2	3	4	5	
Gens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Molt

Listening del segon capítol de *The Five Orange Pips*.

	1	2	3	4	5	
Gens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Molt

Kahoot del tercer capítol de *The Five Orange Pips*.

	1	2	3	4	5	
Gens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Molt

Inventar el final de *The Five Orange Pips*.

	1	2	3	4	5	
Gens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Molt

Jigsaw reading del darrer capítol de *The Five Orange Pips*.

	1	2	3	4	5	
Gens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Molt

T'ha agradat treballar amb un text literari com *The Five Orange Pips*?

- Sí
- No

Per a què creus que t'ha servit treballar amb un text literari com *The Five Orange Pips*? Pots seleccionar més d'una opció.

- Per aprendre coses noves sobre la cultura i la història d'Estats Units, com per exemple l'existència del KKK i la Guerra Civil.
- Per practicar la destresa de reading.
- Per practicar les altres destreses: listening, writing i speaking.
- Per aprendre nou vocabulari.
- Per gaudir més del procés d'aprenentatge.
- Per ser més creatius.
- Altres: \_\_\_\_\_

Tens alguna proposta de millora? O alguna altra cosa que vulguis comentar?

---

## Appendix 6

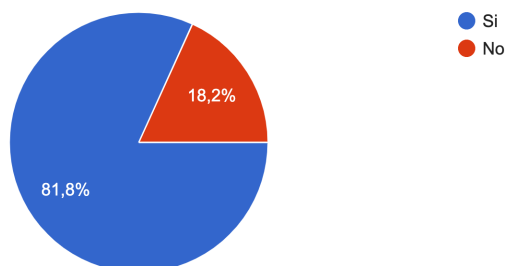
### Results Post-Implementation Survey

Did you like the following activities?

	SD	DL	UD	L	SL
WebQuest	4.5%	13.6%	18.2%	45.5%	18.2%
Reading circle	4.5%	4.5%	4.5%	18.2%	68.2%
Audiobook	13.6%	0%	13.6%	27.3%	45.5%
Kahoot	0%	0%	4.5%	13.6%	81.8%
Inventing the end of the story	0%	4.5%	9.1%	27.3%	59.1%
Jigsaw reading	4.5%	0%	4.5%	18.2%	72.7%

(SD) Strongly dislike, (DL) Dislike, (UD) Undecided, (A) Like, (SL) Strongly like

Did you like working with a literary text such as *The Five Orange Pips*?



What do you think working with a literary text like "The Five Orange Pips" has helped you with?

To learn new things about American culture and history, such as the existence of the KKK and the Civil War.	86.4%
To practice the reading skill.	54.5%
To practice the other skills: listening, writing and speaking.	72.7%
To learn new vocabulary	63.6%
To make the learning process more enjoyable.	54.5%
To be more creative.	40.9%