# DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

"In Defense of Teaching Literature in EFL Classrooms: Why and how literatures in English should be included in the Austrian school system"

verfasst von / submitted by

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angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of

Magister der Philosophie (Mag.phil.)

Wien, 2016 / Vienna, 2016

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| Studienkennzahl lt. Studienblatt / degree programme code as it appears on the student record sheet: | A 190 344 406 |
| Studienrichtung lt. Studienblatt / degree programme as it appears on the student record sheet: | Lehramtsstudium UF Englisch UF Mathematik |
| Betreut von / Supervisor: | o. Univ.-Prof. Dr. Igor Maver |

**Formal Keywords**: literature, reading, AHS, *Matura*, education, ELF, ESL, TESOL

**Abstract**

The role of literature in English as a Foreign Language (EFL) classrooms in Austria has shifted greatly to the periphery in response to the introduction of the competence model of the Common European Framework of Reference for Languages (CEFR) in 2001 and the centralization of the finishing examinations (*Matura*) in 2015. This thesis explores why this development should be reversed and how teachers can conduct literature-centered classrooms within the framework of recent changes in educational policy. In Chapter 2, I will show that literature plays a prominent role in the acquisition of linguistic capabilities as well as in character building and moral education, which includes empathy, critical and independent thinking and other faculties which have been championed since the Enlightenment. In Chapter 3, eight principles that I have developed to offer concrete guidance in literature-centered EFL teaching will be introduced.

Seit der Einführung des Kompetenzmodells durch den Gemeinsamen Europäischen Referenzrahmen für Sprachen (GeRS) im Jahre 2001 und der Zentralmatura im Jahre 2015 nimmt die Literatur nur noch einen peripheren Platz im Rahmen des EFL Unterrichts in Österreich ein. Diese Arbeit wird die Gründe für eine Umkehrung dieses Prozesses erforschen sowie Methoden zur Durchführung eines Literatur-zentrierten Unterrichts im Rahmen rezenter bildungspolitischer Entwicklungen aufzeigen. Im Kapitel 2 werde ich zeigen, dass die Literatur in der Förderung sprachlicher Fähigkeiten sowie in der charakterlichen und moralischen Erziehung, die Empathie, kritisches und selbstständiges Denken und andere bereits von der Aufklärung geforderten Eigenschaften und Fähigkeiten umfasst, eine Schlüsselrolle spielt. Acht Prinzipien, die ich als konkrete Anleitung für einen Literatur-zentrierten Unterricht entwickelte, werden im Kapitel 3 vorgestellt.

# Acknowledgments

I would like to thank Professor Igor Maver for offering me all kinds of help and guidance as I was writing this thesis, especially with regard to specifying my research topic and proofreading, which lead to valuable advice regarding style, structure, and content. I am also grateful for Petra Ederer's help: she conducted the qualitative study that I introduce in this thesis in one of her classrooms. I would also like to thank my large family for their enduring support. I am especially thankful to my wife: her detailed proofreading and her participation in discussions were invaluable, just as her ongoing encouragement of the strength of my character and my sensitivity for the arts has been.

A teacher affects eternity; he can never tell where his influence stops.

– Henry Adams

The man who has lived the most is not he who has counted the most years but he who has most felt life.

– Jean-Jacques Rousseau
(Trans. R. L. Archer)

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## 1. Introduction

Until the Enlightenment, childhood was perceived as a preparatory stage for adulthood; it was not seen as a stage valuable in its own right. It was only in the Enlightenment that famous philosophers such as Jean-Jacques Rousseau identified childhood as a specific state of being, a world of its own. Rousseau believed that people were born inherently good and were corrupted as they matured under the prolonged influence of society (Rousseau 11). Childhood was recognized as a period in which the goal was to keep children in their innocent state, away from the influences of civilization as long as possible (cf. 11). The philosophers of the Enlightenment underscored the importance of educating the masses to use their intellect independently and critically in order to build the best possible society. It was precisely in the Enlightenment that pedagogy as a science was born. The art of teaching is therefore intimately connected with the humanistic[1] principles of the Enlightenment.

Unfortunately, one could say that recent developments in Austrian education politics are driving schools and educators away from their roots in this humanistic tradition. It is because of society's reaction to the competence model that comprises CEFR and the centralization that this shift is attributed to them. The interconnection between these changes in educational policy and our relationship to them has influenced teaching and schools in various ways. On the one hand, teachers may be inspired by goodwill: faculty may be convinced that working towards good test results is a concrete means in which they can positively influence the future of their students as these results increase opportunities in the work market. On the other hand, fear may be the underlying factor behind the changes: faculty may be concerned by the numerical exam results that may be used in the future to judge, reward, or penalize schools and teachers. Both characterizations of reaction involve a commitment to helping students in high school achieve high marks that may have little to do with their intellectual and creative abilities and more to do with the amount of practice tests they are willing to complete or the extent to which they have familiarized themselves with various categories of test questions. In short, success in these centralized finishing examinations does not depend on an intellectual

[1] When this thesis refers to the term humanistic education, it refers to a kind of education that aims to cultivate internal motivation (as opposed to employing external motivators, e.g., from grades) and considers both the cognitive and affective aspects of individuals while providing them with an encouraging learning environment and community (cf. Rousseau).

education in the humanistic tradition but can generally be achieved by those who conform most in what may be the dawn of the golden age of mediocrity (Neuböck).

Genuinely interested students may be driven to mediocrity by standardized examinations, in part because they will imitate how their teachers react to standardization. Those students who would instinctively improve their English with an organic immersion in Anglophone cultures or their teachers who would expose them to a wide range of cultural works may feel that they are at a setback when compared to the pragmatists, who focus on drilling and reviewing practice examinations and remain unaware or indifferent to that which has been sacrificed in their education. The optional sittings of the examination from 2014, which are now freely available to the public online, contain no samples of literature (cf. Standardisierte Kompetenzorientierte Reife- und Diplomprüfung AHS 6. May 2014, Englisch (B2) Lesen, Standardisierte Kompetenzorientierte Reife- und Diplomprüfung AHS 15. September 2015, Englisch (B2) Lesen, Standardisierte Kompetenzorientierte Reife- und Diplomprüfung AHS 12. Jänner 2016, Englisch (B2) Lesen). Given these circumstances, many teachers and students will not feel the pertinence of reading literature when looking ahead to finishing examinations in English. Literature will be driven out by centralization only if educators let it determine their teaching. Students without libraries or interested readers at home might go through their education without reading a single work of literature (cf. Rosen, "What is children's poetry for?").

If students are coerced into the routines of drilling, one can be skeptical they will have the impetus to read literature in later grades. Those students who conform to this system of testing in order to attain good positions in the work market cannot be expected to be the agents of meaningful change in the future. To prepare for this centralized examination today is a process that does not entail critical or independent thinking (cf. Neuböck). Such ways of thinking do not bring points in such an examination, and it therefore behooves one to suppress any instincts to do so. If students realize that a text is about more than what the answer choices provide, then they are forced to conform their thinking to the choices provided, a selection that is not up for questioning (cf. Rosen, "Are books for children worth reading? (Part 1)"). This is also why it would not be sufficient to include literature in finishing examinations and why this initiative alone cannot close the debate. Society cannot expect critical or independent thinking from these students tomorrow if they are covertly socialized into conforming today.

This thesis will seek to explain why and how literature can assume the central position in the English classrooms of AHS school forms since the introduction of the centralization of Austrian finishing examinations, but it also aims to reach teachers of EFL classrooms in general. It will champion a third approach in the face of standardization which some teachers are already supporting. It neither embraces the tie between education and the work market nor capitulates to it, but rather attempts to provide children and adolescents with a cognitively and affectively stimulating education fostered by reading literature and including it in teaching. In this vein, the priority of the finishing exam is shifted to the periphery and implicitly prepared for by a literature-centered classroom.

An answer to why literature presents the best option for humanistic education has been discussed by prominent scholars since at least the Renaissance; they sought to answer the question of why literature matters. This question will be reviewed in Chapter 2 because it encompasses many arguments that still ring true to this day. It will begin with a discussion of Philip Sidney's seminal treatise, "Apologie for Poetrie" (1579), which responds, amongst others, to Plato's confrontational position on literature.

In the following chapter, my answer to how literature should be included in ESL classrooms – with special attention given to AHS English classrooms in Austria – will be based on the findings underpinned by the discourse on literature. Too often, steps are taken by teachers to include literature in curricula that actually diminishes the students' experience with literature, such as testing their reading comprehension. In order to successfully bring literature into the classroom, I introduce and propose eight principles that a teacher can follow. These principles are formed by contemporary pedagogical and literary theories that will link the writings of such scholars and literary figures as John Hattie and Orhan Pamuk.

The methodology introduced will not be applicable to all teachers: if teachers do neither appreciate nor want to develop their interest in literature, they will face significant obstacles in conducting literature-centered lessons, such as motivating students to read that which they have little interest in reading themselves. This is one reason why it is so important not to impose methodology on other teachers. Pressley agrees with this point during a reflection on a mentoring program: new teachers were paired with experienced teachers deemed excellent by Pressley and his colleagues (406). The new teachers received input on salient matters such as classroom management from their experienced colleagues, yet only those open to the helpful

input were able to improve their teaching. Nevertheless, the opening discussion about why we teach literature will hopefully awaken, renew or nurture an interest in literature for many teachers.

## 2. Why Literature Matters

A discussion on the value of teaching literature is pertinent today in a society where even prestigious universities such as Cambridge and Oxford have to "capitulate to the hard-faced priorities of global capitalism" (Eagleton). These hard-faced priorities are manifested by unquestionably supporting financially-rewarding enterprises and either cutting funding to branches of the humanities or enacting heavy-handed policies that make them more profitable, which often means indulging the mainstream (cf. Eagleton). In an achievement-centered society comprising individuals who often perceive high competition and a supersaturated job market, the value of literature in classrooms may be harder to gauge than preparing students for standardized examinations such as the TOEFL or the centralized *Matura*. Michael Pressley, a prominent late scholar of pedagogy whose career spanned nearly half a century, affirms that contemporary education is test-based, a situation that directly influences pedagogic practices: "The evidence is simply overwhelming that many teachers teach to the tests that are used in the school's accountability system" (404).

The content of these examinations does not matter: whatever these examinations contain, teachers and schools are held accountable for results by an external and untouchable examining institution and by many parents influenced by the same ideology empowering that same institution. Teachers have capitulated to Bifie's one-size-fits-all test of English, although only a few years ago, finishing exams varied from class to class, with even further differentiation possible for the interests of the individual students (Neuböck). Eagleton's hard-faced realities from global capitalism thereby already impact the classroom: the primacy of humanistic education, a cause with objectives that tend to transcend financial concerns, has to compete with test preparation, because good results promise a gateway into the economic system. The inevitable subtle consequences on classrooms are documented by Paran: "the test is an all-powerful influence not just in shaping, but also in dictating the classroom behavior of our teachers" (146). Standardized tests dictate classroom behavior: classrooms and schools become a stage for conformity as teachers and schools advance the institutional agenda by

playing their administrative role. The impression this leaves on children and adolescents cannot harmonize with the overall pedagogical mission, which also encompasses political education and creating critical, creative, flexible, and independent thinkers (cf. "Unterrichtsprinzip Medienerziehung – Grundsatzerlass" 1, "Verordnung des Bundesministers für Unterricht und Kunst über die Lehrpläne für die Bildungsanstalt für Sozialpädagogik"). In fact, there is a tendency today to frame literature in classrooms as an expression of tradition that hampers student progress in their language competences (Liessmann in Figl); many therefore translate the experience of reading literature as lots of needlessly expended effort for questionable gains. The term competence itself has infiltrated education from the idiom of business and economy and does not describe humanistic educational objectives suitably (Liessmann in Figl).

The school system would have much more to offer society if it distanced itself from the current "social order too frenetically bound up in its own short-term practical pursuits to be capable of much self-criticism" (Eagleton). A secondary school that produces excellent electricians at 18 years of age with little or no exposure to the arts or with little or no experience considering social and historical questions critically can prove great for an economy in the short term, but it threatens democracy and cultural life in the long term. The consequences of such a deprivation as well as the boundless advantages of a literature-centered education are explored in the following sections.

The stance of this thesis is that the benefits of literature are invaluable; no child should pass through the school system without an in-depth study of literature because it entails an exploration of the Self and society as well as the development of several intellectual and creative skills, which the following sections of the thesis will attempt to cover in detail. The absence of literature in education will be demonstrated to endanger the upholding of a democratic society with a European value system.

### 2.1. Literature as the Cradle of Civilization

Sidney argues that the at least three-thousand year-old tradition of literature should receive the utmost respect in society in his treatise, "Apologie for Poetrie", which was most likely written in the winter between 1579 and 1580 (Rosen, "What Is Children's Poetry for?"). The word apology in Sidney's time was defined by its Greek root, *apologia*, meaning defense.

Moreover, the Ancient Greeks referred to literary texts in general as poetry, and, indeed, Sidney's argument includes a discussion on a broad spectrum of literature, both in era and genre: in the course of his text he refers to the epic poems of Homer, the fables of Æsop, the dialogues of Plato, the tragedies of Sophocles, and the then-recent pastoral poems of Edmund Spenser's *The Shepheardes Calendar* to name a few. Sidney composes his defense in part to combat opponents of literature, who claimed it was a frivolous waste of time as well as a den of lies and a corrupter of the virtuous, but a main objective of his is also to establish Plato as a proponent of literature; it is well known that the founder of the *Akademia* banished poets from his Commonwealth. Contemporary children's poet Michael Rosen notes that Sidney's Apology was an early effort in "a deeper and more long-lasting struggle [...] with the various strands of Calvinism we have come to call Puritanism" ("What Is Children's Poetry for?"), a struggle that continues to this day now on an international stage with a decisive influence on education that is often too subtle to provoke a reaction from the masses (cf. Eagleton, Liessmann in Figl, Neuböck).

One of Sidney's most compelling claims for literature is that it is the foundation of all great civilizations. A case in point is Ancient Greece, which became a center of science and philosophy only because the likes of Homer, Hesiod, Musæus, and Æsop laid the groundwork for these intellectual pursuits beforehand (Sidney 10). In fact, Socrates was said to have converted Æsop's fables into verse (42-43). It is known that Plato cast those authors of fiction out of his academy because they supposedly slandered the gods (41-42), and Sidney claims that Plato's writings have a poetic quality, not in the least because his arguments are promoted in the framework of literary dialogues. Plato contradicts his stance against literature with more than just his literary forms: in his "feigned" dialogue (42) "Ion", which takes place between the eponymous rhapsode and Socrates, the latter claims poets are holy beings that serve as mediums for divine inspiration (Plato 10-12). With a reference to "Ion", Sidney claims Plato is in fact a supporter of poetry and not an adversary. However, Plato, given the hard stance he takes against poetry in his Commonwealth, is at least implied to belong to Sidney's addressees – actually composed largely of English Puritans – to which Sidney directs the following addresses:

> […] to all them that, professing learning, inveigh against poetry, may justly be objected, that they go very near to ungratefulness to seek to deface that which, in the noblest nations and languages that are known, hath been the first light-giver to ignorance, and first nurse, whose milk by little and little enabled them to feed afterwards of tougher knowledges [sic!]. And will you play the hedgehog, that

> being received into the den, drove out his host? or rather the vipers, that with their birth kill their parents? (9)

Sidney underscores that literature is the foundation of all culture, including the sciences, and that those who diminish its unequivocal role in their education are profoundly ungrateful — the comparison to hedgehogs and vipers emphasizes this. Literature's role in Plato's education is clear: he was well-read in poetry, and it is visible in his work.

Sidney writes that Thales, Empedocles, and Parmenides – who all came after Homer, Hesiod, Musæus, and Æsop – write about the natural sciences in verse, and that Solon does the same with matters of state (9-10). There are some transitory figures in science that prove Sidney's point especially, matching poetry perhaps not in form but rather in content. Take the case of the historian Herodotus: although historians were already idealized in Sidney's time – "verity be written in their foreheads" (10) – Herodotus named each tome of his nine volume history after a muse. Just like many other historians of his time, Herodotus found inspiration in the literary tradition to describe history in a compelling and passionate way. Unfortunately for long-term conception of the prominent Herodotus as scientist, his need to enrich the quality of the story-telling undermined the scientific genre of a historical text: his writings include "the many particularities of battles which no man could affirm [... and ...] long orations, put in the mouths of great kings and captains, which it is certain they never pronounced" (Sidney 11). This is an example of the poetic license that, with time, was granted only to writers of fiction.

Ancient Greece is only one of many examples with which Sidney weaves his argument that literature is the mother of all the other sciences. Homer, Hesiod, Musæus, and Æsop were to Ancient Greece what Livius Andronicus and Ennius were to the Romans, what Dante, Boccaccio, and Petrarch were to Renaissance Italy, and what Gower and Chaucer were to Renaissance England (9-10). The myth of Amphion is offered as a metaphor for this cyclical phenomenon in history (10): just as Amphion is said to have built Thebes by moving stones with his poetry, so too did poetry inspire other disciplines by conditioning the minds of individuals to strive to transcend their circumstances (cf. 17). Literature exercises and develops cognition, such as memory and judgment, and a scientific or philosophical education benefit from this advancement (cf. 17). Moreover, literature shapes how audiences perceive the future and it molds their lifelong aspirations (Schwarz 3). Just as an individual benefits from reading literature, progress and civilization clearly have literature to thank.

## 2.2. The Role of Literature after the Founding of Civilization

Having played the principal role in conceiving other disciplines, literature should not be cast aside like a means to an end. Just considering matters practically, literature is essential to sustaining philosophy and the sciences, especially in view of passing it on to following generations. Children and adolescents ought to begin their education with fairy tales, novels, and poetry before learning the technical and the academic because

> [...] the philosopher teacheth, but he teacheth obscurely, so as the learned only can understand him; that is to say, he teacheth them that are already taught. But the poet is the food for the tenderest stomachs; the poet is, indeed, the right popular philosopher. Whereof Æsop's tales give good proof; whose pretty allegories, stealing under the formal tales of beasts, make many, more beastly than beasts, begin to hear the sound of virtue from those dumb speakers. (Sidney 22)

Sidney argues that poets are more plain-spoken and therefore more easily comprehensible than philosophers and scientists. Literature is in this sense an exceedingly helpful pre-requisite to philosophy and the sciences because it develops memory and other kinds of cognition while appealing to the interests of readers. And as literature has influenced the simplest of human beings – as Æsop's anthropomorphic allegories influence the "more beastly than beasts" – it readily follows that literature can cultivate the minds of children and adolescence. This would imply that the suppression of the literature of a culture, especially that of a nascent nation like Sidney's England, could be of unfathomable yet significant consequences, the least of which including a national decline in philosophy and science.

As Eagleton, Liessmann in Figl, and Rosen in "What is Children's Poetry for?" reveal, a suppression of literature is occurring today, and this has exactly the consequences that Sidney would have predicted on the acquisition of knowledge by the next generation. An American public school teacher of biology and then-doctoral student, Tyler DeWitt, shares in a TED Talk that he had to wrestle with the realization that the textbook reading on viruses that he assigned "teacheth obscurely", in Sidney's words. Dewitt admits that the text was exceptionally cryptic and therefore typical of the "cult of seriousness" plaguing communication in the sciences ("Tyler Dewitt: Hey science teachers – make it fun"). Once he gathered that not a single thirteen year-old in the room understood the text, DeWitt decided to convey the concepts of the lesson in the medium of an off-the-cuff horror story, which he reenacts for the TED Talk with additional visualizations:

> Listen, let me tell you a story. The main characters in this story are bacteria and viruses [an image of a bacterium juxtaposed with a virus appears on a screen]. These guys are blown up a couple million times [he holds up a stuffed model of a bacteria and a stuffed model of a virus]. The real bacteria and viruses

> are so small we can't see them without a microscope. You guys might know bacteria and viruses because they both make us sick. But what a lot of people don't know is that viruses can also make bacteria sick [he touches the stuffed virus to the stuffed bacterium]. [...] Once upon a time there is this happy little bacterium [a bacterium with a smiley face appears on a screen; images are projected on the screen in order to complement the story DeWitt tells] — don't get too attached to him. Maybe he's floating around in your stomach or in some spoiled food somewhere. Then – all of a sudden – he starts not to feel so good. Maybe he ate something bad for lunch. And then things get really horrible as his skin rips apart and he see a virus coming out from his insides. And then it gets horrible as he bursts open and an army of viruses marches out from his insides. ("Tyler Dewitt: Hey science teachers – make it fun")

This entertaining explanation in the form of a horror story contains more scientific content than the following sample of its alienating counterpart found in the unnamed textbook: "Bacteriophage replication is initiated through the introduction of viral nucleic acid into a bacterium" (qtd. in "Tyler Dewitt: Hey science teachers – make it fun"). DeWitt's alternative coverage of the theme is in what Sidney would have termed a poetic style, just as the writings of Plato and Solon were, because it employs fantastic descriptions that affiliate it with story-telling and because it seeks to simultaneously "teach and delight" (Sidney 15). Sidney, however, would have almost certainly added: "[DeWitt], God knoweth, wanteth much of perfect poesy" (adapted from Sidney 27). Sidney says this of Amadis de Gaule, who also composed poetry that inspired great kindness and courage in multitudes of readers despite his obvious incomparability to the likes of Homer or Virgil as an artist. DeWitt's horror story is, so to say, prepared just right for those "tenderest" of young minds and obviously delivers a message that young learners can retain (cf. Sidney 22). The formality of the textbook and its focus on precision rather than appealing to its young audience alienates readers with a dense implementation of its subject-specific vocabulary, whereas the horror story motivates readers by delighting them and by explaining a natural phenomenon in an engaging way.

To view literature as a tool with which to prepare the young for instruction in the hard sciences is bounded. Tremendous value can exist without obvious function. Nevertheless, continuing the practical line of thought, literature can also foster virtue, what we today would call moral education or the acquisition of certain values. Virtue is a subject that has no equal in philosophy or the natural sciences, as Sidney explains with a humanistic argument:

> [...] no learning is so good as that which teacheth and *moveth* to virtue, and that none can both teach and move thereto so much as poesy, then is the conclusion manifest, that ink and paper cannot be to a more profitable purpose employed. [...] I still and utterly deny that there is sprung out of earth a more fruitful knowledge. [emphasis added] (36)

Interesting to note is Sidney's emphasis on motivation, which is an aspect of teaching so important that he gives it specific mention. Sidney uses the word "move", which implies that

virtue is a certain kind of knowledge to which we are especially receptive through the medium of emotion. The cathartic potential of literature makes it the natural vehicle for moral education. Sidney argues that virtue is not a concept that can be explored in a theoretical manner, i.e. the philosophical approach; it has to be experienced by the emotions.

Philosophy is also an approach with which to learn or teach virtue, but Sidney argues throughout his treatise that, compared to literature, it suffers from insurmountable disadvantages. The greatest among them is that – of the two interdependent objectives, teaching and moving – philosophy may teach with greater attention to objective detail, but that literature is the better motivator because it pleases and delights, an approach which "move[s] men to take that goodness in hand, which, without delight they would fly as from a stranger" (Sidney 16). Mathewson in addition to Cramer and Castle support this claim with his argument that, in reading, the role of the affective aspect is just as important as the role of the cognitive aspect and can therefore be least of all excluded, such as is the tendency in philosophy. Sidney adds that philosophy must be studied with "studious painfulness" (26), and its scholars are "demi-gods" (12) who are arrogant enough to presume a superior understanding of things (cf. 12-13). Sidney goes as far as saying that philosophers are "rudely clothed" (18) hypocrites who, whilst professing this superior doctrine of virtue, rage in anger against those in whom they detect the folly of that very same vice (18).

Perhaps Sidney's most compelling argument is that anyone motivated enough to read philosophy closely in order to develop their virtue could double the quality and tempo of their progress simply by reading a literary masterpiece instead, for "whosoever [study philosophy] hath already passed half of the hardness of the way, and therefore is beholden to the philosopher for the other half" (26). The passionate motivation required of a consequent study of philosophy, Sidney argues, is itself such a valuable outcome of and pre-requisite to education that it is hard to find good reason to struggle with the arduous rigor of philosophical texts. These texts principally bind the study of virtue with the "hardness" of the manner in which ideas are presented instead of teaching virtue in a delightful manner. Instead, philosophical texts comprise "wordish description, which doth neither strike, pierce, nor possess the sight of the soul, so much as that other [poetry] doth" (Sidney 20). Centuries later, Franz Kafka would celebrate Sidney's notion of this striking and piercing quality of great literature, elaborating Sidney's discussion about the transformative element literature can exercise on individuals:

> Ich glaube, man sollte überhaupt nur solche Bücher lesen, die einen beißen und stechen. Wenn das Buch, das wir lesen, uns nicht mit einem Faustschlag auf den Schädel weckt, wozu lesen wir dann das Buch? […] Wir brauchen aber die Bücher, die auf uns wirken wie ein Unglück, das uns sehr schmerzt, wie der Tod eines, den wir lieber hatten als uns, wie wenn wir in Wälder verstoßen würden, von allen Menschen weg, wie ein Selbstmord, ein Buch muss die Axt sein für das gefrorene Meer in uns. Das glaube ich. (qtd. in Brod 27)
>
> I believe that one should only read those kinds of books that bite and sting. If the book that we are reading does not wake us up with a punch in the skull, why are we reading this book? [...] We need those books that affect us like a disaster, that cause us great pain like the death of a loved one we loved more than ourselves, like if we were exiled to the forests and away from all people, like a suicide, a book has to be an axe for the frozen sea inside of us. I believe this. (my translation)

Kafka argues that the insight that the reading of a work of literature can offer should not only go hand in hand with but can only be achieved with a deep emotional impact. For instance, such an impact can be felt when reading *Anna Karenina* as the eponymous protagonist takes her life after being repeatedly cold-shouldered by society and quietly exiled to a solitary life in the countryside for her unconventional private life. After bearing witness to Anna's prolonged struggle with society as an intimate confidant of her private moments and thoughts, a reader can come to a more comprehensive cognitive understanding of the pressures on women in 19th-century patriarchal imperial Russia. Deep emotion need not be evinced by tragedy, it can also spring from lyrical lines of revitalizing poetry, as with "The press of my foot to the earth springs a hundred affections / They scorn the best I can do to relate them" (Whitman 35). Whitman foregrounds a 'trivial' experience many of us take for granted and shatters our habitual ungratefulness; that which we consider valuable and that which we overlook may be turned on its head.

Applying Sidney's "Apologie" to Plutarch's "Can Virtue Be Taught?" creates an argument that both literature and virtue should be taught in schools, one by means of the other. Plutarch is vehement about a need for virtue in education because the quality of life at home, the health of a marriage, and the success of a state are dependent upon it (7). Scholars are at a considerable disadvantage if while aiming to better the world or their own situation, they have missed some important stages in the development of their virtue. E.g. scientists may discover the function of a gene or prove some mathematical theorem, but their faults in character will be of more relevance to their personal lives than their contributions to knowledge, and their road to this knowledge will have been all the harder because of these shortcomings (cf. Sidney 17-18). Plutarch says that the molding of virtuous students is the most prized outcome of education and cannot therefore be merely left to "brute knocking about and accident" (5-7). In fact, the avoidance of teaching virtue to children leads to a perception of its non-existence

or non-importance (5-7), as Plutarch conveys in an uncharacteristic outburst of pathos: “O mortal men! Why do we assert that virtue is unteachable, and thus make it non-existent?” (5-7). This concern can be transferred to an education in literature: if it is not taught in schools, then many children may overlook this potential spring of enrichment their entire lives, as Rosen argues: “ if [children and adolescents] don’t come across books and poetry when they’re at school, they will probably never come across it” (“What is Children’s Poetry for?”). In this vein, testing and assessment which dominate the discourse on education today (cf. 1. of this thesis), have seemingly little to do with a teacher’s pedagogical mandate.

In addition to the list of roles attributed to literature thus far, literature has a salient influence on our imagination. Of all pursuits, literary writing has the potential to conceive something that the natural world cannot deliver.

> Nature never set forth the earth in so rich tapestry as divers [sic!] poets have done; neither with so pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too-much-loved earth more lovely; [nature’s] world is brazen, the poets only deliver a golden. (Sidney 14)

The creative potential of literature is manifest not only in the description of fictional worlds, but also in the molding of fictional characters. Literature has imparted a plethora of role models to us by masters of the art: “whether [nature or chance] have brought forth so true a lover as Theagenes; so constant a friend as Pylades; so valiant a man as Orlando; so right a prince as Xenophon’s Cyrus; and so excellent a man every way as Virgil’s Æneas?” (Sidney 14). Readers are inspired by these fictional role models; suddenly the possibility emerges of resembling these extraordinary heroes, whereas nature or society had not offered figures of comparable greatness before. Honest, courageous, and altruistic heroes out of fiction such as Jane Eyre and Alyosha Karamazov can inspire many more readers to transcend their own circumstance and improve their shortcomings, just as becoming acquainted with human vices through literature can help us distance ourselves from them in life.

### 2.3. Insights from Neurobiology

Literature’s role in the impartment of moral education is a subject that hotly occupies researchers to this day. Plutarch establishes the importance of empathy by emphasizing its decisive role in families and societies (cf. 2.2. of this thesis). Similarly, separate experimental studies by Johnson, by Djikic, Oatley and Moldoveanu, and by Kidd and Castano have shown

that reading literary fiction develops reader empathy (Djikic and Oatley 500). In contrast, readers are explicitly herded through various emotional experience like through attractions at a theme park in popular fiction (Djikic and Oatley 502). In 2013, Johnson showed that reading an excerpt from a novel about an Arab Muslim woman significantly decreased prejudice against said demographic as well as significantly increased the drive to reduce prejudice against them in society, even after controlling for factors such as pre-reading prejudice against Arab Muslims (Djikic and Oatley 499-500). In 2014, Johnson went on to achieve similar results when bias expressed against Arab Muslims in photographs significantly decreased after reading works of narrative fiction (Djikic and Oatley 499). In 2013, Djikic, Oatley, and Moldoveanu showed that a sample population of people especially avoidant of new experiences developed their empathy when they read one of eight literary texts as opposed to a parallel group that read one of eight non-fictional essays (Djikic and Oatley 499). In four out of five experiments, Kidd and Castano demonstrated that literature is unequivocally linked to empathy in an empirical study that showed that participants who read literary fiction outperformed those who read popular fiction on the Mind-in-the-Eyes test[2] distributed after reading (Djikic and Oatley 499). Raymond Mar explains the interconnection between literature and empathy with neurobiology (cf. Paul SR6): the way the brain engages with literature mirrors how the brain navigates social situations, which entails considering the thoughts and states of other people's minds. For this reason, one may not feel a clear distinction between fiction and reality when reading a work of literature; brain activity is strikingly similar during social interaction and reading literature (cf. Paul SR6); accordingly, behavioral patterns and attitudes toward one's fellow human being can be best educated by reading literary fiction, as Sidney argued centuries ago.

### 2.4. The Stipulations Made by Austrian Federal Law

Literature's relationship to moral education and empathy is assured of its role in classrooms with support from Austrian laws. Other than fostering a connection between young people and the cultural life of Austria and Europe, as demanded by the Schulorganisationsgesetz (SchOG) ("School Organization Law") (§2 Abs. 1 SchOG), fostering a student occupation

[2] In this test, participants are asked to ascertain the emotions experienced by people in photographs, despite being able to see only a portion of the face that contains the eyes.

with literature is classified under “Ein erzieherisches Ziel” (“a goal of upbringing”). This term is defined in the Privatschulgesetz (PrivSchG) (“Private School Law”) and does not comprise knowledge or abilities, but rather goals of nurturing a student’s character and personality to flourish in a moral or ethical sense (cf. §2 Abs. 2 PrivSchG). SchOG implicitly establishes a more overarching demand for literature in Austrian classrooms by make the following demand of all teaching in all subjects:

> Die österreichische Schule hat die Aufgabe, an der Entwicklung der Anlagen der Jugend nach *den sittlichen, religiösen und sozialen Werten* sowie *den Werten des Wahren, Guten und Schönen* durch einen ihrer Entwicklungsstufe und ihrem Bildungsweg entsprechenden Unterricht mitzuwirken. [emphasis added] (§2 Abs. 1 SchOG)
>
> Austrian schools have the task of contributing to the development of the youth according to *moral, religious, and social values* as well as *the values of truth, goodness, and beauty* with teaching that is appropriate to both the phases of student development and the direction in which the teaching unfolds. (my translation)

An English curriculum complete with many works of literature can deliver all six of the values on which SchOG insists. SchOG continues by stating that schools are responsible for the flowering of citizens that radiate values of goodness and the like: students ought to develop an understanding of their fellow individuals in society (§2 Abs. 1 SchOG), which can be encouraged by cultivating empathy (cf. 2.3. of this thesis). Yet, as stated in a decree regarding media education, students should be educated to exercise critical and independent thinking to shield themselves from the influence of harmful worldviews as a consequence of a lack of adequate reflection (cf. “Unterrichtsprinzip Medienerziehung – Grundsatzerlass” 4). Given that literature often facilitates vicarious projection, a phenomenon in which readers abandon their own interests and reflections as they explore the perspective of a fictional character (cf. Schwarz 2-3), a better means of fostering empathy and solidarity as well as the ability to explore and unveil the political and ideological discourses that orient one’s thinking can hardly be imagined.

A further opening for literature provided by the legal system in education stems from the overarching “Verordnung des Bundesministers für Unterricht und Kunst über die Lehrpläne für die Bildungsanstalt für Sozialpädagogik” (“Ordinance of the Federal Ministry for Teaching and Art about the Curricula for the Educational Establishment of Social Pedagogy”). This ordinance establishes that there are certain interdisciplinary themes, the *Unterrichtsprinzipien* (“principles of teaching”), that are not and cannot be relegated into the individual curricula of the separate subjects, but that should nevertheless be considered by the

entirety of a school's endeavor, advanced by all of its constituent faculties (Anl. 1 Art. IV I. 2. Verordnung des Bundesministers für Unterricht und Kunst über die Lehrpläne für die Bildungsanstalt für Sozialpädagogik). Although perhaps one could argue that all the *Unterrichtsprinzipien* put forth by the federal ministry can be advanced in English classrooms with literature, this thesis will focus on the following *Unterrichtsprinzipien*: *Leseerziehung* ("reading education"), *Medienerziehung* ("media education"), *Politische Bildung* ("political education"), *Sexualerziehung* ("sexual education"), *Umwelterziehung* ("environmental education"), *Vorbereitung auf die Arbeits- und Berufswelt* ("preparation for the working and professional world") (Anl. 1 Art. IV I. 2. Verordnung des Bundesministers für Unterricht und Kunst über die Lehrpläne für die Bildungsanstalt für Sozialpädagogik), and *Erziehung zur Gleichstellung von Frauen und Männern* ("education for the equality of women and men"). (Anl. 2 I. 2. Verordnung des Bundesministers für Unterricht und Kunst über die Lehrpläne für die Bildungsanstalt für Sozialpädagogik). Three aspects that all *Unterrichtsprinzipien* share in common are that (1) they foster the development of the personality of children and adolescents, (2) they can help students integrate knowledge obtained in separate subjects, such as mathematics and history, and (3) they establish a connection between school and the real world (Anl. 1 Art. IV I. 2. Verordnung des Bundesministers für Unterricht und Kunst über die Lehrpläne für die Bildungsanstalt für Sozialpädagogik).

The role in which *Leseerziehung* supports literature in English classrooms may appear obvious, but it is worth exploring because it gives literature more clout in schools than may be seen at first glance. Because this *Unterrichtsprinzip* is established "in allen Schularten, auf allen Schulstufen und Unterrichtsgegenständen sowie in den Lehrplänen als Unterrichtsprinzip" ("in all school forms, in all grades, and in all subjects as well as in the curricula of said subjects as a principle of teaching" (my translation)) ("Unterrichtsprinzip Leseerziehung"), teachers have the right to include literature in the natural sciences. In this sense, *Leseerziehung* could prove quite useful in introducing scientific topics by raising student receptivity to them. Rainer Maria Rilke's "Duino Elegien" ("Duino Elegies") provides an example for the biology classroom with which to introduce the concept of the transpiration of flora and fauna.

> Denn wir, wo wir fühlen, verflüchtigen, ach wir
> atmen uns aus und dahin; von Holzglut zu Holzglut
> geben wir schwächern Geruch. Da sagt uns wohl einer:
> ja, du gehts mir ins Blut, dieses Zimmer, der Frühling
> füllt sich mit dir . . . Was hilfs, er kann uns nicht halten,

wir schwinden in ihm und um ihn. Und jene, die schön sind,
o wer hält sie zurück? Unaufhörlich steht Anschein
auf in ihrem Gesicht und geht fort. Wie Tau von dem Frühgras
hebt sich das Unsre von uns, wie die Hitze von einem
heißen Gericht.

For when we feel,
we evaporate. Ah, we breathe ourselves out and afar;
from ember to ember, we give off a faint smell.
Then perhaps somebody says: "Yes, you've got into my blood;
this room, the spring is filling itself with you" . . .
No use. He cannot hold us. We disappear
in and around him. And those who are lovely, oh,
who holds them back? Unceasing appearance
mounts into their faces and goes away.
Like dew from the morning grass, that which is ours
rises from us, like a heat from a hot dish. (Rilke 14)

This excerpt from the second elegy focuses on the transpiration of human beings, on how we emit molecules that slowly fill the room in which we are as we transpire; other human beings inhale these molecules, which can "give off a faint smell". Grass also transpires, but dew, which is also discussed in the elegy, is a separate phenomenon; this excerpt is also an opportunity to introduce the distinction. The transition from literature to science can be made simply by asking students to discover any scientific phenomena the excerpt of poetry may depict.

Other than serving as a gateway into new topics, *Leseerziehung* can also be used to motivate an interest in certain subjects: for instance, an interest in mathematics could be motivated by the passage from Theodor Storm's "Schimmelreiter" ("The Rider on the White Horse") that portrays the protagonist as a youth who selflessly devours Euclid on a dyke on a cold beach on the North Sea until the waves rise to his hips. The enthusiasm of the protagonist for mathematics, which Storm so artfully portrays, may well awaken fresh curiosity amongst some students.

*Medienbildung* is another as powerful facilitator of literature in classrooms as *Leseerziehung* because every work of literature, just as any other form of media, is invoked by this *Unterrichtsprinzip* ("Unterrichtsprinzip Medienerziehung – Grundsatzerlass" 1). The fundamental concern of *Medienbildung* is to make children and adolescents aware that no piece of media is unbiased (5); furthermore, *Medienbildung* emphasizes that students should also approach scientific texts with this kind of reservation (5). Although staging an investigation into the bias of scientific texts with children or adolescents may indeed have much to offer, an investigation into the bias of literary texts and how the relationships

between man and women, worker and employer, between different classes, age groups, ethnicities, and creeds are presented also concurs with the objectives of the *Unterrichtsprinzip* (cf. 4). However, it would be a mistake to approach *Medienbildung* only with literary texts; for instance, explicit coverage of how much media influences our thinking and which mega corporations own an overwhelming majority of the media can undoubtedly have an enormous impact on students (cf. 3-4).

*Politische Bildung* is an additional *Unterrichtsprinzip* that benefits greatly from the insights of literature, but – as in the case of *Medienbildung* – extra-literary approaches should be used in addition to achieve the objectives of this teaching principle. In its 3000 year history, literature has consistently documented the political events and worldviews of its time — some works more intentionally and less subtly than others. Literature provides compelling journeys into the political situations and worldviews of those near, far, and at home. Keeping the *Unterrichtsprinzip Medienbildung* in mind, literature that provides political insight is a source of education on the matter of bias.

Because literature serves as a periscope into the worldviews of different places and eras, the four *Unterrichtsprinzipien Sexualerziehung*, *Umwelterziehung*, *Vorbereitung auf die Arbeits- und Berufswelt*, and *Erziehung zur Gleichstellung von Frauen und Männern* have inexorable ties to literature. Literature offers parallel worlds in which perspectives on sexuality, the environment, and working conditions and relationships can be explored, enhancing the critical lens with which students perceive our own world.

### 2.5. The Decisive Role of Critical and Independent Thinking

Although literature's positive influence on both moral education and empathy has been maintained in this thesis, this has been an egregious oversimplification as hinted at by the discussion on *Medienbildung* in the last section. For it can also be said of literature that it can participate in sustaining systems of inequality. In Fyodor Dostoevsky's *The Brothers Karamazov*, for instance, the entire cast of female characters shares the hysterical personality trait, or in Ayn Rand's, *The Fountainhead*, public housing is matter-of-factly destroyed in order to satisfy the novel's ideal of aesthetic perfection. Literature like this is a testament to the critical and independent thinking readers need to bring to reading. In a 2016 article, Marlene Streeruwitz explores this challenge with an analysis of contemporary society

reflected in “Frau Holle” (“Mother Hulda”), a fairy tale by the Brothers Grimm, in a discussion that demonstrates the quintessential role of literature regarding the *Unterrichtsprinzip Erziehung zur Gleichstellung von Frauen und Männern* claimed in the last section. The protagonist of this tale, Goldmarie, is rewarded with a shower of gold by Frau Holle for instinctively completing chore after chore without a second thought. In contrast, her stepsister Pechmarie, meaning the unlucky Marie, is punished for the rest of her life with showers of bad luck for bad behavior that includes waking up late or failing to shake a tree when its apples were ripe for collection; she is in effect punished for having second-guessed her duties and not having enthusiastically internalized what was expected of her.

To read this fairy tale now with a class of students, never hinting at the counter position, would be utterly anachronistic and reactionary: such a practice would deny the impact of critical theories such as Marxism and the various waves of feminism. This would be very unethical in our world where already “Die Geschichte der Emanzipation kann gar nicht alltäglich klein genug gedacht werden” (“The history of emancipation cannot be thought of as any smaller in day to day conversation” (my translation)) (Streeruwitz A2). Streeruwitz points out that today, the Goldmaries can be found on the red carpet of Oscar Night after having spent five hours on their hair and makeup and a lifetime of obsessing over their appearances (cf. A1); on television interviews, they beam with enthusiasm as they report having met the likes of Hugh Heffner or Donald Trump and having fallen smitten to their charms (cf. A1). Just like the Goldmarie from the fairy tale, their actions and words convey an attitude of complete subservience and internalization of goals externally determined by a reactionary patriarchy. In both the fictional and the modern scenarios, it is nowhere explicitly stated how Goldmaries should behave themselves: at first, Goldmarie removes bread from the oven and gathers apples without having even met Frau Holle. Similarly, no school system or ethical parent explicitly instructs girls on how they can advance their situation in life by appealing to men. Goldmaries instinctively complete chores or subordinate their other interests to maintaining their appearances and consequently receive unannounced rewards, displaying mastery over a game that is never acknowledged. According to Streeruwitz, this is characteristic of the greatest power, which belongs to that which is completely taken for granted and is never explicitly addressed, just as the rights of males are taken for granted by legal systems (cf. A2).

Reading literature is well known to foster critical and independent thinking, which may lead to the subversion of rules. This is one of the reasons why so many so many oppressive regimes have burned books (cf. Solomon). Literature can help students acquire a sensitivity towards language and the capacity of language to convey meaning. The following poem by Michael Rosen is an example of a text that stimulates such awareness:

> Ladles and jellyspoons,
> I come before you, to stand behind you,
> To tell you something I know nothing about.
> Next Thursday, which is Good Friday,
> There will be a mothers' meeting for fathers only.
> Admission is free, pay at the door,
> Pull up a seat and sit on the floor.
> We will be discussing the four corners of the round table. ("What is children's poetry for?")

The language and play with expectations can be a source of humor in this nonsense poem or it can serve to develop an awareness of the expectations we have toward language use and communication. Nothing concrete is communicated by this poem, a feat that is not particularly celebrated when achieved in non-fiction. Such a poem can be used to question the fundamental expectation we have of language to communicate. Literature is once again used to question our unconscious expectations here and challenges our view of the world.

### 2.6. Literature Creates the Language Classroom

Horst Rumpf relates an insightful memory from his colleague, Klaus Holzkamp; although the content of the memory concerns music lessons, an unequivocal link can be made to the teaching of literature. The setting of Holzkamp's memory: 1946 in impoverished post-war Germany; he is in the eleventh grade. After a music lesson characterized by its usual tedium and recalcitrant reception, the students hear music coming from the room they have moments ago only departed. Entranced, they surreptitiously return and listen to their music instructor play all four of Chopin's ballads, one after the other, and with his winter coat on, for the school cannot afford heating. The teacher notices their presence only after playing all four ballads and receiving their applause; he then, in a didactic turning point, channels this serendipitous development into the remaining lesson plans of the curriculum: lessons are from then on characterized by live music followed by open discussions. Holzkamp summarizes these pedagogical consequences with "Von da an hatten wir keinen Musikunterricht mehr" ("From then on there were no music lessons" (my translation)) (495). After this turning point,

lessons differed from the stereotypical features of the 1946 German classroom: no longer did the teacher have to assert authority or to praise or scold; no longer did seemingly well-meaning questions stem from a need "to control class activity", a routine broadly practiced to this day (Hattie 28). Suddenly, music leaps to the foreground, "sie übernimmt die Macht" ("it comes into power" (my translation)) (Rumpf 29), and student and teacher are ontologically democratized, as Holzkamp's experience demonstrates. The previous power struggle between student and teacher becomes absurd; as a result, tedium and recalcitrance cease to characterize the lessons. Weinrich would claim that this ontological democratization is caused by a "Pakt mit der Fremdheit" ("pact with the unknown" (my translation)) (qtd. in Rumpf 29), in which students and teachers collegially and without the pressure of achievement within defined timeframes explore the transcendental "human truth – a true account of the world as we experience it, and of the full difficulty of being in that world" explored by the arts (Wood qtd. in Schwarz 6). Reflecting on the music lessons that followed that decisive day, Holzkamp gratefully concludes that his relationship to the art form remains forever indebted to them (495).

Given that both music and literature share a mutual connection with the transcendental ontologically democratizing unknown, an analogue to Holzkamp's music lessons can be provided by the literature-centered classroom. Hierarchical categorizations are trivialized when confronting the unknown with an open mind: all participants, regardless of rank, have something to gain by reading a work of literature, if not for the first time, then again, for with additional readings, the work can seem "to come alive" with other qualities (Eco 6). In a similar vein, all participants have something to gain from each other's interpretations, for "the form of a work of art gains its aesthetic validity precisely in proportion to the number of different perspectives from which it can be viewed and understood" (3). Teacher and student alike find themselves experiencing a two-fold odyssey: a journey through the formal text prepared by the author as well as the "odyssey of reflection" occurring in parallel (Schwarz 2). We project ourselves onto fictional characters and onto their relationships with a reading of the formal text; and as we interpret these relationships we interpret ourselves. Literature broadens our experiences: e.g. with a reading of *Leaves of Grass*, we can explore life in antebellum America from the perspective of someone with incredible sensitivity to nature and empathy for fellow human beings of both sexes and all classes, races, and creeds. Furthermore, literature offers readers an opportunity to make sense of their pasts and to

explore their undiscovered selves (Schwarz 3); it helps them “formulate narratives – of personal hopes, plans, putative triumphs” that have the potential to shape lifelong aspirations and motivate a hopeful attitude regarding the future (cf. 3).

Creating classrooms that are a source of meaningful experiences which turn into memories may be the most salient objective of education. This is argued in a passage from the closing scene of *The Brothers Karamazov*, in which after the burial of the boy Ilyusha, Alyosha addresses the school fellows of the deceased. These boys have come to love Ilyusha after having mobbed him for his alcoholic father. Alyosha’s speech to the children is a powerful plaidoyer for a humanistic education and will be used to justify literature’s central role in education.

> Let us agree here, by Ilyusha's stone, that we will never forget---first, Ilyushechka, and second, one another. And whatever may happen to us later in life, even if we do not meet for twenty years afterwards, let us always remember how we buried the poor boy, whom we once threw stones at---remember, there by the little bridge?---and whom afterwards we all came to love so much. He was a nice boy, a kind and brave boy, he felt honor and his father's bitter offense made him rise up. And so, first of all, let us remember him, gentlemen, all our lives. And even though we may be involved with the most important affairs, achieve distinction or fall into some great misfortune---all the same, let us never forget how good we once felt here, all together, united by such good and kind feelings as made us, too, for the time that we loved the poor boy, perhaps better than we actually are. My little doves---let me call you that---little doves, because you are very much like those pretty gray blue birds, now, at this moment, as I look at your kind, dear faces---my dear children, perhaps you will not understand what I am going to say to you, because I often speak very incomprehensibly, but still you will remember and some day agree with my words. You must know that there is nothing higher, or stronger, or sounder, or more useful afterwards in life, than some good memory, especially a memory from childhood, from the parental home. You hear a lot said about your education, yet some such beautiful, sacred memory, preserved from childhood, is perhaps the best education. If a man stores up many such memories to take into life, then he is saved for his whole life. And even if only one good memory remains with us in our hearts, that alone may serve some day for our salvation. Perhaps we will even become wicked later on, will even be unable to resist a bad action, will laugh at people's
> tears and at those who say, as Kolya exclaimed today: 'I want to suffer for all people'---perhaps we will scoff wickedly at such people. And yet, no matter how wicked we may be---and God preserve us from it---as soon as we remember how we buried Ilyusha, how we loved him in his last days, and how we've been talking just now, so much as friends, so together, by this stone, the most cruel and jeering man among us, if we should become so, will still not dare laugh within himself at how kind and good he was at this present moment! Moreover, perhaps just this memory alone will keep him from great evil, and he will think better of it and say: 'Yes, I was kind, brave, and honest then.' Let him laugh to himself, it's no matter, a man often laughs at what is kind and good; it just comes from thoughtlessness; but I assure you, gentlemen, that as soon as he laughs, he will say at once in his heart: 'No, it's a bad thing for me to laugh, because one should not laugh at that!’ (Dostoyevsky 658-659)

Issues addressed in this speech such as mobbing or the polemic around education remain relevant to this day. This passage from *The Brothers Karamazov* offers readers perspective on what kinds of education help human beings flourish. For Dostoevsky, the purpose of an education is to help children and adolescents psychologically prosper and develop their empathy, which is done by creating experiences that leave behind good memories. Not only

can a childhood rich with good memories prevent one from becoming wicked, or rather, a liability to oneself and one's fellow man; should it happen anyway that one becomes wicked, then the store of memories may be one's only salvation, one's inner moral compass that re-orients one to live with one's fellow man and oneself in harmony again or, as Dostoevsky puts it, to live kindly, bravely, and honestly.

Literature, a creative experience in which we can affectively and cognitively develop acumen in human truth, can serve to realize Dostoevsky's idea of the "best education". Literature can provide children and adolescents with experiences that will turn into good memories. Paran establishes the connection between literature in classrooms and good memories: "When I have run into ex-pupils of mine, they never say, 'I remember that wonderful lesson you did on the present perfect' or 'I will never forget that wonderful lesson where you taught us to skim and scan'. But *they do remember lessons on literature*" [emphasis added] (162). Teachers who use the teaching-to-the-test approach are at a great disadvantage in creating opportunities for children and adolescents to have good memories. Studying a language's syntactical and lexical system in isolation from engaging discourses about life are less enjoyable and less memorable than learning a language through methods that include reading literature. Teaching-to-the-test grasps onto far less of that which makes us human, such as our emotions and a desire for the aesthetic.

In "And Are Books for Children Worth Reading? (Part 2)", Michael Rosen relates the story of how he came across a novel called *The Gardener* in order to emphasize how profound an experience of reading literature can be as well as to convey how teaching literature can augment this experience by transferring elements of a literary work into the real world of the students. He was asked to interview a teacher who planned lessons that broadened student experiences with the novel. For instance, when the protagonist, Lydia, leaves one location for another, the teacher had the students write letters from Lydia's perspective to those she left behind. If Lydia baked bread or if she planted in the garden, the class would do the same. A member of the school faculty dressed up as Uncle Jim in order to make another scene from the novel come to life and made his appearance with a birthday cake, imitating the events of the story. Just like the real Uncle Jim, the impersonator did not smile, which led to a class debate about why some people do not smile and why some people are hard to visualize without a smile. This is an example of a language lesson that adheres to Dostoevsky's convictions regarding education – that it should form good memories –, and literature and a

passionate teacher are the intermediaries. Not only does the teacher offer her students the school setting as a place for a memorable experience with literature, but she complements and enriches the experience. This is not only an exceptional method with which to deepen the students' comprehension of the text and strengthen their connection with it, but, as Dostoevsky would argue, her teaching approach nurtures good memories that will educate kind, brave, and honest individuals. The "Verordnung des Bundesministers für Unterricht und Kunst über die Lehrpläne für die Bildungsanstalt für Sozialpädagogik", in which the *Unterrichtsprinzipien* are discussed, suggests that individual teachers have to collaborate with their colleagues, and that class projects offer perhaps the most ideal solution to advancing the *Unterrichtsprinzipien* concretely. The continuum of class projects through which the teacher from Rosen's article enriches student engagement with *The Gardener* resonates with the federal ordinance. The class projects serve as an example of a successful method to bolster the coverage of *Unterrichtsprinzipien* in classrooms.

For those who believe that the language classroom is not primarily a place for allocating good memories, but for fostering language acquisition, reading literature also achieves this. It is no surprise that good readers of a second language are in general stronger students than poor readers; they have broader vocabularies and a finer understanding of authentic language use (Gee 3-4). These advanced abilities transfer to student writing abilities in a way that writing practice alone cannot achieve (Krashen132-137). Good readers also tend to enjoy reading more and often pursue their curiosity with reading outside of the classroom, whereas poor readers tend to avoid reading as a source of frustration, humiliation, or boredom (Gee 3-4). This phenomenon is captured by the term, the "Matthew Effect", which refers to a Bible story in which the rich get richer and the poor get poorer (3-4): good readers read with intrinsic motivation, developing their English even in their free time and during the holidays, while poor readers avoid reading with every opportunity, which can, for instance, cause a great deal of loss in language competence in the course of a summer vacation (cf. Hattie 80-81).

### 2.7. The Invaluable Societal Plateau

The benefits which reading literature has on individuals have been examined. As Doris Lessing demonstrates in an account of the writing of her enduring work, *The Golden Notebook*, the divide between benefiting an individual and benefiting society is a contrived

one. Lessing relates that she retreated deep inside herself to write the novel, her most substantial work as of yet; she reflected upon her own life, her relationships, her vast reading of literature, and her analyses of media in order to produce the work. Lessing introduces a concept called the "package", a contemporary worldview or ideology that people educated in a western country thoughtlessly accepted and failed to question if they had not done considerable reflecting (*Walking in the Shade* 346-351). Lessing's stated need for self-development concurs with an impulse common to many other writers: "imaginative writers write primarily when they need to delve into their psyches and discover who they are and […] when they need to share the results of the process with others" (Schwarz 8). As she completes *The Golden Notebook*, Lessing notices how the perspectives of her friends and acquaintances are limited by the "package" she has herself only recently begun unveiling. By the "package", Lessing is referring to an ideology consisting mainly of three pillars: a belief in some form of Marxism, a belief that consumerism means rising prosperity for everyone, and atheism accompanied by a championing of the replacement of spirituality and religion with science. Lessing narrates the singular event that led her to atheism: her Protestant mother's authoritative reaction to her child's infatuation with the Virgin Mary, which was facilitated by a Zeitgeist that framed atheism more acceptably. She realizes that she became a communist because the communist circle in Zimbabwe was the only group that shared her condemnation of the white regime and the only group with which she could discuss literature. What followed the publication of *The Golden Notebook* less than a decade later was the hippy movement, a societal manifestation that paralleled Lessing's inner journey as it also met materialism with great skepticism. Emerson explains the casual connection between these two phenomena: "Speak your latent conviction, and it shall be the universal sense; for the inmost in due time becomes the outmost". Lessing's unveiling of the "package" foreshadowed larger movements in society. Yet her impact has not subsided: Lessing's audience, an audience of readers spanning unknown numbers of generations will now have *The Golden Notebook* to inspire a criticism of the ideology of their own times.

The experience of reading and reflecting is often intensely transformative; in fact, Lessing calls the second volume of her autobiography *Walking in the Shade* in view of her life before writing *The Golden Notebook*. The shade refers to the filtered version of reality produced by the "package".

Lessing's autobiography is exemplary of literature's capacity to not only de-construct the hegemony, i.e. the dominant ideology of one's time, but also to offer new perspective; she constructs a compelling alternative to that which coerces the behavior of the majority of individuals in society. This compelling alternative can be explored in the concluding pages of her autobiography:

> As for Len Pearce, he is one of the people I think of when I need to cheer myself up about the state of the world and the people in it. He is right at the top of my private list of candidates for heaven. He was a good, kind, generous, sweet man, and he was treated like a dog by his wife: Do this, get that, fetch me the other thing. He never complained. He had worked as a market porter most of his life, but now he was too old, and he did little jobs for the local council. He was illiterate. He was so small and thin and bow-legged because he was the product of the dreadful poverty England provided for its working people between the two world wars. Many a day, he would tell me, he and his brothers and sisters had nothing to eat but a piece of bread and margarine with sugar on it, and he went to school without shoes on his feet. Married to Lil, he had found security and enough to eat and space at last […] If I was observed trying to lift something she thought too heavy for me, let's say in the garden, Lil Pearce, who always knew what I was doing, would shout at Len Pearce, and he would be beside me, grinning. 'Let me do that,' and he did it, as if I were doing him a favour. He shone, that little man, he shone like a lamp in a dark place. (Lessing, *Walking in the Shade* 395)

Lessing allows the reader to share in her feeling of gratitude and hope which Len Pearce impressed on her. Her love of her fellow man is in the foreground. She emphasizes the importance of individuals cultivating steadfast and social characters. Societies like those of England in between the world wars are exposed for inhumanely abandoning their poor and even covertly engendering poverty in general. Literature can stimulate the social instinct of readers and make them aware of any detrimental trends in their own society.

We are especially aware of how Lessing subverts the conventional thinking of her time with *The Golden Notebook* because she documents this process in her autobiography, but the subversion of conventional thinking is inherent to literature in general. Amongst others, literature explores the lives of human beings struggling with society's conventions. The insight readers gain into the inner world of the fictional characters, as well as the outer world these fictional characters shape and react to, provokes readers into questioning the expectations of society or ideology (Fluck 368). Milan Kundera resonates with this view in his novel, *The Unbearable Lightness of Being*, by declaring that literature is "an investigation of human life in the trap the world has become" (221). Viewing the world as a trap may itself be a facet of an ideology if it is an idea that determines the actions of the many; however, Kundera may also be referring to literature's ability to give us intimate insight into the lives people are leading and how they are handling their own circumstances, which are often determined by an ideology. The intimate closeness that literature facilitates between its

readers and its characters reveals the private dimensions of reality experienced by individuals that are overlooked by conventional thinking (Fluck 368).

Moreover, a prolonged sense of de-familiarization that can be offered by a parallel fictional world can stimulate a reader's mind into deep reflection, which can lead to subversions of forms of perception coerced by ideology in our own world (368). De-familiarization de-automizes the passive quality of perception when, like an airplane on autopilot, the mind looks upon a familiar reality (368). A quote from an interview with scholar and novelist Umberto Eco, who grew up in fascist Italy, reveals that he and other authors are aware of the ability of literature to subvert ideological forms of perception. He exploits this quality of fiction consciously, hoping to deliver meaningful epiphanies to audiences:

> [...] man schreibt eindeutig für die Anderen. Du schreibst nicht, um den Leser das zu bieten, was er erwartet. Im Gegenteil, die Schwierigkeit besteht darin, den Leser dahin zu bringen, das zu wollen, was er gerade nicht erwartet. Das ist das Problem, das sich beim Schreiben stellt: eine Art Fangnetz zu knüpfen, in das der Leser hineinlaufen soll. (qtd. in "My Life")
>
> [...] clearly, one writes for others. One does not write in order to give the reader what he wants. On the contrary, the challenge consists of taking the reader somewhere, getting the reader to want something that they do not expect. That is the problem that occurs in writing: to make a net into which the reader is supposed to run. (my translation)

This quote from Eco resonates with the concept of Kafka's axe as discussed above: to be exposed to one's complicit role in the manifestation of an ideology and all its social consequences can lead to a deep emotional impact, and a comparison with an axe breaking down a frozen sea is fitting. With her metaphor of coming into the light out of the shade, Lessing implies there is a form of enlightenment that can be found in literature. In Eco's view, literature has to enlighten readers even if, as in Plato's Allegory of the Cave, they want to stay in the dark.

Insights from prominent psychologist Andrew Solomon elaborate that literature's influence on society even goes beyond a purely intellectual form of enlightenment. Not only would he agree that reading is essential to society, but he asserts that reading is essential to health and politics: "the crisis in reading is a crisis in national health [... and ...] politics" (Solomon). His 2004 *New York Times* editorial piece responds to a then-recent survey conducted by the American National Endowment for the Arts, which reveals that every single social demographic that comprises the United States reads for pleasure less than in the past. Moreover, the survey confirmed

> [...] that people who read for pleasure are many times more likely than those who don't to visit museums and attend musical performances, almost three times as likely to perform volunteer and charity work, and almost twice as likely to attend sporting events. (Solomon)

Solomon had recently finished writing a book on depression by the time of writing his editorial and asserts that there is an irrevocable relationship between the increasing rates of depression in America and the decreasing occupation with literature. Rather than reading, Americans occupy themselves more and more with television and computer or video games, isolating pastimes that cannot replace the multi-dimensional dialogues that occur between a reader, a book's characters, and its author (cf. Solomon). Language classrooms without a meaningful emphasis on literature eschew an opportunity to ensure a high quality of life and the mental health of their students and the maintenance of a democratic political order. Literature-devoid language teaching also does not encourage its students to be part of a larger community; as cited above, non-readers are many times less likely to perform volunteer work and attend cultural events. The conclusions reached by the survey from the American National Endowment for the Arts indicate even more social differentiation: there grows a "basic social divide between those for whom life is an accrual of fresh experience and knowledge, and those for whom maturity is a process of mental atrophy" (Solomon). The minority of individuals who read literature are constantly self-actualizing, reaching their eclectic potential composed e.g. of cognitive, emotional, and social dimensions on account of their regular participation in reading literature; those who do not read, however, fail to continually challenge themselves mentally and develop emotionally.

### 2.8. Sustaining a Literary Culture; the Writing of Literature Requires Reading

It is no coincidence that "Jorge Luis Borges, T.S. Eliot, Stevens, and Joyce — are also perspicacious readers" (Schwarz 10). It is no coincidence that Orhan Pamuk grew up in a house with 500 books or that John Coetzee was a professor of literature (Lessing, "On not Winning the Nobel Prize" 5). These writers contributed to a great literary culture that they were already a part of for a long time as readers. Stephen D. Krashen confirms the assertions made by Schwarz and Lessing by citing multiple studies that have shown that students who read regularly are far better writers than those who do not (132-133). Moreover, Krashen cites other studies that have shown that more writing does not necessarily lead to better writing; it is rather more reading that plays the decisive role in this (132-137). An explanation Krashen

and the studies he cites provide is that students encounter more complex language when reading than when writing and assimilate desirable writing styles when reading (133-136).

Unfortunately, not every child is born into a household where they can participate in literary culture by reading; therefore, writing loses an unfathomable amount of participation from childhoods impoverished in "houses without books", from backgrounds alienated from the millennia-old tradition (Lessing, "On not Winning the Nobel Prize" 5). This problem could be alleviated by school systems, which traditionally have been perceived as playing and should continue to play a role in securing equal chances for future generations. As Michael Rosen reveals, however, current trends only inflame this inequality: in many schools "the reading of whole books has come to an end", and a ritual occupation with short passages from books followed by interpretation-narrowing reading comprehension questions have become the norm ("And Are Books for Children Worth Reading?"). In her Nobel Prize acceptance speech, Doris Lessing explores two kinds of alienation from literature by portraying two communities. One community characteristic from Kenya to the Cape of Good Hope comprises the miserably poor inhabitants of Zimbabwe who often go days without eating but read literature at every possibility; the other is the student body of an affluent, well-known school in North London kept anonymous by Lessing, where only half the students use the library and the other half will graduate having read as few books as possible, if any at all. "You know how it is" – Lessing quotes one of the school's teachers to emphasize the shamefulness of the situation, worsened by the general indifference towards it – "Yes, indeed we know how it is. All of us" (2). Lessing tells this familiar sort of student body about the hardships for blacks in Africa and she tells them about the phenomenon: they voraciously read Shakespeare, Hardy, Orwell, or whatever book they find in the rubbish or whatever book they receive from empathetic supporters and they often greet boxes of books are with tears. Yet Lessing's audience receives her moving message unresponsively; she reads neither empathy, enthusiasm, nor indignation in their faces (2). Despite the stark contrasts in social demographics between the affluent student body and the Zimbabweans, Lessing implies that both communities share something in common: neither community will be likely to produce writers capable of carrying on the literary tradition: "in order to write, in order to make literature, there must be a close connection with libraries, books, with the Tradition" (5). Lessing asserts of herself that her contributions to the Tradition would not be possible had she not grown up in "[a] mud hut, but full of books" (4). The enthusiastic readers of Zimbabwe

also include many writers, but their potential is enormously stifled not only by a ubiquitous miserable poverty and the lack of financial support of publishers, but also by the cumbersome genesis of their literacy, which often involves learning to read from discarded jam jars and pieces of books found in the rubbish (5). If they are lucky, schools are built into the dust without paper to write on and tiny libraries consisting of rejected material from white libraries that alienates readers with their estranging themes and terrible quality (6). Therefore, a future with literary works that will, like Kafka's axe, destroy the frozen seas inside of us, is contingent upon fostering a lifelong engagement with literature for younger generations around the world. This engagement has to start at school and can be realized with literature-centered language teaching.

## 3. A Proposed Pedagogical Framework of Eight Principles for Teaching Literature

It is difficult to form generalities regarding current teaching regimens in English AHS classrooms and to discuss the concrete methods that they employ today. The curriculum and the "Verordnung des Bundesministers für Unterricht und Kunst über die Lehrpläne für die Bildungsanstalt für Sozialpädagogik" leave lesson planning to the responsibility of the teachers and give them great leeway in the design of their lessons; not even the use of textbooks is required. There are teachers who take advantage of this liberty to leave literature out of their classrooms. Similarly, there are researchers who aim at ostracizing literature from the curriculum. Let us take as an example an empirical study by Batia Laufer from 2003 which describes and advocates a non-literature-centered approach. In her third experiment conducted with 90 tenth-grade ESL subjects divided into three subgroups, Laufer shows that the subjects in the first subgroup who read a non-fiction passage with a two-language dictionary retained only 0.76 out of 10 words on average two weeks later (Laufer 581). In comparison, the members of the second subgroup who were asked to form sentences of their own with the same list of words were able to recall 2.80 out of 10 words on the same surprise test after the same time period (581). Those who were asked to fill in the blanks with that same word list performed best: they were able to recall 5.36 out of 10 words (581). In short, Laufer aimed to demonstrate that fill-ins alone proved slightly over seven times more effective for retaining new vocabulary than reading a text with the help of a dictionary. The approach Laufer endorses is practical also from the point of view of the teacher's workload:

having children and adolescents learn new vocabulary with fill-ins or forming sentences with word banks is a method that is already easily packaged in standardized textbooks and a typical testing method of standardized examinations.

Laufer's methodology manipulates the outcomes of her experiment in many ways. Firstly, the ten vocabulary items tested included, amongst others, "rigmarole", "grist", or "not one whit" (576), which are rather obscure even from the point of view of English native speakers. Subjects were highly unlikely to encounter these words again in the course of further reading. Secondly, Laufer disregards the possibility of alternating pure linguistic exercises with literary occupations. A literature-centered classroom can also strive to motivate students to take responsibility for the vocabulary they encounter in their readings, for instance, with regular vocabulary quizzes. Thirdly, as discussed in Chapter 2 of this thesis in great detail, the ESL classroom is far more than a place for what might be seen as efficient language acquisition: it is a place for the development of young people's linguistic skills and personalities (e.g. their moral education, their sense of identity, and their cognitive and affective horizons). It is doubtful whether classrooms of Laufer's design will create vivid memories and, given their achievement-oriented focus, one can assume that they are prone to foster unhealthy competitive atmospheres as well as unreflected obedience to authority or its opposite, student recalcitrance (cf. 3.4. of this thesis). School systems that endorse Laufer's approach leave children and adolescents to engage with culture, as Plutarch would put it, with "brute knocking about and accident" (5-7). Moreover, it remains unknown if the students who were part of the subgroup that read, or the entire class in general, experienced teaching aimed at the conscious development of the metacognitive knowledge and skills fundamental to reading in the course of the language teaching. These include faculties such as self-monitoring the quality of one's own reading experience or maintaining reading logs, both of which have an impact on word retention (cf. 3.2. of this thesis). Importantly, we have to ask ourselves whether the choice of Laufer's non-fiction text, which was about television, was able to stimulate the affective aspect; it could be that many readers found the text uninteresting. Finally, students were in fact unaware that they would be tested for vocabulary; i.e. those students who were asked to do vocabulary exercises were consciously concentrating on vocabulary retention due to the narrow focus of the exercises, whereas the readers would have needed the ability to mind-read in order to guess that they should focus on vocabulary retention.

The long-term learning habits students form in task-based classrooms are questionable: the variety of literatures in English spanning eras and borders is a source of much more intricate language development in the future than the language tasks provided in secondary school textbooks, Laufer's word-tasks (her own term) among them. Eagleton's claim of society's short-sightedness with regard to education resonates here (cf. 2. of this thesis).

The following chapter will explore how to teach literature; it will also elaborate on Chapter 2 to further demonstrate why literature is of far better service to student development than the approach taken by those teachers of the counter position. The AHS school form in Austria will be at the center of this discussion because it is the classic humanistic form of secondary school that is historically even associated with the study of Ancient Greek, a language that grants one access to many treasures in the humanities and sciences. However, teachers are encouraged to apply the following eight principles wherever possible, regardless of school form or, indeed, language. The core of this framework comprises a handful of inter-connected foci; because the teacher is the source of initiative for all eight of these principles, the framework is widely feasible and applicable.

### 3.1. Principle 1: Teaching Attitudes

John Hattie determines in *Visible Learning*, a study of over 800 meta-analyses of over 50,000 quantitative analyses in education, that "active", "passionate", and "engaged" teachers who additionally identify with their students as learners and routinely reflect on their own teaching are the veritable nucleus of a high-functioning education system (36). Other scholars resonate with Hattie: "[...] the key is the teacher" (Pressley 400). The best teachers have a monumental ability to overcome impressive constellations of external obstacles, including those created by the institutions for which they work: "Exceptional performance on the part of the teachers not only compensates for average performance at the school level, but even ineffective performance at the school level" (Marzano qtd. in Hattie 14). Hattie's claim that the best teachers identify with their students as learners echoes Holzkamp's memoirs of his eleventh-grade lessons in which teacher and student transcended rigid institutional hierarchy through music (cf. 2.6. of this thesis). Teachers that correspond to Hattie's description of the best of them have an attitude to teaching that has stood the test of time: teachers who would be

deemed excellent by almost any study are invariably those who actively reinvent their teaching (Pressley 406).

The teachers Hattie and Pressley describe are role models for their students and radiate an attitude that, when imitated, enables students to flourish as they study literature. This is because literature often provides prolonged cognitive challenges that are overcome more easily by attitudes corresponding to Hattie's characterization of great teachers. Being active and passionate, considering oneself a life-long learner, and reflecting on what one reads are qualities as indispensible to teaching as they are to reading (cf. Pressley 401). Influential poet and critic Stéphane Mallarmé conveys an ideal attitude with which to read literature that agrees with Hattie's position: "Nommer un objet c'est supprimer les trois quartes de la jouissance du poême, qui est faite du bonheur de deviner peu a peu: le suggerer [sic!] . . . voila le rêve" ("To name an object is to suppress three-fourths of the enjoyment of the poem, which is composed of the pleasure of guessing little by little: to suggest . . . there is the dream") (qtd. in Eco 8). Not-knowing means opportunity for Mallarmé, an opportunity to exercise his passion, to mold his identity as a lifelong student of literature, and to enjoy his unfolding interpretation of the literary work, which is a process of reinvention. When students read a literary work, they first have to overcome the challenges of entering a world of new characters, moral conventions, laws, ideologies, settings, and landscapes; this often requires patience and tenacity and the will to question one's own mindset if setbacks lead to discouragement. As their engagement with the text continues, their minds will work to follow the flow of the narrative, quietly determining that which is most important to commit to long-term memory, and their minds may be provoked to visualize intricate descriptions. New words will have to be interpreted in context; familiar words will have to be re-interpreted in new contexts. There are also cognitive abilities that are perhaps solely exercised by literature: "[It] means understanding non-Cartesian logic. By this I mean the constant and steadfast ability to believe simultaneously in contradictory ideas" (Pamuk, "What Our Minds Do When We Read Literature" 22). In short, literature provides the mind with an immeasurably versatile cognitive task that cannot be offered by any other discipline.

All challenges of a versatile cognitive nature can benefit from an attitude that corresponds to Hattie's characterization of the best teachers. If students do not have an attitude similar to Hattie's model, this lack can be overcome even unconsciously during the ongoing and prolonged observation of their "active", "passionate", and "engaged" teachers (cf. Bandura

ch. 2). Such teachers are also receptive to student interpretations of literature, which inspires ever more desirable outcomes by encouraging reflected reading and deliberation on the part of the learners. Hattie concurs with Bandura's perspective: passion, a cornerstone of this attitude, "can be infectious, it can be taught, it can be modeled, it can be learnt" (Hattie 23). The word "infectious" is telling: classrooms of students are known to assimilate their teacher's attitude through the medium of observation, meaning that children and adolescents who do not cultivate the best learning attitudes at home can learn them from their teacher. Teachers who succeed in educating passionate learners endow their students with one of the most "prized outcomes" of education (Hattie 23). With his famous Bobo doll experiment, Albert Bandura demonstrates that there is an unequivocal correlation between how children handle their dolls and how they have seen an adult handle a similar doll earlier: in general, the adults were mimicked, regardless of whether they treated their dolls with kindness or struck them with violent hammer blows (48-50). Thereby Bandura demonstrates that any attitude can be learned even by unconscious observation or, as he calls it, modeling.

Despite the potency of influencing student attitudes by means of observation, teachers radiating fruitful learning attitudes have to be careful that their students with low self-confidence do not make inappropriate comparisons: "When models are unusually productive and observers possess limited skills, their creative efforts may be self-devalued by the unfavorable comparison. Prolific creative modeling can thus dissuade the less talented" (Bandura 49). Therefore, if teachers sense comparison that is leading to discouragement for some students, they must address this problem by reassuring those students that they are capable of just as much as their teacher is. Students have to be reminded that they are young and have time to develop, and that this development occurs most effortlessly if they enjoy their education.

### 3.2. Principle 2: Developing Metacognition

Before entering into a discussion on the relevance of specific metacognitive knowledge to reading literature, the overall concept will be introduced as well as its widespread endorsement in education in section 3.2.1. I present a major result of the discussion of Principle 2 with Table 1, found in 3.2.2., which includes a list of forms of metacognitive knowledge that draws on the scholarship introduced not only in this chapter, but also

introduced in the previous chapter of this thesis. The results of this section will underpin the arguments of 3.3., in which the method of testing both the personal and formal-text components of reading – as opposed to testing solely the latter component, as is common practice –, will be introduced.

However thoroughly metacognitive knowledge will be explored in this section, it is important to bear in mind that this is only a means by which to approach the teaching of literature This means that students, especially younger ones, never have to be introduced to the term explicitly and should certainly not be tested on specific categorizations of metacognitive knowledge. However, section 3.3 will address the issue of testing metacognitive knowledge implicitly, primarily as a way of assessing the quality of reader experiences; that is, on how students apply it to enrich their reading of literature rather than what they know of the theory itself.

### 3.2.1. An Introduction to Metacognition and its Relevance to Classrooms in General

Teachers can do more to facilitate students' experience with literature than convey a constructive learning attitude, as discussed in 3.1. They can make students aware of their existing metacognitive knowledge and the potential to develop it with practice. If teachers do this as a class discussion on a work of literature unfolds and if they can elicit the points they want to cover with student answers provoked by carefully constructed questions, then literature remains in the foreground. Teacher input on metacognitive knowledge then has better chances of being perceived as insightful and applicable by the students (cf. Scrivener 73-74).

The term metacognitive knowledge was conceived by John H. Flavell in the late 1970s in order to categorize the ambient cognitive processes behind more intricate and familiar ones, such as reading. Flavell, Miller, and Miller define metacognitive knowledge as "any knowledge or cognitive activity that takes as its object, or regulates, any aspect of any cognitive enterprise" (150). One type of metacognitive knowledge is an awareness of certain phenomena. An example of this type of metacognitive knowledge that is relevant to reading is that setbacks in reading can lead to discouragement, but with perseverance they can be overcome. A ubiquitous application of universal metacognitive knowledge is the ritual of writing information down in order not to forget it; this is a so-called metacognitive strategy

practiced in view of the metacognitive knowledge that human memory is not always reliable. As an additional example, and to establish a connection with Principle 1 of this framework, learning attitudes can be re-framed as a special case of metacognitive knowledge as defined by Flavell, Miller, and Miller above. This is because learning attitudes can take the form of knowledge, such as knowing that one can frame mistakes as learning opportunities. This knowledge can also be regulated, e.g. when learners realize their reactions to mistakes are still too emotional and respond by trying to remain serene.

This kind of regulation and self-correction of cognition is known as self-monitoring, and is itself a further type of metacognitive knowledge which is of particular significance. For instance, readers discouraged by setbacks monitor their attitude well if they can consciously reduce their frustration, or readers struggling with a challenging text demonstrate ability with self-monitoring when deciding to slow reading down or to repeat it. A strong acumen in self-monitoring is the most important metacognitive knowledge: self-monitoring enables the conscious application of metacognitive strategies.

Individuals with a strong acumen in reading-relevant metacognitive knowledge – and many readers fit this description although they may be unaware of it – are compared by Donndelinger to professional musicians whose dependable techniques enable an unfettered concentration on personal expression. He declares that in reading "the higher order of conscious thought in metacognition" is comparable to the musician's technique as "allow[ing] for deeper and greater control of one's mental activity" is to an unfettered concentration on personal expression (241). Donndelinger's comparison captures well how metacognitive knowledge is inseparable from subject mastery, but his comparison of readers with professional musicians could be supplemented with an emphasis of the concept's accessibility. Some of the scope and quality of our metacognitive knowledge is formed already in early childhood and usually develops to some extent even in the absence of any explicit guidance throughout adolescence and adulthood (Flavell, Miller, and Miller 156). Therefore, unlike the command of an instrument, the benefits of metacognitive knowledge are realized by nearly all of society, even by the illiterate, as even an awareness of forgetting is a form of metacognitive knowledge.

Despite this ubiquity, there is amongst scholars universal support for nurturing the metacognitive knowledge of children and adolescents rather than leaving them to develop it

on their own. There is support on the legal side: both the AHS curricula for upper and lower secondary call for a broad spectrum of learning strategies to be acquired in the framework of the primary foreign language classroom ("Lebende Fremdsprache [Oberstufe]" 1, "Lebende Fremdsprache [Unterstufe]" 1); both curricula repeat this expectation under the headline "Vielfalt von Lehrmethoden, Arbeitsformen und Lernstrategien" ("Multiplicity of learning methods, working methods, and learning strategies") ("Lebende Fremdsprache [Oberstufe]" 2). Thaler agrees with the stance of the curricula by emphasizing the importance of fostering student awareness of approaches to reading (64). Student awareness of metacognitive knowledge is even elevated to a bastion of good teaching by Pressley: "good teaching is very much letting students in on the secrets of effective thinking and learning" (400). Pressley's "secrets of effective thinking and learning" are interchangeable with metacognitive knowledge without loss of generality, for the toolkit of metacognitive knowledge consists of strategies that foster cognition. Hattie also supports the argument for the in-school advancement of metacognitive strategies when stating that it provides a platform for adjusting the balance of the cognitive performance of the naturally talented with that of those with good study habits: "When tasks are very complex for the student, the quality of meta-cognitive skills rather than intellectual ability is the main determinant of learning outcomes" (30). Hattie in fact argues that a teaching emphasis on metacognitive knowledge can serve students better than extraordinary talent can alone, meaning that even the most talented have something to gain through awareness and development of their metacognitive knowledge. Flavell, Miller, and Miller likewise endorse including metacognitive knowledge in teaching methodologies:

> [...] the child does not have to do this alone. Children's many cognitive apprenticeships [i.e. situations in which skills (e.g. painting) are learned] not only impart new competences but also provide opportunities for perfecting these competences. Adults can use hints to help the child access a relevant cognitive skill in a range of appropriate situations; by referring explicitly to a concept or strategy, adults may make it more conscious to the child [...] middle childhood and adolescence offers an exciting range of possible adults [e.g. teachers] and older peers outside of the home who can provide contexts for learning. (159)

Additional arguments for metacognitive approaches in schools can be strengthened by studies on adults. Studies have shown that even adults are often grossly incapable of monitoring their own comprehension of texts. Not only do adults miscomprehend texts, but they have been observed to exude confidence when they believe they have understood a text, although they cannot, for example, reiterate its main idea or refer to its content when prompted (Pressley 398). These are strong indicators of miscomprehension which clash with the confidence of the

readers (399). Pressley's conclusions are especially disillusioning because an awareness of one's own reading comprehension as well as an awareness of further measures to take when said comprehension is perceived as lacking can be acquired and taught in a classroom (cf. Griffith and Ruan, Markman and Gorin). Moreover, other studies have shown that among adults who display a strong acumen in metacognitive reading strategies, this desirable development often takes place as late as in adulthood (Baker 63), although metacognitive strategies have been successfully promulgated to subjects as young as elementary school students (Griffith and Ruan 11). If teachers could impart their children and adolescents with some degree of self-mastery of their metacognitive skills before they reach adulthood, the consequences could be fantastic: their students would gain all those years of more meaningful reading.

### 3.2.2. Applying the Concept of Metacognition to Literature-Centered Classrooms

So far, the discussion on metacognitive knowledge has already touched on the metacognitive knowledge involved in reading, but it has yet to include an analysis of the metacognitive processes that occur when reading literature. The broader discussion on reading in general focused on the formal-text component of reading; the personal component of reading literature was ignored. Pressley contributes a detailed description of readers with a strong acumen in metacognitive strategies.

> When such readers really need to get something out of a text, they scan the text before reading, make predictions about what is going to be in it, connect ideas in the text to prior knowledge and make appropriate inferences as they do so, construct images capturing the big ideas in the text, ask questions and seek answers to their questions, slow down and seek clarification when confused, skip parts of text that seem irrelevant, focus hard on aspects of text that contain critically important information, and make decisions about text—sometimes deciding it is compelling and interesting and relevant and other times deciding the ideas in a text make no sense, are boring, or are really irrelevant to the reader's purpose. Such readers are really metacognitive, monitoring their reading throughout and making decisions based on their monitoring.
>
> What else do good comprehenders do? They get the big ideas in text and key supporting ideas [...] they have a coherent understanding about what the author has said, although they may also have personal responses and interpretations [...] Although there is plenty of room for variability in the interpretations made by good readers, their interpretations always map to elements of the text, typically seeming at least plausible to others who have read the same text. (401)

Pressley's description is concerned with reading in general, including fictional and non-fictional texts. Some of the metacognitive knowledge Pressley's "good comprehenders" demonstrate may not be suitable for readings of fiction, such as scanning the text before

reading or skipping parts that seem irrelevant, for we often read literature to create an atmosphere in our minds nurtured by the nuances of a text (Pamuk, "What Our Minds Do When We Read Literature" 21). Some of metacognitive knowledge attributed to good reading, however, has a place in readings of literature. Making predictions may be an example of this: while reading a novel, readers can make predictions about the next chapter before beginning it or before reading a poem they can make inferences from its title, and comparing what is actually read to those inferences can be a source of stimulation during reading. Connecting ideas in a text to one's schematic knowledge typically proves useful to readers of literature: if readers are reading a lyric poem that depicts a natural landscape, they can use both the formal text and their prior knowledge of similar landscapes to weave vivid mental images. Asking questions and seeking answers, slowing reading down, and seeking clarification are additional forms of relevant metacognitive knowledge mentioned by Pressley. Another source of metacognitive strategies, how to react to unknown vocabulary and formulations, which may be of particular importance to English classes in Austria, is only implied by Pressley's point of asking questions and seeking clarification. As Pressley suggests in the second paragraph of the above citation, the purpose of teaching metacognitive strategies is to cultivate comprehension and empower young readers to make their own interpretations. This is supported by Griffith and Ruan who also emphasize how metacognitive knowledge empowers young readers to face disorienting obstacles that the reading of literature may entail (12).

Pressley's description of the metacognitive knowledge relevant to reading is expansive, especially regarding reading comprehension; however, it must be argued that Pressley depicts only a fraction of the metacognitive knowledge that I will introduce in this thesis. Metacognitive knowledge can also include a knowledge of a reader's impulse to morally judge characters, their thoughts, and their actions, as an expression of the phenomenon of vicarious projection onto fictional characters. The way in which readers learn about themselves as they read literature is also absent from Pressley's treatment. Reading literature can motivate us to re-evaluate our own past as well as our hopes for and outlook of the future. Perhaps this specifically literature-centered metacognitive knowledge is overlooked because scholarship on metacognitive knowledge as well as its application to pedagogy is achievement-oriented. This reflects the larger societal perception of what education should be like (cf. Burchardt, Eagleton) as opposed to the open-ended unknowns of literature-centered,

reader-experience-oriented teaching. The open experience of reading literature cannot be grasped by the term “achievement” (cf. Eco, Liessmann in Figl). Readers of literature are motivated by authors and themselves to “shift [their] positions continuously in order to see the work in constantly new aspects, as if it were in a state of perpetual transformation” (Eco 7). Flavell, Miller, and Miller do not think in a way that reflects Eco’s assertion in the following depiction of successful learners: “Metacognitively sophisticated children and adults are like *busy executives*, analyzing new problems, judging how far they are from the goal” [emphasis added] (259). This is not a perspective with which we can look at readers visualizing the landscapes of a lyric poem for the sake of stimulating their imaginations or their open-ended, unpredictable development.

Before expanding our understanding of metacognitive knowledge by specifically analyzing the process of reading literature, another special case of metacognitive knowledge pertaining to reading in general ought to be discussed. Self-monitoring is of overarching importance to the process of reading literature because it makes readers aware of their comprehension of a text as well as of the quality and breadth of their engagement with it and empowers them to effectively apply a plethora of other metacognitive knowledge (cf. Joseph). Readers cannot, for instance, choose to re-read an excerpt of a text to enrich or prolong their personal visualizations of the narrative, if they are not aware that their concentration was poor as they read said narrative. This awareness is achieved by self-monitoring, an awareness of one’s concentration. Research shows that readers with a strong acumen in self-monitoring are able to dedicate more resources to comprehending a text (Joseph 200); this was touched upon by Donndelinger’s musician metaphor in 3.2.1. Classrooms in which students simply read with the guidance of a teacher who raises awareness to self-monitoring can make learners familiar with their own reading habits so that they can distinguish between when they comprehend and participate in the reading of a text and when their minds are wandering from a text. Students can apply their abilities in self-monitoring at home: if children or adolescents who have developed an awareness of metacognitive knowledge at school and have been provided with opportunities to practice it try to read a work of literature at home in front of the television, self-monitoring may alert them to the fact that the distraction is compromising their reading. Without a sufficiently developed self-monitoring skill, a child or adolescent may not notice the barriers to comprehension and personal involvement generated by the distraction; reading in class with guidance from a teacher can train this ability. Once self-monitoring alerts

students of their compromised comprehension and engagement in reading, they can then use additional metacognitive strategies to improve their learning environment. This can include turning off the television, or committing to more meaningful and focused reading later, perhaps with a timetable.

Another particularly important and comprehensive metacognitive feature of successful reading can be achieved with the cultivation of a classroom atmosphere that does not react emotionally to setbacks; the teacher can help establish this. Setbacks are often an impulse for the most profound learning, and students who embrace this aspect of their development are more likely to learn from their mistakes and overcome discouragement. The AHS curriculum for lower secondary concurs with the idea that mistakes should not daunt students as they learn a foreign language; fluid, free communication that facilitates the spread of ideas is more desirable than grammatically correct communication stunted by risk-avoidance (2). As a link to Principle 1, students also benefit when their teachers radiate this attitude when aware or involved in the surmounting of the setbacks perceived by their students. This environment impressed by rational and advantageous reactions to setbacks is one of only a handful of qualities that the most successful classrooms worldwide have in common (Hattie 239). It is an environment in which "error is welcomed as a learning opportunity, where discarding incorrect knowledge and understanding is welcomed, and where participants can feel safe to learn, re-learn, and explore knowledge and understanding" and as such is ideal for literature-centered language classrooms (239).

The variety among descriptions of metacognitive knowledge in scholarship as well as the lack of it on experience-oriented – as opposed to comprehension-oriented – metacognitive knowledge motivates Table 1, which is also based on the discussion of the experience of reading literature found in Chapter 2 (cf. Sidney, Flavell, Miller, and Miller 150-156, Pressley, Griffith and Ruan, White and Enochs, Joseph, Pamuk, "What Our Minds Do When We Read Literature", Schwarz). In a classroom setting, there is no pressure on students to apply all the skills in the table, but, gradually, as the semesters and years unfold, each manifestation of metacognitive knowledge may prove useful for enriching reader experiences with literature. Table 1 mainly serves the purpose of conveying the potential breadth of the reading experience to both readers and teachers. Readers can benefit from Table 1 by receiving informal guidance from their instructors, as will be explored in the next section.

An example of how Table 1 may seem contrived is the overlap inherent in the self-monitoring and attitude awareness skills: i.e. attitudes are also self-monitored, but making a distinction between monitoring one's comprehension and one's attitude is advantageous. Some of the metacognitive knowledge in Table 1 has a broader impact and more complex characterizations, such as overall attitude; other metacognitive knowledge is in the form of strategies that require only short-term application and in which children or adolescents may have already made some development, such as with strategies for encountering new vocabulary. Encountering new vocabulary deals with a spectrum of development more than a situation of having or not having, e.g. student abilities with a dictionary can progress from inept to fluent. Some metacognitive knowledge in Table 1 obviously radiates social or political preference: for instance, discovering the value of democracy listed under personal re-interpretation.

Many of the entries in Table 1 are inspired by a 1944 article by White and Enochs that is not about metacognitive knowledge; indeed, their article was written long before the term was conceived by Flavell. Instead White and Enochs consider how to test soldiers returning from World War II for reading comprehension of literature; they determine that this examination should not test beyond the high school level, a decision that keeps their article relevant to this thesis. In their considerations, White and Enochs introduce a three page list of phenomena that develop as an individual reads more and more literature, many elements of which are included in Table 1 because they can be considered metacognitive knowledge today and include expressions from both the formal-text and personal components of the reading experience. White and Enochs regret to conclude that metacognitive knowledge relating to the personal component would not be included in large-scale, machine-corrected testing, but add encouragingly that testing and fostering this kind of knowledge was perfectly "well within the realm of possibility in a normal classroom situation" (176), which clearly supports the initiative for Principle 2.

| **Table 1**<br>Metacognitive skills and strategies for reading literature | |
|---|---|
| **Type** | **Description** |
| Establishing a reading-nurturing environment | E.g. turning off one's cell phone, making enough lighting available |
| Scheduling reading | E.g. planning reading in one's timetable, setting a timer and writing a contract with oneself not to stop reading until the timer runs out |
| Monitoring one's attitude before reading | E.g. am I stressed? Tired? Hungry? Optimistic (this is different from a knowledge of overall fruitful reading attitudes) |
| Taking steps to improve attitude | E.g. writing oneself a persuasive encouragement |
| Knowing how to find that next compelling piece of literature | "[Children and adolescents] will need to be taught to choose books because they have had few experiences with successful book selection" (Gee 5) |
| Making predictions about upcoming reading material | E.g. before the next chapter in a novel, after reading a title |
| <u>While-Reading</u> | |
| Self-monitoring | One is aware of the quality of their concentration while reading |
| Attitude awareness | One is aware of one's attitudes and emotions while reading |
| Critical Thinking | One is aware of the ideological elements of a text and is capable of contemplating it critically (Griffith and Ruan 11). "[One] recognizes inconsistencies, half-truths, understatements, overstatements, errors in reasoning, etc. in his reading" (White and Enochs 173) |
| Visualization | Text is mentally visualized |
| Vicarious Projection | One lives vicariously through a character in the text |
| Inter-textual association | "[One] recognizes relationships of ideas expressed through similar and different mediums" (White and Enochs 173) |
| Inter-personal association | One makes associations to personal experiences |
| Foreboding/Predicting | "[One] can predict the future action of a character or can predict his action in a hypothetical situation" (White and Enochs 173). If a poem has a rhyming scheme, one may choose to predict the coming rhyme (cf. Sidney 35). |
| Personal re-interpretation | One re-interprets personal themes (e.g. one's past, goals, character, and relationships, or the meaning of life, interpretation of love or death, etc.) in response to a text; similarly: "[One] develops a greater insight into the meaning of such ideals as the democratic way of life, justice, freedom, integrity, etc." (White and Enochs 174) |
| <u>Responding to Disorientation While Reading</u> | |
| Originating from unknown vocabulary... | |
| Dictionary use (e.g. hard copy, | Entails knowing when to use a dictionary (e.g. |

| | |
|---|---|
| electronic) | immediately, at the end of a paragraph, at the end of the day) as well as how to use on |
| Deciphering in-context | Using neighboring text to decipher a word |
| Ignoring | Concluding that one has a sufficient understanding of a text to continue reading |
| Originating from unknown formulations... | |
| Re-reading | |
| Identifying grammatical elements | |
| Seeking assistance | E.g. independently consulting an authority on English grammar |
| Originating from literary elements (e.g. form, style)... | |
| Re-reading | |
| Slowing reading down | |
| Seeking assistance | E.g. consulting secondary literature |

### 3.2.3. A Metacognitive, Literature-Centered Approach for the Classroom

Teachers can ascertain the quality of reading as well as student metacognitive knowledge with the so-called narration method (cf. Joseph 202-203), which essentially corresponds to the practice of keeping student reading logs. In this method, students respond to their reading in a manner which they themselves find enriching, a process that can lead to samples of writing that, for example, (i) summarize a text or excerpts thereof, in an orientation around the formal-text component of the reading experience, (ii) record newly encountered words or unfamiliar grammatical formulations as well as what is discovered about them with dictionary use, and (iii) record questions and their potential answers. (iii) can also correspond to the personal component of reading literature because students can ask questions regarding a re-interpretation of their own lives and ideas as they read text. The following types of responses also correspond to the personal component: (iv) recording emotions, which can range from exultation to boredom, and how they relate to the literary text, (v) comparing the text with other texts or personal experiences, and (vi) recording ideas for new works of fiction they would like to create which are inspired by the current text.

This sample of potential reading log entries hopefully conveys the potential breadth of the narrative method as well as its capability to elaborate engagement of readers with both the formal text and an exploration of themselves; in short, completed reading logs convey not only a reader's comprehension and personal experience of a text, but also record their metacognitive knowledge and can therefore be a source of informal evaluation thereof. That

these potential entries mirror many of the entries in Table 1 demonstrates the relationships between rich reading experiences and reader metacognitive knowledge. Reading logs provide teachers with the opportunity of a unique insight into the depth and quality of their students' reading experiences. They also reveal the quality of the students' construction of meaning about the text and themselves. It is recommended that teachers start their classes on shorter forms of literature such as fairy tales or poems before selecting longer forms so that teachers have several opportunities to gauge their students' various metacognitive skills and abilities (cf. Schreiber 233), although a primacy of longer forms is not implied here. A close analysis of the reading logs is advantageous for estimating the timeliness of the transition: collecting the reading logs is therefore advisable. After said evaluation, teachers can personally speak to each student about their reading logs; the teacher can ask students to elaborate their thoughts on certain parts of the formal text and ask them to explore the personal associations they make as they read the text. The teacher can also lead class discussions in which metacognitive processes they use to, e.g., handle new words or formulations or to relate the texts to other texts or experiences they have had before are shared as a group. The teacher can also introduce new ideas from Table 1 that are perceived to have the potential to enrich their reading. The purpose of this informal assessment of the reading logs is solely to encourage students to read their texts more closely and derive richer experiences from them; the reading logs are not graded in view of providing the learners with an independent interaction with literature (cf. 3.2.).

An additional reason why an analysis of these reading logs can prove invaluable to a teacher is that they are a source of authentic and relevant written mistakes; teachers can refer to these mistakes in later sessions without revealing the identity of the student responsible for them. This student-centered, face-saving approach provides students with language input that is relevant to their own writing and is also a highly motivating method to scaffold language in use (Hedge 290-292). Should certain students eschew maintaining reading logs, the medium of private and class discussions can also provide an invaluable insight into the readings of students. Those students who eschew the narrative approach will also have opportunities to demonstrate their comprehension and their personal involvement with a literary text by writing and testing (cf. 3.3. of this thesis).

Other than providing students with an opportunity to develop their metacognitive knowledge and instructors with an opportunity to evaluate it, the narrative method brings the discourse-

like quality of reading literature into the foreground. Therefore, it is also a source of the desirable differentiation of students in classrooms, i.e. the fostering of individual uniqueness — each discourse is unique (cf. “Lebende Fremdsprache [Oberstufe]” 2, “Lebende Fremdsprache [Unterstufe]” 1). Although students are reading the same work of literature, their interpretations of the formal text, the personal associations they make, and personal reflections they cultivate are unique and can be nurtured by a teacher to flourish in a prosperous direction (White and Enochs 176).

**Two Skills that Facilitate the Narrative Method by Increasing Learner Independence**

Use of the narrative method benefits from higher levels of learner independence; in this vein, reading of the International Phonetic Alphabet (IPA) is a skill that should be learned in the first year of secondary school so that children or adolescents can independently learn words with greater ease as they read literature and maintain reading logs (“Lebende Fremdsprache [Oberstufe]” 2, “Lebende Fremdsprache [Unterstufe]” 3). Beyond enabling the narrative method, empowering students with a fluency in IPA facilitates the process of turning passive vocabulary into active vocabulary (cf. Hedge 116-117). The process of integrating a consultation of IPA into learner vocabulary learning routines can be supported with short oral examinations in which a teacher tests pronunciation by giving a pupil a few vocabulary words to pronounce, both in their traditional spelling and in IPA (cf. Stern 15). Special attention should be given to teaching students to read vowel sounds in IPA, which are not always conveyed in English spelling and are often too tensely pronounced by Austrians (cf. Swan and Smith 37). IPA can also be used to secure the phoneme /v/, which tends to be pronounced as /w/ in Austria as a consequence of overcompensation: German has /v/ in abundance, but it does not have /w/ (38-39). IPA can also foster correct pronunciation of /δ/ and /θ/, which tend to be pronounced as /z/ because both phonemes are not present in German (38-39). Moreover, voiced consonants do not occur at the end of a word in German, which can lead to mistaken de-voicing — a mistake that IPA can remedy (38-39). IPA can be used as a tool to clear up confusion about word stress as it employs symbols that convey both primary and secondary stress (38). Teachers are referred to Swan and Smith’s *Learner English : A Teacher’s Guide to Interference and Other Problems*, for students whose mother tongue is not German. In Swan and Smith’s book, the typical difficulties learners of English experience are categorized

by mother tongue. The coverage includes speakers of Romance, Slavic, South Asian, Arabic, Dravidian, West African, and Indonesian languages as well as speakers of Chinese, Greek, Farsi, Swahili, Japanese, Korean, and Thai.

Use of one- and two-language dictionaries is an additional skill that should be learned in the first year of secondary school so that children or adolescents can independently learn words with greater ease as they read literature and maintain reading logs ("Lebende Fremdsprache [Oberstufe]" 2, "Lebende Fremdsprache [Unterstufe]" 3). Given that the student use of one- and two-language dictionaries is supported by both curricula for the lower and upper secondary already from the first year of secondary school onwards, classes in which students spend time reading should take place with dictionaries near at hand (Lebende Fremdsprache [Oberstufe]" 2, "Lebende Fremdsprache [Unterstufe]" 3). Teachers are advised to foreground the usefulness of dictionaries by having students look up new words together as a class, which may clash with an instinct to pragmatically provide quick translations. Spoon-fed translations into German are often unethical in modern classrooms because of diversity: they can maintain student inequality because students who have different first languages and perhaps are still struggling with German are disadvantaged. When individual dictionary use is foregrounded, speakers of German as a second language can consult a separate two-language dictionary of their own mother language to look up a word in English. Eschewing teacher translations has other benefits: students can practice independently pronouncing a word by comparing its standard spelling to IPA spelling and they practice their dictionary skills in general (Hedge 130).

There is an advantage to choosing a standard one-language class dictionary for the class that provides pronunciation with IPA, samples of its entries in use, as well as typical collocations; two-language dictionaries that just offer a list of potential translations in isolation leave much to be desired both in learner comprehension and production (Scrivener 305). If students already have dictionaries that they want to use, the teacher can examine if they meet the criteria. Fluent dictionary use can also be fostered by introducing a short work of literature to the class that will most likely lead to difficulties with comprehension that use of the dictionary can ameliorate; the choice of the teacher's selection can receive affirmation from the class as the students begin comprehending the text while they look up words.

### 3.3. Principle 3: Testing

What almost all current practices which center on the testing of reading comprehension and analysis lack is the attention on the personal component of the reading experience, which has to be tested if students are expected to engage with literature meaningfully. Otto Koischwitz resonates with this idea when claiming that "the method of testing is not independent of the method of teaching" (12). Spiro argues along a similar line: "test procedures should be reshaped by the strategies and goals of the classroom" (qtd. in Paran 146). Students may not take the personal component seriously if they are only tested on the formal-text component, i.e. reading comprehension or literary analysis. The phenomenon that describes human beings prioritizing that which they are to be tested is called backwash, or washback (Thaler 189); yet Thaler uses the term exclusively for reading comprehension. Other scholars imply that this so-called backwash is a phenomenon that even impacts school systems in general: "if we want literature to be taught, in most societies, we have to put up with it being tested" (Brumfit qtd. in Paran 146). If this holds true, it must also hold true for the teaching of the personal component and how it is expressed by the elements of Table 1.

In 2010, Paran writes that there is a need to test the personal component of the reading experience, to which he refers with the term aesthetic experience; he adds that such a test has not yet been designed. Michael Rosen introduces the notion that if children are to be tested on literature at all, they should be asked questions to which the teacher cannot know the answer; he even introduces some important test items, many of which test the personal component ("And Are Children's Books Worth Reading? (Part 2)"). Moreover, using the conclusions of Chapter 2 as a basis, I have added test items to Rosen's list regarding what such a test might contain; these items also stem from the results of Table 1 and are intended to be completed closed-book. Their incorporation into *Schularbeiten* ("tests") for a graded assessment of reading is encouraged, but not necessarily of writing. The reasons for this will be discussed shortly.

1. Recall a passage in the narrative that led you to visualize the text strongly. Describe the images that went through your mind.

2. Onto which character in (work of literature) did you project yourself most strongly? When did you especially feel this? Describe the experience(s) thoroughly. Or, if you did not

experience this phenomenon, describe what factors about the characters prevented you from doing so.

3. Did reading (work of literature) change or enrich your sense of personal identity? You may want to consider some of the following: How did the interpretation of your own past or relationships change? How did your view of the future change? How did your goals change? Link your answer to the text as much as possible.

4. How did reading (work of literature) develop your views on (theme: e.g. the meaning of life, democracy, love, friendship, nature, integrity, war, etc.)? Link the development of your views clearly to the text.

5. Recall a passage in (work of literature) in which you perceive (world)views or ideas with which you strongly agree or disagree.

6. Discuss how (work of literature) relates to another text we have read together in class. Hint: consider themes and characters.

7. "Is there anything about [(work of literature)] that puzzles you?" (Rosen "And Are Books for Children Worth Reading? (Part 2)")

8. "Is there anything you would like to ask one of the characters about in [(*insert literary text*)]?" (Rosen "And Are Books for Children Worth Reading? (Part 2)")

Vital to the authenticity of the above sample test items is the concrete relation they demand from the students' answers to the formal text. In this way, not only is reading comprehension indirectly tested, but close and multifaceted readings of texts are demanded. Student experiences with a literary work will relate to the formal text in some way; tests comprising the above sample questions do not polarize the testing situation to the personal component as it has been the practice regarding the formal-text component. Rather, this new form of testing offers a balance: knowledge of the formal text is implied by answers addressing the prompts on the personal component. Variety and choice may be exceptionally advantageous for such exams (cf. Paran 154), for neither will all students be using the same toolkit of metacognitive knowledge, nor will they have interpreted the text in the same way. Moreover, students ought not to be forced to provide answers to phenomena that did not occur, such as the visualization of a narrative. In an exam situation, students can be offered a list of such questions from which they can select. The teacher may choose to suspend grading based on language use

without suspending the grading of content provided that sentences remain comprehensible. Spiro formulates this consideration clearly and in a way that may be included on the instructions of the exam paper: “linguistic accuracy will not be marked, nor will inaccuracy be penalized unless the answer is incomprehensible” (qtd. in Paran 148). This would encourage students to take more risks with their writing in order to convey what they experienced while reading, as the fear of being penalized for applying unfamiliar language formulations is then much reduced, if not completely expunged. Moreover, the same pedagogical opportunity that occurs with reading logs emerges when linguistic accuracy is left out of the grade: as with the reading logs, the teacher can use unsatisfactory language found in the exams as a source for future relevant and authentic language input.

Grading should be made as transparent as possible and students should be informed about systems of grading (Paran 155). Grading should be based on the quality with which written responses integrate the text with their own experiences so that a situation like the following does not occur:

> [...] this is what Short and Candlin (1986: 89) describe as the ‘flight from the text’[:] Rather than reading the original piece, students may have read a crib, read a translation or indeed read a crib in translation. Another possible washback effect here is that preparing for the examination can become a matter of preparing a crib, as used to happen when I was teaching in a secondary school in Israel. We would give our students, in preparation for the matriculation examination, a handout with about 50 questions about the play we were teaching, Arthur Miller’s *All My Sons*. In a way, this handout ‘worked’ − the students did get to know the play. But their preparation for the examination, instead of being based on the play, on re-reading it, on building up their own engagement and their own view of the play, was quite clearly based on going through this list of questions and finding answers either in the play or in the crib they had, preparing notes for their answers and so on. They were not engaging with the play – they were engaging with the questions about the play. (Paran 150)

The silver lining of the cited situation is how resourceful students are at overcoming challenges efficiently. Answering a preparatory list of fifty questions while reaching for all sorts of secondary resources and then rehearsing the list of answers to said questions can only be conducted by disciplined students with some amount of will power. These students exploited the loopholes of the examination around the formal-text component and missed an opportunity to engage with the text in a meaningful way. Insufficiently reflected testing of literature motivates students to neglect the personal component.

Research ought to be conducted on this new personal-component-oriented method of literature testing. As the excerpt from Paran demonstrates, this kind of testing should only occur in classrooms that have learning objectives which include the development of the personal component. I attempted to conduct a field test of such an examination; it is

introduced below. Students who are mostly drilled toward reading comprehension tests are not used to cultivating the personal component or even reading works of literature; such students may have no personal attachment to works of literature. For this reason, I did not expect students accustomed to tests of reading comprehension to offer meaningful answers to the nine sample questions listed above.

**Field Test**

I introduced this new kind of test was in a seventh grade (*3. Klasse*) AHS classroom with the help of their English teacher. A copy of the handwritten student answers can be found in Appendix 1. This test was simply intended to show what kinds of responses the prototype test items would receive; grading rubrics have not yet been developed. Although the students in this class were accustomed to reading literature in class as well as to regular quizzes on their reading comprehension, they had never taken such a test before. Because this new kind of test did not correspond to what students were used to, it was decided that students would complete this test at home and attempt as many test items as possible. The test was not employed as part of a *Schularbeit*, and students were naturally able to consult others for assistance. In order to ensure participation, students were told they would be graded and they were given a deadline of several weeks notice. Eight students managed to hand in the four test items by the deadline, and all answers were handwritten. The students had finished reading the young adult novel, *Holes*, by Louis Sachar, and four items from the nine listed above were adapted for the book as well as for the level of English of the students:

1. If you ever had a vivid (= *lebhaft*) images in your mind while reading *Holes*, please write what you imagined and what it has to do with the book.
2. Please write how reading *Holes* has developed (= *entwickelt*) your opinion of the concept of punishment (or friendship, or another topic that you choose). Please link your ideas to the book (use examples).
3. If reading *Holes* ever reminds you about an experience in your life, please write about this experience. Please link your answer to the book.
4. If you ever feel like you are living the life of a character in the book, like Stanley or X-Ray, please write when this happens in the book and what you are feeling.

Student responses demonstrated that this kind of test could stimulate critical and independent thinking. An answer to the second question especially demonstrated this. One student wrote:

"I thought punishment of criminal teenagers [is just] but I changed my mind because punishment is never a good" (cf. Appendix 1 of this thesis, Answer 6 of 8). This response proves that the novel affected the student's opinion on crime and punishment; the student became more thoughtful about topics in society. Perhaps the student was thinking how the punished experience their punishment; perhaps the student considered if punishment really always benefits the guilty or society. Of course, class discussions are also a way to encourage critical and independent thinking, but students may have unreliable concentration and depend on their peers to answer questions for them. This type of exam makes every single student engage with the question of how a book is affecting them. Realizations like these give students a better sense of their identity; they get a sense of who they are a little better. The above student answer also shows that this kind of test makes students very much aware of what books are doing to them: the student realized that her views on punishment changed. Such a reflection is indispensable for critically and independently thinking individuals.

The third item provoked many beautiful, extra-ordinary answers. Most often, these answers did not demonstrate a deep knowledge of the details of *Holes*, e.g. Stanley sat on a hot bus, and one student was reminded of a hot bus trip in Turkey (cf. Answer 1 of 8). Nevertheless, that answer may have been genuine. An answer to the third question that came across as extremely authentic was provided by one student who was reminded of climbing a big hill with his brother when reading about Stanley and Zero climbing the mountain. This student remembered how exhausting it was as well as how his own brother pushed him upwards, just as Stanley helps Zero do (cf. Answer 6 of 8).

Student answers to the fourth item revealed the importance of item construction in the preparation of such a test. It was, in hindsight, a poorly constructed test item because it seems that students mostly did not understand what was asked. However, it did deliver an answer that demonstrates one student’s incredibly vivid experience: "[...] I was feeling with them every time. I was like a ghost and I was every time there I next to them bit they didn't see me. I spoke to them but they didn't hear me. I always flew next to Stanley" (cf. Answer 2 of 8). This quote implies something of a mixture of visualization and vicarious projection: the student imagined the book so strongly that he felt as though he was there.

Some students also reported experiencing more gratefulness for the harmony they have up till now taken for granted in their lives. One student reported that the book inspired him to form a

friendship in his life that could compare with the friendship between Zero and Stanley (cf. Answer 5 of 8). This is what literature does: what we often want from life develops because of reading, and sometimes we are shown possibilities that we have never imagined (cf. 2.2. of this thesis). Then we try to imitate this inspiring literary world, a process which fulfils our lives and helps us ascend to a higher level of being.

The rather low number of participants in this field study can be seen as a warning sign. The fact that only 8 of 17 students returned the test may well imply that the test was too challenging for the seventh grade. Given that this was only one field study, however, it is certainly too rash to make this conclusion even if it indicates a certain trend. As stated above, the potential of this new test can only be fully evaluated after introducing classrooms where the teaching focus on the development of the personal component, thereby corresponding to and anticipating the test.

### 3.4. Principle 4: Selecting a Literary Text

The following quote seeks to motivate an engaged and lifelong devotion to providing students with authentic literature to read and to advise against selections of excerpted simplified literature:

> Provided the teacher has the necessary access, and time to select and prepare, an authentic text can be found for most situations. Indeed it is possible to construct a teaching programme based entirely on authentic texts. (Williams qtd. in Hedge 221)

Authentic literary texts are especially appealing in the education of a foreign language not only because they bring students in contact with that which native speakers are reading, but also because they are engaging with authors who have in some cases spent their entire lives extra-ordinarily conveying human experience, participating in a at least 3000 year-old discourse that knows no borders (cf. Rosen “What is Children’s Poetry for?”).

There is a strong argument for using authentic literary texts as opposed to class readers or any other simplification of literature. The curriculum emphasizes this with a demand for “höchstmögliche Autentizität” (“most possible authenticity”) (“Lebende Fremdsprache [Oberstufe]” 3). Students will have more confidence reading texts in English outside of the classroom and after graduation, if they know they are constructing meaning with the same texts that native speakers read. They will already be acquainted with a list of authors and have

established their own preferences; they will have experience with finding engaging texts to read (cf. 3.2.2. Table 1). Moreover, if a simplified version of a work of literature has to be chosen in order to accommodate to the reading level of a class, a more ethical alternative would be to simply select a more approachable choice of authentic literary work. Given that Thaler advocates the reading and playing of Shakespeare in the original, it can be argued that there is little to no constraint to the literary works that can be attempted in upper secondary school.

Concerning what kinds of authentic texts one can use for the youngest learners, appropriate texts can be found with a little research. The following poem by Michael Rosen, entitled "I'm the youngest in our house", is suitable with regard to both content and language level (cf. CEFR A1 reading) for learners in lower secondary school.

> I'm the youngest in our house
> So it goes like this:
>
> My brother comes in and says:
> 'Tell him to clear the fluff
> out from under his bed'.
> Mum says,
> 'Clear the fluff
> out from under your bed'.
> Father says,
> 'You heard what your mother said'.
> 'What?' I say.
> 'The fluff', he says.
> 'Clear the fluff out from under your bed'.
> So I say,
> 'There's fluff under his bed, too,
> you know',
> So father says,
> 'But we're talking about the fluff
> under your bed'.
> 'You will clear it up
> won't you?' mum says.
> So now my brother – all puffed up –
> Says,
> 'Clear the fluff
> out from under your bed,
> clear the fluff
> out from under your bed'.
> Now I'm angry. I am angry.
> So I say – what shall I say?
> I say,
> 'Shuttup Stinks
> YOU CAN'T RULE MY LIFE'. (qtd. in Barton and Booth 74)

This is a poem to which many students probably can relate; many of them understand the deep emotions children can have in all likelihood better than the mother and father in the

poem. Vicariously projecting oneself onto the humiliated protagonist is further facilitated by Rosen's style: he writes from a child's perspective, even using the language of children, which is typical of Rosen's poetry. The poem leaves great room for interpretation that the class can explore together: For instance, one open question to consider is to whom the antagonized child is referring as "stinks": he may be referring only to his brother or to the entire family. Another open question that the class may consider is what the consequences of such an exchange may be. These are just the kinds of questions Rosen endorses: questions that have answers that the teacher cannot know ("And are books for children worth reading? (Part 2)"). Further recommendations of children's poetry can be found in Barton and Booth, where poets such as Charles Causley, Dennis Lee, Jack Prelutsky, Sheree Fitch, Eve Merriam, Robert Priest, Grace Nichols, and Carol Ann Duffy are mentioned, among others.

Once the time is right to include novels, books of poetry, or other longer forms in a literary style in the class readings, important points to keep in mind include selecting works of literature that are appropriate for students' level of English (cf. Thaler 27-28), selecting literature that they are expected to enjoy (cf. Thaler 63-64), and the personal exploration of the very broad spectrum of available literature, including picture books, poetry, novels, short stories, plays, etc. The engagement with longer literary works should be seen only as a source of additional possibilities that are not inherently better than exploring shorter literary works. Given the focus of the development of metacognitive knowledge in the literature-centered classroom, as outlined in 3.2. of this thesis, many difficulties posed by the selection of a class literary work will be overcome by attitude and obstacle-surmounting metacognitive strategies.

Once students have demonstrated an ability to select works of literature by themselves, a form of metacognitive knowledge in itself that develops throughout our lifetimes (cf. Gee 5, Table 1), the one-text approach, in which the entire class is assigned the same text, can be replaced or augmented by the so-called extended reading approach (cf. Hedge 202-221). In the extended reading approach, students are encouraged to select their own reading material under the guidance of the teacher. In the literature-centered classroom, this choice must not be confined to prose; it can also include drama or books of poetry. A one-text approach augmented rather than replaced by extensive reading is recommended because practicing extensive reading alone fails to take advantage of the unique opportunity provided by schooling in which teacher and student enrich each other's experience with the text (cf. 2.6. of this thesis). Extensive reading in the classroom complicates the planning of objective reading

deadlines and the organization of reading, class discussion, (creative) writing, and testing. Testing a classroom of students for the quality of their reading experience on multiple works of literature is less feasible, not in the least because instructors may be unfamiliar with some of the texts selected by their students. According to the theory of washback, students would begin to prioritize other subjects in which testing is more prevalent, and the teacher would have bounded ability to assess and improve stunted engagement (cf. Thaler 189).

A teacher can encourage extensive reading as a way to augment the one-text policy of the lessons. This would mean that students read additional texts outside of class during their free time on which they are not to be evaluated, although individual class presentations may provide an opportunity for evaluation. Students can be encouraged to engage in this additional voluntary reading through reading conferences in which books they can read are recommended based on their preferences or on choices of literature that the teacher believes would be instrumental in their personal development (Hedge 219). Independent reading conferences are especially important because finding literary works in which one would be interested is a skill on its own that many children do not develop at home if they come from households whose members do not read for pleasure or self-improvement in their free time (cf. 3.2.2. Table 1). This metacognitive skill can be further developed in tandem with speaking skills by conducting similar speaking activities in which students talk about the books they are reading and make recommendations to one another (6).

Section 3.2.3. introduced the notion of informal evaluations of the quality of student reading with the narrative method, i.e. by means of class discussion and a review of their reading logs. It was suggested that teachers explore the richness of their students' reading logs before assigning a class text that would require a more prolonged reading commitment, which benefits from more developed metacognitive skills such as self-monitoring and attitude. This is a preventative measure to reduce negative experiences with reading. Negative experiences with literary works can harm a students' self-image: students may begin thinking of themselves as a below-average readers and overestimate the quality of the reading of their classmates at the same time, which can quickly lead to the unhealthy self-image of a non-reader (cf. Hattie and Yates 218-219). Cultivating the metacognitive knowledge students have about self-image enables them to not take discouraging thoughts seriously. Teachers can help their students maintain healthy self-images regarding their identity as readers by beginning a class text by reading aloud one to two pages, a practice that enjoys wide acclaim (Gee 5).

Beginning a text by reading aloud offers students a safe learning environment marked by classroom solidarity in which to overcome one of the most difficult challenges of reading a new literary text: getting used to the writing style and making sense of new context and a new cast of characters. The teacher can help students overcome these challenges with intonation, by repeating the text wherever it may be helpful, and by posing questions or answering student questions as a class (5). Teachers are recommended to look at texts beforehand to foresee what kinds of intonation they might like to employ, to see which passages may have to be repeated, and to ascertain what kinds of helpful questions they can formulate to enrich student experiences. Reading aloud in this interactive way and holding classroom discussions have also been proven to decisively improve student vocabulary (Smagorinsky and Mayer 610-611).

Considering the diversity of authors is also of great importance. When considering literary text selection, Thaler points out a strong tendency among teachers to select the same texts that they have themselves enjoyed as students, which almost often entails works from dead white English males, referred to as DWEM (100-102). Although these works, which include novels from Aldous Huxley and George Orwell (Thaler 100) or plays by William Shakespeare (137), are often of uncontested literary quality, there is the concern that young readers are coerced into viewing women and non-whites through the perspective of DWEM. To circumvent the problem of including too many DWEM authors in a curriculum, teachers should encourage critical reading, introduce their students to feminist and postcolonial theory, and seek a balance by selecting as many texts written by female and/or non-white authors as possible.

### 3.5. Principle 5: Organization

If works of literature are being read that require more than one lesson and the evening at home to read, a structure in which in-class readings occur one after another support students immensely. A week or two of in-class reading helps immerse students immerse themselves in their reading. Readings of novels especially flourish when we can link earlier moments of the text to present ones (cf. Pamuk, “What Our Minds Do When We Read Literature” 21). Scheduling time for re-readings, which can happen after re-exploring the texts in the medium of the other skills, e.g. through a class discussion, is known both to deepen comprehension and solidify language gains (cf. Smagorinsky and Mayer 610-611). This would also give

students an opportunity to experience re-reading as a phenomenon that enriches both the formal-text and personal components of reading (cf. 3.2.2. of this thesis, Table 1). In order to coordinate reading, re-reading, class discussions, etc., I would suggest, after having observed more than one teacher who practices this, that readings should be scheduled in a timetable that is made available to all students. When setting a class reading speed, it is helpful to consider the golden middle: e.g. a novel should not draw out an entire semester nor be read so quickly that it would require an entire re-reading to achieve even a modicum of comprehension.

In both the curricula of AHS upper and lower secondary school, the need to foster competences other than reading are strongly expressed (cf. "Lebende Fremdsprache [Unterstufe]", "Lebende Fremdsprache [Oberstufe]") . Literature poses no obstacle here: the teaching of all of the skills of listening, writing, and speaking, can be literature-oriented. In-class conversations can be conducted that refer to the readings; perhaps excerpts can be re-read at some point to stimulate the conversation. Writing can reflect on recently read literature in an analytical manner or it can, as a creative writing exercise, lead to new literature. Students can hold presentations on a work of literature, thereby practicing their abilities to speak coherently. Listening can be practiced by reading aloud to students, by listening to recorded conversations or lectures relating to a work of literature, or by listening to recordings of literature. Using audio books, however, can be a source of disempowerment for learners: they become deprived of, for instance, an ability to re-listen without considering the preferences of their classmates as well as an ability to ask the speaker to slow down, both of which are powerful metacognitive skills applicable while reading.

### 3.6. Principle 6: The Role of the Teacher During In-Class Readings

Although students will have a great deal to observe from their teacher's ideal learning attitudes when they are not reading (cf. 3.1. of this thesis), they are compelled to observe far less of the teacher during reading sessions, especially when compared to Holzkamp's music lessons (cf. 2.6.). The major difference between Holzkamp's music lessons and the literature lessons endorsed by this thesis is that in the former framework, the teacher plays the piano and creates the music, but in the latter, as will be shortly elaborated, the teacher ideally retreats to read the same work of literature quietly somewhere in the classroom as the students do the same. This situation becomes more realistic as students gain independent reading

experience and develop the underlying metacognitive knowledge discussed in 3.2. under the guidance of a teacher. Teachers should certainly not, for example, correct homework as the students read, as this reinforces the teacher-student hierarchy (cf. 2.6. of this thesis): the student is expected to read, teachers are allowed to spend the time doing as they please. Reading together with the students is the best option. In some ways, modeling Holzkamp's experience in a language classroom is more challenging because Chopin's ballads, for example, have the potential to be felt and interpreted by students more immediately without the cognitive challenges of a work of literature in English from the same period, such as *Jane Eyre*; moreover, the English teacher is not the medium for the art as in Holzkamp's experience.

In an ideal situation, students are left to read literary texts independently. To attempt this scenario with short literary works of which a reading can be completed in one lesson is one way to prevent student discouragement. Again, teachers could have their students record their experiences in a reading log, thereby applying the narrative method (cf. 3.2.3. of this thesis). At the end of the hour, these reading logs could be collected and could be used to ascertain the students' ability to comprehend the text, as well as to relate the text to their own ideas and experiences. The teacher could then base an open discussion covertly on metacognitive strategies in the next session: "How did we fill out the reading log?" could be a question placed on the board to which students have to arrive at answers themselves. If by the end of discussions, teachers are not satisfied by the variety of metacognitive knowledge implied by student answers, they can suggest a few more ideas in a practice demonstrating Scrivener's principle of eliciting (73-74). This process could be continued until teachers have a strong sense that their students have rich and eclectic experiences as they read, stimulated both by the formal text and by their own associations. Eventually, gains will be made in the direction of these ideal in-class reading conditions in which the students read completely independently for the hour while the teacher sits somewhere in the room as an integral part of the ontologically democratized group committed to reading. Moreover, reading logs can be collected more sporadically as student independence increases for the sake of informal evaluation; however, it can become complicated to collect the logs by this point since students may want to append them at home. Teachers may want students to unravel their interpretations of literature further by having them submit written work, which is a process that, like reading, can also be completed partially in class (Hedge 300-302).

The aim of the in-class reading approach is to get students as metacognitively competent as possible so that they may read texts independently, allowing the teacher to quietly participate in reading and conduct no formal teaching. Hattie confirms the efficacy of this perhaps unconventional view:

> It is what teachers get the students to do in the class that emerged as the strongest component of the accomplished teachers' repertoire, rather than what the teacher, specifically, does. Students must be actively involved in their learning, with a focus on multiple paths to problem solving. (35)

It does not matter what teachers do if their students are occupied with lively reading.

Should the behavior of the students be a significant problem, the reader is referred to the prominent pedagogue Jürg Rüedi's insightful text "Das Kind mit unkontrollierten Verhaltensweisen oder: Hilfen durch die Individualpsychologie Alfred Adlers" ("The child with uncontrolled behavior or: Helping through the Individual Psychology of Alfred Adler"), in which various methods of helping children improve their behavior and attitudes are explored. These include the *Gespräch unter vier Augen* ("the private conversation") (270), in which poorly behaved students are insulated from the social pressure of the group, well known to contribute to their participation in certain roles, such as the class clown or the martyr. In the course of the *Gespräch unter vier Augen*, students are given a self-monitoring and evaluating task in which they are to observe their own behavior in class, give themselves a grade in one to three behavioral categories, and report back to the teacher after every lesson for a consultation. Students have to be recognized as fellow human beings and members of the class in these meetings; from this respectful perspective they can be reminded that acting out breaks classroom solidarity, that their poor behavior is inconsiderate of their fellow classmates, who are likely to have more meaningful reading experiences in relative quiet (cf. Rüedi). Meanwhile, the teacher must have "einen stählernen Mut und eine unendliche Hoffnung" ("a will of steel and infinite hope") (Sophie in Moll 125). If teachers have this attitude and the literature-centered method, they are giving their students meaningful experiences that will shape both their private and professional lives, which is well worth the effort.

### 3.7. Principle 7: The Independent Student Interpretation of Literature

Teaching according to the above principles empowers students to interpret literary texts independently, i.e. it facilitates an unmediated experience with literature in which students are to construct meaning independently. Principle 1, teaching attitudes, provides students with a role model whose attitude is a source of constructive metacognitive knowledge in itself that can be learnt by passive observation (cf. Bandura 48-50). Principle 2, developing metacognition, enables Principle 7 with additional metacognitive knowledge particularly pertaining to literature: some of these categories of metacognitive knowledge deal more practically with facilitating the comprehension of the formal text, but other categories enrich reading by re-contextualizing the reader's life. Principle 3, testing, reinforces teaching objectives by introducing test items for the reading section of a *Schularbeit* that evaluates the personal component of reading. Principle 4, selecting a literary text, enables the independent student interpretation with a consideration of student motivation and the student's level of English: literature is chosen with the target group in mind. Principle 5, organization, relegates more time for reading by scheduling opportunities in the classroom and by offering readers an opportunity to read beside each other in an atmosphere characterized by solidarity and with a teacher devoted to enriching their experience with literature. Furthermore, Principle 5 relegates time for re-reading, which is well-known for its role in improving reading comprehension and for its role in forming (re-)interpretations (cf. Eco 6). The role of the teacher during independent student reading, which is considered in Principle 6, supports students as they independently interpret literature by respecting them as sources for relevant interpretation and by offering an encouraging environment of peers endeavoring towards the same aim.

Allowing students to independently interpret literature is important because students have to accustom themselves to disorientation when reading literature; disorientation is the norm and students have to cultivate peace of mind despite a state of not-knowing. An excerpt from the introduction of A. A. Milne's *The House at Pooh Corner*, playfully renamed "Contradiction", demonstrates how this phenomenon even occurs in children's literature.

> AN INTRODUCTION is to introduce people, but Christopher Robin and his friends, who have already been introduced to you, are now going to say Good-bye. So this is the opposite. When we asked Pooh what the opposite of an Introduction was, he said "The what of a what?" which didn't help us as much as we had hoped, but luckily Owl kept his head and told us that the opposite of an Introduction, my dear Pooh, was a Contradiction; and, as he is very good at long words, I am sure that that's what it is. (1)

Here children are already confronted with a handful of challenges, as an adult might perceive it. For starters, beginning an introduction with a goodbye can be a source of confusion. Pooh may well indeed mirror the confusion young readers experience when they read the passage, which adds an ironic element to the writing style, with which children may have little experience. The deluge of potential sources of confusion is ameliorated by Owl, who informs young readers as to what the new vocabulary word, "contradiction", means. However, Owl's improvement of the situation is superficial, for he gives an incorrect antonym of the word, which children may overlook although the narrator's "I am sure that that's what it is" subtly implies that Owl's suggestion is open to reconsideration.

The last words of the A. A. Milne citation resonate with Horst Rumpf's argument that children should not accept information second-handedly (23). Expecting to receive the definition of a word from Owl or, respectively, from a teacher is a perspective on learning that Rumpf categorizes *als Erledigung* ("as a conclusion") (23). According to this perspective on learning, a supposedly undisputed authority presents a task or concept, and the student moves on to the next challenge once it is learned. The validity of what is learned is framed as something about which one no longer has to think. This type of learning, which is often encouraged by the school system and its performance- and competence-oriented routine, can make the school experience more like a form of training than an education, certainly an experience which is quite discordant with the principles of the Enlightenment. Children and adolescents that form their own independent interpretations, on the other hand, entail Rumpf's second of two perspectives of learning, learning *als Vollzug* ("as living out") (23): here the learners are not interested in abandoning the educational engagement as soon as possible, but are motivated by the unknowns of the object of study and are more than willing to endure setbacks and take paths to understanding prepared by themselves, not their teachers. A view of an education in English as a list of language competences to check off or as a search for the shortest possible paths to solutions does not correspond to Holzkamp's experiences in the music lesson and Dostoevsky's stance on education. Viewing an education in EFL, however, as a safe place where students can also have open-ended experiences with literature, implicitly developing their abilities in language along the way, resonates with the aims of a humanistic education. A view of learning *als Erledigung* would lead one to accept the packaged, oversimplified explanation from Owl in order to race through a vocabulary challenge,

whereas the practice of learning *als Vollzug* encourages one to keep Owl's advice in mind and see how his definition fares with further encounters of the word.

To see how Rumpf's dichotomous model on learning perspectives could be applied to a text that learners may await in upper secondary, Susan Sontag's celebrated short story, "The Way We Live Now", will now be discussed and analyzed with Rumpf's model. Sontag's short story is replete with anonymous elements: Neither the name of the male terminally ill patient nor the name or the relationship of the narrator to him are revealed; even the deadly disease afflicting the patient is kept anonymous. From all these manifestations of anonymity, only the identity of the disease can be arguably unveiled by the reader and share wide-spread agreement amongst audiences of readers. This is due to the date of the short story's publication as well as to the description of the symptoms and causes of the disease. Yet however convinced an audience of readers may be about the nature of the disease, it is still only an interpretation (cf. Platizky). Perhaps Sontag's intention was to create a parallel world in which an invented disease that simply imitates one from reality wreaks havoc, and readers should be left to interpret the matter for themselves. The existence of this parallel world could explain how readers vicariously project themselves into the story without having lived through the outbreak personally. Apart from these riddles regarding anonymity, Sontag's story poses readers some unique challenges, as most of the story is told in indirect speech.

A teacher's instinct may be to reduce the cognitive load the students will have to overcome in the story by disclosing the identity of the disease, which again is just a widely endorsed interpretation. Hedge endorses this mitigation of student reading: "second language pedagogy now generally works on the assumption that second language readers will need help with both [systemic and schematic knowledge], and that classroom methodology needs to pay attention to both" (190). Hedge continues by recommending practical pre-reading tasks that streamline the spectrum of possible interpretations; however, these young readers may be a source of even more compelling alternative perspectives. Focusing on developing language competences shifts a consideration of fostering critical and independent thinking to the periphery (cf. 209-210). In the case of "The Way We Live Now", this could take the form of a brainstorm that seeks to answer the following question placed by a teacher on the board: "What is AIDS? What are its symptoms?"

This routine discourages students from forming other interpretations and prevents other exciting possibilities, such as ending up with multiple intricate interpretations of the story that nevertheless do not include the widely accepted diagnosis of the disease. Such nuance interpretations would be unique and valuable, representing a phenomenon that was perhaps unthinkable in 1986 New York, but is perhaps not unlikely amongst teenagers in 2016 Austria. The possibility of cultivating such nuance interpretations is fostered by teachers who perceive reading literature as Rumpf would, as an open-ended process, *als Vollzug*: such teachers do not perceive a literary work as a document which should be understood as quickly as possible and then put away.

### 3.8. Principle 8: The Long-Term, Open-Ended Engagement

Once an experience with a work of literature begins, it potentially never ends (cf. Eco 7). This aspect manifests itself most overtly in classroom discussions, re-readings, and essays that may follow the first reading of a text. Both teacher and student may continuously refer to a literary work as semesters or years unfold; in fact, doing so exercises and develops the metacognitive skill of inter-textual association (cf. 3.2.2. of this thesis, Table 1). The inter-textual associations made by students may also be made in their reading logs and essays.

Class discussions, reading logs, and essays, however, capture only the minimal expression of the open-ended engagement with a text. Orhan Pamuk conveys the significance and the transcendent nature of this engagement in a discussion of his reading of *The Charter House of Parma* by Stendhal (cf. "The Pleasures of Reading" 262-264). Pamuk re-reads the novel over thirty years after completing it for the first time; as he re-reads, he reviews the underlining, the comments in the margins, and the analysis he formulated in the back cover of the book that he all made as a young man, whom he recalls read the book with the idealist aim of becoming a better person. Pamuk's experience is so profound that he feels his reconnection with his former self unequivocally enriches his experience with the novel. What was originally a discussion between his young self, Stendhal, and the protagonists of the novel thirty years ago becomes a discussion augmented by the simultaneous participation of his older and younger self.

The foundations for the experience described by Pamuk can be laid for students through the methodology introduced in this thesis. Each reading of a literary text has the potential to

enrich the rest of an individual's life; a literature-centered classroom can be part of this experience which leaves an enduring mark. An example of this is the method used by the anonymous teacher who reads *The Gardener* with her class and regularly student progress in the novel by staging related activities, as discussed in 2.6. For her students, the novel may certainly feel more real, and if they one day ever return to the novel, the memory of their former selves and colleagues will be with them as they read, as well as how they further experienced the text at school. Teachers are encouraged to involve their colleagues in other subjects, e.g. art or German, in order to further amplify this principle in a practice that is called *fachübergreifender Unterricht* ("cross-disciplinary teaching"). The discussion between reader, author, and fictional protagonists (cf. Schwarz), is expanded to include the reader at different stages of one's life and the people with which we read literature – our teachers, schoolmates, friends and family.

## 4. Conclusion

This thesis addresses the reasons why literature deserves the central role in EFL classrooms in Austria as well as how it can be established as a central tenet of EFL teaching after the introduction of the CEFR and the centralized *Matura*. It argues that the movement to keep literature out of classrooms, which includes the absence of a literature focus in finishing examinations, mirrors the pressure the work market is allowed to exert on the educational system. The content of finishing examinations can profoundly influence the teaching that precedes it and in this case compromises humanistic education unless conscious measures are taken. The approach for which this thesis argues is that an education in literature can transcend the standards of the competence-oriented discourse on education, as represented by Laufer's study and arguments, by offering students a superior cognitively and affectively stimulating education.

It has been demonstrated that literature played a decisive role in the founding of the great civilizations of Ancient Greece and Rome, of Renaissance Italy and England and that it is just as important to the longevity of civilizations today. Literature advances moral and intellectual education in a manner unmatched by any other discipline; teachers of all subjects are ethically and legally obliged to nurture the moral and intellectual education of their students. Major ground for this argument has been established by references to the *Schulorganisationsgesetz*

as well as to the various *Unterrichtsprinzipien.* Literature has been demonstrated to achieve the moral and intellectual education best as, amongst other reasons, it delights readers, it can have a cathartic effect, and it often entails vivid narratives that stimulate open minds. Studies from neurobiology that reveal how reading literary fiction improves one's empathy have been cited. Furthermore, the effect of literature-centered teaching on the atmosphere for study has been underscored: it creates a climate in which teacher and student augment each other's reading experiences and comprehension.

Literature has been explored as an inexorable facilitator of Fyodor Dostoevsky's conviction that the best education derives from creating good memories. References to Doris Lessing have shown that literature frees us from conventional thinking; literature can unveil an ideology by exploring its impact on private lives, often by disclosing intimate information to the reader. Teaching literature maintains the literary tradition in a society by forming the authors of the next generation. Literature has an unequivocal connection to the formation of social skills and citizens who are active in their communities.

Concerning methodology, influenced by the discussion on why literature belongs in EFL classrooms, I have proposed eight principles as an answer as to how literature can be integrated into English classrooms in Austria. The first principle emphasizes the importance of teaching attitudes and how these affect the attitudes students will take to reading. The second aims to enrich student reading experiences by increasing their awareness of the metacognitive knowledge that underpins the process of reading, such as self-monitoring. Concerning assessment, I have introduced a new form of reading test in which the personal development that occurs during the reading experience is evaluated in Principle 3; the priorities of the exam thereby match the teaching approach suggested in this thesis. I conducted an original field test of this examination in order to analyze the answers it could provoke. Many student answers did the new test a great credit, and the need for more field testing and grading rubrics also became clearer. The fourth principle emphasizes that all literary works can be authentic and introduces children's poetry as a means by which to achieve this aim in lower secondary school. The practical organization of the literature-centered classroom is the topic of the fifth principle. The sixth principle concerns the role of the teacher during in-class reading, an indispensable setting especially for those children coming from a household without readers. According to the seventh principle, students and society benefit greatly from independent student interpretations. The final principle celebrates

the extra-ordinary arch that a work of literature can form over our lives, how our experiences with texts develop over time and how teachers can enrich this development.

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## 6. Appendix 1

Answer 1 of 8

### HOLES

**Write down your thoughts/ideas about the following statements:**

1. If you ever had vivid (=lebhaft) images in your mind while reading _Holes_, please write what you imagined and what it has to do with the book.

There where lots of images in my my mind. But the most vivid imges where the person in the book. Like Mr. Sir I imagined him with a beard and a Cowboy hat a little bit like Chuck Norris.

2. Please write how reading _Holes _has developed (=entwickelt) your opinion of the concept of punishment (or friendship, or another topic that you choose). Please link your ideas to the book (use examples).

When I read the book I thought about my friends. Who are my real friends, who are ~~my~~ the friends who could change ~~my~~ me negative.
In the book the relationchip was deciped very good and realistic

reason

3. If reading _Holes _ever reminds you about an experience in your life, please write about this experience. Please link your answer to the book.

At the beginnig Stanley sat on the bus. This remind me to my ~~family~~ families trip every Year in the summer. We are ~~going~~ driving ~~with~~ a bus in Turkey 7 hours from one city to another.

Often in the bus its very hot like in the book.

4. If you ever feel like you are living the life of a character in the book, like Stanley or X-Ray, please write when this happens in the book and what you are feeling.

I would every day say to me "Just one more hole" to forget how long I will in this camp.
Also I would ask me why I am here. why I did this bad thing because it must have a reason. Like Stanley I ofcourse miss my family.

## HOLES

**Write down your thoughts/ideas about the following statements:**

1. If you ever had vivid (=lebhaft) images in your mind while reading _Holes_, please write what you imagined and what it has to do with the book.

I always had while reading the book wivid images but ~~the~~ most I imagined was the camp. They were Tents ~~stand~~ standing next ~~to~~ to each other with signs on it A,B,C,D,E,F and the forst Tent was from the Warden it was the best with an airconditioner. In front of the tents were thousends of holes dug by the campers. They were very big. Around of it was nothing but ~~a~~ a dry desert. When I imagined all that I won' be there.

2. Please write how reading _Holes _has developed (=entwickelt) your opinion of the concept of punishment (or friendship, or another topic that you choose). Please link your ideas to the book (use examples).

Answered Q of "the punishment"

I think the punishment is to hard because I ~~a~~ mean they can also clean up the streets from drash or something like that staff. For example they must dig holes where dangerous animals live or the heat so strong ~~P~~ is, they are young people so they can die at things like that. My opinion is that the punishment is really really to hard.

3. If reading _Holes _ever reminds you about an experience in your life, please write about this experience. Please link your answer to the book.

no link to formal content

There is one thing I can link a bit with the book. Digging a hole. For me it wasn't a punichment I did free I helped my father to dig a hole for a swimming pool. I liked it but I can't dig every day a hole that's to crazy and you need really many strength. That is not a job for me.

4. If you ever feel like you are living the life of a character in the book, like Stanley or X-Ray, please write when this happens in the book and what you are feeling.

I wasn't redly a character but I was feeling with them every time. I was like a ghost and I was every time there I next to them but they didn't see me. I flew I spoke to them but they didn't hear me. I always flew next to Stanley. I was a bit sad when I saw that he got so many problems but he didn't do anything bad. He only was on the false place to the false time.

Total of the book: It was a really good book I liked it very much I can recommend this book. ☺

Answer 3 of 8

## HOLES

**Write down your thoughts/ideas about the following statements:**

1. If you ever had vivid (=lebhaft) images in your mind while reading _Holes_, please write what you imagined and what it has to do with the book.

My first image is a stepp where a lot of holes and dirt hilles. Nothing else.

My second image is the house of the boss. It's a woodhouse in the front of it you see stairs. The has one window on the frontside and it's very old.

2. Please write how reading _Holes _has developed (=entwickelt) your opinion of the concept of punishment (or friendship, or another topic that you choose). Please link your ideas to the book (use examples).

I write about a kind of punishment. I think it's wrong that teenagers dig holes. The guys become stronger they think worser than before they had the punishment of goverment.

3. If reading _Holes _ever reminds you about an experience in your life, please write about this experience. Please link your answer to the book.

not linked

I got a punishment from my parents. My sister hit me and I offend her so my adults said: I wasn't allowed to use medias for some days, but my sister didn't get any punishment.

4. If you ever feel like you are living the life of a character in the book, like Stanley or X-Ray, please write when this happens in the book and what you are feeling.

It's never happen.

## HOLES

**Write down your thoughts/ideas about the following statements:**

1. If you ever had vivid (=lebhaft) images in your mind while reading _Holes_, please write what you imagined and what it has to do with the book.

I found the scene very funny when Stanley's lawyer and the Attorney General arrived at camp green lake because when I read this scene I imagined I was there in real. Particulary funny I found that when the warden said Stanley stole her suitcase and then Zero Stanley's name on it found!
I have a such story: many years ago me and my sister argued us about a doll buggy. And the weird thing is that I thought that the buggy belongs to my sister but in real my mom said that the buggy belongs to me.

2. Please write how reading _Holes _has developed (=entwickelt) your opinion of the concept of punishment (or friendship, or another topic that you choose). Please link your ideas to the book (use examples).

A big thing that developed my opinion that was that the difference between "black" and "white" people in the camp green lake is indifferent. For example X-Ray is "black" and he is quasi the "leader" of the group D or that Stanley is a good friend of Zero and Stanley is "white" and Zero is "black".
These things makes me happy because the book exhibits me that every ~~people~~ person is equal regardless of wether "black" or "white", "tall" or "small", "thick" or "skinny", ....!

3. If reading _Holes _ever reminds you about an experience in your life, please write about this experience. Please link your answer to the book.

excellent. relating never giving up school.

When Stanley ran from the camp away he ran with the hope that he find Zero and the big thumb. And he didn't surrender until he found Zero and brought him to big thumb. And so an experience I had several times for example when I study for a test and I don't understand something I study as long as I understand it. And at the end I have a A or a B.

4. If you ever feel like you are living the life of a character in the book, like Stanley or X-Ray, please write when this happens in the book and what you are feeling.

excellent connection, also leads to grateful.

Sometimes I've felt like Stanley because he was incriminated that he stole the trainer but that wasn't the truth. And the same feeling I've had several times. But these things that happened at me were still not as long so bad as the things that happened to Stanley.

For example once my brother incriminated me that I stole the pudding from the refrigerator but in the flesh it was my little sister. ... and such other of these things happened to me but that isn't a big disaster!

Answer 5 of 8

## HOLES

**Write down your thoughts/ideas about the following statements:**

1. If you ever had vivid (=lebhaft) images in your mind while reading _Holes_, please write what you imagined and what it has to do with the book.

For example as Stanley found Zero under the boat, I thought it was only a little boat made of wooden. My image was that this little boat stuck with the half in the dirt and under the boat was peach-juice, wich Zero called sploosh. My image of the camp was, that everywhere you look lay a hole. And all looked exactly the same. I wondered, that none of the kids fell into. My image from Mr. Sir. was, that he was very tall, that he had strong arms and a bald head. I thought he wasn't very intelligent, though he was a sort of chef.

2. Please write how reading _Holes _has developed (=entwickelt) your opinion of the concept of punishment (or friendship, or another topic that you choose). Please link your ideas to the book (use examples).

learned to distinguish rules in exceptional situation

Now I think friendship is more important than always be good in school or something else. Because Stanley wanted to rescue Zero as Zero run away. Stanley must do the right thing and the right thing for him was to rescue Zero and not to do bad work working with his friends, who weren't really his friends. The other thing I learned was that the legal force like Mr. Sir. or the warden made offense against the law. Because they didn't go to the police and tell about that Zero disappeared in the desert.

The novel inspires a deep friendship in reality.

3. If reading _Holes _ever reminds you about an experience in your life, please write about this experience. Please link your answer to the book.

No scene vividly reminds me about things, which happened in my life.
Only that some people are angrily on me. But I don't know why. Like Mr. Sir. was angrily on Stanley. But why? The warden scratched his face and not Stanley. But there is one more thing.
Zero and Stanley are best friends and best friends are always there, when we need them. I also have a friend like Stanley now.

Question misunderstood here. Simply compared book to personal life.

4. If you ever feel like you are living the life of a character in the book, like Stanley or X-Ray, please write when this happens in the book and what you are feeling.

If I'm Stanley's character in the book I'll be very angry as Zig Zag hit me. I'd like to hit him back, because I'm bigger and stronger. If I'm Magnet's character I won't steal the sunflower seeds. Because I'm risking a lot and at least I only get one or two handfull. If I'm Zero's character, I'll feeling depressive and sad. Because my life is full of sad moments. I'm understanding why Zero strangled Ricky.

Answer 6 of 8

## HOLES

**Write down your thoughts/ideas about the following statements:**

1. If you ever had vivid (=lebhaft) images in your mind while reading _Holes_, please write what you imagined and what it has to do with the book.

I imagined the big thumb. And I wondered how it was created.

✓ Good

2. Please write how reading _Holes _has developed (=entwickelt) your opinion of the concept of punishment (or friendship, or another topic that you choose). Please link your ideas to the book (use examples).

Influence! Book has influence.

I thought punishment of criminal teenagers is justice but I changed my mind because punishment is never a good (resocialisation program) ∴ way to re-socialize people

+

These tests stimulate critical thinking.

The test draws ~~influence~~ attention to the fact that a book influences us. It is important that we realize that.

3. If reading _Holes _ever reminds you about an experience in your life, please write about this experience. Please link your answer to the book.

This sl is really having a personal experience.

When I was climbing up a hill I kept sliding down I remembered how exhausting it must have been for Stanley and Zero to climb up the mountain. Just like Stanley helped Zero my brother pushed me up.

+

4. If you ever feel like you are living the life of a character in the book, like Stanley or X-Ray, please write when this happens in the book and what you are feeling.

Badly framed question. Again, compared to life, but not about [illegible] [illegible]

Sometimes I feel that my life is just like Stanley's because every time something bad happens I blame my brother like Stanley does with his no-good-dirty-rotten-pig-stealing great-great-grandfather.

+

WOW!

Better than a classroom discussion! Every child gets an opportunity to [illegible] [illegible] thinking.

Answer 7 of 8

## HOLES

**Write down your thoughts/ideas about the following statements:**

1. If you ever had vivid (=lebhaft) images in your mind while reading _Holes_, please write what you imagined and what it has to do with the book.

Off topic, but stem is very complicated

When he and Mr. Sir go to the boss I had vivid images. And I think it was the best part of the book because that was not so boring.

Alt may not know what this means.

2. Please write how reading _Holes _has developed (=entwickelt) your opinion of the concept of punishment (or friendship, or another topic that you choose). Please link your ideas to the book (use examples).

I think it was good that had go to the camp because he found new friends. And perhaps friend for the whole life

3. If reading _Holes _ever reminds you about an experience in your life, please write about this experience. Please link your answer to the book.

It reminds me when my brother said to me that i stole his chocolate. But I didn't. It was our Mother.

4. If you ever feel like you are living the life of a character in the book, like Stanley or X-Ray, please write when this happens in the book and what you are feeling.

Totally off topic.

It happens in the middle of the book and I think he's sad because everyone thinks he's dumb. And then he's happy because he can read.

## HOLES

Write down your thoughts/ideas about the following statements:

1. If you ever had vivid (=lebhaft) images in your mind while reading _Holes_, please write what you imagined and what it has to do with the book.

Mr. Pendanski was a Mom for the boys, and he was always lovely and nice. Sometimes I image what is when Stanley and Mr. Pendanski drive away from the camp together, they can both leave the camp and of course the . Maybe this idea would help Stanley, but maybe this idea get him more trouble, for example when he ask Mr. Pendanski and Mr. Pendanski tell it the Boss. Or when they drive away and someone see them and tell it also the boss. When I would be in Stanleys situation, I would do that.

2. Please write how reading _Holes _has developed (=entwickelt) your opinion of the concept of punishment (or friendship, or another topic that you choose). Please link your ideas to the book (use examples).

While I've read Holes, I was so happy, because I thought about how good my life is. I think the punishments from the Boss are too hard. For example, the Boss thought that Stanley stole the sunflower seeds, she scratched him with her rattlesnake-nail polish-nail. I think that's too dangerous. And Mr. Sir gave him no water in the hot sun, that's so badly. I am sorry for Stanley, Zero and the other boys, because they had so severe punishments. From now on I won't be sour of my parents, if they give me TV-ban or something, because I known there are harder punishments.

3. If reading _Holes _ever reminds you about an experience in your life, please write about this experience. Please link your answer to the book.

When the boss punished Stanley, because she thought he stole the sunflower seeds, I thought on a situation in my life. When I was four years old my friend Clara and I had the same watch. One day Clara lost her watch, two days later Sara, the kindergartener, saw my watch and thought I stole Claras watch! But Clara and I explained her that we have the same watch. Sara, Clara and I laughed about that misunderstanding! And when I really would stole the watch, I will never have a so hard punishment.

4. If you ever feel like you are living the life of a character in the book, like Stanley or X-Ray, please write when this happens in the book and what you are feeling.

While Stanley and Zero ran away from the camp, sometimes I feel like Stanley. I thought I am so alone while Zero was so seak and I thought I have the responsibility for him. In the time they found Big Thumb I was so happy with them that Stanley and Zero found water, it was dirty water, but water! And I can't even imagine how they can ate crude onions. Also one time I felt I was Stanley, when X-Ray said to him: "When you found something special, give it to me!" One day he found something, I was unsure, because it's unfair when I gave it to him because I found it, but if I don't give it to him he will be very angry. Sometimes I had a other decision literary, but Stanleys decisions were also good, when not there wouldn't be a good ending!

## 7. Appendix 2: *Deutsche Zusammenfassung* (Abstract)

Seit der Einführung des Kompetenzmodells durch den Gemeinsamen Europäischen Referenzrahmen für Sprachen (GeRS) im Jahre 2001 und der Zentralmatura im Jahre 2015 nimmt die Literatur nur noch einen peripheren Platz im Rahmen des EFL Unterrichts in Österreich ein. Diese Arbeit wird die Gründe für eine Umkehrung dieses Prozesses erforschen sowie Methoden zur Durchführung eines Literatur-zentrierten Unterrichts im Rahmen rezenter bildungspolitischer Entwicklungen aufzeigen. Im Kapitel 2 werde ich zeigen, dass die Literatur in der Förderung sprachlicher Fähigkeiten sowie in der charakterlichen und moralischen Erziehung, die Empathie, kritisches und selbstständiges Denken und andere bereits von der Aufklärung geforderten Eigenschaften und Fähigkeiten umfasst, eine Schlüsselrolle spielt. Acht Prinzipien, die ich als konkrete Anleitung für einen Literatur-zentrierten Unterricht entwickelte, werden im Kapitel 3 vorgestellt.

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