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Abbreviations

bm:ukk	Bundesministerium für Unterricht, Kunst und Kultur
CEFR	Common European Framework of Reference for Languages
EFL	English as a Foreign Language
FS	Fremdsprache
i.e.	id est
L2	Second Language

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Part One

1. Introduction

As the book title already indicates, this diploma thesis concerns itself with school violence in young adult fiction. Nowadays school violence is still a major issue at many schools and therefore solutions have to be found in order to encounter this serious problem. One possible way of dealing with such a sensitive topic in the foreign language classroom might be the use of a literary work which can have a strong impact on readers: it enables them to bring their own views and ideas into the world of the text they enter. Thus, the students might hopefully realize that it is wrong to terrorize and tantalize other students in order to gain power over them.

In general, the diploma thesis is divided into two main parts which will be explained briefly. In the first part, I would like to clarify how literary works, especially those written for young adults could be used in a meaningful and effective way in EFL settings. Therefore, as a first step, I would like to describe the general educational objectives, as indicated in the actual Austrian curriculum for English at secondary level, which should be achieved in the process of language teaching and learning. In this context, it would be interesting to find out in how far literature teaching contributes to the achievement of these educational objectives. In addition, I would like to describe the different levels of language proficiency (see chapter 2.1.4.), adapted from the Common European Framework of Reference for Languages (CEFR), that students should achieve at a certain grade in their language learning process.

As far as literature teaching is concerned, there are many arguments for using literature (see chapter 2.2.) in the foreign language classroom. Although there are also difficulties (see chapter 2.3.) that may occur in the process of literature teaching, I am convinced that teachers will overcome most of these problems if they show enthusiasm and passion when introducing a literary work to their students.

In the third chapter of my diploma thesis, the question of when to start reading literary works in the foreign language classroom will be discussed. It goes without saying that the use of a literary work mainly depends on the students' language as well as reading skills. Furthermore, the choice of the "right" literary work also plays a crucial role in the process of language and literature teaching. Therefore, Engelbert Thaler presents in his

study on “Teaching English Literature” different ways of selecting literary works, the most important of which will be explained in detail. However, after having chosen a suitable literary text, the teachers might have to think about the different approaches (see chapter 4.) that could be used in the process of literature teaching. Due to the fact that each approach embraces specific learning objectives, the teachers always have to bear in mind the purposes and aims that they would like to achieve when teaching literature in the EFL classroom. Moreover, it has to be pointed out that the teachers also have to perform different roles (see chapter 5) in the literature teaching process depending on the teaching methods as well as activities that are carried out in class. However, I am of the opinion that the teacher’s primary aim should be to encourage and motivate students to read literary works with enjoyment and pleasure. Personally, I think that dealing with literature in the foreign language classroom is more than just reading texts: it should enable the students to explore the world of a literary text on a personal level of experience. As a consequence, this should lead to the students’ personal development.

In the second part of my diploma thesis, I would like to describe a teaching unit on Graham Gardner’s novel “Inventing Elliot” which deals with school bullying and violence. First of all, I would like to clarify why I have decided to design a teaching unit on this specific novel with the help of Thaler’s “Criteria of Selection” (Thaler, 2008: 20). In my opinion, such a “problem novel” (Hesse, 2009: 34) enables the students to see the world through the eyes of a victim of school violence. Therefore, they can experience how terrible the situation is for such a person. Although I am totally aware of the fact that the use of such a young adult novel in the foreign language classroom is not enough to prevent school violence from happening, it could at least be used as a kind of supplement next to other school violence prevention and intervention programmes in order to make students realize that violence is not the right way to solve conflicts and should never be used to control other people.

With regard to the teaching activities, I have decided to use the Circle Model (see chapter 7.2.) since one major aim of this teaching method is to develop the students’ “*capacity or ability* to learn independently” (Holec in Carter and McRae, 1996: 140) of the teacher. This is only one positive aspect of this student-centred teaching method to be mentioned in this context. For a detailed discussion of the advantages of the Circle

Model see chapter 7.2.1. Subsequently, after explaining the teacher's role when using this student-centred teaching method in EFL settings, I would like to describe several different activities (see Appendix) to be carried out in such an open learning environment and explain the major purposes and aims that should be achieved during the task completion process. Finally, in the last chapter of my diploma thesis I will summarize the main results of my findings. The aim of this part is to analyse whether my assumptions about teaching literature in the foreign language classroom are true and whether there are approaches which might be more suitable next to others with regard to my teaching objectives.

2. Why teaching literature in the foreign language classroom?

There are many arguments for using literature in the EFL classroom, the most important of which will be dealt with in this first part of my diploma thesis. However, before taking the benefits of teaching literature into consideration, I will give a short description of the general educational objectives of language teaching as indicated in the actual Austrian curriculum for English at secondary level (Oberstufe). In addition, I will examine the common reference levels of language proficiency (B1-C2) which were also implemented in the Austrian syllabus for English in secondary education. My aim is to find out in how far literature teaching can fulfil many of the demands of the Austrian syllabus.

2.1. The Austrian curriculum for English at secondary level – Educational aims

The current Austrian curriculum for English at secondary level has been in use since 2004/2005. It serves as a framework for teachers and indicates general educational objectives that should be achieved in the process of language teaching and learning (cf. Lehrpläne der AHS Oberstufe, 2008: accessed 16 June 2010).

As far as the outline is concerned, the Austrian syllabus is divided into the following three main parts:

1. **Bildungs- und Lehraufgabe** (Educational aims)
2. **Didaktische Grundsätze** (Didactic principles)
3. **Lehrstoff** (Syllabus)

(Lebende Fremdsprache (Erste, Zweite), 2005: accessed 17 June 2010/1-5)

The first part (Bildungs- und Lehraufgabe) deals with the general educational aims of language teaching in the EFL classroom. This part is again subdivided into the following three types of competences which will be explained in detail:

- ✓ Action-oriented foreign language competence
- ✓ Intercultural competence
- ✓ The competence for autonomous life-long learning

(Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/1)

2.1.1. Action-oriented foreign language competence

The first sentence of this part of the Austrian syllabus states that:

Ziel des Fremdsprachenunterrichts der Oberstufe ist es, die Schülerinnen und Schüler zu befähigen, in der jeweiligen Fremdsprache grundlegende kommunikative Anforderungen des gesellschaftlichen Lebens zu erfüllen und sich in den Fertigkeitsbereichen Hören, Lesen, Sprechen, Schreiben in einer breiten Palette von privaten, beruflichen und öffentlichen Situationen sprachlich und kulturell angemessen zu verhalten [emphasis added] (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/1).

According to this statement, one of the main objectives of foreign language teaching is the achievement of communicative competence by developing the students' language skills in the four areas of language teaching (listening, reading, speaking and writing). In my opinion, the importance of this educational aim is emphasized by the key position it assumes in the curriculum.

In this context, the question arises if literature teaching in the foreign language classroom can enhance the acquisition of students' language skills in the four areas of language teaching with the primary objective to achieve communicative competence. An answer to this question will be given later on in chapter 2.2.. This chapter deals with the main reasons for teaching literature in class.

2.1.2. Intercultural competence

Another important educational objective indicated in the Austrian curriculum is the development of intercultural understanding.

It is stated that:

Durch interkulturelle Themenstellungen ist die Sensibilisierung der Schülerinnen und Schüler für die Sprachenvielfalt Europas und der Welt zu verstärken, Aufgeschlossenheit gegenüber Nachbarsprachen – bzw. gegenüber Sprachen von autochthonen Minderheiten und Arbeitsmigrantinnen und -migranten des eigenen Landes – zu fördern und insgesamt das Verständnis für andere Kulturen und Lebensweisen zu vertiefen (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/1).

In addition, the Austrian curriculum indicates five further sub-goals of intercultural competence:

- ✓ Weltoffenheit
- ✓ Verständnis für gesellschaftliche Zusammenhänge
- ✓ Konfliktfähigkeit
- ✓ Problemlösungskompetenz
- ✓ Friedenserziehung (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/1)

Educational objectives, like the development of an open-minded attitude towards speakers of “other” cultures or the ability to handle conflicts, are indicated several times throughout the curriculum. They are considered as important skills which students should acquire in order to communicate with “other” people of different linguistic communities in an adequate and social manner.

The Austrian syllabus indicates that such educational objectives could be achieved by confronting students with cultural similarities as well as differences:

Die vorurteilsfreie Beleuchtung kultureller Stereotypen und Klischees, *die bewusste Wahrnehmung von Gemeinsamkeiten und Verschiedenheiten* sowie die kritische Auseinandersetzung mit eigenen Erfahrungen bzw. mit österreichischen Gegebenheiten sind dabei anzustreben [emphasis added] (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/1).

According to this statement, it is assumed that students will hopefully overcome their prejudices and stereotypical thinking of „otherness“ by comparing their own culture with another one. They should consequently be able to create a kind of social awareness which serves as the basis for the building up of intercultural understanding.

In my view, the ability to overcome negative stereotypes of the “other” culture and create a kind of social awareness by seeing “otherness” from different perspectives is not as simple as the Austrian syllabus makes it out to be. However, if people are aware of the fact that they all tend to think in stereotypes, they can question them and hopefully overcome them. But if people deny them then the stereotypical images of the “other” culture will certainly remain in their minds.

2.1.3. The competence for autonomous life-long learning

The development of the students' autonomy in language learning is another general educational objective indicated in the Austrian syllabus. The achievement of this educational aim depends on the acquisition of various different learning strategies which support the students in the development of the competence for autonomous life-long learning of foreign languages:

Der Fremdsprachenunterricht hat die Aufgabe, den Schülerinnen und Schülern ein breites Spektrum an *Sprachlernstrategien für den weiteren selbstständigen Spracherwerb* im Sinne des lebensbegleitenden autonomen Sprachenlernens zu erschließen [emphasis added] (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/1).

In my view, the achievement of autonomous learning indicates without doubt an important step forward towards the creation of a more student-centred foreign language classroom. In other words, students become active participants in the language learning process and this is why the Austrian curriculum advises the following: "Möglichkeiten zur Selbstevaluation sind dabei besonders zu berücksichtigen." (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/1) I assume this will consequently lead to students becoming more independent language learners.

2.1.4. Common reference levels

The "Lehrstoff" part of the Austrian syllabus deals with the six reference levels of language proficiency (A1-C2) that students should achieve at a certain grade. These six levels of competence are innovations which have been adopted from the Common European Framework of Reference for Languages: learning, teaching, assessment (CEFR):

Kompetenzniveaus A1 – B2 des Europäischen Referenzrahmens (GER)

Die kommunikativen Teilkompetenzen, die Schülerinnen und Schüler im Laufe der Oberstufe erwerben sollen, folgen den international standardisierten Kompetenzniveaus A1, A2, B1 und B2 des Gemeinsamen Europäischen Referenzrahmens für Sprachen entsprechend der Empfehlung des Ministerkomitees des Europarates an die Mitgliedstaaten Nr. R (98) 6 vom 17. März 1998 zum Gemeinsamen Europäischen Referenzrahmen für Sprachen – GER und umfassen die Kann-Beschreibungen des Rasters zu den Fertigkeitsbereichen Hören, Lesen, an Gesprächen teilnehmen, zusammenhängend Sprechen und Schreiben (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/4).

As far as the CEFR is concerned, learners of foreign languages are divided into three divisions (basic user (A), independent user (B), proficient user (C)) which are again subdivided into six levels of language proficiency:

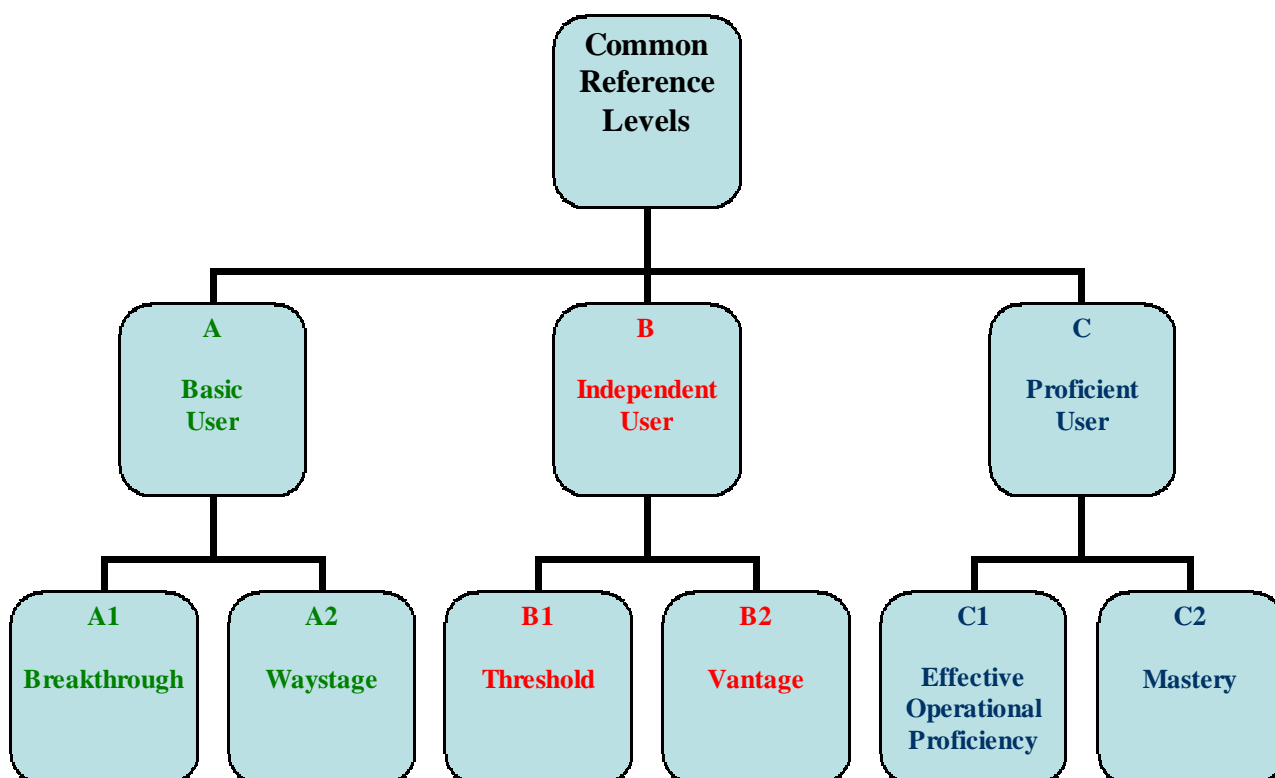


Fig. 1: *Common Reference Levels*.
(cf. CEFR, 2001: accessed 20 June 2010/23)

This scale serves as an overall description of the six proficiency levels (A1, A2, B1, B2, C1, C2) that students of foreign languages should achieve at a certain grade in their language learning process. However, this scale cannot be interpreted as a “linear measurement scale like a ruler” (CEFR, 2001: accessed 20 June 2010/17) since the language learning process always takes place individually. In other words, students of foreign languages should be considered as individual human beings whose language learning process does not develop in the same way and at the same time. If one student in an EFL classroom, for instance, reaches the Threshold level (B1) in the four areas of language teaching, this does not mean that all students will reach this proficiency level at the same time and at the same pace. One student might not always perform to a level in the same way, or be A1 in speaking but B1 in listening (cf. CEFR, 2001: accessed 20 June 2010/17-18).

Nevertheless, the Austrian curriculum for English at secondary level, still assumes that students of foreign languages should have at least reached the Waystage level (A2) in the four areas of language teaching after four years of language teaching and learning in lower secondary education (Unterstufe). It is stated that students from fifth to eighth grade should then be able to develop the following levels of proficiency:

Erste lebende Fremdsprache

5. bis 8. Lernjahr

Nach dem 5. Lernjahr (5. Klasse) der ersten lebenden Fremdsprache

Hören, Lesen, an Gesprächen teilnehmen, zusammenhängendes Sprechen, Schreiben: B1

Nach dem 6. Lernjahr (6. Klasse) der ersten lebenden Fremdsprache

Hören, Lesen, an Gesprächen teilnehmen, zusammenhängendes Sprechen, Schreiben: B1, bei gleichzeitiger Erweiterung und Vertiefung der kommunikativen Situationen, Themenbereiche und Textsorten.

Nach dem 7. und 8. Lernjahr (8. Klasse) der ersten lebenden Fremdsprache

Hören, Lesen, an Gesprächen teilnehmen, zusammenhängendes Sprechen, Schreiben: B2

(Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/6)

In addition, the Austrian syllabus for English in secondary education indicates so-called can-do lists which give a detailed description of the skill objectives for each of the four language skills for each grade. As far as “reading” is concerned, students of foreign languages should be able to do the following activities after a certain level of competence has been reached:

Kompetenzniveau	Lesen
A1	Die Schülerinnen und Schüler können einzelne vertraute Namen, Wörter und ganz einfache Sätze verstehen, zB auf Schildern, Plakaten oder in Katalogen.
A2	Die Schülerinnen und Schüler können ganz kurze, einfache Texte lesen. Sie können in einfachen Alltagstexten (zB Anzeigen, Prospekten, Speisekarten oder Fahrplänen) konkrete, vorhersehbare Informationen auffinden. Sie können kurze, einfache persönliche Briefe verstehen.
B1	Die Schülerinnen und Schüler können Texte verstehen, in denen vor allem sehr gebräuchliche Alltags- oder Berufssprache vorkommt. Sie können private Briefe verstehen, in denen von Ereignissen, Gefühlen und Wünschen berichtet wird.
B2	Die Schülerinnen und Schüler können Artikel und Berichte über Probleme der Gegenwart lesen und verstehen, in denen die Schreibenden eine bestimmte Haltung oder einen bestimmten Standpunkt vertreten. Sie können zeitgenössische literarische Prosatexte verstehen.

Table 1: *Levels of reading proficiency.*

(Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/4-5)

By looking at the can-do list above, it quickly becomes apparent that teachers have the freedom to choose different types of activities in order to improve the students' reading skills in relation to their competence levels. The same applies to the other three areas of language teaching, namely listening, speaking and writing. The level of difficulty concerning the activities depends on the different proficiency levels, ranging from basic levels (A1, A2) to more advanced levels (B1, B2).

Interestingly, with regard to the competence levels, the Austrian curriculum puts a lot of emphasis on what students can do at a certain level of proficiency, but never indicates where students might lack in competence. This is the reason why the so-called can-do lists of the Austrian syllabus should rather be considered as general descriptors of language activities which learners of foreign languages should be able to carry out at a certain level of proficiency and not as comprehensive descriptors which can be found in the CEFR.

In conclusion, I would like to point out that the Austrian syllabus perfectly meets the needs of a framework since it provides guidelines for teachers in order to achieve certain educational objectives with regard to the students' competence levels. However, the Austrian curriculum does not indicate explicitly how the different levels of proficiency should be achieved.

It is stated that:

Eine breite Streuung an schülerzentrierten, prozess- und produktorientierten Lehrmethoden, Arbeitsformen und Lernstrategien ist [...] generell anzustreben. [...] Im Rahmen der Lehrmethoden und Arbeitsformen sind verschiedene Wahrnehmungs- und Verarbeitungskanäle zu nutzen und entsprechend vielfältige Angebote an Lernstrategien in den Unterricht zu integrieren (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/2).

Thus, teachers are not only allowed to choose the different types of activities to be carried out in the foreign language classroom, but they also have the freedom to choose the teaching strategies and methods they consider most suitable in order to support their students in the language learning process.

In the following chapter, I would like to find out if literature teaching in the EFL classroom can positively influence the development of the students' competences in the four areas of language teaching and learning. Furthermore, I would like to find out in how far literature teaching contributes to the achievement of general educational objectives which have been discussed in detail in this first chapter of my diploma thesis. This is why I will give a detailed description of the main reasons for teaching literature in the EFL classroom first.

2.2. Reasons for teaching literature in class

There are many arguments for using literature in the EFL classroom, but before taking the advantages of teaching literature into account, I would like to discuss the difference between the two levels of linguistic knowledge, i.e. “the level of *usage* and the level of *use*” (Widdowson, 1978: 3) in order to clarify in how far literature teaching corresponds to these linguistic levels. According to H. G. Widdowson, “the level of usage” involves knowledge of linguistic rules of the target language that is being learned in the foreign language classroom. Instead, “the level of use” refers to knowing how to use these grammatical rules for effective and meaningful communication in the foreign language (cf. Widdowson, 1978: 3). To be more precise, Widdowson (1978) explains the two levels of linguistic knowledge as follows:

[...] when we acquire a language we do not only learn how to compose and comprehend correct sentences as isolated linguistic units of random occurrence; we also learn how to use sentences appropriately to achieve a communicative purpose. We are not just walking grammars. [...] The learning of a language, then, involves acquiring the ability to compose correct sentences. That is one aspect of the matter. But it also involves acquiring an understanding of which sentences, or parts of sentences are appropriate in a particular context (1978: 2-3).

With regard to Widdowson’s explanation, it has to be mentioned the fact that a literary work can certainly be used to increase the level of language usage as well as the level of use among students. On the one hand, the more literature a person reads the higher their level of language usage becomes since literature exposes the students to language that abides by various different linguistic rules and structures (cf. McKay in Brumfit and Carter, 1986: 191). This is only one advantage of literary texts to be mentioned in this context. On the other hand, however, literary texts do not only increase the students’ level of language usage, but also create an awareness of language use since literature presents a “language that illustrates a particular register or dialect [...] embedded within a social context, and thus there is a basis for determining why a particular form is used” (McKay in Brumfit and Carter, 1986: 191-192).

Furthermore, literature should not only be taught to help students build up knowledge of the language itself, but also to understand its literary context and meaning, thus enabling them to develop a literary competence. In this way language and literature cannot be seen as two separated phenomena since the two terms intertwine with each other.

Culler (1975) explains the strong link between literature and language as follows:

‘... anyone wholly unacquainted with literature and unfamiliar with the conventions by which fictions are read, would ... be quite baffled if presented with a poem. His knowledge of the language would enable him to understand phrases and sentences, but he would not know, quite literally, what to *make* of this strange concatenation of phrases. He would be unable to read it as literature ... because he lacks the complex ‘literary competence’ which enables others to proceed. He has not internalized the ‘grammar’ of literature which would permit him to convert linguistic sequences into literary structures and meaning’ (Culler in Brumfit, 1985: 106).

This is only one aspect why, nowadays, reading literature in the EFL classroom has been included in the Austrian educational curriculum. Students should not only learn to *use* the language properly in specific situations, but should also learn what to make of it by *responding* to literary texts on a personal level (cf. Brumfit, 1985: 106).

As far as the students’ personal level of experience is concerned, Brumfit in his study on “Reading Skills and the Study of Literature in a Foreign Language” states that “[...] reading is the most autonomous and individualizable ability in language work, and literature is a rich and widely-appealing source of material for reading.” (Brumfit, 1985: 105) With regard to Brumfit’s positive aspect of literature teaching, reading is considered as a language learning activity which fosters the personal level of experience. In other words, there are various literary topics which appeal to students’ individual needs with the aim to improve their reading abilities and help them to create their own meanings on a certain topic.

Another reason for using literature in the language classroom is that students are confronted with texts which are written for specific contexts, thus offering a great variety of language styles and patterns for developing the students’ language learning process (cf. Collie and Slater, 1987: 4-5). In general, Collie and Slater state that:

Literary language is not always that of daily communication [...], but it is special in its way. It is heightened: sometimes elaborate, sometimes marvellously simple yet, somehow, absolutely ‘right’. [...] At a productive level, students of literature will, we hope, become more creative and adventurous as they begin to appreciate the richness and variety of the language they are trying to master and begin to use some of that potential themselves (1987: 5).

As far as literature teaching is concerned, it has to be stated that literature does not only contribute a lot to the students' foreign language learning processes, but it also encourages them to learn more about the "other" culture in which the target language is spoken. This is why Söllner (1995) mentions one important aspect, i.e. intercultural learning:

We must think with our own ideas and thoughts as well as those of the other culture. If we only think with our own ideas and thoughts, we assimilate others to our ideas and thoughts and are unable to listen to them. If we only think with their ideas and thoughts we distance ourselves from them and do not listen to what they have to say to us. Therefore we have to conceive of the process of understanding as *a dialogue in which we see the similarities as well as the differences between others and ourselves*. In this context language itself is mediating between what is foreign and what is familiar [emphasis added] (Söllner in Bredella and Delanoy, 1996: xvii, Introduction).

According to Söllner's statement, intercultural learning can only take place if students are willing to activate their critical thinking processes. This includes personal involvement as well as a certain distance to this involvement in order to create tolerance for the foreign culture.

Similar to Söllner's view on intercultural learning, the Austrian curriculum states, as mentioned before, that this cultural objective can only be achieved if students are confronted with cultural similarities as well as differences in order to create an understanding of their own culture as well as of the "other" culture (cf. Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/1).

According to Bredella, this is one of the major reasons why a literary work can have such a strong impact on readers: it enables them to bring in their own views and ideas into the world of the text they enter. Involvement as well as detachment should help readers to come up with their own interpretations, in other words, their understanding of the text (cf. Bredella in Bredella and Delanoy, 1996: 4-5). As a consequence, readers should be able to overcome negative stereotypes of the "other" culture and create a kind of social awareness by seeing "otherness" from different perspectives. This serves as the basis for the building up of intercultural understanding.

In fact, literary works can serve as means for acquiring knowledge about the foreign culture and to activate the students' thinking processes. In my view, however, the

exclusive use of literary topics, which are suitable for intercultural learning, is not sufficient to foster the students' development of intercultural competence.

In this context, Collie and Slater point out the fact that the world of a literary work is a created one, i.e. the author's view on reality. On the one hand, it may occur that this created world only offers the reader a fragmented picture of a foreign culture or society. On the other hand, however, literature presents characters of various different backgrounds in a vivid context. Therefore, literature should rather be used in connection with other teaching materials in order to enable students to learn more about the foreign culture where the target language is spoken (cf. Collie and Slater, 1987: 6).

2.2.1. Reasons for teaching young adult fiction in the foreign language classroom

There are many arguments for using young adult fiction in the foreign language classroom. However, before taking some benefits of teaching young adult literature into consideration, I would like to clarify what I mean when talking about literary topics.

As the topic of my diploma thesis is "School violence in *young adult fiction*", the term 'literary topics' refers to all sorts of literary themes that play a significant role in a teenager's life. As Surkamp points out in her study on „Förderung von Lese- und Schreibkompetenzen“:

Vor allem Jugendliteratur, in der es um das *Erwachsenwerden*, um die *Suche nach Identität*, die *erste Liebe* und um *Generationenkonflikte* geht, ist durch die Darstellung von *Erfahrungen und Problemen von Teenagern* schülernah und hält vielfältige Identifikationsangebote sowie Modelle von Welterfahrung und Lebensbewältigung bereit [emphasis added] (Surskamp in Bredella and Hallet, 2007: 178).

Furthermore, texts of young adult fiction are written in various literary forms. Apart from novels, there are short stories, simplified readers, etc. which all deal with the lives and problems of young adults. In addition, the main characters and the narrators of such literary works are very often young adults with whom students can quickly identify and feel close to. As a consequence, most students are curious to find out how the story is going to proceed and therefore they cannot stop reading it (cf. McKay in Brumfit and

Carter, 1986: 194). Another reason for using literature in the foreign language classroom to be mentioned in this context is the motivational value which is, according to Jennifer Hill, the most important justification for integrating literature on the curriculum (cf. Hill, 1986: 9). Carola Surkamp also stresses the aspect of motivation by stating the following:

Der Einsatz von Literatur kann aus mehreren Gründen dazu beitragen, Lesemotivation aufzubauen und langfristig zu sichern. Zunächst sind literarische Werke, insbesondere Kurzgeschichten und Romane, eine motivierende Textsorte: Sie liefern spannende Geschichten, lassen die Lernenden in fremde Welten eintauchen, fördern die Identifikation und das ‚Mitfiebern‘ mit den Figuren, erweitern den Erfahrungshorizont und bieten Unterhaltung (Surdamp in Bredella and Hallet, 2007: 178).

Furthermore, Nigel Reeves (1986) states that “if a reader wants to find out what happens next, if it seems important to him personally, he will read on despite linguistic difficulties” (Reeves in Hill, 1986: 9). Similarly, Collie and Slater point out in their study on “Literature in the Language Classroom” that:

[...] literature can be helpful in the language learning process because of the personal involvement it fosters in readers. [...] When a novel, play or short story is explored over a period of time, the result is that the reader begins to ‘inhabit’ the text. He or she is drawn into the book. Pinpointing what individual words or phrases may mean becomes less important than pursuing the development of the story. The reader is eager to find out what happens as events unfold; he or she feels close to certain characters and shares their emotional responses (Collie and Slater, 1987: 5-6).

In other words, during the reading process students are often confronted with complex linguistic structures or with words or phrases that are new to them. However, if the learners are well-motivated and become personally involved to a certain literary work, they may have less difficulty to acquire a language without having to study it explicitly. This is why Collie and Slater assume that personal involvement plays a significant role during the whole reading process. In addition, this personal involvement is also a crucial factor for the selection of literary works (cf. Collie and Slater, 1987: 6).

As far as my teaching unit is concerned, I have selected Graham Gardner’s novel “Inventing Elliot” and decided to create different activities arranged within the Circle Model. In addition, this teaching unit is especially designed for students at fifth grade. In the following, I would like to clarify why I have chosen Gardner’s novel “Inventing Elliot”, next to other young adult novels, for my teaching unit with a special regard to

the teaching purposes that might be achieved with the use of young adult fiction in the EFL classroom. However, as a first step, I would like to provide a brief summary of the plot in order to foster a clear understanding.

Gardner's novel "Inventing Elliot" is about a fourteen-year old boy called Elliot Sutton who is bullied at his old school. When his family moves to a new town, he decides to become a different person at his new school, Holminster High. He is determined not to become the target of school violence ever again. Therefore, he buys expensive clothes, gets his hair cut and invents a cooler and calmer self, a "new Elliot", in order to get noticed in the right way by his classmates. As a result, Elliot gets noticed by the Guardians, a group of three male students who secretly rule Holminster High by terrorizing and bullying other students. In addition, the Guardians are obsessed with George Orwell's book 1984. They twist the message of this book into a creed that says that they have to maintain order at school by punishing those students, "the poor, sad little losers" (Gardner, 2005: 70), who need to be under control so that they do not misbehave. Much to Elliot's surprise, the Guardians do not want to torture Elliot, but ask him to become one of them. Since Elliot does not want to get bullied himself, he joins the Guardians and soon finds himself in a kind of moral dilemma, because he has to make a choice between becoming again a victim of school violence or a bully that he once despised. Since the novel has an open ending, the readers do not know if Elliot disobeys the Guardian's system of terror or not (cf. Gardner, 2005: 1-181). In sum, one of the major themes of Gardner's novel is school bullying and violence from which weaker students at Holminster High have to suffer. Since, Elliot does not want to become one of these students, he starts wearing different masks which should protect him from getting punished.

With regard to school violence, the Austrian curriculum for English at secondary level states that "spezielle thematische Schwerpunkte sind jeweils im Einklang mit individuellen Interessenslagen und Bedürfnissen der Schülerinnen und Schüler sowie mit aktuellen Ereignissen zu setzen" (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/4). Personally, I think that "Inventing Elliot" perfectly meets the needs of the Austrian syllabus since this novel deals with school bullying and violence, a specific theme which might be of interest to many young adults. Although I am totally aware of the fact that not all students have to suffer from school violence, I am convinced that

most students have at least read articles or watched television programmes about this sensitive topic which actually arouses high public interest. Furthermore, I am of the opinion that if students have some background knowledge or have even made some personal experience with such a problematic issue then they might be more willing and motivated to read a literary work in the foreign language classroom.

As far as the students' motivation is concerned, it has to be pointed out that the main character of Gardner's novel, Elliot Sutton, is fourteen years old which means that he is around the same age as his readers. Therefore, the students might not have much difficulty to identify and feel close to the fictional character and as a consequence, they become eager to find out how the story is going to proceed (cf. McKay in Brumfit and Carter, 1986: 194). In addition, if students are able to feel empathy with a fictional character, this will not only enhance their motivation to read this novel, but also foster their personal development. This is another reason why young adult literature can have such a strong impact on students (cf. Benton and Fox, 1985: 60).

Furthermore, by having a closer look at the literary work "Inventing Elliot" it quickly becomes apparent that the author of the novel enables the students to get a deeper sight into Elliot's inner life by employing the technique of the inner monologue. As a result, the students are able to create their personal understanding of the literary text in the process of meaning creation and respond to it on a personal level of experience (cf. Brumfit, 1985: 105-106). Throughout the novel, there are several scenes which enable the students to become personally involved to the literary work and either feel compassion or despise with the fictional character who struggles to find a way out of his moral dilemma. In my opinion, the most touching scene (Chapter 7, p. 52-58) which also indicates a turn in plot is when a boy called Baker gets punished by other students in the locker room after one P.E. lesson. While Baker gets punished, Mr. Phillips, the gym teacher, suddenly enters the room and wants to know what has happened. Therefore, he asks Elliot to explain the situation. Elliot tells him a lie by stating the following: "It was just someone messing around, sir. [...] Nothing happened really, sir. [...] He had an anxious few seconds while Mr. Phillips stared at him with mistrustful eyes, but he'd judged correctly: The teacher wasn't interested in more than a plausible explanation" (Gardner, 2005:57). Elliot is too frightened to tell the teacher the truth about what is really going on, because he knows that he will then end up like Baker.

After having told the lie, Elliot feels that something has changed. “He knew it was a defining moment” (Gardner, 2005: 58). In my view, the locker room scene fosters the readers’ understanding of Elliot’s moral dilemma. On the one hand, the students can realize Elliot’s cowardice of telling the truth. On the other hand, however, the students might feel compassion with the fictional character and his actions since Elliot constantly fears to become a victim himself and therefore tries not to be noticed in the wrong way by his classmates, especially by the Guardians: “Outside he was Elliot the Indifferent, but inside he was a churning mess of violent emotions and sensations” (Gardner, 2005: 54). Throughout the whole novel, Elliot tries to hide his true feelings and emotions and therefore starts wearing different masks depending on the situation.

He’d imagined that reinventing himself would involve simply leaving behind the old Elliot and becoming a new one. But the reality had turned out to be far more complicated than that. [...] Every relationship he had to manage—with the Guardians, with Ben, with home—required him to wear a different face, be a different person. He was splitting into multiple Elliots—Elliots who mustn’t meet under any circumstances—and he didn’t know how much longer he could handle them, or keep them apart (Gardner, 2005: 100).

So, as the story proceeds, Elliot tries to find his true self which is hidden under the different masks that he wears in order to protect himself from the Guardians. In the end, however, when Elliot stands in front of the principal’s room, he has to decide whether to disobey the system of terror or become a part of it himself:

What was it Louise had said when she’d talked about the hero in 1984? She’d said, “He chooses to disobey the system. He obeys what he believes and risks everything. So he makes himself free ...” He hadn’t understood it at the time, but he did now. It meant that what was important, what mattered, was not the fact of being afraid, but what you did, the choices you made, when you were afraid. And maybe that was something to do with being alive—or staying dead (Gardner, 2005: 181).

Due to the fact that the novel “Inventing Elliot” has an open ending, the students do not know for sure if Elliot really listens to his inner voice and tells the principal about the Guardians and their terror regime at school. However, I am of the opinion that such an open ending can still have a strong impact on the students since it enables them to bring in their own views and ideas into the world of the text they enter. Involvement as well as a certain distance to this involvement allows the students to come up with their own interpretations of the text (cf. Bredella in Bredella and Delanoy, 1996: 4-5). This is another reason why I think that literary works, especially those written for young adults, should be used in the foreign language classroom.

In conclusion, there are various different reasons which demonstrate the significance of literature teaching in the foreign language classroom. Therefore, I would like to argue that teachers should try to introduce literary works like “Inventing Elliot” into their language classroom in order to support their students in the process of language as well as literature teaching and learning. Nevertheless, one cannot deny the fact that there are also plenty of difficulties which might occur at some point or the other in the process of literature teaching, the most important of which will be explained in the next chapter.

2.3. Difficulties in literature teaching

There are many arguments against using literature in the EFL classroom. The problems that are involved in literature teaching may arise in different areas, but they do not indicate at all that teachers or students are failing in their roles that they might have to perform when it comes to literature learning in the foreign language classroom.

According to McRae, one negative aspect why some teachers try to avoid literature teaching is simply the fear to lose face in front of the classroom due to their belief to lack knowledge when confronted with a literary work. In other words, some teachers might believe that they do not know enough about a specific literary work, author and background information, either because they are not qualified for teaching literature or because they have not been in contact with literary studies since their days at university (cf. McRae, 1991: 8).

However, McRae claims that the “lack of experience or of background study will be overcome fairly rapidly by any teacher who wants to overcome them” (1991: 8). I am of the opinion that if a teacher decides to introduce a literary work into the EFL classroom, they have to show enthusiasm and willingness in order to attract the students’ attention on the literary text that has been presented. In addition, Carter and Long point out that “students need to see a point to reading, particularly to reading extended texts” (1991: 16). Therefore, the motivational factor plays a significant role to inspire students to read books.

As far as the students’ motivation is concerned, teachers might have difficulties to introduce a literary work into the foreign language classroom because of various different reasons. One problem to be mentioned in this context is that literary works might be remote from students. A reason for this remoteness is that young adults have not gained so much life experience and therefore they have difficulties to understand certain literary texts, like Shakespeare’s early modern texts, which are outside their experience. However, this does not mean that students will never be able to understand such text types as long as they feel motivated to read and are eager to broaden their horizons (cf. Parkinson and Thomas, 2000: 11).

Furthermore, another problem involved in literature teaching in the foreign language classroom is that students have grown up in a society which prefers watching television programmes to reading books, in particular extended ones, which require concentration and patience from the reader. Nevertheless, teachers have to encourage students to read such literary works as an alternative to other media and text types that do not demand so much hard work from the reader (Carter and Long, 1991: 16-17).

Similarly, McRae points out that today's society is influenced by mass consumption and therefore the tastes concerning new media also change rapidly. Due to the fact that new products are constantly brought to the market, literature is mostly "considered old-fashioned, irrelevant and, dare we say it, boring" (McRae, 1991: 18). According to McRae, students might overuse modern types of media, like the television or the computer, in order to gain all sorts of knowledge without making an effort, in other words, without activating their critical thinking processes (cf. McRae, 1991: 19). This assumption is emphasized as follows:

The world has shrunk, but with it there is also the danger of laziness entering into our thinking processes; and our students' minds can shrink too, as a consequence. When the computer can do our thinking for us, or television can do our imagining for us, it is very easy for us to let these capacities lapse in ourselves (McRae, 1991: 18).

With regard to McRae's assumption, I totally agree with him when he states that there is a danger in the overuse of modern types of media like the television or the computer. Nonetheless, the fact has to be mentioned that such technical innovations also have benefits concerning literature teaching, as long as they are used in a meaningful and sensible manner by teachers as well as students.

One positive aspect of using modern media, in particular video tapes or DVD's, is that they are, in most cases, readily available and they tend to be less expensive than books (cf. Carter and Long, 1991: 141). In the 1980s, for instance, British teachers often did not have the financial means to buy new books for each child due to financial cuts provoked by governmental policies. Therefore, the teachers had to become more creative and find new ways to teach literature in the foreign language classroom (cf. Benton and Fox, 1985: vi). Today's British, as well as Austrian teachers use different kinds of media (internet, powerpoint, youtube...) as a complement to literary works.

Another negative aspect which is quite different from those that have already been mentioned, deals with difficulties which may arise out of the literary text. In this context, the following difficulties are to be mentioned:

- ✓ Linguistic difficulty
- ✓ Difficulty arising from text length
- ✓ Cultural difficulty
- ✓ Conceptual difficulty
- ✓ Acceptance difficulties

(Duff and Maley, 1990: 7-8)

A brief explanation of each of these problem areas will be given as follows:

Linguistic difficulty:

With regard to linguistic difficulty, Duff and Maley refer to “syntactic complexity, lexical density, or discursal organization” (1990: 7).

Difficulty arising from text length:

In this context, it has to be pointed out that students have individual preferences in regard to text length. In other words, some students prefer reading longer texts because they have difficulties when confronted with a shorter one. Instead, other students might have difficulties when presented with an extended literary text type (cf. Duff and Maley, 1990: 7)

Cultural difficulty:

As far as this problem area is concerned, students might have difficulties to identify cultural codes within a literary work. These difficulties may be overcome if students gain some cultural background knowledge of the literary text through exploration (cf. Duff and Maley, 1990: 7).

Conceptual difficulty:

With regard to conceptual difficulty, students may face problems to get the main message out of a literary text, even if it is linguistically less complex (cf. Duff and Maley, 1990: 7).

Acceptance difficulties:

This problem area may arise out of negative attitudes towards certain text types. In other words, some students hate detective stories while others detest love stories. Therefore, acceptance difficulties are strongly related to personal interests and attitudes towards literary works (cf. Duff and Maley, 1990: 8).

Finally, the last negative factor of teaching literature in the EFL classroom, that I would like to mention in this part of my diploma thesis, is the imbalance between the four language skills, i.e. listening, speaking, reading and writing. According to Parkinson and Thomas, all four language skills should be treated equally in their importance during the language as well as literature learning process. However, many teachers have problems to maintain a balance between the four skills when teaching literature in the foreign language classroom (cf. Parkinson and Thomas, 2000: 12). In literature classes it often happens that “reading comes first, writing second, while listening and speaking are far behind” (Parkinson and Thomas, 2000: 12). A reason for this might be that there are too many students in the classroom or simply the fact that teachers primarily want to foster the students’ reading abilities when using a literary work (cf. Parkinson and Thomas, 2000: 12).

To conclude, after having explained some problems that are likely to occur in literature teaching, I would like to stress the fact that there are still many arguments for using literature in the EFL classroom. As far as reading is concerned, McRae states that “it is a space for the exercise of mental energy; it is a space for creativity; it is a space where the personal elements of interaction, involvement, concern and personality can all be accommodated” (1991: 16). As a consequence, literature educates the whole person.

In addition, it has to be pointed out that not only parents, but also teachers are responsible for the students' personal growth and therefore literary works might be an excellent supplement to other teaching materials to support young adults in the process of growing-up. Nevertheless, it depends on the teacher whether to include literary works in their language teaching concept or not.

If teachers decide to take up the challenge of literature teaching they first might think about the following questions which could be relevant for the teaching outcomes:

- Which literary works are most appealing to the students' individual needs at a certain language level?
- What kind of approach should be used to teach literary texts in class?
- What aims should be achieved when teaching literature?
- Which activities are most suitable for the teaching purpose?
- What is the role of the student?
- What is the role of the teacher?

All the questions stated above will be discussed in detail one after another in the subsequent chapters.

3. Which literary works are to be preferred at a certain language level?

The question of when to start reading literary texts in the foreign language classroom is not easy to answer since it mainly depends on the students' language as well as reading abilities. In addition, the choice of the "right" or most suitable literary work also depends on various factors that teachers have to take into consideration if they really want to succeed in their teaching of literature in the EFL classroom. All these assumptions will now be examined in detail.

Due to the fact that students are individual human beings who do not acquire a foreign language at the same time and at the same pace, they have to go through different developmental stages in second language acquisition before using the foreign language in context. In other words, before using the foreign language appropriately, students have to acquire various grammatical forms and structures at different stages of development (cf. Lightbown and Spada, 2006: 82).

As Ellis points out in his study on second language acquisition:

One of the main findings of L2 research is that learners pass through a series of identifiable stages in acquiring specific grammatical structures such as negatives, interrogatives, and relative clauses. To a large extent, although not entirely, these sequences are not affected by the learner's L1 (1994: 699).

Since the main purpose of the diploma thesis is not to describe all these different developmental sequences in second language acquisition, the basic message of Ellis' statement is that teachers first have to think about their students' language competences before starting to work with literary texts in the foreign language classroom.

Similarly, Brumfit points out that one of the main things that teachers have to take into account when choosing a novel or short story is the students' linguistic competence, i.e. their knowledge of grammar and vocabulary which is necessary to read a literary text in a foreign language (cf. Brumfit, 1985: 122). It goes without saying that if a text is linguistically too demanding for students then the results will not be very beneficial. Students might not like to read books in a foreign language which are difficult to read. If students have to look up every second word in a dictionary because they lack in

vocabulary or have not yet acquired the necessary linguistic rules, then they quickly become frustrated and refuse to go on reading (cf. Duff and Maley, 1990: 8). Therefore, reading literary works only makes sense to students if they have acquired a basic language level as well as reading proficiency (cf. Brumfit, 1985: 122). In addition, Brumfit points out that “a person who has not the reading or comprehension fluency to make sense in general of the words on the page is not in a position to respond to the literariness of a text” (Brumfit, 1985: 122). A student’s personal response to a literary work, no matter if it is positive or negative, always provokes a kind of interaction taking place either in the language classroom or in the student’s mind. Thus, this results in the development of students’ literary competences (cf. Long in Brumfit and Carter, 1986: 42-43).

Furthermore, Collie and Slater are of the opinion that reading literature should at least start at an intermediate school level where students have already acquired a basic knowledge of language and have become more fluent readers of different text types. Nevertheless, the two researchers claim that literary works can also be read at lower school levels depending on the teaching purposes and activities carried out (cf. Collie and Slater, 1987: 2). They conclude with the assumption that “the sooner learners can start to enjoy literature in their new language, the better.” (Collie and Slater, 1987: 2)

With regard to linguistic difficulties, one solution to this problem might be the use of simplified versions of literary works (cf. McKay in Brumfit and Carter, 1986: 193). However, Honeyfield (1977) criticises this method by claiming that the use of simplified versions might not further the students’ literary development as well as the development of the students’ reading skills since “the simplification of syntax may reduce cohesion and readability” (McKay in Brumfit and Carter, 1986: 193). In this context, it has to be pointed out that difficulty is not only a question of the text, but also of the task. If the task is simple (e.g. find rhyme words in a poem or read for very general comprehension) then the text can be more difficult (cf. Duff and Maley, 1990: 8). In this context, Duff and Maley (1990) stress the importance of varying task difficulty as well as text difficulty with regard to the students’ proficiency levels as follows:

Level 1	‘Easy’ text + low level task
Level 2	‘Easy’ text + higher level task
Level 3	‘Difficult’ text + low level task
Level 4	‘Difficult’ text + higher level task

(Duff and Maley, 1990: 8)

According to Duff’s and Maley’s different levels of demand, teachers have to select literary works as well as tasks which are appropriate for each level. The higher the level of demand becomes, the more challenging the literary work can be. In this way, the students learn to cope with literary works without feeling stressed or frustrated, even if the literary texts are more difficult and demanding.

As far as I am concerned, I have to say that I only agree with Honeyfield’s negative view on the use of simplified versions to a certain extent. Personally, I rather share Carter and Long’s opinion which states that foreign language learners, who have a basic level of language proficiency, might have difficulties to read major prose works. Therefore, the use of simplified readers at elementary level might foster the improvement of the students’ reading abilities (cf. Carter and Long, 1991: 146)

In this context, it has to be stated that the primary aim of the *Longman Simplified English Series* is “to enable thousands of readers to enjoy without great difficulty some of the best books written in the English language, and [...] to equip themselves [...] to understand and appreciate any work written in English” (Carter and Long, 1991: 146).

On the other hand, however, Carter and Long put great emphasis on the fact that simplified texts or readers cannot replace the authentic literary work. One problem to be mentioned in this context is the language. Simplified texts or simplified readers are rewritten works which change the texture of the original piece of writing. In other words, literary works that have been simplified drastically do not retain the literary language of the original work (cf. Carter and Long, 1991: 147). This is the reason, I assume, why simplified versions of a literary work should rather be used in the foreign language classroom as a kind of preparation and motivating material for reading the original literary work.

With regard to linguistic difficulties, McKay comes up with another solution by proposing to work with texts of young adult fiction which are linguistically not too demanding. Donelson and Nilsen (1980) point out that a literary work which tends to have a stylistically less complex form which deals with the lives and problems of young adults can quickly attract the students' attention. One reason for this is, as already mentioned, that the main characters and narrators of such literary works are very often young adults with whom students can identify and feel close to. As a consequence, most students are eager to find out how the story is going to proceed and therefore cannot stop reading (cf. McKay in Brumfit and Carter, 1986: 194).

As far as personal investment is concerned, students can only become involved to a certain literary work if they are personally interested in it. Therefore, Engelbert Thaler presents in his study on "Teaching English literature" a way of selecting literary works which appeal to the majority of students of a foreign language classroom. He states that if teachers have to choose books for their EFL students, they can turn to the so-called "3 C's – catalogue, canon and criteria" (Thaler, 2008: 18) which will now be explained in detail.

Catalogues: Catalogues are provided by all publishing companies, listing their books according to the different levels of reading proficiency or age groups. In addition, a short description about each book is provided in order to support teachers in their choice of literary works (cf. Thaler, 2008: 18-19).

Canon: A canon consists of a list of books which are considered to be the most valuable literary pieces of writing. Such canons are provided by most university departments or education secretaries and serve as a guideline for teachers to choose the most suitable book according to their teaching purposes. However, some teachers find such canons problematic as they include literary works which are linguistically too complex for younger learners between the ages of eleven and fourteen and in particular for EFL learners (cf. Thaler, 2008: 19).

Criteria: A third way for the selection of books is to apply certain criteria, the most important of which are summarized as follows:

Criteria of Selection	
school	<ul style="list-style-type: none"> - type of school - level (primary, secondary)
learner	<ul style="list-style-type: none"> - age - level of proficiency - interests [...]
teacher	<ul style="list-style-type: none"> - personal favourites [...]
text	<ul style="list-style-type: none"> - availability of text [...] - thematic complexity - literary genre [...] - length [...] - popularity - methodological material (lesson plans, worksheets, analyses) - text-related media (film adaptations, audio books, websites) - exploitability for language learning (skills, competences)

Table 2: *Criteria of Selection.*

(Thaler, 2008: 20)

It is stated that Thaler's list of criteria is useful for the selection of literary works. However, Lazar points out that it might be difficult to apply some of these categories, in particular the students' interests or level of proficiency, to a whole foreign language classroom. The main reason for this is that students are individuals who have got different personal interests and the level of proficiency may also vary considerably. Therefore, teachers should try to select literary works which are met with great approval by the majority of students of a foreign language classroom (cf. Lazar, 1993: 52).

With regard to the students' age and level of reading proficiency, Thaler makes a further distinction between "literature for beginners, intermediate classes and advanced students" (Thaler, 2008: 27-28). A brief description of each literature level will be given as follows:

Literature for beginners: This kind of literature is for students between the ages of six and eleven who have a basic level of reading proficiency. Students at this age may enjoy reading childrens' literature; i.e. short stories, fairy tales, songs...etc.. The primary aim is to bring elementary learners into contact with literature and to encourage them to learn the English language (cf. Thaler, 2008: 27).

Intermediate classes: At this stage, intermediate learners between the ages of twelve and sixteen are confronted with literary works which are linguistically more demanding. Apart from coursebooks, there are "Begleitlektüren", "Anschlusslektüren", graded readers or simplified readers that teachers can use additionally in order to foster the students' development of literary understanding (cf. Thaler, 2008: 27).

Advanced students: Students at the age of sixteen are supposed to read original works instead of simplified versions of literary works. In addition, teachers might provide students with lists of unknown words in order to support their reading process (cf. Thaler, 2008: 28).

Furthermore, Thaler mentions another important aspect concerning the selection of literary works, i.e. the students' personal response. In other words, students should be allowed, to some extent, to decide what literary work will be dealt with in class. One approach for this would be, for instance, to let students take a vote and the majority decides which literary work will be studied in class (cf. Thaler, 2008: 21). In this context, Lazar suggests further alternatives, namely:

- ✓ Students have to fill in a questionnaire and indicate what sorts of literary works they prefer to read in their mother tongue and which literary works they would like to read in the EFL classroom.
- ✓ Students are given various different literary topics which they have to choose from with regard to their personal interests.
- ✓ Students should be allowed to work individually on literary topics that mostly appeal to them. (cf. Lazar, 1993: 41)

To conclude, after teachers as well as students have decided which literary works are to be preferred at a certain level of proficiency, the question of how to teach literature in the foreign language classroom arises. This is why the next chapter primarily deals with different approaches of literature teaching which vary in their teaching purposes and aims.

4. Different ways of teaching literature in the foreign language classroom

There exists a huge number of different approaches which could be used in the teaching of literary works. However, each approach has its own purposes and aims and therefore teachers always have to bear in mind what goals they want to achieve when teaching literary texts.

In this context, before teaching literary works in the foreign language classroom, it might be quite useful to think about the following questions which could be decisive for the learning outcome:

- ✓ Should students improve in their literary and language skills when dealing with a literary work in the foreign classroom or should the main emphasis be placed on only one aspect?
- ✓ Should teachers provide all the information needed to understand a literary text in advance or should students get the chance to create their own understanding of a literary text by responding to it on an individual level?

These are only a few questions that teachers should think of before introducing a literary work into the foreign language classroom. By looking at the questions stated above it becomes obvious that the main question that teachers have to ask themselves is if they prefer being in control of every activity carried out in the foreign language classroom to having the function of a coach who provides help whenever needed.

In this context, a distinction between teacher-centred and student-centred classes has to be made. It is stated that teacher-centred classes do not focus entirely on students' ideas and thoughts about a literary work. Instead, the teacher mainly provides information about a literary work and becomes the centre of most classroom discussions. Instead, student-centred classes focus more on the students' reactions to a literary text, thus taking their personal response into consideration (cf. Carter and Long, 1991: 24-25).

However, Carter and Long point out that there is a danger in distinguishing between teacher-centred and student-centred approaches, because “there are occasions where such approaches should be combined; and there are cultures and situations where such combinations are necessary” (Carter and Long, 1991: 28). In addition, it goes without saying that a teacher is actively involved when using a student-centred approach in the foreign language classroom, whereas a teacher-centred approach also requires the active involvement of the students and does not entirely disregard students’ responses (cf. Carter and Long, 1991: 24-25). Therefore, in the following sections, I will not distinguish between these two pedagogic orientations since this would be, I assume, too black and white. Instead, I will try to examine some of the main approaches that I have come across during my research on literature teaching in the foreign language classroom.

4.1. Literature as information

With regard to more traditional ways of teaching literature, Collie and Slater claim that teachers of foreign languages have often performed a traditional teacher role with the main aim to provide students with all kinds of information about a certain literary work (cf. 1987: 7). The two researchers explain this traditional way of teaching literature as follows:

Sometimes the teacher falls back upon a more traditional classroom role in which he or she sees himself or herself as imparting information – about the author, the background to the work, the particular literary conventions that inform the text and so on. Learners are somehow expected to have the ability to take all this in and make it their own (Collie and Slater, 1987: 7).

Instead, Louise M. Rosenblatt comes up with a different way of teaching literary works to students of foreign languages, i.e. the “efferent reading approach” which is the counterpart to the “aesthetic reading approach” (cf. Delanoy in Bredella and Hallet, 2007: 164). Rosenblatt’s (1978) distinction between the two different reading approaches is clarified in the following way:

She defines efferent reading (from the Latin ‘to carry away’) as reading in which the reader is concerned with what she will carry away. In aesthetic reading, on the other hand, ‘the reader’s primary concern is with what happens during the actual reading’ (McKay in Brumfit and Carter, 1986: 194).

In other words, efferent reading is goal-oriented reading which does not only concentrate on facts whereas aesthetic reading allows the students to bring in their own personal feelings and thoughts on a literary work during the reading process (cf. Delanoy in Bredella and Hallet, 2007: 164). However, the fact has to be mentioned that both approaches can be student- or teacher-centred.

With regard to Collie's and Slater's concept of literature teaching, as already mentioned, it has to be pointed out that the teacher provides information about a literary work. Instead, in Rosenblatt's efferent reading approach students gain all kinds of information from the text and not from the teacher. However, what these two ways of literature teaching have in common is the fact that both of them concentrate on literature as information. In addition, I agree with Collie's and Slater's opinion that a traditional way of literature teaching is quite useful in conveying information about a certain literary work. The kind of knowledge that students gain from the text can be tested later on by teachers in examinations which mainly focus on information about the author or some background information to the literary work (cf. Collie and Slater, 1987: 7).

4.2. Collie's and Slater's approach

Collie's and Slater's approach is neither teacher-centred nor student-centred, but tries to combine both, language and literature, at the same time in the learning process. As far as this approach is concerned, it seems that Collie and Slater have adopted ideas from various different approaches to literature teaching with the primary aim to foster the students' language improvement as well as the students' interpretations of a literary work (cf. Collie and Slater, 1987: 8-10).

In general, this approach has the following aims:

- ✓ maintaining interest and involvement by using a variety of student-centred activities
- ✓ supplementing the printed page
- ✓ tapping the resources of knowledge and experience within the group
- ✓ helping students explore their own responses to literature
- ✓ using the target language

✓ integrating language and literature

(Collie and Slater, 1987: 8-10)

According to these aims, it quickly becomes apparent that the communicative approach forms the basis of Collie's and Slater's approach by providing a wide range of communicative activities in order to help students, as mentioned before, to develop in their language learning process and to foster students' responses or interpretations of a literary work. However, teachers have to be careful when planning such activities as proposed in Collie's and Slater's resource book of ideas and activities (1987) in order to maintain a balance between language and literature teaching.

4.3. Three models of literature teaching

According to Carter and Long, there are three main models of literature teaching (cultural; language; personal growth) that have been consistently proposed when answering the question why to teach literary works in the foreign language classroom. Each of these three models has different learning objectives that should be achieved in the process of literature teaching (cf. Carter and Long, 1991: 2). In the following subchapters, an explanation of each of these models will be given.

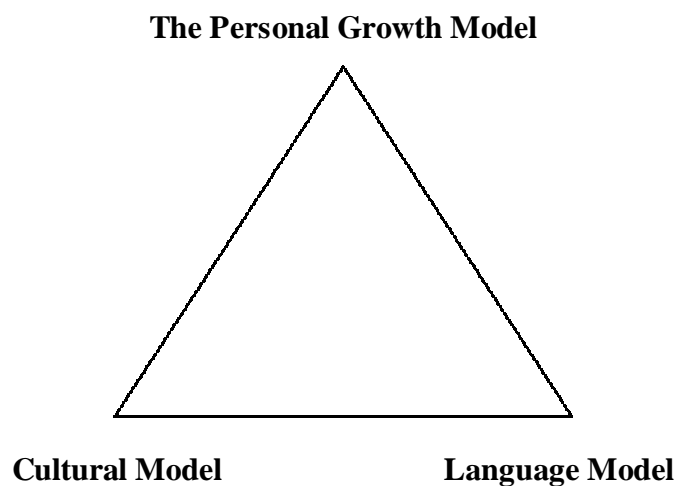


Fig. 2: *Three models of literature teaching.*

4.3.1. The cultural model

The cultural model is used to convey ideas, values and sentiments of differing cultures within a certain period. Thus, students should read literary works in order to develop an understanding of other cultures whose values and ideologies might differ from their own culture (cf. Carter and Long, 1991: 2). Similar to Carter's and Long's view on the cultural model, the Austrian curriculum states that one important educational objective is the development of intercultural understanding. For a discussion of the Austrian curriculum see chapter 2.1.2..

According to McRae (1991), however, it might be risky to use the cultural model in today's EFL classrooms because:

If students are informed about the biographical, historical, cultural and social background they might not relate the text to their concerns and interests but read it with the expectation that it will confirm what they have been taught about the biographical, historical, cultural and social background (McRae in Bredella and Delanoy, 1996: xi, Introduction).

4.3.2. The language model

The language model puts its main emphasis on the students' language learning processes. Therefore, literature is used as a means of teaching grammatical structures and/or certain vocabulary items to students with regard to the style of a literary work. There is no doubt that this view on literature teaching may spoil the students' reading experience of a thrilling story or poem. This is why teachers can use the language model more creatively. In other words, students have to analyse the language of a literary work with the primary aim to make meaningful interpretations of it (cf. Carter and Long, 1991: 2).

Similar to the language model, the Austrian syllabus indicates that literature could be used to enhance the students' competence levels in the four areas of language teaching and learning. In addition, it is stated that:

Grammatik ist im Fremdsprachenunterricht vorrangig unter funktionalem Aspekt zu erarbeiten; das heißt, die Beschäftigung mit spezifischen Sprachstrukturen und Grammatikübungen hat überwiegend im Rahmen themen- und situationsbezogener kommunikativer Aktivitäten und Strategien zu erfolgen (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/3).

According to this statement, teachers have the freedom to choose the different types of activities as well as the teaching strategies they consider most suitable in order to develop the students' language learning processes. In this way, the teaching of grammatical structures becomes more creative and responsive to students. For a discussion of the Austrian syllabus see chapter 2.1.4..

4.3.3. The personal growth model

In the personal growth model, the main aim of literature in language teaching is to promote learners' personal (emotional, intellectual...) development. Teachers can enhance the students' personal development by passing on love and enthusiasm for literature. Furthermore, teachers have to select literary works to which students can respond on a personal level of experience (cf. Carter and Long, 1991: 3).

In my opinion, literature teaching in the foreign language classroom is more effective, if students are allowed to bring in their personal feelings and thoughts in the process of meaning creation of a literary work. In addition, the Austrian curriculum states that various different student-centred teaching methods like "Stationenbetrieb, offenes Lernen, Präsentationen mithilfe von Medien bzw. anderen Hilfsmitteln, Projektarbeit, Lese- und Lerntagebücher, Portfolios" (Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/2) ought to be used in order to make literature teaching become more effective and diversified.

In addition, with regard to the students' personal response to a literary work, Parkinson and Thomas stress the importance of the students' opinions and state that:

[...] if students know that their opinions about a book are considered important and actually make a difference to what happens, both the act of reading and the act of talking about the book should be more real, authentic and communicative, and hence more likely to promote language learning (and perhaps also learning of facts and literary skills) (Parkinson and Thomas, 2000: 34).

In sum, each of Carter's and Long's three models embraces specific learning objectives and therefore teachers first have to think about the teaching purposes and goals that they have in mind, before introducing a literary work into the foreign language classroom. In

this context, the distinction between “the study of literature” and “the use of literature as resource” ought to be explained (Carter and Long, 1991: 3).

“The study of literature” is considered as an academic approach to reading literature. This approach involves literary concepts, conventions and metalanguage that students should be able to use in order to write and talk about literature. In addition, students are also expected to acquire “information about the history of the target literature, its traditions and conventions, its particular heritage, the nature of the influences and relationships between the authors, texts and contexts which make up that literary culture” (Carter and Long, 1991: 3).

Instead, “the use of literature as a resource” is a less academic approach. Nevertheless, this approach is considered to be a serious way to read literary works in the foreign language classroom. Teachers can use this approach to foster the students’ personal growth and in this context, literature serves as a resource to achieve this goal. In addition, “the use of literature as a resource” also promotes various interesting language exercises (cf. Carter and Long, 1991: 3).

In addition, as far as the development of literary competence is concerned, Lazar points out that:

[...] if it is the study of literature which is our aim then developing the ‘literary competence’ of our students is crucial. [...] On the other hand, if we wish to use literature as a resource, then we may not aim to teach ‘literary competence’ but it is possible that our students will begin to acquire it through their exposure to literary texts (Lazar, 1993: 14).

The second distinction that has to be clarified is that between “knowledge about literature” and “knowledge of literature” (Carter and Long, 1991: 4). Knowledge about literature refers to knowledge that students gain for passing examinations. In other words, this knowledge refers to studying facts about literary terms, authors, dates, etc.. However, the process of acquiring knowledge about literature does not automatically result in the students’ ability to interpret a literary work or to a more responsive way of reading it. Nevertheless, university students may profit from this kind of knowledge since most examinations are based on information about a literary work and therefore students with good memories may pass the exams successfully (cf. Carter and Long, 1991: 4).

Instead, knowledge of literature refers to reading literary works for responsive enjoyment instead of learning facts about them. In this context, teachers may use student-centred approaches or activity-based methods in order to foster the students' active involvement in reading a literary work and make them respond to what they have read on a personal level of experience (cf. Carter and Long, 1991: 4). As the focus of this diploma thesis is on teaching literature to students at secondary level, there is more emphasis on acquiring knowledge of literature in order to combine both, literature and language, at the same time.

4.4. Aesthetic reading approach

Similarly to the personal growth model, Bredella points out that the aesthetic reading approach also focuses on the *interaction* which takes place between the reader and the literary text when they bring in their personal experiences, thoughts and ideas to a literary work during the reading process (cf. Bredella in Bredella and Delanoy, 1996: 2). In other words, according to Louise M. Rosenblatt, “aesthetic reading” describes how a reader is affected by the form and content of a literary work. The focus is on the reader’s emotions and thoughts while reading the text. In order to read aesthetically, students have to bring in their own experiences.

If students read Graham Gardner’s novel “Inventing Elliot”, for example, which will be discussed in detail in the second part of the diploma thesis, they might relate with the main character of Elliot. He is a victim of violence at his old school and later on, as the story proceeds, he becomes a “bully” himself at his new school. The learners may participate in Elliot’s life and at the same time they may respond to his actions and thoughts with agreement or disagreement.

In reading, as has already been clarified, there is always an interaction between the reader and the text. Furthermore, the aesthetic reading experience also contains a kind of reflective element which provokes a personal response to a literary work in the reader. This reflective element is the reason for the aesthetic experience creating both, involvement and detachment to a literary work (cf. Bredella in Bredella and Delanoy, 1996: 2-3).

This involvement and detachment are important elements for the aesthetic experience. In this context, D.W. Harding (1992) points out that the reader is both, a “participant” and an “onlooker” in the aesthetic reading experience. That is to say, that the reader may observe the situation described in the text and thinks about what it must be like for the fictive person. As a consequence, the reader may react to the character of a story on an emotional level, either with pity or joy. (cf. Bredella in Bredella and Delanoy, 1996: 3). One of the main reasons why literary texts can have such a strong impact on the readers is that they are allowed to bring in their own experiences to a text, thus their

own views and ideas enter in the world of the text (cf. Bredella in Bredella and Delanoy, 1996: 4-5).

In addition, Bredella and Delanoy stress the fact that students, especially those who read aesthetically, bring their prior understanding and experience to a literary work. (cf. Bredella and Delanoy in Bredella and Delanoy, 1996: x, Introduction). This is why Bredella states the following:

Je mehr wir dem literarischen Text an Vorwissen zur Verfügung stellen und je mehr wir ihm an Erwartungen entgegenbringen, desto stärker wird er uns ansprechen und desto besser können wir uns in der Reaktion auf den Text und der Reflexion auf den Verstehensprozeß kennenlernen. Insofern kann die Lektüre und Interpretation literarischer Texte zur Selbsterfahrung werden. Die vorverständnisaktivierenden Methoden sollen daher dem Verstehen des literarischen Textes *und* der Selbsterfahrung des Lernenden dienen. (Bredella in Schratz, 1984: 190)

According to this statement, it becomes obvious that if students' prior knowledge is activated through pre-reading activities, it might be easier for them to understand it from different perspectives and respond to it on a personal level of experience. Consequently, the students' personal responses foster interpretations and lead to a better understanding of a literary work.

In sum, Bredella provides a list of the main aims of the aesthetic reading approach which are described as follows:

- Aesthetic reading directs our attention to the interaction between text and reader and encourages us to explore how the text affects us. This implies that aesthetic reading includes a reflective element and is characterized by the dialectic between involvement and detachment.
- Aesthetic reading broadens the readers' horizons by encouraging them to put themselves into situations they have not yet experienced or may never experience.
- Aesthetic reading is less concerned with the conveying of information than with the creation of complex impressions within the reader. [...]

- Aesthetic reading is based on what readers bring to the text. Without their experiences, recollections, associations and speculations there would be no aesthetic experience. But the aesthetic experience also modifies what is brought to the text.
- Aesthetic reading promotes intercultural understanding because it encourages us to see the world from different perspectives and because it explores our images of foreigners and foreign cultures.

(Bredella in Bredella and Delanoy, 1996: 18)

In conclusion, there are various different ways of teaching literature in the foreign language classroom, whereas each of them embraces a particular set of learning objectives for the students. Therefore EFL teachers have to think carefully about their teaching aims in advance, before teaching literature in class.

Furthermore, it becomes rather obvious that the teacher's role in literature teaching highly depends on the approaches that are used for specific teaching purposes. This is why, in the following chapter, I will try to explain what the teacher's roles could be when it comes to literature learning in the foreign language classroom.

5. The teacher's role in the foreign language classroom

As a first step, I will try to explain some general roles that teachers have to perform in an EFL classroom. Afterwards, I want to find out whether these roles apply to literature teaching in the foreign language classroom or if there are some special roles for literature teaching that the teachers might fulfil.

Generally, the basic roles that EFL teachers might perform in the foreign language classroom are the following:

Teacher Roles	
•	Motivator
•	Controller: The teacher must be in control of the class at all times
•	Assessor: Checking work and giving feedback
•	Resource: You may be your student's only source of English teaching and practice
•	Coach: Encouraging students to play an active role in classroom activities
•	Tutor: Guiding students through the learning process, giving individual attention and helping students to learn more efficiently
•	Organiser: Guiding students through class activities and ensuring everyone knows what they're doing
•	Facilitator: Encouraging students to communicate with each other.
•	Counsellor : Helping students with their language-learning related problems.

Table 3: *General teacher roles.*

(Online TEFL Module 1, 1996: accessed 25 December 2009)

According to these teacher roles, it has to be said that the different functions that teachers have to perform are very likely to change during the lesson as far as the teaching activities are concerned. If teachers, for instance, use activities which are highly teacher-centred then they are more likely to become the centre of the classroom, thus controlling the students' language learning process all times.

However, if teachers allow students to work on activities more autonomously by offering student-centred activities then the teachers' function might become that of a coach instead of a controller. As a coach, teachers provide help whenever needed in order to help students to carry out an activity on their own.

As far as I am concerned, I suppose that the general teacher roles, as stated above, can be applied to literature teaching in the foreign language classroom. However, I am of the opinion that there are also some special roles that teachers have to perform in literature teaching, some of which will now be explained.

5.1. Teacher roles for teaching literature in class

5.1.1. Enabler

According to Carter and Long, one important literature teaching role that teachers have to perform in the EFL classroom is that of an “*enabler*” (Carter and Long, 1991: 7). That is to say, if teachers use a language-based approach in class, for instance, then the main focus is on the students’ reading processes. Therefore, the teacher’s primary aim is to enable students to find a way into the literary work by providing them with some analytical tools (cf. Carter and Long, 1991: 7).

5.1.2. Role model

Another teacher role that teachers have to perform in the foreign language classroom is that of being a *role model* to their students with a special regard to the extensive reading approach. In this context, before taking this literature teaching role into consideration, the term “extensive reading” has to be clarified as follows:

Extensive reading is an approach to language teaching in which learners read a lot of easy material in the new language. They choose their own reading material and read it independently of the teacher. They read for general, overall meaning, and they read for information and enjoyment. They are encouraged to stop reading if the material is not interesting or if it is too difficult. They are also encouraged to expand their reading comfort zone – the range of material that can be read easily and with confidence. Extensive reading belongs in the language classroom (Bamford & Day, 2004: 1, Introduction).

According to this quote, it quickly becomes apparent that the main goal of the extensive reading approach is to make students read as many literary works as possible in order to develop their reading abilities as well as their language competences. In this context, the teacher may serve as a role model for their students by becoming an active reader themselves. Teachers may either read literary works in the classroom like their students or they may give their students some reading advices and give credits to the reading that is done by them (cf. Bamford and Day, 2004: 8).

According to Robinett (1977), teachers who perform the function of a role model should have the following personal characteristics in order to make language as well as literature teaching become effective:

1. *Inspiration*: Effective teachers listen to students' problems and use inspiration to help them find solutions.
2. *Enthusiasm*: It comes from a genuine interest in the subject matter and from the satisfaction gained from watching students learn a second or foreign language.
3. *Professional competence*: It is a knowledge of the subject matter to be taught. It includes a linguistic awareness as what constitutes language; how language operates; how speech and writing are related; how languages compare and contrast; how language reflects the culture of its speakers, etc.
4. *Consider the affective development of the students*: It refers to the ability to create a free and wholesome atmosphere in the classroom where students feel secure.
5. *Tolerance, patience, warmth, sensibility and open-mindedness*: All these are characteristics necessary in effective teachers [emphasis added] (quoted/Robinett in Vadillo, 1999: accessed 16 January 2010)

With regard to this list, Robinett does not only describe effective teachers as the ones who must have specialist knowledge of the foreign language, but also personal qualities like tolerance, patience and warmth. These qualities, among others, are decisive for making the teachers' language and literature teaching successful.

Furthermore, it is stated that teachers should have the ability to *create interest* and *motivate students* instead of instilling fear in them. In this context mention has to be made of Krashen's "affective filter hypothesis" in which he claims that the learner's emotional state can contribute to or inhibit language acquisition and personal growth. Negative factors such as fear can block the learner's input and this is why teachers should create a positive learning environment where students can feel safe (cf. Lightbown and Spada, 2006: 37).

As far as motivation is concerned, evoking interest in students depends a lot on the teachers' performance. Teachers can influence the learners' motivation by making the classroom a supportive learning environment in which students are stimulated, engaged in a great variety of activities which are appropriate to their age, personal interests and cultural backgrounds. This in turn can contribute to positive motivation, leading to greater success with regard to language learning (cf. Lightbown and Spada, 2006: 64-65).

In this context, the question arises if the teacher's motivation or enthusiasm also plays a significant role in literature teaching. According to Carter and Long, the teacher's enthusiasm is decisive for the students' engagement with a literary work (cf. Carter and Long, 1991: 23). Personally, I agree with Carter's and Long's view that enthusiasm plays an integral role in making literature teaching become effective. However, if a teacher feels enthusiastic about a literary work, this does not guarantee that *all* students feel the same pleasure in reading as well as studying the literary work that is presented to class. This is why Surkamp claims that the teacher's choice of a literary work and the use of an appropriate teaching method are important factors for encouraging students to deal with literature in a foreign language (cf. Surkamp in Bredella and Hallet, 2007: 179). Furthermore, teachers might use some of the following activities in order to enhance the students' motivation to read literary works:

- Regelmäßiges Vorlesen [...],
 - Gespräche über individuelle Leseerfahrungen in Form von *reading syndicates* (Austausch in Kleingruppen über unterschiedliche Bücher), *battles of the book* (Schüler müssen den Fragen anderer zu Büchern, die sie gelesen haben, Rede und Antwort stehen) oder *book clubs* (Gruppen von vier bis sechs Schülerinnen und Schülern lesen eine gemeinsame Lektüre Kapitel für Kapitel und tauschen sich in regelmäßigen Abständen über ihre Leseindrücke aus),
 - Einrichtung einer Klassenbibliothek [...],
 - Austausch über einen Text via E-Mail mit englischsprachigen Schülerinnen und Schülern,
 - Ausflüge in öffentliche Büchereien, bei denen sich jeder Schüler bzw. jede Schülerin ein eigenes Buch aussuchen darf, [...]
 - Organisation von Autorenlesungen, einer Lesenacht oder eines Lesewettbewerbs.
- (Surdamp in Bredella and Hallet, 2007: 179-180)

As far as these activities are concerned, I agree with Surkamp's assumption that they can only be carried out successfully if the students have already acquired appropriate reading strategies and techniques, because otherwise they might lose their interest and motivation and consequently reject them (cf. Surkamp in Bredella and Hallet, 2007: 180).

Another important aspect that has to be mentioned with regard to motivation is that teachers have to be careful when showing enthusiasm or antipathy for a specific literary work, because their attitudes towards a literary work will influence the students' personal view on it. As Rosenblatt points out:

Complete objectivity on the part of the teacher is, [...], impossible. It would be very hard not to reveal, in some way or other, something of his own enthusiasm or antipathies—through tone of voice, type of discussion, length of time devoted to the work, or emphasis upon one aspect

rather than another. Without realizing it himself, the teacher will undoubtedly convey attitudes of approval or disapproval toward different authors' philosophies of human behavior. One work will be discussed with more zest than another (Rosenblatt, 1938: 15-16).

On the one hand, I agree with Rosenblatt when she states that teachers cannot remain completely objective when introducing a literary work into the EFL classroom. Teachers may either show approval or disapproval for a literary work depending on their personal attitudes and feelings about it. On the other hand, however, if teachers neither show enthusiasm nor antipathy towards a literary work, then I rather doubt whether their students become engaged with it. If students lack in motivation, this may consequently lead to poor comprehension.

A solution to this problem might be that the teachers' enthusiasm "should always be tempered with a clear awareness of students' needs, reactions and responses" (McRae, 1991: 8). If teachers' enthusiasm or antipathy towards a literary work is tempered, then this would at least leave some space for the students' own meaning creation of a literary work and above all, enable the students to respond to it on a personal level of experience.

5.1.3. Lecturer

According to McRae, teachers have more knowledge of literature than their students due to the fact that they "have usually read more, lived more, experienced more, and worked more on the subject they are teaching" (McRae, 1991: 10). Therefore, in most cases, they are somehow forced into the role of a lecturer, thus providing their students with information about a certain literary work – its traditions and conventions – that students are expected to acquire in order to pass examinations.

However, if teachers are in control of what happens in the classroom at all times, they might not foster the development of the students' autonomy in language learning. This is one of the main reasons why teachers should always try to maintain a balance of their own power and that of their students (cf. Parkinson and Thomas, 2000: 12).

5.1.4. Coach

In contrast to the teacher's role as a lecturer, Rosenblatt points out that the teacher's main aim in literature teaching should not only be that of providing information about a literary work to their students, but use this kind of knowledge to help students experience literature on a personal level (cf. Rosenblatt, 1938: 33). Therefore, Rosenblatt in her study on "Literature as Exploration" states that:

He [the teacher] does give "knowledge," of course. There are even those reassuring things, *facts*—facts about the conditions under which literary works were written; facts about the social, economic, intellectual history of the age in which they were written; facts about the way contemporary readers responded or did not respond to them; facts about the author and his life; facts about the literary traditions which he inherited; facts, even, concerning the actual form, structure and the method of the work. Yet all of these facts are merely secondary and peripheral. [...] their function is to help to clarify and enrich individual experiences of specific novels, poems, or plays. It is the interaction between the reader and the book [...] upon which the teacher must center his attention (Rosenblatt, 1938: 33-34).

According to this statement, Rosenblatt's main idea is that teachers should enable their students to read a literary work aesthetically, i.e. "an irreducibly personal experience in an active 'transaction' with a literary work, in which a 'poem' is created or 'evoked' (experientially) out of a 'text'" (Hall, 2005: 88). In this context, the role of the teacher becomes that of a coach who promotes "the exploration of personal meanings" (Hall, 2005: 88).

In conclusion, there are various different roles that teachers have to perform when teaching language as well as literature in class. However, after having done plenty of research in the field of literature teaching, I have come to the conclusion that teachers should try to motivate students to read literary works with enjoyment and pleasure. Furthermore, teachers should enable their students to explore literary works on a personal level of experience by teaching literature in a way that is appropriate to a certain EFL classroom situation.

6. Résumé

In the first part of my diploma thesis I tried to clarify how literary works, in particular those written for young adults, could be used in an effective and meaningful way in the EFL classroom. Therefore, as a first step, I tried to describe the main educational objectives as indicated in the Austrian curriculum for English at secondary level. Educational objectives, like the development of intercultural competence, communicative competence or the competence of autonomous life-long learning, are indicated several times throughout the curriculum and are therefore considered as important educational skills which students should acquire in order to communicate with “other” people of different linguistic communities. In addition, I described the different levels of language proficiency (see chapter 2.1.4.) that students should achieve at a certain grade. However, one has to bear in mind that students are individual human beings whose language learning process does not develop at the same time and at the same pace. This is why I assume that these competence levels should rather be considered as general guidelines for teachers in order to create meaningful activities which students should be able to carry out in relation to their language levels.

As a second step, I tried to find out in how far literature teaching contributes to the achievement of general educational objectives as indicated in the Austrian curriculum. As a result, I found out that literature teaching can fulfil many of the demands of the Austrian syllabus. On the one hand, there are many arguments for using literature, especially young adult fiction, in class in order to develop the students’ language as well as literary competences. On the other hand, however, there are also difficulties (see chapter 2.3.) that may occur in the process of literature teaching. Leaving all the negative aspects of literature teaching aside, I would like to point out that the students’ personal involvement to a certain literary work plays a crucial role during the whole reading process. Therefore, literature teaching in practice necessitates a careful selection of the literary work. This is only one factor that should be taken into consideration before introducing a literary work into the foreign language classroom. For a detailed discussion of the benefits of literature teaching see chapter 2.2. and chapter 2.2.1..

Apart from the students' personal level of experience, there are other factors that teachers should take into account when it comes to literature teaching in the EFL classroom. Factors like the students' needs, individual preferences, abilities and language levels are of particular importance in order to make the teaching of a literary work become successful. This is why I agree with Thaler's opinion that it is necessary to involve students, to some extent, in the process of text selection (cf. Thaler, 2008: 21). For a detailed discussion of which literary works are to be preferred at a certain language level see chapter 3 of my diploma thesis. In addition, in the second part of my diploma thesis I will design a teaching unit on Graham Gardner's novel "Inventing Elliot" which I have selected according to Thaler's criteria of selection (cf. Thaler, 2008: 20). A detailed description of this list of criteria will be given in the following chapter.

Next, after having selected a literary work, teachers have to think about a specific approach that they would like to use with regard to their teaching purposes. As far as my teaching unit is concerned, I would like to design activities based on Carter's and Long's personal growth model (see chapter 4.3.3.) and Rosenblatt's aesthetic reading approach (see chapter 4.4.). Although I am aware of the fact that each approach embraces specific learning objectives, I am of the opinion that the major aim of these two approaches is quite similar, i.e. the students' personal (emotional, intellectual...) development.

With regard to my teaching unit, I have decided to use the Circle Model which is a model that should help students work out literary works on their own without the help of the teacher. Thus, I have designed activities which students are able to carry out on their own according to their levels of language proficiency. One major reason why I have decided upon this student-centred model is the fact that students are encouraged to become autonomous learners and to broaden their horizons when dealing with a literary work in an aesthetically motivated way. Furthermore, by using the Circle Model the teacher is not the centre of the classroom anymore and does not provide students with information about a literary work as it has usually been the case in more traditional classroom situations (cf. Collie and Slater, 1987: 7). Instead, the teacher has to perform the role of an assistant who provides help whenever needed and promotes "the exploration of personal meanings" (Hall, 2005: 88).

In conclusion, after having done plenty of research in the field of language and literature teaching in the foreign language classroom, I have come to the conclusion that teachers have to ensure that their students enjoy reading literary works. Therefore, it is important that teachers select the most suitable literary text, approach and activities with regard to their teaching purposes and aims that they would like to achieve. Thus, in the second part of my diploma thesis, I will design a teaching unit which should serve as a guideline for teachers who would like to deal with Graham Gardner's novel in a creative and meaningful way with the main aim to enhance the students' personal growth.

Part Two

7. Teaching Unit – Working with Graham Gardner’s novel “Inventing Elliot” in the foreign language classroom

7.1. Reasons for using the novel “Inventing Elliot”

There are various different reasons why I have decided to design a teaching unit on Graham Gardner’s novel “Inventing Elliot”. Due to the fact that there are different ways of selecting literary works, I have decided upon using Thaler’s “Criteria of Selection” (Thaler, 2008: 20) which supported me in my text selection process with regard to my teaching purposes. In general, Thaler’s list of criteria is divided into the following four main parts:

1.	School	
2.	Learner	
3.	Teacher	
4.	Text	(Thaler, 2008: 20)

These four parts are again sub-divided into different criteria which will be explained in detail in order to demonstrate why I have chosen the novel “Inventing Elliot” for my teaching unit:

School

Type of school + Level: The teaching unit is designed for students who attend grammar school and study English at secondary level.

Learner

Age + Level of proficiency: With regard to the students’ age and level of proficiency, I personally share Thaler’s view which states that students between the ages of twelve and sixteen have reached an intermediate literature level. Thus, they are able to cope with literary works which are linguistically more demanding (cf. Thaler, 2008: 27). My teaching unit, however, is especially designed for students between the age of fifteen

and sixteen, in other words, for students at fifth grade. According to the Austrian syllabus, students at fifth grade should have at least reached the Waystage level (A2) in the four areas of language teaching after four years of language teaching and learning in lower secondary education. Therefore, students at this stage should not be faced with much linguistic difficulty when dealing with the novel “Inventing Elliot” in the foreign language classroom (cf. Lebende FS (Erste, Zweite), 2005: accessed 17 June 2010/6).

Interests: According to Lazar, students have got different personal interests when it comes to reading literature in the foreign language classroom. Therefore, teachers should try to select literary works which appeal to the majority of students in an EFL classroom (cf. Lazar, 1993: 52). With regard to Lazar’s assumption, I have decided to use a young adult novel whose main character, Elliot Sutton, is also a young adult with whom students can quickly identify and feel close to. It goes without saying that especially young adult readers “might hope to meet experiences comparable with their own at a time when life is often confusingly charged with excitement and tedium, pleasure and threat” (Benton and Fox, 1985: 60). In other words, I think that if students are able to feel empathy with a fictional character and get personally involved to a certain literary theme, then this will not only evoke the students’ personal interest to find out how the story is going to proceed, but also contribute to the students’ personal development. Thus, young adult literature can have a strong impact on students due to its capacity to foster empathy and understanding for fictional characters of a literary work (cf. Benton and Fox, 1985: 60).

Teacher

Personal favourites: In general, my teaching unit on “Inventing Elliot” is designed for English teachers in secondary education who, every now and then, like to deal with young adult fiction in the foreign language classroom, instead of constantly using textbooks which are available for each grade. Unfortunately, many teachers claim that textbooks are the so-called “hidden curricula” which means that the textbooks have substituted the actual curriculum (cf. Hesse, 2009: 20). Therefore, I think that it is of particular importance for teachers to use literary works, especially those written for young adults, in connection with other teaching materials in order to make the learning environment more variable and interesting.

Text (Inventing Elliot)

Availability of text: Thanks to the internet, nowadays, a huge number of book retailers sell their books online. Therefore, teachers can order Graham Gardner's novel "Inventing Elliot" online at any time they wish. Personally, I would like to recommend the online bookstore "Amazon.de" to Austrian teachers of foreign languages because this bookstore sells new as well as used books at low prices and guarantees a short time of delivery.

Literary genre + Thematic complexity: In general, "Inventing Elliot" is a novel written for young adults. Due to the fact that there are a lot of subgenres of novels, I suppose that Gardner's novel fits into the category of "problem novels" (Hesse, 2009: 34) for young adults because the major theme is about school bullying and violence from which the main protagonist, Elliot Sutton, has to suffer. One major reason why I have decided to design a teaching unit on this specific novel is to enable students to get an idea of how terrible the situation must be for a victim of school violence by putting themselves in Elliot's shoes. As a consequence, they may hopefully realize that bullying is one of the worst things that can happen to a person due to the emotional damage it causes from which victims might have to suffer for a long time (cf. Beane, Miller & Spurling in Miller, 2008: 394).

Text length: As far as text length is concerned, Graham Gardner's novel has got about 181 pages and its plot is not very complicated. However, it goes without saying that such a novel cannot be read in one lesson. In this context, the question arises how students should read the novel. In other words, with regard to my teaching purposes, I had to decide between using an intensive reading approach or an extensive one. Since the main focus of my diploma thesis is not on describing both approaches in detail, I just want to point out that the intensive reading approach might be more suitable for my teaching unit, because one major aim of this approach is to foster the students' understanding of a specific text (cf. Nation, 2009: 27). Instead, the extensive reading approach, as already mentioned, refers to reading "large quantities of books" (Bamford and Day, 2005: xiii, Preface) for enjoyment in order to develop the students' reading abilities as well as their language competences.

Furthermore, the students are not only supposed to work on Gardner's novel intensively, but they should also read the whole novel at home before starting to work on the Circle Model in class. Thaler calls this kind of approach "Straight Through Approach" (Thaler, 2008: 105) which, in my view, saves a lot of class time. In addition, another reason why I have decided to use this time-consuming approach next to other approaches is because most activities of the Circle Model can only be carried out if students know the whole story and not only some parts of it. However, I agree with Thaler's claim that the "Straight Through Approach" is only useful and effective if students are willing to read the whole novel at home with diligence and attention (cf. Thaler, 2008: 105). Therefore, I would like to recommend this reading procedure to teachers who can trust their students and their willingness to read and work on a literary work more autonomously.

Popularity: With regard to text popularity, "Inventing Elliot has been a "critically-acclaimed award-winning international bestseller" (Inventing Elliot: Information and Resources, 2010: accessed 3 July 2010). The novel has won many prizes and awards like, for instance, the German "Youth Jury Award of the Deutscher Jugendliteraturpreis" (Inventing Elliot: Awards, 2010: accessed 7 July 2010). In addition, with regard to international reviews, The Sunday Times stated that "Once you start you will not be able to put this gripping and gritty read down!" (Inventing Elliot: Media Reviews, 2010: accessed 8 July 2010) and The Mail on Sunday described Inventing Elliot as a "highly intelligent book about being bullied, written by someone who clearly understands, and can accurately describe, every nuance of fear." (Inventing Elliot: Media reviews, 2010: accessed 8 July 2010). In my opinion, the popularity of Gardner's novel is emphasized by such media reviews which can also be found on many websites on the internet.

Methodological material + Exploitability for language learning: For my teaching unit, as already mentioned, I have decided to design tasks used in the Circle Model which will be explained in detail in the following chapter. By using such a student-centred model, I do not only aim at developing the students' competence for autonomous life-long learning, but I also aim at fostering the students' language skills in the four areas of language teaching and learning. Due to the fact that the 'four skills' (reading, writing, listening and speaking) should be equal in importance during the foreign language as

well as literature learning process, I have decided to design different tasks used in the Circle Model in order to maintain a balance between these four skills (cf. Parkinson and Thomas, 2000: 12). In addition, the instruction sheets of each task can be found in the appendix.

In conclusion, by using Thaler's criteria of selection, I wanted to clarify why I have chosen Gardner's novel "Inventing Elliot" for my teaching unit which deals with school violence in young adult fiction. By entering the secondary world of the novel, the students can see the world through the eyes of a victim of school violence without becoming victims themselves in real life. They can experience how terrible the situation must feel like for such a victim and as a consequence they might understand that violence is not the right way to solve conflicts and that it should never be used to gain power and control over other people. Personally, I am aware of the fact that dealing with such a novel in the foreign language classroom is not enough to stop school violence from happening. Of course, bullies at school do not change their negative attitudes towards other students immediately after having read Gardner's novel "Inventing Elliot". Nevertheless, I am of the opinion that the use of such a novel in class indicates an important step forward towards raising awareness that school violence still exists in schools and that solutions have to be found in order to encounter this problem in a more direct and meaningful way.

In the following chapter I would like to explain why I have chosen the Circle Model for my teaching unit and how it is used in an EFL classroom. Furthermore, attention will be drawn to the student's advantages of this teaching method as well as the teacher's role within this model. I am of the opinion that it is important to know about these things in order to make the learning process become successful.

7.2. The Circle Model

The Circle Model is a kind of self-instruction scheme which enables students to work on different activities independently of the teacher, either alone, in pairs or in groups (cf. Dickinson, 1987: 59). This model should foster the students' autonomy in language learning, thus it should develop the students' "*capacity* or *ability* to learn independently" (Holec in Carter and McRae, 1996: 140). In this context, Dickinson points out that "the act of learning something must always be a personal, individual act. No-one can learn the meaning of a word for me, though, of course, others can help me towards that end." (Dickinson, 1987: 9) Therefore, I am of the opinion that the Circle Model might be a quite useful teaching method in order to support the students in their language as well as literature learning process since it takes the learners' individual abilities, strengths and preferences into consideration (cf. Dickinson, 1987: 59-61).

In general, the Circle Model consists of two circles, an inner circle and an outer one. The inner circle contains compulsory activities whereas the outer circle contains optional exercises. The students have to complete all the obligatory activities, which is where they can learn new content as well as strengthen their knowledge of that content which they have already learned in class. However, the learners are free to choose optional activities from the outer circle, which serve as a repetition or consolidation of material content. Furthermore, the students get the opportunity to decide on the order of the activities and whether they want to work alone, in pairs or in groups. So, the students do not have to complete all the compulsory activities from the inner circle first, but they can start to work on them after they have finished with some optional activities from the outer circle. In addition, the students are not only responsible for the order of the activities, but also for their timing which might vary according to the students' learning pace. Another important aspect that has to be stated in this context is that while the students are working on all the different activities, the teacher has to perform the function of a coach, thus providing help and support to their students, instead of being the centre of every classroom situation (cf. Dickinson, 1987: 59-61). In sum, the Circle Model fosters the development of the students' self-instructed learning processes by offering activities which are created for different learner types.

7.2.1. Advantages for students using the Circle Model in an EFL classroom

According to the Austrian curriculum (see chapter 2.1.4.), teachers are free to choose different teaching strategies and methods when teaching literature in the foreign language classroom. In my opinion, however, teachers should first think thoroughly about their teaching purposes they have in mind before selecting an appropriate teaching method which aims at supporting the students in their language as well as literature learning process. As far as my teaching unit is concerned, I have chosen the Circle Model next to other effective teaching methods in order to achieve my educational goals. Nonetheless, it has to be pointed out that such a teaching method should only be used in the EFL classroom „wenn es anderen Methoden nicht nur bei der Ermöglichung von mehr Selbstständigkeit, sondern auch in der Effektivität der Stoffaneignung und -durchdringung überlegen ist“ (Salzgeber, 2005: accessed 15 July 2010/3).

In his article, “*Lernen an Stationen*”, Dieter Salzgeber states that there are many benefits for students using the Circle Model in an EFL classroom, the most important of which are summarized as follows:

- Die Schülerinnen und Schüler lernen selbstständig und selbstgesteuert zu arbeiten.
 - Die Schülerinnen und Schüler erwerben Sozialkompetenz.
 - Die Schülerinnen und Schüler können die für sie optimale Lernmethode auswählen.
 - Die Schülerinnen und Schüler können individueller gefördert werden.
 - Förderungsmöglichkeit einzelner Schülerinnen und Schüler durch den Lehrer
- (Salzgeber, 2005: accessed 15 July 2010/5-6)

In addition, I would like to point out that it is of particular importance for students to get the opportunity to complete the activities on their own without the help of the teacher. Often the students are underestimated by their teachers who tell them how to do almost everything. Instead, the Circle Model may be highly motivating for the learners, since they can acquire new things on their own, following the principle “learning by doing” (cf. Salzgeber, 2005: accessed 15 July 2010/6).

Furthermore, by using the Circle Model in class, learners develop social skills since they cannot always do all the activities alone, but in pairs or even in groups. In order to solve group work activities, the learners have to communicate with each other in a

meaningful way. This is a good way for the learners to develop their abilities to work in a team. There is no doubt that teamwork plays an important role in a social environment since it enables the students to accept and respect other people and treat them as individuals and not as total strangers (cf. Salzgeber, 2005: accessed 15 July 2010/6).

Finally, the last important point that I would like to make in relation to Salzgeber's positive aspects of the Circle Model is that the activities which are designed for an EFL classroom, enable the students to develop critical and creative thinking processes which contribute to their personal growth and help them to become independent and emancipated learners of a foreign language.

7.2.2. The teacher's role when using the Circle Model in class

As already explained in chapter 6 of my diploma thesis, teachers have to react in different ways when using the Circle Model in class. Thus, instead of being the centre of almost every classroom situation, they have to remain silent, to a certain extent, and show patience for their students who try to complete the different activities in the Circle Model independently of the teacher. In this way the teacher is more likely to perform the function of a coach who supports their learners in their learning process and provides help whenever there is a need for it (cf. Die veränderte Lehrerrolle, 2004: accessed 18 July 2010).





Furthermore, the EFL teacher has to plan the Circle Model down to the last detail in order to make the learning process become successful. In this context, Roland Bauer states in his article on “Lernen an Stationen“ that “ein Großteil der Arbeit liegt in der Aufarbeitung der Lerninhalte, um sie den Kindern zugänglich zu machen. Dies erfolgt meist außerhalb des Unterrichts als Vorbereitung. Dafür ist Zeit notwendig.“ (Bauer, 2000: accessed 22 July 2010) As far as preparation work is concerned, I assume that teachers might have to think about the following questions before introducing the Circle Model in an EFL classroom:

- Which room is available for using that student-centred teaching method?
- How does the room look like?
- How much time is needed to prepare everything before class starts?
- Are there any instruments available?
- How much time do my students need for the activities?
- How many hours should be spent on the activities?
- What are the teaching purposes and aims for each activity arranged in a Circle Model?

These are only a few important questions that a teacher has to take into account when planning such an open way of learning in the EFL classroom. Although the preparation work of such a student-centred teaching method is very time-consuming, I would like to conclude by saying that only if teachers provide their students with individual and adequate material, the language as well as literature learning process can take place.

7.2.3. Put into practice - How the Circle Model is used in the teaching unit on “Inventing Elliot”

For my teaching unit on Graham Gardner’s novel “Inventing Elliot” I have decided to design twelve activities that are arranged in the Circle Model. To be more precise, I have decided to use six compulsory activities for the inner circle and six optional exercises for the outer one. The students are expected to complete all the activities from the inner circle, but are free to choose three activities from the outer one. After the students have done the activities, they have to put them into a learner portfolio which they have to hand in at the end of the teaching unit. In this way, the teacher can check if the students have completed all the tasks they were supposed to do from the inner circle as well as the optional activities from the outer one. In addition, the students are responsible for their timing and order of activities which have to be done either alone, in pairs or in groups. Therefore, each activity is marked with smilies which have the following meaning:

	individual work
	pair work
	group work
	+ class discussion together with the teacher

In this context, I would like to stress the fact that, no matter which activity has to be done, the teacher should always give support to their students who might have difficulties with a certain task. However, I am convinced that if the students have really read the whole novel and know the main message of the text then they might not be faced with so many difficulties while working on the tasks.

With regard to the procedure, I would like to point out that if there is enough space in the classroom, then the teacher could prepare stations for each activity of the Circle Model. The worksheets of each activity (see Appendix) should be photocopied and placed in a way that they are accessible to the learners. In addition, I would like to suggest that all the activities of the Circle Model should be presented together via an overhead projector as well as on a piece of paper which is handed out to the students.

The reason for doing so is that students get an overall description of all the activities that have to be done during the lessons of this teaching unit. The activities could be presented in the following way:

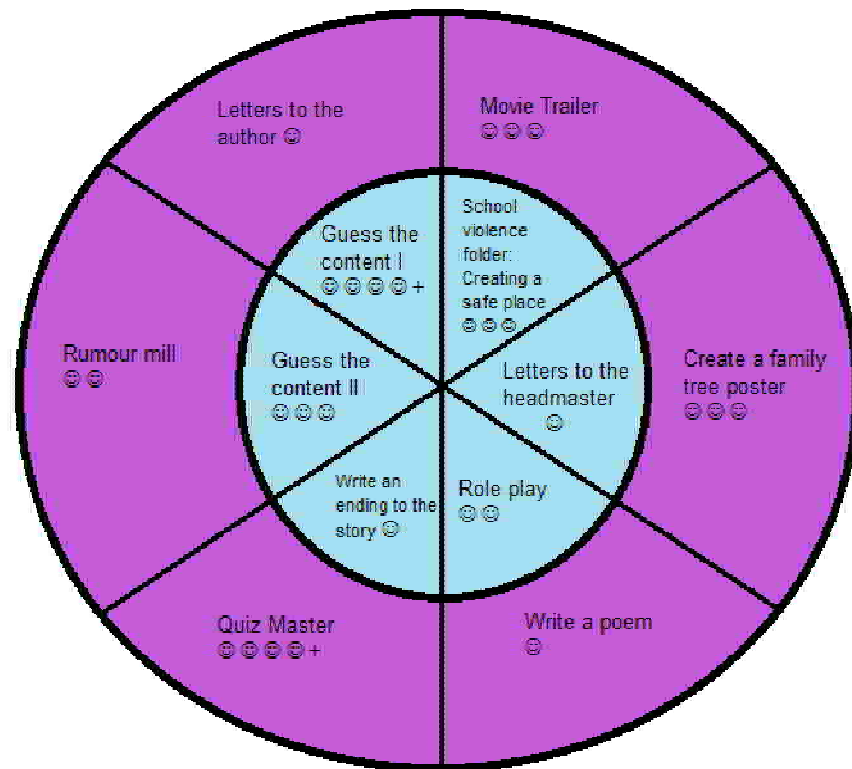


Fig. 3: *The Circle Model: 'Inventing Elliot'.*

(cf. Dickinson, 1987: 59)

With regard to the activities, I would like to point out that the two compulsory activities, Guess the content I and Guess the content II, should be carried out together with the teacher before the students have read Gardner's novel at all. They are so-called pre-reading activities which serve as a kind of introduction to the novel "Inventing Elliot". According to Carter and Long, these activities should evoke the students' interest in reading a literary work (cf. Carter and Long, 1991: 22). Thus, after the Circle Model has been introduced, the students only have to do four compulsory activities and three optional ones in the foreign language classroom.

Another suggestion I would like to make is that teachers should spend the first lesson of this teaching unit on introducing the students to the theme as well as to the general

procedure of the Circle Model. They should first explain their students orally what they have to do in class and afterwards, they should provide them with a general instruction sheet (see Appendix) where all the information is given again in written form. In this way, students can always check what they have done and what they still have to do in order to complete all the tasks. Thus, they are responsible for their own learning process which should help them to develop their competences for autonomous life-long learning.

In the next chapter I would like to give a detailed description of all the activities that have been designed for the teaching unit on “Inventing Elliot”. In addition, I would like to describe the teaching purposes and aims of each activity that should be achieved in the process of task completion.

7.3. Activities

In this chapter, as already mentioned, I would like to describe the procedure of the compulsory as well as optional activities used within the Circle Model and explain the teaching purposes and aims of each of them.

7.3.1. Guess the content I

Skills: speaking, describing, predicting, discussing

Aims: The main aim of this activity is to raise the students' interest in reading this literary work (cf. Carter and Long, 1991: 22). The students might be curious to find out whether their guesses on the content are right or wrong since "active experience of forming predictions about a text (i.e. hypotheses), and confirming, rejecting or reformulating them, is as important for a reader as it is for a scientist." (Nuttall, 1982: 150)

Procedure: The teacher presents the book cover of Graham Gardner's novel "Inventing Elliot" via an overhead projector to the students and tells them that they are going to deal with this novel in class. As a first step, the students are asked to write down on their worksheet what they think about the plot and content of the novel after having seen the cover of this literary work. They should write down everything that comes to their mind and make guesses on the novel's content. After about three minutes, the students should present their first impressions and ideas of possible storylines in class and compare them with their colleagues. This may consequently lead to a class discussion on the novel's content. In this context, however, it should be noted that the teacher should not comment on the students' guesses since they are going to read the novel anyway. Instead, they may write down the students' ideas and comments onto the blackboard in form of a mind map which the students could copy at the end of the lesson. I am of the opinion that if the teacher informs the students about the plot and content beforehand, then the students might lose their interest and motivation to read the whole literary work at home.

7.3.2. Guess the content II

Skills: Reading for gist, writing, predicting, discussing

Aims: Similar to the first guessing activity, the students should predict what the main theme of the story is about. As a result, the students' interest and curiosity should be evoked towards the novel. Furthermore, if students are allowed to bring in their personal experiences, thoughts and feelings in the process of meaning creation of a literary work, then this may consequently lead to the students' personal development.

Procedure: The teacher hands out copies of the prologue of "Inventing Elliot" and asks the students to read through it. Then, the students are asked to write down on their worksheet what they think the main theme of the story is about. In addition, the students are asked to write down their personal feelings and thoughts which they had during the reading process in class. Finally, the students should discuss their ideas and views in small groups and predict what will happen as the story proceeds. In this context, the teacher has to point out that there is no right or wrong answer since nobody knows what will happen, except for the teacher who has read the whole novel.

7.3.3. School violence folder: Creating a safe place

Skills: speaking, writing, reading, listening, planning, researching, discussing, explaining opinions and attitudes, debating opposing viewpoints, using new media (i.e. internet...etc.), working with all senses

Aims: With regard to this activity, there are different purposes and aims that should be achieved, the most important of which will be explained briefly. First of all, the activity aims at developing the students' competence for autonomous learning since the students are allowed to work on the school violence folder on their own, to some extent, independently of the teacher. In addition, as I have already mentioned in the first part of

my diploma thesis, this educational objective is also indicated several times throughout the Austrian curriculum (see chapter 2.1.3.).

Furthermore, I am of the opinion that this task-based language learning activity also aims at developing the students' abilities to communicate with other people in a meaningful way. As David Nunan points out, the task supports the "learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than on form." (Nunan, 1989: 10) Due to the fact that this activity has to be carried out in small groups, the students have to work together in order to complete the task. Therefore, interaction plays a crucial role in order to achieve this goal. In this context, the students might become encouraged to state their opinions and attitudes towards school violence and inform their peers what is meaningful to them. However, by being exposed to other point of views, the students might question their own viewpoint and develop an understanding for other perspectives.

In my opinion, students are more likely to carry out an activity in class if they are allowed to make up their own opinion on a certain topic of a literary work. Similar to my view, as already mentioned, Parkinson and Thomas stress the importance of the students' opinions and state that:

[...] if students know that their opinions about a book are considered important and actually make a difference to what happens, both the act of reading and the act of talking about the book should be more real, authentic and communicative, and hence more likely to promote language learning (and perhaps also learning of facts and literary skills) (Parkinson and Thomas, 2000: 34).

Procedure: In small groups, the students should create a school violence folder which should at least contain the following information:

- What is school violence?
- The causes and effects of school violence
- Prevention and Intervention
- What can be done to stop school violence? Are there any solutions?

With regard to the school violence folder, I would like to point out that students should create their own guidelines which they think are useful to prevent school bullying and violence at their school. Therefore, they can either research the web, watch TV or read books and newspaper articles which are provided by the teacher in class in order to find information on school violence. These are only some alternatives of information gathering to be mentioned in this context. In addition, as far as the students' independent web research is concerned, the teacher can support their students by indicating some useful links where, for instance, general guidelines against bullying can be found. However, it has to be pointed out that students should create a folder with regard to their individual preferences, skills and interests. Therefore, in the creation process the students are allowed to draw, paint, write...etc. with regard to their personal tastes. Finally, the students' folders should be distributed among first graders in order to provide them with useful information on school violence and explain them how it could be prevented at their school.

7.3.4. Role play

Skills: reading, writing, performing, listening, observing, guessing, reasoning

Aims: The main aim of this activity is to foster the students' empathy and understanding for fictional characters. By acting out a scene of the novel, the students have the chance to get an insight into the world of the characters and react to it on a personal level of experience. In addition, the students might also put themselves into situations they have not yet experienced or may never experience in reality depending on the scene that has been chosen for this purpose. In sum, a role play is not only much fun, but also fosters the students' personal development. Another aim to be mentioned in this context is that "if learners are given some choice of what to say, and if there is a clear aim to be achieved by what they say in their role-plays, they may participate more willingly and learn more thoroughly than when they are told to simply repeat a given dialogue in pairs" (Pattison in Nunan, 1989: 68).

Procedure: In this pair work activity, students are asked to choose a scene of the novel “Inventing Elliot” which they find most important and interesting and write a short screenplay for it. Subsequently, the pairs are asked to carry out the chosen scene in front of the classroom. After each performance, the rest of the students who have observed the role play have to guess which scene has been portrayed. In addition, each student has to write a short reflection on their role play and state why they have chosen this specific scene next to others.

7.3.5. Letters to the headmaster

Skills: writing

Aims: One major aim of this activity is to deepen the students’ involvement to a text. By pretending to be students of Holminster High, the students get the chance to bring in their personal feelings and thoughts to the story. It goes without saying that if the students are allowed to bring in their personal ideas, thoughts and opinions to a text, then they are more likely to respond to it on a personal level of experience.

Procedure: The students should try to imagine that they are students of Holminster High. Therefore, they know exactly how the situation looks like at this school with regard to school bullying and violence. Of course, they are also informed about the Guardians, a group of upperclassmen that terrorize other students in order to gain power over them. In this context, the students are asked to write a letter to the headmaster of Holminster High in which they complain about the Guardians and their disgusting methods of torture. Furthermore, they should tell the headmaster that they hate to go to school due to the constant fear of getting bullied themselves. Finally, the students should call on the headmaster to do something against the Guardians in order to improve the social climate at school and to create a positive learning environment.

7.3.6. Write an ending to the story

Skills: writing

Aims: The main aim of this activity is to practice the students' creative writing skills. In this context, the different purposes of creative writing have to be pointed out as follows:

Creative writing can serve a lot of linguistic, communicative, affective and social purposes: complementing teacher-centred textual analysis, expressing personal experiences, experimenting with a foreign language, discovering one's own personality, getting to know other persons, developing one's own planning and writing strategies, enlarging one's vocabulary, fostering self-determination and freedom of expression, raising motivation, and improving class atmosphere (Beyer-Kessling; Holtwisch in Thaler, 2008: 56).

In sum, these positive effects could be achieved during the creative writing process depending on the activity that has to be carried out.

Procedure: Due to the fact that the novel "Inventing Elliot" has an open ending, students are asked to think about how the story might proceed. Subsequently, they should write down their own ending to the story. In addition, students may also illustrate their creative writing texts with drawings and photos in order to make them more attractive and colourful for the readers.

7.3.7. Create a family tree poster

Skills: describing characters, drawing, presenting

Aims: In my opinion, one major aim of this activity is to foster the students' creativity with regard to the lay-out of the family tree poster. Furthermore, another important aim that has to be pointed out is that "since students often 'tune out' from stories when they confuse [...] the relationships between characters, a family tree [...] is a useful reference point throughout the reading of a novel" (Benton and Fox, 1985: 123).

Procedure: In small groups, students are asked to create a kind of family tree poster which should help them understand the relationships between the characters of the novel “Inventing Elliot”. In addition, the students are asked to cut out items from magazines or newspapers in order to describe each character on a personal level of experience. In other words, students should stick items onto their poster that, according to their view, fit each character of the story. (Note: The magazines, newspapers...etc. can either be provided by the teacher in class or be brought along by the students themselves. Of course, students are also allowed to draw their own personal pictures or symbols for their characterization.) Finally, each group should present their poster to their peers and hang it up in class. They should also comment on the specific items that they have chosen for the description of each character of the novel.

7.3.8. Rumour mill

Skills: speaking, storytelling, writing

Aims: In my opinion, one major aim of this activity is to develop the students’ reported speech grammar and production skills by telling a story to each other. In addition, this activity is also much fun since students are allowed to slag Elliot off and spread a rumour about him. As a result, this might foster the students’ creativity of storytelling.

Procedure: In pairs, the students should imagine that they have a mutual friend, namely Elliot Sutton. Therefore, they know that Elliot attends a new school, Holminster High, where the Guardians tantalize other students. They are even informed about Elliot’s situation at home, i.e. his father suffers from depression and his mother tries hard to keep the family together. Being informed about Elliot’s life, student A meets student B for a small talk in which they inform each other about the latest gossip that is spreading round concerning Elliot Sutton. The students could start their dialogue with the following phrases:

Ø *Hi! I haven’t seen you for ages. How are you? Have you heard the latest news about Elliot Sutton? Some friends of mine told me that...*

In addition, during the conversation, each student has to form at least seven sentences with the Reported Speech, thus using backshift when telling the story. Afterwards, the students should write these sentences down on their worksheet.

7.3.9. Quiz Master

Skills: writing, listening, speaking

Aims: The aim of this activity is the creative revision of the content of Graham Gardner's novel "Inventing Elliot". On the one hand, the teacher can check if the students have really read the whole novel and understand its content. On the other hand, the students consider this game as a kind of competition and not as a test and this is why they enjoy the game and try to put as much effort in it as possible in order to become the "Quiz Master" of the class.

Procedure: The students are asked to write down three or four questions in relation to the story. Subsequently, the teacher collects all the questions and forms small teams of pupils. Depending on the pupil number in class, the teacher has to divide the students into maximally four groups. In addition, the teacher has to tell each group to get into a line. Afterwards, the first student of each line has to come to the desk on which the "Quiz Master" board lies. Then, each student has to roll the dice. The one with the highest score can start with the game. The student with the highest score has to roll the dice again and the teacher asks them a question. If the student answers the question incorrectly they are not allowed to take a step forward. However, if it is correct then they can go as many steps as the dice shows. The other group members are not allowed to help their colleague answering the question. However, if they try to cheat, then they are not allowed to go a step forward. In addition, if a student comes to a ladder, then they are allowed to go upstairs. However, if a snake bites them, then they have to go backwards. The group that arrives at the star first is the winner of the game and gets a little surprise from the teacher.

How does the game look like?



Fig. 4: *Quiz Master*.

In addition, I would like to point out that this game can be replicated very easily and used for different teaching purposes

7.3.10. Letters to the author

Skills: writing

Aims: This activity aims at developing the students' creative writing skills. The students should learn to express their feelings, thoughts and opinions about a certain literary work. Furthermore, the students' motivation should be increased by sending the letters to the author.

Procedure: The students are asked to write a letter to Graham Gardner, the author of “Inventing Elliot”. The students are not only allowed to ask him general questions about the novel, but can also state their minds. They can tell Gardner about their feelings and thoughts that came up during the reading process, whether they liked the novel or not by providing “expressions of enjoyment or reservations” (Benton and Fox, 1985: 127). Furthermore, they could tell the author if they were able to identify and feel close to a certain character while reading the story or if they could not find a way into the literary text at all. In order to increase the students’ motivation, the teacher could ask the learners if they really want to send their letters to Graham Gardner after they have finished them. If the teacher cannot find an address of the author, then they could upload the letter onto a literary website which might be discovered by the author some day.

7.3.11. Movie Trailer

Skills: reading, writing, speaking, listening, performing, using new media

Aims: One aim of this activity is to elicit the students’ response to Gardner’s novel “Inventing Elliot”. Furthermore, the creation of a trailer fosters the students’ development of process and product-oriented learning. In addition, I am of the opinion that by using such a student-centred activity the learners are very likely to develop their competences for autonomous life-long learning.

Procedure: The students are asked to imagine that Graham Gardner’s novel is made into a movie. For this purpose, the students have to create a movie trailer in order to advertise the film. After having formed groups of four to five pupils, the students might discuss the following questions which are decisive for the trailer becoming successful:

Would the book make a good film? Has it box office appeal, and for what kind of audience? Is it likely to be interesting to look at? Will the dialogue as it stands in the book sound like ‘real speech’ or will it have to be rewritten? Do any stars immediately seem appropriate for any of the roles? (Benton and Fox, 1985: 129)

After the group discussion, the students might watch other trailers for some inspiration before designing their own one. After that, the students have to decide on several

scenes of the novel that are important for the general understanding of the story. Of course, students should choose those scenes which are dramatic and thrilling in order to attract the attention of the audience. Furthermore, after the students have written a screenplay of the chosen scenes, they have to decide on the speaker and actors of their trailer. Finally, they should start with its creation. In this context, it has to be pointed out that the trailer should not exceed a time limit of three minutes and should not contain the ending of the movie, but dramatic scenes to make the movie trailer more exciting and enjoyable for the audience. In addition, the teacher might provide the technical equipment for the recording. After the trailers are finished, the students are allowed to watch them together with the teacher. Last but not least, the best trailer will be broadcasted on a web channel like You Tube. (Note: Teachers are only allowed to post such a movie trailer onto the Net if they get parental consent.)

7.3.12. Write a poem

Skills: writing

Aims: This creative writing activity aims at motivating and encouraging students to express their personal feelings, thoughts and ideas on a certain literary topic. Furthermore, it should foster the students' imagination and imagery when writing a poem. In sum, poems can be motivating, entertaining and involving and they can be used as a supplement to other teaching activities in order to enrich the overall lesson.

Procedure: Those students in class, who enjoy reading and listening to poetry in their leisure time, are asked if they want to write their own poem about school violence, isolation or victimization which are the major themes of Gardner's novel "Inventing Elliot". The students should imagine how terrible the situation must be for a victim of school violence and consequently, convey their feelings and thoughts by writing a poem.

To conclude, I would like to point out that each activity arranged in the Circle Model has its own teaching purposes and aims that should be achieved in the process of task completion. In general, however, the different activities try to include all senses of the learners. In other words, different learner types are taken into consideration and therefore a task variety is guaranteed. Furthermore, the use of the Circle Model in a foreign language classroom does not only aim at developing the students' competences for autonomous life-long learning, but also aims at fostering the students' personal development by taking their individual tastes, preferences, feelings and thoughts into account. In this context, it has to be emphasized that if teachers decide to use this teaching method in an EFL classroom, then the students get the chance to develop their language as well as literature learning competences on a personal level, thus making the whole process a unique and unforgettable learning experience.

8. Conclusion

In my diploma thesis, as already mentioned, I tried to analyse in how far literature teaching contributes to the general educational objectives of the actual Austrian curriculum for English at secondary level. I found that the teaching of literary works can fulfil many of the demands of the Austrian syllabus since it enables students to develop their competences of action-oriented foreign language learning, intercultural learning as well as the competence for autonomous life-long learning which are considered as the main educational objectives that should be achieved in the language and literature learning process. After having done plenty of research in the field of literature teaching, I have found that there are many more arguments for using literature in EFL settings as the Austrian syllabus actually indicates. Literature is more than just written words on a sheet of paper. It educates the whole person. In this context, I would like to point out that especially young adult literature might be beneficial for students since the main characters and the narrators of such literary texts are very often young adults with whom students can quickly identify and feel close to (cf. McKay in Brumfit and Carter, 1986). Furthermore, in most cases, the main protagonists of such stories have the same age as their readers and they are very often confronted with problems or make experiences that are similar to those of the young adult readership. Thus, due to this personal involvement, the students are able to explore the world of the text on a personal level of experience and make up their own minds on a certain literary topic. As a consequence, literature has a strong impact on the students' personal growth which can only be achieved if students are allowed to convey their personal feelings and thoughts to a literary work. I am of the opinion that this should be the major goal to be achieved in the process of literature teaching.

During my research I found that literature teaching in EFL settings can start very early as soon as the students have acquired a basic knowledge of the foreign language: "the sooner learners can start to enjoy literature in their new language, the better." (Collie and Slater, 1987: 2) In this context, it has to be stressed that at elementary level, teachers could use simplified readers since students at this stage might have difficulties to read major prose works (cf. Carter and Long, 1991: 146). In intermediate classes, however, teachers can use literary works which are linguistically more demanding in order to foster the students' development of literary understanding (cf. Thaler, 2008:

27). In my view, teachers should try to introduce literary works into the foreign language classroom that are appropriate to their students' needs, abilities and interests. Therefore, the teachers have to select the literary texts carefully and think about the teaching approaches that they would like to use when introducing a literary work into the foreign language classroom. In this context, I would like to quote Sir Francis Bacon, an English author and philosopher, who stated the following:

“Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in parts, others to be read, but not curiously, and some few to be read wholly, and with diligence and attention.” (Quotation Details, 2010: accessed 2 September 2010)

According to this quotation, it quickly becomes apparent that there are different ways of reading literary works. As far as my teaching unit is concerned, I decided to use the “Straight Through Approach” (Thaler, 2008: 105) which only becomes effective and useful if students are willing to read the whole literary work intensively with diligence and attention. The main reason why I have decided to use this reading approach next to others is because I have designed activities arranged within the Circle Model which can only be carried out if students have read the whole literary work in advance.

With regard to the activities of the Circle Model, I would like to point out that I tried to design activities based on Carter's and Long's personal growth model (see chapter 4.3.3.) and Rosenblatt's aesthetic reading approach (see chapter 4.4.). Although each approach embraces specific learning objectives, their major aim is to foster the students' personal growth which, in my view, should be the ultimate goal of the literature teaching and learning process. In addition, if students are actively involved in the reading process and can respond to it on a personal level of experience, then they are more likely to develop their language as well as literary competences. This is why I decided upon using the Circle Model which I think is most suitable for this purpose. Here, without going into greater detail I just want to stress the fact that this student-centred teaching method does not only foster the students' competences for autonomous life-long learning, but also encourages and motivates them to work on different activities in an aesthetically motivated way.

In conclusion, I would like to point out that the teaching unit of this diploma thesis is only one possible alternative next to other teaching materials, methods and activities that teachers could use in an EFL setting with relation to their teaching goals that they have in mind. Due to the fact that technical innovations like the computer and the internet have influenced and still influence today's society, it might be interesting to find out in how far such modern media could be applied to the literature teaching process in a useful and sensible manner. Due to ongoing changes in the field of education, the teaching of literary works in the foreign language classroom constantly raises new theoretical questions. Therefore, research in the field of literature teaching has to continue in order to develop newer and more innovative teaching methods and strategies which should support the students in their language as well as literature learning processes.

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11. Appendix

INVENTING ELLIOT

GENERAL INSTRUCTION

In this teaching unit, we will deal with Graham Gardner's novel "Inventing Elliot" that you had to read at home. All the different activities which you have to do in class are arranged in the Circle Model. Therefore, please read the following instructions below:



Fig. 5

- ✓ You are supposed to complete all the compulsory activities of the inner circle. Due to the fact that we have already carried out the two activities, Guess the content I and Guess the content II, there are only four activities left. In addition, you are free to choose from three optional activities of the outer circle.
- ✓ As you might already know, each activity is marked with smileies which have the following meaning:

😊	individual work
😊😊	pair work
😊😊😊	group work
😊😊😊😊 +	class discussion together with the teacher

- ✓ The worksheets of each activity can be found on the desks ("stations") in your classroom. If you are finished with an activity, then please put the worksheet in your learner portfolio which has to be handed in at the end of the teaching unit. Please note that each portfolio should at least contain a table of contents, a short introduction, the worksheets of each activity that you have carried out and a reflection on the teaching unit. Don't forget to write your name on the portfolio!

If you have any further questions, then do not hesitate to ask me or one of your classmates.

GOOD LUCK AND ENJOY YOURSELF!

Guess the content I



Procedure: After having seen the book cover of Graham Gardner’s novel “Inventing Elliot”, what do you expect the story is about? Please write down everything that comes to your mind and make guesses on the content of the novel. Then present your impressions and ideas of possible storylines in class. Don’t forget to put this worksheet in your learner portfolio!



Fig. 6

Personal Notes:

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Guess the content II



Procedure: Read the prologue of “Inventing Elliot”. Then, write down what you think the main theme of the story is about. (The story is about...) In addition, please take notes of your personal feelings and thoughts that you had during the reading process.

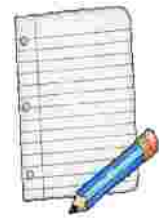


Fig. 7

Discuss your ideas and views in small groups and predict what will happen as the story proceeds. (Don't forget to put your personal notes as well as those of the group work activity in your portfolio!)

Personal Notes:

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

School violence folder: Creating a safe place



Procedure: This task invites you to create a school violence folder which should contain the following information:

- What is school violence and bullying?
- The causes and effects of school violence
- Prevention and Intervention
- What can be done to stop school violence?
Are there any solutions?



Fig. 8

Try to create **your own guidelines** which you think are useful to prevent school bullying and violence at your school. To do so, find as much information on school violence as possible by researching the web, watching television programmes, reading books and newspaper articles...etc..

Links that may be helpful:

- http://kidshealth.org/teen/your_mind/problems/bullies.html#
- http://www.youthnoise.com/page.php?page_id=2943
- <http://www.teachernet.gov.uk/wholeschool/behaviour/tacklingbullying/safetolearn/infoforpupils/>
- http://www.reviewjournal.com/lvrj_home/2006/Dec-31-Sun-2006/opinion/11644196.html
- http://wiki.medpedia.com/School_Violence
- <http://www.nssc1.org/what-is-school-violence.html>

Be as creative as you can while working on your school violence folder which you should then distribute among first graders in order to provide them with useful information on school violence and explain them how it could be prevented at your school.

Role play



Procedure: Choose a partner and together decide on a scene of the novel that you find most important and interesting. Then, write a short screenplay for it. Subsequently, you are invited to carry out your chosen scene in front of the class. Your classmates have to guess which scene has been portrayed. Finally, write a short reflection on your role play (how was the pair work activity, the performance...etc.) and state why you have chosen this specific scene next to others.



Fig. 9

Don't forget to put your screenplay and personal reflection in your learner portfolio!

Personal Notes:

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Letters to the headmaster



Procedure: Imagine that you are a student of Holminster High. Therefore, you know exactly how the situation looks like at this school with regard to school bullying and violence. Write a letter to the headmaster of Holminster High in which you complain about the Guardians who terrorize other students in order to gain power over them. Furthermore, tell the headmaster that you hate to go to school due to the constant fear of getting bullied yourself. Finally, call on the headmaster to do something against the Guardians in order to improve the social climate at school and to create a positive learning environment.



Fig. 10

Dear Mr. . . . ,

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Write an ending to the story



Procedure: Since “Inventing Elliot” has an open ending, this task invites you to imagine how the story might proceed and write your own ending to it. Be as creative as you can. In addition, you can illustrate your creative writing texts with drawings or photos to make them more colourful and attractive for the readers. Don’t forget to put the text in your learner portfolio!

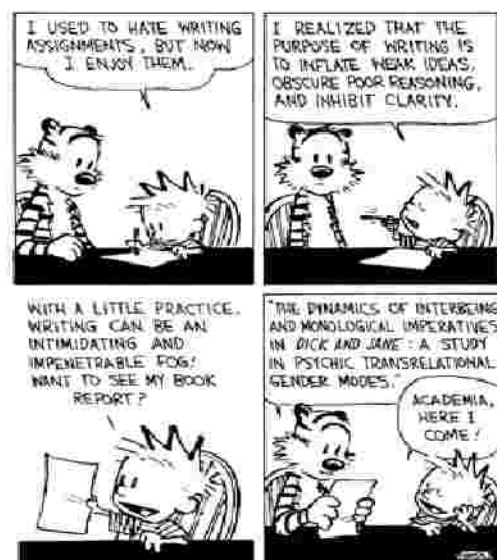
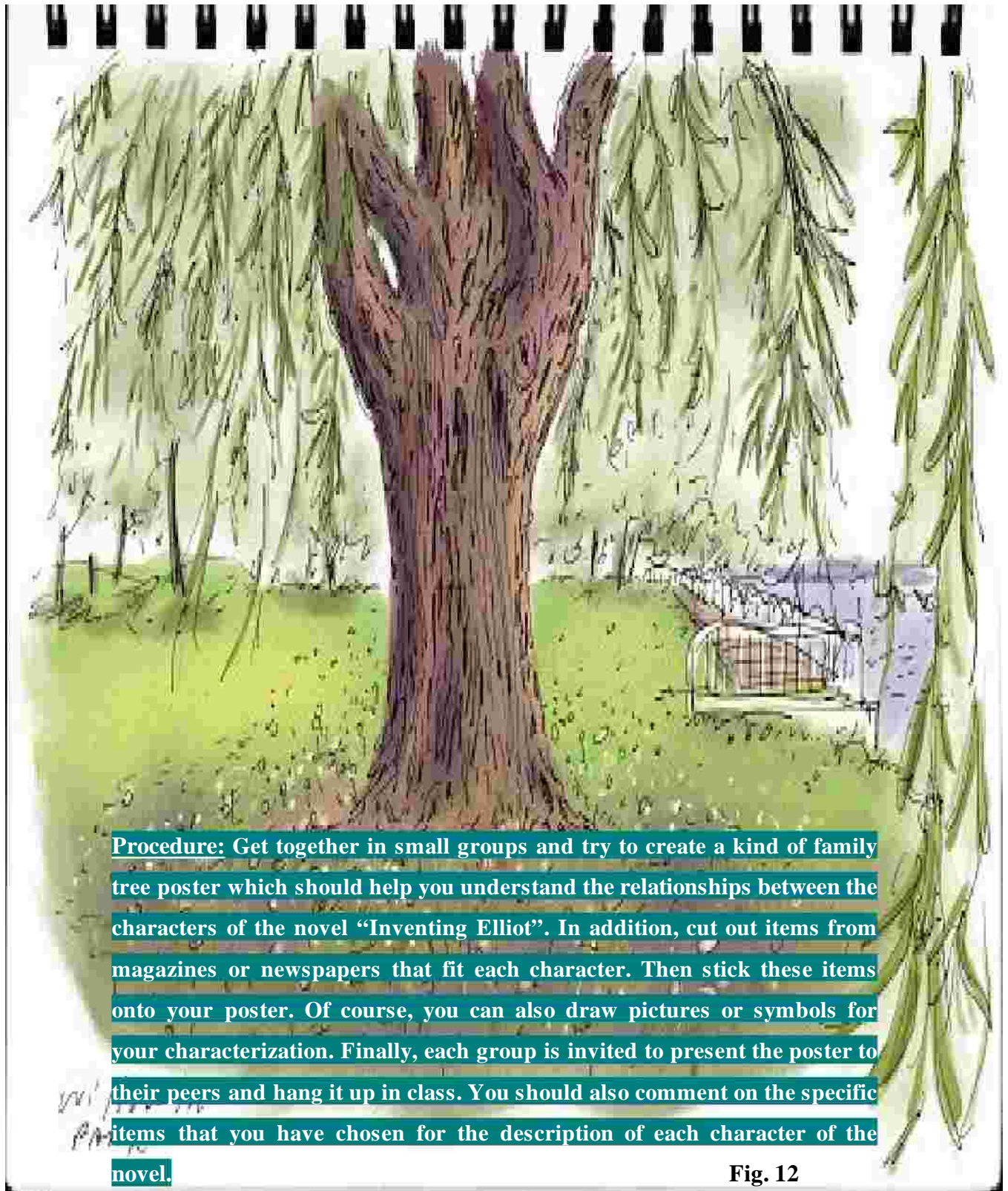


Fig. 11

The End:

[illegible]

Create a family tree poster



Procedure: Get together in small groups and try to create a kind of family tree poster which should help you understand the relationships between the characters of the novel “Inventing Elliot”. In addition, cut out items from magazines or newspapers that fit each character. Then stick these items onto your poster. Of course, you can also draw pictures or symbols for your characterization. Finally, each group is invited to present the poster to their peers and hang it up in class. You should also comment on the specific items that you have chosen for the description of each character of the novel.

Fig. 12

Rumour mill



Procedure: For this specific activity you need to get together in pairs. Imagine that you have a mutual friend, namely Elliot Sutton. You know that Elliot attends a new school, Holminster High, where the Guardians tantalize other students. You are even informed about Elliot's situation at home, i.e. his father suffers from depression and his mother tries hard to keep the family together. Thus, being informed about Elliot's life, student A meets student B for a small talk in which they inform each other about the latest gossip that is spreading round concerning Elliot Sutton.

You could start your dialogue with the following phrases:

Ø *Hi! I haven't seen you for ages. How are you? Have you heard the latest news about Elliot Sutton? Some friends of mine told me that...*



Fig. 13

In addition, during the conversation, both of you have to form at least **seven sentences with the Reported Speech**, thus using backshift when telling the story. Write these sentences down on your worksheet which you then have to put into your learner portfolio.

Reported Speech:

Quiz Master



Procedure: Write down three or four questions in relation to the story and hand them in without showing them to your classmates. Then, please form small groups and get into a line. The first student of each line has to come to the desk on which the “Quiz Master” board lies. Each student has to roll the dice. The one with the highest score can start with the game. The student with the highest score has to roll the dice again and answer a question concerning the content of “Inventing Elliot”. If the student answers the question incorrectly they are not allowed to take a step forward. However, if it is correct then they can go as many steps as the dice shows. The other group members are not allowed to help their colleague answering the question.

If you try to cheat, then you are not allowed to go a step forward. In addition, if you come to a ladder, then you are allowed to go upstairs. However, if a snake bites you, then you have to go backwards. The group that arrives at the star first is the winner of the game and gets a little surprise from me!

How does the game look like?



Fig. 14: *Quiz Master*.

Letters to the author



Procedure: This activity invites you to write a letter to Graham Gardner, the author of “Inventing Elliot”. You can either ask him general questions about the novel or tell him about your feelings and thoughts that came up during the reading process (whether you liked the novel or not). Furthermore, you could tell the author if you were able to identify and feel close to a certain character while reading the story or if you could not find a way into the literary text at all. Finally, if you wish, we can send the letter to Graham Gardner or upload them onto a literary website.

Don't forget to put your letter into the learner portfolio!



Dear Mr. Gardner,

Fig. 15

[illegible]

Movie Trailer



Fig. 16

Procedure: Imagine that Graham Gardner's novel is made into a movie. For this purpose, you have to create a movie trailer in order to advertise the film. As a first step, after having formed groups of four to five pupils, you could watch other trailers for some inspiration before designing your own one. Afterwards, decide on several scenes of the novel that are important for the general understanding of the story. Of course, it would be a good idea to choose those scenes which are dramatic and thrilling in order to attract the attention of the audience. In addition, write a screenplay of the chosen scenes and decide on the speaker and actors of your trailer. The technical equipment for the recording will be provided in class.

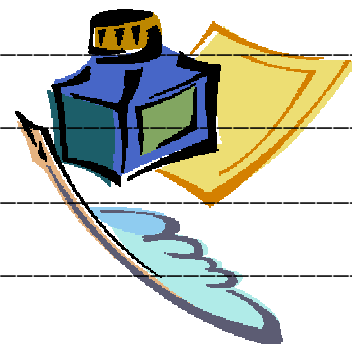
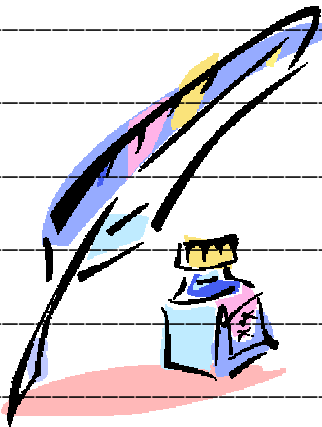
Please note that the trailer should not exceed a time limit of three minutes and should not contain the ending of the movie, but dramatic scenes to make the movie trailer more exciting and enjoyable for the audience. After the trailers are finished, we will watch them together. If your parents give their consent, the best trailer will be broadcasted on a web channel like YouTube.

Write a poem



Procedure: This task invites you to write **your own poem** which deals with school violence, isolation or victimization, i.e. the major themes of Gardner’s novel “Inventing Elliot”. Imagine how terrible the situation must be for a victim of school violence and consequently, try to convey your feelings and thoughts by writing the poem.

Poem:



12. Abstract

School violence is not a new phenomenon. Nowadays, however, it still exists at many schools and therefore solutions have to be found in order to encounter this serious problem. One possible way of dealing with such a sensitive topic in the foreign language classroom might be to use a literary work which has a strong impact on readers: it enables them to bring their own views and ideas into the world of the text they enter. Thus, the students will hopefully realize that it is wrong to tantalize other students in order to gain power over them. As far as literature teaching is concerned, there are many arguments for using literary works, in particular those written for young adults, in EFL settings since “literature is a space for the exercise of mental energy; it is a space for creativity; it is a space where the personal elements of interaction, involvement, concern and personality can all be accommodated” (McRae, 1991: 6). As a consequence, literature educates the whole person. Therefore, teachers do not only have to select a literary work that is most suitable for their teaching purposes and aims, but they also have to decide upon an appropriate approach which embraces their learning objectives in order to make the students’ literature as well as language learning process become successful. In addition, the roles of the teachers might also change during this process depending on the teaching methods and approaches that are used in class. In this context, I would like to point out that the teacher’s primary aim should be to encourage and motivate students to read literary works with enjoyment and pleasure. Personally, I think that dealing with literature in the foreign language classroom is more than just reading texts: it should enable the students to explore the world of a literary text on a personal level of experience. As a consequence, this should lead to the students’ personal growth which is also one of the major aims that should be achieved in the teaching unit of this diploma thesis. Furthermore, with regard to this teaching unit, I have decided to use the Circle Model which enables students to work on different activities independently of the teacher, either alone, in pairs or in groups (cf. Dickinson, 1987: 59). Thus, this student-centred teaching method aims at developing the students’ competences for autonomous life-long learning. In addition, I have designed activities arranged within the Circle Model that should also foster the students’ personal development by allowing them to bring in their personal thoughts and feelings in the process of meaning creation of a specific literary work. Finally, after having completed several different activities within the Circle Model, the students may hopefully

understand that it is better to use their brain instead of their fists to solve conflicts at school.

13. Zusammenfassung

Schulgewalt ist kein neues Phänomen. Heutzutage existiert es jedoch noch immer an vielen Schulen und deshalb müssen Lösungen gefunden werden, um diesem ernstzunehmenden Problem entgegenzuwirken. Eine Möglichkeit wie man mit diesem sensiblen Thema im Fremdsprachenunterricht umgehen könnte, wäre der Gebrauch eines literarischen Werkes, welches einen großen Einfluss auf die Leser hat: es ermöglicht ihnen ihre persönlichen Ansichten und Ideen in die Welt des Textes einzubringen. Dadurch werden die Schüler hoffentlich begreifen, dass es falsch ist, andere Schüler zu quälen, um Macht über sie zu gewinnen. Was das Unterrichten von Literatur anbelangt, gibt es viele Argumente, die für den Einsatz literarischer Werke in Situationen in denen Englisch als Fremdsprache unterrichtet wird sprechen, insbesondere jene Werke, die für Heranwachsende verfasst sind, weil „Literatur ist ein Bereich für die Anwendung mentaler Kraft, es ist ein Bereich für Kreativität, es ist ein Bereich, der Platz für all die persönlichen Elemente von Interaktion, Mitwirkung, Anliegen und Persönlichkeit bieten kann“ (McRae, 1991: 6). Demzufolge erzieht Literatur die gesamte Person. Um dies zu erreichen, müssen Lehrer nicht nur ein literarisches Werk auswählen, welches am ehesten deren Absichten und Lernzielen entspricht, sondern sie müssen sich auch für eine geeignete Herangehensweise entscheiden, welche ihren Lernzielvorstellungen gerecht wird, um den Literatur- und Sprachlernprozess der Schüler zu steigern. Zusätzlich könnten sich in diesem Prozess auch die Lehrerrollen ändern. Dies hängt von den Lehrmethoden und den Herangehensweisen ab, die im Unterricht verwendet werden. In diesem Zusammenhang würde ich gerne hervorheben, dass das Hauptziel der Lehrer jenes sein sollte, die Schüler zu ermutigen und motivieren, literarische Werke mit Freude und Vergnügen zu lesen. Persönlich denke ich, dass der Umgang mit Literatur im Fremdsprachenunterricht mehr bedeutet, als nur das Lesen von Texten: es sollte den Schülern ermöglichen, die Welt des Textes auf einer persönlichen Erfahrungsebene zu erforschen. Demzufolge sollte dies zur persönlichen Entwicklung des Schülers führen, welches auch eines der Hauptziele der Unterrichtseinheit in dieser Diplomarbeit darstellt. Weiters habe ich mich in Bezug auf die Unterrichtseinheit dazu entschlossen das Lernzirkel-Modell („Stationenlernen“) zu verwenden, welches den Schülern ermöglicht verschiedene Aktivitäten unabhängig vom Lehrer zu bearbeiten, entweder alleine, zu zweit oder in Gruppen (vgl. Dickinson, 1987: 59). Auf diese Weise richtet sich diese

schülerorientierte Lehrmethode auf die Entwicklung von Schülerkompetenzen für das lebensbegleitende autonome Lernen. Zusätzlich habe ich Aktivitäten für das Stationenlernen entworfen, welche auch die persönliche Entwicklung der Schüler fördern sollen, indem man den Schülern erlaubt, ihre persönlichen Gedanken und Gefühle in den Prozess der Meinungsbildung über ein spezielles literarisches Werk einzubringen. Nachdem die Schüler letztendlich zahlreiche verschiedene Aktivitäten („Stationen“) bearbeitet haben, werden sie hoffentlich verstehen, dass es besser ist ihren Verstand zu benutzen anstatt ihrer Fäuste, um Konflikte in der Schule zu lösen.

14. Curriculum Vitae

Persönliche Daten

Name:	Maria Irina Trattnig
Geburtsdatum:	16.06.1985 in Klagenfurt (Kärnten)
Familienstand:	ledig
Staatsbürgerschaft:	Österreich
Email:	irina.trattnig@gmx.net

Schulbildung

1991 – 1995	Volksschule 1 in Ferlach
1995 – 2003	BG/BRG Mössingerstraße, 9020 Klagenfurt
Juni 2003	Matura
Oktober 2003	Studienbeginn der Studienzweige LA Anglistik und Amerikanistik und LA Romanistik mit integrierter pädagogischer Ausbildung
9. Oktober 2008	1. Diplomprüfungszeugnis
2009 – laufend	Beginn der Diplomarbeitsphase

Sonstige Kenntnisse:

EDV – Kenntnisse

musikalische Kenntnisse: Sopranflöte, Altflöte und Gitarre

Jungjägerprüfung (derzeitiger Kursbesuch)

Auslandsaufenthalte

Wintersemester 2005	Auslandssemester Erasmus in Udine
Juli 2008	Landeskundliche Recherche an der amerikanischen Westküste

Beruflicher Werdegang

2001 – 2004	geringfügig beschäftigt bei der Kärntner Druck- und Verlagsgesellschaft m.b.H.
2002	1-monatiges Praktikum bei Volksbank Kärnten Süd registrierte Genossenschaft m.b.H.
2003	2-monatiges Praktikum bei der Stadtgemeinde Ferlach
2004	1-monatiges Praktikum bei der Stadtgemeinde Ferlach
Mai 2005 – Juni 2008	Nachhilfeinstitut Viktring in 9020 Klagenfurt, Englisch und Italienisch Nachhilfe (Einzel- und Intensivkurse)
2008 – laufend	geringfügig beschäftigt in der Rechtsanwaltskanzlei Dr. Helmut Trattinig
Juli 2009	1-monatiges Praktikum BAWAG P.S.K. Bank für Arbeit und Wirtschaft
2009	ProMente Englischunterricht (Intensivkurs)