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THE ROLE OF LITERATURE IN BRAZILIAN HIGH SCHOOL CONTEXTS

por

MARION GOTTSCHALK

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....
Mailce Borges Mota Fortkamp - Coordenadora

BANCA EXAMINADORA:

....
Josalba Ramalho Vieira - Orientadora e Presidente

....
Maria Lúcia Milléo Martins - Examinadora

....
Vera Helena Gomes Wielewicki - Examinadora

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To Zizo,
Israel and Raquel

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ABSTRACT

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MARION GOTTSCHALK

UNIVERSIDADE FEDERAL DE SANTA CATARINA

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Supervising professor: Josalba Ramalho Vieira, PhD.

The aim of the present study is to approach the contribution of literature to the teaching/learning of English as a foreign language, and its incorporation in the teaching practices in Brazilian high school contexts. There is an extensive bibliographical production advocating that effective communication in a foreign language is not only a matter of language proficiency but also of cultural competence. From this perspective literature can help developing language proficiency, lead to empathy and respect toward different cultures as well as enhance cultural perspective (Aebersold and Field, 1998; Carter and Long, 1991; Iser, 1978/1993/1994; Kostelníková, 2001; McClosky & Stack, 1996; McRae, 1991; Souza, 1999). In other words literature promotes not only language and cultural enrichment but also personal growth. This study is based on the premise that literature teaching should be approached in agreement with Reader Response Criticism propositions (Iser, 1978; Murfin, 1989; Rosmarin, 1989). The research investigates three main aspects in this specific educational area: the textbooks, the teachers and the students. First, Brazilian high school course books were examined in order to observe whether and how they present literature; then teachers were

interviewed with the aim of surveying whether literature is present in their classrooms and how they usually approach it; and finally students responses to literature were analyzed through classroom research that was carried out as a case study. The main results show that (i) most part of the textbooks analyzed present literature, even though in a small amount; (ii) most of the teachers declared to be used to bringing literature into the classroom and reported that most part of their students do not like it; and (iii) interaction and negotiation have played a key role in text comprehension and task accomplishment, while teaching/learning a foreign language through literary texts.

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RESUMO

O propósito de presente estudo é abordar a contribuição da literatura ao ensino/aprendizagem de inglês como língua estrangeira e a sua incorporação nas práticas de ensino em contextos de Ensino Médio brasileiro. Existe uma extensiva produção bibliográfica defendendo a noção de que comunicação efetiva na língua estrangeira não é só uma questão de proficiência lingüística, mas também de competência cultural. Sob esta perspectiva, a literatura pode ajudar a desenvolver proficiência lingüística, promover empatia e respeito em relação às diferentes culturas (Aebersold and Field, 1998; Carter and Long, 1991; Iser, 1978/1993/1994; Kostelníková, 2001; McClosky & Stack, 1996; McRae, 1991; Souza, 1999). Em outras palavras, a literatura promove enriquecimento cultural e lingüístico e também crescimento pessoal. Este estudo está baseado em premissas de que o ensino da literatura deveria ser abordado de acordo com as proposições da Crítica da Resposta do Leitor (Reader Response Criticism). Esta pesquisa investiga três aspectos principais desta área educacional específica: os livros-texto, os professores e os alunos. Livros didáticos brasileiros para o Ensino Médio foram examinados com o propósito de observar se e como eles apresentam literatura; professores foram entrevistados com o objetivo de investigar se a literatura está presente em suas salas de aula e como eles usualmente trabalham com ela; e respostas de alunos à literatura foram analisadas numa pesquisa de sala de aula que foi desenvolvida como estudo de caso. Os resultados principais mostram que (i) a maior parte dos livros-texto analisados apresenta literatura, apesar de em pequeno número; (ii) a maior parte dos professores diz costumar trazer literatura para a sala de aula e relataram que a maior parte de seus alunos não gostam de literatura; e (iii) interação e negociação exerceram papel chave na compreensão do texto

e na execução das tarefas, no ensino aprendizado de uma língua estrangeira através de textos literários.

Número de palavras: 30.945

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He wins every hand that mingles profit with pleasure,

by delighting and instructing the reader at the same time.

(Horace, 65-8 BC)

1. Introduction

Concerned with the contribution and incorporation of literature into the foreign language classroom, this study attempts to consider the 'whys' and 'hows' of using literature. Foreign language teaching and learning is comprised of several components, including grammatical competence, communicative competence, language proficiency, as well as a change in attitudes towards one's own or another culture. The main premise of the research is that effective communication, as well as being a matter of language proficiency, is a matter of cultural competence and personal involvement; and from this perspective literature can, besides helping to develop language proficiency, enhance cultural perspective and promote personal growth. Bassnett-McGuire (1988, p.14) emphasizes, "No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language". Language, then, is seen as "the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy" (14). Consequently, the teaching and the learning of a foreign language must be seen as a set to develop students' communicative proficiency in a broader sense, employing many different resources in order to engage students' as they learn and grow. It will be demonstrated here that one of the best ways of promoting learners' growth in a more encompassing way is bringing literature into the EFL classroom.

As an attempt to link culture, language teaching and personal growth promotion through the use of literature in the English as a Foreign Language (EFL) classroom, this research study deals with (i) theoretical considerations about the role and the benefits of using literature in the EFL teaching closely connected with the propositions of the Reader Response Criticism; (ii) a historical perspective of this practice; (iii) a

bibliographical research on Brazilian EFL textbooks for high school; (iv) interviews with EFL high school teachers; and (v) a case study. The aim of this research is to address the problem and obtain data about the integration of literature in the process of EFL teaching in Brazilian schools, either through the textbooks in use and/or teachers' approaches. The research on the textbooks investigates whether and how literature is presented, what kind of literary texts are preferred and what activities they usually present connected to the literary texts. Further the results of interviews that were carried out with a number of Brazilian high school teachers from different schools and parts of Brazil work as an attempt to find out whether and how they approach literary texts in the EFL classrooms. Finally, a case study was carried out to analyze the practice of using literature effectively in an EFL classroom. The last chapter presents the results of this practice and how the students responded to the text and the activities presented.

2. Review of Literature

Bibliographical research (Gohn, 1999; Kostelníková, 2001; McClosky & Stack, 1996; Spack, 1985) suggests that we cannot go about teaching a foreign language without at least offering some insights about the target culture. By the same token, we cannot go about fostering 'communicative competence' without taking into account the different views and perspectives of people from different cultures, which may enhance or even inhibit communication. After all, communication requires understanding, and understanding requires stepping into the shoes of the foreigner and sifting through the cultural baggage, while always putting the target culture in relation to one's own. Thus, literature may work perfectly within these objectives in teaching a foreign language. Using literary texts in the foreign language classroom is one of the best ways to get in touch with new vocabulary, grammar structures, people from other countries and cultures, and, moreover, it is a way to have a lot of pleasure.

Language, as an individual expression, is an instrument that introduces the person to society, helps him/her make his/her own way in the world and in the community and acts as a catalyst agent of social relations. Thus the teaching of a foreign language at schools should aim at helping individuals interact in larger society, preparing them to develop their roles and enabling them to have their own voice in the community that surrounds them. In fact, the teaching and the learning of a foreign language has to be more engaging as social-interactive processes and social exchanges, in order to facilitate the building of knowledge in real situations (see Padrão Referencial de Currículo do RS, 1998).

Samuel (1985) thinks that literature, in practice, transforms reality, changing history, as mankind becomes conscious of itself as a social being. He argues that

literature is active because it interferes indirectly in human beings' consciousness, in order to humanize man himself and that it is a means to evoke the reader into action, because he/she spends a lot of time in front of the text and a relationship is built between the reader and the text, an intimacy that makes it possible for the reader to draw his/her own interpretation of the text. For Samuel, "literature is a discourse in thought, because there is an intense exchange of concepts forming in the reader's internal text" (15, my translation). He argues that literature helps develop internal intuition as well, for its goal is the human spirit's realm, and its mission, as a cultural fact, is to evoke the spirit's potential, everything that stimulates and affects human beings' passions and sentiments. Samuel thinks that emotion and subjectivity are one of the main engines of social transformation, and that these impulses occur in service of society's transformation. He maintains that artistic stimuli are at men's service i.e., it is political action.

Kostelníková (2001) thinks that in literary texts, the writer and the reader gradually create the relation between the text and reality, and the reader creates this relationship during the ongoing process of reading. This process dictates his/her subjective relation to the piece of literature and it defines his/her relation to reality. Literature shows a reality that not always is the reader's reality. The reader's perception of the world is reliant on his/her own experiences, opinions, emotions and images. Therefore, while reading, the reader is invited to build a different reality in his/her mind, trying to connect and compare literature's reality with that of his/her own. At times this dialogue between author and reader will provide upon the latter an awareness that his/her own reality does not fit into the formers reality. Thereby the reader or EFL learner can free him/herself from his/her own reality and may be ready to build a new

one. That is how the relation between literature and society is established and worked out.

Teachers` teaching methods (from the Greek *meta + odós =* way towards) are influenced by the school's underlying motivation to offer a foreign language in its curriculum, and also by the society's thoughts about foreign language learning and which languages should be taught at school. These reasons should make teachers reflect on their practices and make them choose between different ways of organizing their teaching. They may choose to include literature, according to their previous experience with it. They should be conscious, however, that the ways they teach directly affect the way students learn.

According to Almeida Filho (1998) one important function of the foreign language teacher is to make this language become less and less foreign to the students during the learning process. In order to bring about change in the classroom, to adapt foreign language teaching closer to students' needs and make learning more meaningful to students' lives, not only is it necessary to change the resources and the techniques used in the classroom, but also to give consideration to teachers' teaching approaches and learners' learning approaches.

Following Almeida Filho's (1998) statements, learners' learning approaches mean the way students usually study, the tools they use as comprehension/memorization resources. It also involves their attitudes towards the target language, their motivation, and their community's traditional approach to foreign language learning. Knowing students' learning approaches is very useful to the teacher in order to encourage foreign language learning.

Teachers' teaching approaches are, after all, what guide teachers' decisions in different levels: class activities planning, course planning, material selection, resource

selection and the selection of evaluation tools. The considerations that influence the teachers' teaching approaches are: i) their own teacher training; ii) their beliefs about being a foreign language teacher and about foreign language learning, about students' roles, teachers' roles; and iii) the classroom's role in foreign language learning (Almeida Filho, 1998). Teaching a foreign language, therefore, involves a whole set of beliefs and principles about human beings, language and the teaching/learning of a foreign language.

Thus, it is necessary to think about teachers' role in this process of making foreign language learning more communicative-interactive and meaningful. Teachers' role is not only to employ techniques that promote learning, but to manage the process of knowledge building in the classroom, encouraging social interactions in order to make foreign language learning happen more smoothly. One of the ways to achieve this goal may be bringing more literary texts into the EFL classroom.

2.1 The role of Literature in the EFL classroom

In the languages teaching/learning nexus there is an ability learners need to have that is often ignored: it is what McRae (1991) terms as the fifth skill, i. e., thinking in English. He argues that usually teachers are much concerned in developing the four skills (listening, speaking, reading and writing) in the foreign language. Teachers tend to employ only devices that only work as techniques to improve the four abilities, leaving aside the development of skills that promote in the students the ability to understand and being understood in broad terms, of reading and being capable to see beyond the written words. He expands upon this idea stating that most of the time students are offered referential texts – informative texts – in order to develop reading

skills, but he declares that "referential language… requires very little in the way of thinking. It requires a memory for vocabulary and an ability to manipulate grammatical forms" (5). He goes further stating that learners often loose their communicative impulse simply because they have to apply much concentration to the mechanical and grammatical aspects of the language. The content then becomes secondary to the mechanics of the language. Students thus might feel discouraged and demotivated, and communication is gone. McRae argues in favor of the use of representational, imaginative materials in the EFL classroom stating that

> the primary function of ideational or representational materials is to expand these circumscribed contexts and give as wide a frame of linguistic reference as possible to the basic utterance and the word it employs. The result is that, at whatever level the student studies English… and for whatever purpose …he or she has to *think* about the content of what is being said, heard, read or written, and consequently is more aware of the many forces at play in the producing and receiving of any communicative act. The more it is developed, the more this awareness leads to an awareness of language as such; all of which is, I will argue, a fundamental part of the cognitive processes involved in the growth of linguistic fluency (6, italics in the original).

He believes that representational materials should be used in the EFL classroom in order to encourage students to think in the foreign language, and to promote growth in linguistic proficiency.

However, researchers observed that in Brazil literature and language teaching are usually approached at schools as fields apart, subjects to be studied separately, usually guided by a textbook. For instance, referring to first language teaching (L1), Chiappini (2000) thinks that the study of the language in our high schools is almost entirely reduced to the study of its grammar, usually taught as something closed, with rules to memorize and activities applying these rules, and with no relation to the reading and writing practice. She expands her point of view saying that "literature teaching is limited, in most times, to draw a setting of tendencies and literary schools, in a schematic way and disconnected from the analytic and interpretive work" (8). Thus, Chiappini points to a weak point in language teaching in some Brazilian high schools,

arguing, through extensive research on the use of literary texts in the classrooms, that students should be taught to read in an interactive and dialogic way, as an expansion of language learning. Brandão (1999) thinks that using literature only as an instrument to teach language, FL in this case, minimizes its role in the learning process. She suggests (quoting Carter and Long, 1991) that this approach "misunderstands the nature of language and literature and may even result in mechanicist and demotivating language activities in place of a genuine engagement with the work of literature and will probably have detrimental effects of spoiling any pleasure the poem or story might have given" (16). This perspective is in agreement with one of Wielewicki's (1999) intervewees who believes that the function of literature should not be using it for moralizing, but "to fulfill human need for fiction and fantasy" (42, 43). These perspectives are in agreement with McClosky and Stack's (1996) expansions about using literature in the EFL classroom.

McClosky and Stack argue that literature is worth using in the EFL classroom, and state that "literature is an appropriate, valuable, and valid medium to assist ESOL (English for Speakers of Other Languages) students in accomplishing important goals. Literature provides students with motivation to learn and models of high quality language while it enhances students' imagination, interaction, and collaboration" (vi). The foreign language learner, while reading literature in the target language "should be encouraged to read it further, and to use the experience to make comparisons and to mark contrasts" (Brandão 1999, p. 19) Therefore, she says, a process of enjoyment and pleasure is introduced to the language learning, where "learning has to be seen as a productive process where learners play it as well as take it seriously" (19). McRae (1991) argues that the use of representational materials in the EFL classroom can lead

students to a "wider knowledge of the target language and to a greater fluency in it" (7). He even states, "indeed, the earlier it is used, the better" (7), emphasizing its usefulness.

There are many other researchers and theorists (Aebersold and Field, 1998; Kelley, 2001; Short, 1989; Souza, 1999) who argue that literature is a very precious tool in the language classroom. Literature can be a very fruitful tool in the EFL classroom "through which a good speaker of English can become a great one, a good reader of English can become a superb one, and a good writer of English can become a skilled one" (Kelley 2001, p.1). Also defending literature helpfulness, Short (1989) states that "…there is growing recognition that integration of language and literature can be of mutual benefit in the context of foreign or second-language education…"(17). Souza (1999) thinks that literature is important in the curriculum because "it teaches learners to read between the lines, to go beyond the face value of texts and language in general, preparing the reader to actively engage in the process of interpretation…"(31). One of the aims, and also one of the most relevant benefits, of working with literary texts in the EFL classroom should be the development of students' autonomy as readers, which means that they should be able to move further with no outside help in searching for knowledge and enjoyment in the foreign language. Zozzoli, Albuquerque & Santos (1999) believe that "the literary text may help to enhance progress of autonomy, since it may serve as a starting point to the re-creation of experiences, perceptions and opinions" (94). In this sense, McRae (1991) thinks that teaching students to read helps them not only to understand the language better, but also to understand the world better, because "reading develops understanding, influences feelings, helps us see and experience our world better" (20). Wielewicki (1999) also points out that "literature proposes a model of coherence through the organized word, enabling us to order our

own minds and feelings, and consequently, the world view we have" (41). She thinks that this is effectively the first humanizing level of literature.

According to Zozzoli, Albuquerque & Santos (1999) the literary text has an important role to play in the context of developing reading skills through a perspective of moving beyond "a strictly utilitarian approach to the reading task" (97). They argue that "the literary text has been a most important contribution to a more complete and less fragmented education of a reader who will not limit him/herself to a single text type, specific themes and lexical items"(97). Thus the reader may expand his/her reading comprehension abilities through the familiarity of understanding and appreciating literary texts, opening therefore new ways to access knowledge in many different fields and levels. In this sense, literary texts are seen as "the means, not ends in themselves, for various educational endeavors" involving elements as "motivation, accessibility, affective, linguistic, meta-linguistic, and cultural factors…once using literature as a communicative stimulus and as a basis of language study" (Guimarães1999, p. 134), expanding language learning development.

Kostelníková (2001) declares that reading and understanding literary texts in foreign language learning is a skill, which in fact constitutes one of the basic components of the native speaker's communicative competence. Thus reading and working with literary texts in foreign language learning can be considered as a contribution to the improvement of the learner's communicative competence. She also concludes that after the creation of positive conditions for reading and further work with literary texts the following results can be observed:

- Improvement of the learner's linguistic competence and language awareness as literary texts offer numerous examples of authentic use of the target language;
- Development of the skill to concentrate on content – literary texts do have content; they carry information, ideas and thoughts. They address the whole person and thus subconscious language acquisition fostered;
- Use of necessary reading skills: prediction and interpretation;

- Stimulation for further language activities – the literary text can stimulate processes: activities which require discussion, analysis, and creative response;
- Interest in further reading – by selecting appropriate texts we can stimulate a positive motivation in the learners so that unknown texts in the foreign language are not rejected and opposed;
- Independent reading and autonomous learning – if the learner is interested in reading in the foreign language, he/she will most probably continue reading in his/her spare time (87, markers used in the original).

In fact, Povey (in Spack, 1985) declares that literature, with its extensive and connotative vocabulary and its complex syntax, can expand all language skills, and that is a good reason for Carter and Long (1991) to assert that literary texts are to be used as a language teaching resource rather than as an object of literary study (see also Chiappini, 2000), something that might overload readers' imagination and frustrate their desire to keep on reading.

At times it might be even argued about the reasons to include literary pieces besides and/or instead other text types in the classroom, i. e., one should consider carefully the reasons that make literary texts supposed to be more beneficial than other text types. McRae (1991) mentions that "some texts will inevitably stimulate more language production than others, some will give information, some will give more imaginative stimuli" (2). Teachers might find it easier and more attractive to work with magazine articles, for example, instead of working with a literary text, with its more complex structure. But regarding the special qualities of the literary text - dealing with imagination and creativity; its timelessness; cultural, social, historical, political, geographical hints - it may be useful to emphasize the differences in the experience of reading literature from reading a journalistic text, for example. According to Cicurel (1991) a journalistic text "is not memorized…[it] is discarded, forgotten, hidden by the next article" (127), and McRae (1991) argues that a journalistic text "presents facts and opinions as objectively as possible, without a great deal of imaginative involvement" (2). Or as Kostelníková (2001) puts it, a negative aspect of working with everyday texts

like news, reports and commentaries, is that they wear out, becoming outdated very quickly, although requiring from the part of the reader specific reading strategies. Collie and Slater (1987) mention that in the literary text, on the other hand, there is a relative timelessness, where "meaning does not remain static…[but] can transcend both time and culture to speak directly to a reader in another country or a different period of history" (3). Cicurel (1991) sees the act of reading a literary text as an "affective and intellectual experience that goes beyond the objective of reading for information or knowledge acquisition, to a particular stage in which it is an act of fruition" (126). Following the same idea, McRae (1991) thinks that representational language, which engages readers' imagination, "opens up, calls upon, stimulates and uses areas of the mind, from imagination to emotion, from pleasure to pain, which referential language does not reach. Where referential language informs, representational language involves" (3). Thus, bringing literary texts into the EFL classrooms may be at times a more complex task than working with other text types, but, regarding its special qualities stated before, it is a worthwhile experience, in the sense that it can be remarkable as a bridge to knowledge and delight at the same time.

Kostelníková (2001) expands upon this issue advocating the integration of literary texts into language teaching because she thinks they are the 'ideal' complementary material to communicative situations that are presented in foreign language textbooks, for various reasons. In the process of reading literary texts (i) the writer and the reader gradually create the relation between text and reality; (ii) the subjective perspectives and opinions of the author and the reader create the actual dialogue; (iii) well-chosen literary texts can initiate discussions about moral and ethical values, cultural similarities and differences; (iv) by reading literary texts, extracts of novels, plays, poems and carrying out related activities in the language classroom is an

excellent way to actively engage the learners in the learning process and (v) an opportunity for students to express personal opinions and reactions. According to her, teachers' aim in class "is not to achieve a perfect interpretation of the literary text, but should be an incentive for discussion, for expressing controversial and critical opinions, and for raising language and cultural awareness as well" (Kostelníková 2001, pp. 84-85).

According to Aebersold and Field (1998), Adeyanju (1978), Harris and Harris (1967a, 1967b), Scott (1965), and Spack (1985) among many others, a general list of reasons to use literary texts in the foreign language classroom would include the following:

- § To promote cultural understanding
- § To improve language proficiency
- § To give students experience with various text types
- § To provide lively, enjoyable, high-interest readings
- § To personalize the classroom by focusing on human experiences and needs
- § To provide an opportunity for reflection and personal growth.

They argue that when any of these are included in the general course goals, literary texts may well be the best materials to use in that class.

One of the most convincing reasons for the use of literature in the EFL classroom has been given by Ming-Sheng Li (in Gohn, 1999). According to her, students that have passed the basic level often get bored from the usual tasks. Even the intermediate students get bored with the grammar exercises, the writing activities, group activities and acting out activities. There are some exceptions, of course. Especially motivated students and especially creative teachers can overcome these difficulties. From her point

of view, the use of literary texts, however, can give a new effort and a new space for creativity in the classroom.

According to Carter and Long (1991) and also Collie and Slater (1987) a summarized list of reasons for studying literature is that it provides:

- Cultural enrichment

- Language enrichment

- Personal involvement

These three reasons are helpful in setting the parameters for course goals and objectives. The cultural enrichment perspective focuses on the value of literature as a "window to culture, helping students appreciate and understand other cultures" (Aebersold and Field 1998, p. 157). The language enrichment perspective points out to the use of literature as a link to the study of language. Language skills can be developed through the reading of authentic literary texts. The personal involvement perspective leads students to an emotional and cognitive engagement with the literary text and focuses on the learner. According to Carter and Long (1991) it "develops the students' pleasure in reading while they grow as individuals" (2).

Thus, a skilled teacher must recognize and articulate his/her goals and purposes, sometimes working with more than one of these perspectives while developing a definite task with learners. This implies the reception of the text as a product of the context and the interaction it may provide. The benefits of each perspective will be approached in the following sections.

2.1.1   Cultural enrichment

The cultural benefits of reading literature are hard to ignore, since literature mirrors national culture and can therefore acquaint students with the aesthetic, moral and spiritual values of the nation and the rules of the social system (Spack, 1985). Fish (1980) thinks that "literature, as social discourse [is] imbued with dominant social and cultural values" (22). Therefore it is not difficult to agree with the Brazilian National Curricula Parameters (PCN) for the foreign language teaching at high school (Ensino Médio) which state that the learning of a foreign language at schools is "part of the set of essential knowledge that allows students to approach several cultures and, consequently, promoting their integration in a globalized world" (147, my translation). For the PCN, the learning of a foreign language is one of the many skills students should develop at schools, which makes possible an awareness and a consequently more ease in the contact with other cultures, something that becomes more and more part of their everyday lives, due to the huge increase in the communication system throughout the world, and also to one of the aims of high school education, that is to prepare students to the work field. Foreign language learning, at PCN, is seen as a "resource for the widening of the cultural horizons" (152, my translation). Culture, in this context, is understood as being part of a society as a whole, and intimately linked to the language that society speaks.

Hadley (1997) affirms that culture is not primarily a supermarket list of factors, and it is not only concerned with art, literature, music, history and geography. She defines culture as "a broad concept that embraces all aspects of human life, from folktales to carved whales. It encompasses everything that people learn and do" (361). According to her, culture is everything in human life and culture is the best of human

life. Indeed, Hadley maintains that "the first, most basic, and all-pervasive element of hearthstone culture is *control of the native language,* a group possession and an individual possession as unique and as deeply attached to the personality as the fingers are to the hand or the arms to the body" (361, 362, my emphasis). Hadley also expands upon this linkage of language learning and culture and its importance in the teaching/learning of a foreign language stating that "the most basic issue in cross-cultural educations is the degree to which the study of language and culture are integrated" (374).

Mentioning the importance of approaching culture teaching in the EFL classroom, Garcez (2003) thinks that "foreign language education is more than language proficiency", in fact he maintains that "before being an instrument or skill … the foreign language classroom is also a window to the world of cross-cultural interaction, a powerful arena for the discussion of difference and the development of skills for cooperation with those who are different" (3), upgrading the opportunity for reflections and discussion that might be promoted in the EFL classroom.

2.1.2   Language enrichment

Spack (1985) believes that students deserve discovering that English is a beautiful language, the language of poetry and music, not just a "…practical and utilitarian one"(705). Therefore she suggests that we should view literature as *discourse* and the study of literature as "an inquiry into the way a language is used to express a reality other than that expressed by conventional means" (705). Spack also points out that literature can develop "a sharper awareness of the communicative resources of the language being learned" (705). In the same way, Short (1989) argues that "linguistic

awareness can be derived from the study of literary texts"(174), emphasizing literature as a resource to enrich language learning.

Many editors of reading textbooks have claimed that the study of literature will improve "reading, speaking and discussion, vocabulary, knowledge of word form and writing" (Aebersold and Field 1998, p. 157), encompassing most part of the communicative abilities. Kelley (2001) declares that the reading of literature leads perfectly into the expansion of one's writing abilities. It appeals to one's senses and nurtures creativity, therefore bringing great inspiration and motivation to the individual to write his/her perspective on the subject. As one comes to understand literature, he/she is also adding to his/her own ability to use more sophisticated and vivid constructions in writing. She argues that a good work of literature paints images in one's mind, and the best writing also utilizes such imagery. The study of literature is thus seen as the most accessible resource to develop such images that a foreign language learner might employ.

Halliday (1989) declares that "learning is essentially a process of constructing meanings" (98), in agreement with Widdowson who expands upon this idea stating that "meanings do not exist, ready-made, in the language itself: they are worked out" (1978, 31). Many reading theories see meaning as an interaction between what the reader brings to the text and the signs in the text, arguing that meanings are not inherently inside the text, but are produced through an encounter between a real reader and a text, involving decoding constraints (Afflerbach, 1990; Nuttall, 1996; Reddy, 1993; Steen, 1994; Vieira, 1999c).

Because it demands this search for meanings, the study of literature provides students with another useful tool that is an essential feature of language learning: the ability to interpret discourse (Spack, 1985). Imaginative literature leaves more things

unexplained, things to be filled out by readers' imagination than an essay or newspaper article in which the subjects are quite clearly explained by the writer in order to be correctly understood by the reader. Literature leaves much for the reader to conjecture and imagine. Just as every foreign language learner has it as his/her goal to become fluent in the new language, so does every author have it as his/her goal to write a story, novel or poem which will be read, enjoyed and ultimately understood by those who read it. However, the author can only meet the reader halfway. There must be effort on the part of the reader as well, for literature (like emotion) is often misread and misinterpreted under circumstances where little care is given to the art of understanding. Although the task may not be as simple as reading a news article, for example, literature is accessible to all those with an authentic concern and desire to enjoy it.

On the other hand, the beauty of literature is precisely the fact that there is always a space left for interpretation and personal insight. "Just as no two snowflakes have ever been exactly alike, it is also true that no two people will ever see a literary passage in exactly the same light" (Kelley 2001, p. 2). The recognition (re + cognition = to know again, rebuild all knowledge acquired in terms of imagination) of the impact of a passage, as well as the skill of seeing one set of words from various perspectives, can be a key force in the improvement of one's capacity in usage and comprehension of English (Kelley, 2001). Mentioning the issue of foreign language learner comprehension, Wallace (1998) argues that readers do not extract meanings from texts, they raise interpretations, and a wide range of these interpretations may be accepted as possible, because they come up from different readers. But not all interpretations can be accepted as valid. Some readers are "helped by a full contextual and intertextual knowledge; they have considerable background to draw on, including knowledge of similar kinds of texts" (Wallace 1998, p. 341).

When FL readers come across metaphorical concepts, their comprehension may be affected by language proficiency, context and background knowledge of the writer's concepts. Plantinga (1993) also addresses this issue of meanings-building in relation to metaphor reading, by saying that "meaning-generation is a knowledge-based activity: if we generate meaning, we do so on the basis of the knowledge available to us. Both linguistic knowledge and contextual knowledge are crucial. Knowledge of the language includes knowledge of the grammar of the language, and knowledge of the lexical structure of the language" (216).

Barros and Fiorin (1999) remind Bakhtin's perspective when he declares that the text is considered, nowadays, as an organized and structured "fabric" and as an object of communication, or, to say it best, as a cultural object, in which meaning depends on the social-historical context. Bakhtin accepts dialogue as the basis for language building and as the necessary condition to discourse meaning. One aspect of dialogue to be considered here is the dialogue among the many different texts of a culture, which settles inside each text and defines it intertextually. Within this context, literature reading can be seen as a social activity, because it is during interaction that understanding happens. This interaction might be of two kinds: i) interaction among readers; and ii) interaction among texts; both of them working during the process of interaction between reader and text. Interaction has also an important role to play in the construction of readers' autonomy. Zozzoli, Albuquerque & Santos (1999), mentioning the interaction among readers, argue that it is "through classroom interaction that more efficient contributions to the gradual construction of differentiated and progressive stages leading to full autonomy may be brought about" (94). In the same way, Vieira (1999b) mentions that the understanding of a text may happen through convergence and co-construction, which is a product of the process of intersubjectivity of different

readers. This convergence does not mean that there is not plurality of thoughts; on the contrary, plurality takes part on the process of co-constructing a convergent interpretation (Vieira 1999b). Thus, the text is seen as built through interaction and negotiation. This concept of intersubjectivity is closely related to Bakhtin's dialogic theory, in which texts result from dialogues in many temporal levels (past, present, future and even hypothetical ones) with other texts (Vieira 1999b). Mentioning this issue of promoting interaction in the EFL classroom, McRae (1991) thinks that the use of representational materials "almost automatically brings about personal interaction between text and the reader, between the readers themselves, between teacher and students, above all between the producer and the receiver of the message represented by the text" (3), which can be a very useful tool in the educational experience of teaching a foreign language.

Souza (1999) while mentioning the essential role of the reader in the construction of meanings reminds Barthes (1989) who offers an important distinction between literary text as a *work* and as a *text*:

> As a *work,* the literary text is approached as a ready-made, stable and complete product or object, whose meaning and value are seen to be pre-established and contained within it…as work, the literary text is read from the perspective of the author, as a product of his epoch, his biography, his culture, his values. Within this perspective of the literary text as work, the text acquires a monumental nature and is expected to inspire or provoke a sense of respectful *awe* in the reader. In contrast, as *text*, the literary text is approached as a process where signifiers demand constant interpretation or attribution of meanings, which are not pre-established or stable, but are always in a dynamic state of flux, giving rise to a plurality of possible meanings (23, 24, my emphasis).

As text, a literary piece is considered, though, as "a creative process, which requires the *interaction* of a reader in the role of attributer of meanings not yet present in the text. As such, the active participation of the reader in the text is seen to promote awareness, independence and a critical active participation of the reader" (Souza 1999, p. 24, my emphasis). This view of the reader as playing an active role during the reading

process is mentioned by Bakhtin (1990) for whom an "active comprehension…must hold the germ of a reply" (131), differently from reading as a passive act, which "sets its priority in recognition alone, excluding *a priori* any active response" (99). This point of view gets along with the concept of reading as interaction (Iser, 1978/1993; Souza, 1999; Zozzoli et al., 1999), convergence, co-construction (Vieira 1999b), dialogue (Bakhtin 1990) and negotiation, which asks from the part of the reader an active involvement with the text in order to understand it and create meanings, promoting language learning and concepts building at the same time. Indeed, McRae (1991) defines literature as "any text whose imaginative content will stimulate reaction and response in the receiver" (vii), emphasizing readers' active involvement with the text.

2.1.3   Personal involvement

Apart from promoting cultural and language enrichment, the using of literature also engages students in the learning process, promoting personal involvement. In this sense of teaching a foreign language in a more encompassing way, Garcez (2003) appropriately reminds EFL teachers that

> If we can give students an opportunity to develop that sense of who they are in the world, and if we can help them understand what the values attached to English are, if we can legitimize the English that they already know when they sing songs in English spontaneously, for example, then I'm sure we will have a broad basis on which to develop linguistic proficiency (4).

Mentioning this same broad formation aimed by EFL teaching, the PCN state that foreign languages, "because of their aspect as a symbolic system, like any language, work as a means to access knowledge and, therefore, access different forms of thinking, creating, feeling, acting and understanding reality, promoting in the individuals a broader formation" (148, my translation). Wielewicki (1999, p. 45) expanding about students formation as a whole, thinks that teachers should stop thinking as if their

disciplines were single courses, but they should be more conscious that they are part of students whole preparation, working in a broader sense. It is actually this broader formation what should be aimed by EFL teachers, and, in this context, literature is a potential help and also a fertile ground to the teaching of foreign languages because of its special use of language and picture of culture, as described in the previous sections.

The cultural model of the societies that make use of the target language in their everyday life is of special interest to language teaching. To study the language in this context is also interesting and useful because the ultimate aim of learning a language is to understand and be understood in a communicative situation, written or spoken. The use of literature in such a context of promoting broader formation, in agreement with PCN, is important because "to work with language in the way it is used in a situation that imitates reality can be helpful, especially because it contributes to the students' personal development" (Brandão 1999, p. 16), dealing with knowledge and imagination at the same time and also aiming at communication in the foreign language.

Reading literary texts in the context of learning foreign languages plays an educational role as well. By reading, learners' imagination is stimulated, and learners' critical attitude is developed alongside their emotional engagement (Kostelníková, 2001). She believes that the discussion around the text expressing opinions "can have a positive influence on the learner's self-esteem when they realize that they are able to express feelings and ideas in the foreign language" (86). The use of literary texts in the foreign language classroom can help students "achieve an *engagement* with the text and develops the students' pleasure in reading while they grow as individuals. This individual growth results from a broadening of the readers' experience and from the thinking and reflecting that accompany careful reading" (Aebersold and Field 1998, p. 157). The vast new world of the English language that literature offers is a good reason

to place literature as a means through which all of those who feel they would benefit from a broader knowledge of English could successfully expand their horizons. "Although the road may be bumpy and long, it is always worthwhile to embark upon such a journey, for it is along the pathway of surprises, triumphs and disappointments that one will have the opportunity to truly grow, both as an English speaker and as an individual" (Kelley 2001, p. 3).

The ultimate aim of working with literary texts in the EFL classroom is to develop students' autonomy as readers, i. e., to offer them a skill they can use freely in their entire life in order to get pleasure and instruction. After getting used to reading literary texts as well as other text types in the classroom, students may develop autonomy, freedom and self-confidence in reading and understanding any kind of text in English, and this is a tool that is useful in order to allow personal access to new experiences in reading, bringing knowledge, delight and life experiences. Zozzoli, Albuquerque & Santos (1999) call special attention to "classroom practices that encourage autonomy and critique" (97), promoting in the reader important skills: the ability to go on reading independently from classrooms requirements, and also the ability to realize and compare authors' opinions with his/her own, and reflect about them, being therefore able to find his/her own concepts among many different ones available.

2.1.4   Kinds of texts and activities

In order to accomplish all of these goals – cultural enrichment, language enrichment and personal involvement - while working with literature in the EFL classroom, some aspects should be target of special reflections: what kinds of

literature should be used, and how can literature be used effectively in the EFL classroom? When selecting texts to use in the EFL classroom many genres should be included: fiction, non-fiction, poetry, drama and folktales (McClosky and Stack, 1996). The texts should be authentic, providing high-quality language models, and carefully chosen.

In a communicative approach authentic texts should be preferred to didactic texts, but what are the differences between literary texts as authentic texts and didactic texts? Kostelníková (2001) enlightens this issue stating that an 'authentic text' means a written or spoken language which is designed for native speakers of the language, like newspapers texts, journals, literary genres, broadcasting programs, etc. In other words, texts that have not been written explicitly for learners of the language are authentic texts. According to Kostelníková (2001) "...an authentic text is a text that was created to fulfill some social purpose in the language community in which it was produced" (83). A great advantage of authentic material is the fact that "it incorporates a piece of reality into the learning process. Literary texts are really authentic as they address their readers regardless of context and situation. Literary texts provide a source of enjoyment, information about background, incentive for dialogue, generative tasks and reaction" (84). On the other hand, a didactic text is "a text which was written with the aim to help fulfill a didactic purpose – texts in textbooks with the intention to illustrate correct grammar, syntactic units and content"(84). But she concludes, in agreement with McClosky and Stack, 1996), saying that "in the context of communicative language learning, authentic texts have been preferred" (84), defending once more literature's worth in languages teaching.

The following concerns should guide the selections: (i) students' interest, i. e. the literary texts should be age-appropriate and address themes of learners' interest; (ii)

linguistic accessibility, which means that the texts language should be at the same time clear and simple for students to understand, and expressive, figurative and evocative. Poetry, for example, might be simple – using rhyme, rhythm, and repetition to enhance comprehensibility – and complex at the same time, evoking deep emotion and thought in the reader. (iii) cultural relevance, i.e. the selected texts should reflect many cultures, address individual's concerns while experiencing cultural change, and approach the target language culture (McClosky and Stack, 1996). Approaching the issue of how literature can be used in the EFL classroom, McClosky and Stack (1996) offer examples of what they call as "into-through-beyond" model of working with literary texts in the EFL classroom, that is, activities to work before reading - connecting students' own experience to the text they will read and providing information to guide students 'into' the work; during reading - offering several kinds of activities to guide students 'through' the text; and after reading - offering tasks that will lead students 'beyond' the text. Even though McClosky and Stack (1996) present a beautiful and useful book collection bringing a varied selection of literary texts and activities connected to them, there are researchers who think differently regarding the tasks dealing with literary texts in the EFL classroom. Zozzoli, Albuquerque & Santos (1999) argue that there are effectively two opposing classroom tendencies: (i) practices that are completely bound to the mechanism of the methods and (ii) practices that are mismanaged by the 'solutionism' of ready-made strategies and techniques (96). They propose practices "integrated in such a way that there are not pre-determined phases during the work with the text" (101). They do not support this idea of working stages such as pre-reading activities. They claim, "these stages will be put into practice (or not) depending on the reading texts and on the actions proposed by the individuals involved in the activities" (102). They argue that despite the usefulness of the pedagogical approaches derived

from cognitive text studies, the tasks lose ground in creativity and in the search for autonomy, with the adoption of pre-established sequential phases (102). They conclude by saying that "the activities presented in the classroom take into account the development of autonomy even though this approach remains a challenge when working in the context of the Brazilian educational system" (103) which shows a concern in increasing methods and materials in Brazilian educational fields.

2.2 Reader-Response Criticism – a brief reminder

As the aim of the present study is to understand how literature is and should be approached in the EFL classrooms, it might be worthwhile to bring some reminders about Reader-Response Criticism (one of the Literary Theory and Criticism branches that has investigated the production/discovery of meanings, questioned the limits of interpretation, the roles of the reader, the author, culture, history and society in the process of reading comprehension) because it may help to understand what some researchers have done in the field of studying reader responses to texts and establish a connection with the teaching of English as foreign language.

The main interest of Reader-Response Criticism (RRC) is not only in readers' responses to texts, but also in the variety of their responses (reactions). It is important what language does (promoting dialogue, asking for active readers, readers who fight back, criticize, respond) rather than what language means (as part of traditional education where texts hold the truth and are unquestionable, asking for passive readers). RRC critics argue that reading is a dynamic event. They say that writers transform events into structures, they freeze events; and that readers come to text making the events happen again. Regarding this issue Iser (1978) thinks that "the convergence of

text and reader brings the literary work into existence" (275). He also says that the literary text is a sort of arena, where text and reader play a game of imagination. Therefore reading is only a pleasure when it is active and creative. Readers' active involvement with the text, what texts do to/in readers' minds, what readers live through and experience under the guidance of the text are RRC key ideas, its focus. Murfin (1989) says that "it is the reader's struggle to *make sense* of a challenging work that reader-response critics seek to describe"(142, italics in the original).

Besides, RRC critics tend to raise some questions related to readers' responses. For example, is the number of responses the same as the number of a work's meanings? Or, are the responses directly related to the work's meanings? Are all the responses equally valid or acceptable? What are the limits on interpretation? Are there actually 'off-wall' interpretations? Is a literary work actually limitless in terms of interpretation? They say that these questions cannot be easily answered, and even some of them will never be, considering the complexity and the subjectivity of the issues involved, but as an attempt to answer some of them, some RRC critics offer useful ideas. Rosmarin (1989) for instance, argues that readers must complete the literary work not only imaginatively, but also responsibly, taking into account what is there. Iser (1978) declares that the literary texts actually need the readers' imagination to give shape to the connections between the sequences of sentences that form the text's structure. Rosmarin and Iser suggest how a response to the text should work – imaginatively and responsibly, but they leave all the other questions, concerning to meanings and limits, for example, open to debate.

Connecting these ideas to EFL teaching, in the same way we argue that literary texts should be used and fit perfectly in the purposes of the EFL classes - making students grow as individuals in a broader sense, not just as foreign language students,

but also as human beings - we argue that what EFL teachers should seek is to make their students active readers, in the same sense RRC critics argue. Susan Sontag (2001) even argues that "in place of a hermeneutics we need an erotics of art"(14), suggesting a different approach to the text on the part of the reader, that, rather than playing a hidden-meaning-finding game through interpretation should seek for an active and creative interaction with the text. Iser (1993) says that "involvement of the reader or spectator as accomplices or collaborators is essential in the curious situation of artistic communication"(4), also suggesting individual's particular involvement as a component of the interaction, of the process of reading and understanding a literary piece. As well summarized by Iser (1978), the activity of reading is "…as a sort of kaleidoscope of perspectives, preintentions, recollections" (279).

Iser (1994) also describes the reading of literary texts as a unique activity for raising consciousness in all investigations of meaning. In his theory of response Iser says that a text provides 'blanks' or 'empty spaces' in the fabric of the text, which are filled according to the reader's prior knowledge. These 'gaps' or 'blanks' stimulate meanings. For Iser the meaning of a text is not a definable entity, but a dynamic event - it stimulates an imaginative completion instead of a mechanical completion (like "fill in the blanks"). Thus, literary texts can be seen as uncompleted features, asking for analytical work and active reading from readers-interpreters in their searching for meanings[1].

Gombrich (2000) once remarked that "all art originates in our reactions to the world rather than in the visible world itself"(76), pointing at the importance of the reactions stemmed by literary texts as constituents of the world readers live in. These reactions arise from the confrontation between the readers' reality and the reality

[1] I am going to use the word 'meanings' in the plural, in agreement with some researchers' opinion (Iser 1978, Kelley 2001, Kostelníková 2001) that there is not only one possible meaning in a literary text, there is not only one perspective of seeing a literary passage.

presented by the literary text, and as a result readers may see the world through different perspectives: as a fantastic one, because it contradicts their own experience; or as a trivial one, for it merely mirrors their own (Iser, 1993). These reactions, even while extreme, are important features in the realization of the literary text and also in the building of the relationship between text and reader, for it is by the inquiries, the connections and disconnections with the real world, the similarities and differences, the familiar and the unfamiliar features, that the complex literary experience is gradually built in readers' minds.

As mentioned before, the aim of bringing literary texts into the EFL class is to promote language learning along with cultural understanding and personal growth. And this task can only be accomplished through approaching the literary work in the way RRC proposes: not as a closed, frozen and ready entity, but as a dynamic structure, where there is space for interaction and dialogue with the reader, where readers' previous knowledge and imagination have an important role to play in building the beautiful aspect of literature, that is when the art of literature comes to light: each reader can have his/her own reading and fulfill the literary frame in a personal way, making connections, stating hypotheses and drawing expectations and conclusions, and linger it as each one wants to.

3. Historical Perspective

The PCN summarize briefly the trajectory of foreign languages teaching in Brazil, saying that even though the practical importance of foreign languages teaching was recognized by the laws of the first half of the twentieth century, it did not generally take place effectively at schools, due to the lack of teachers prepared with a linguistic and pedagogical awareness. These practices, PCN argue, instead of teaching students to speak, read and write in a foreign language, ended up being "monotonous and repetitive" (147), demotivating teachers and students, at the same time as they failed to approach issues that were relevant for students' educational development. Thus, the foreign languages teaching practices were usually based on the study of grammar, rules' memorization and giving priority to the written language, everything done in a "decontextualized form and disconnected from reality" (148). The PCN argue that the foreign languages teaching should be redeemed in its intrinsic function, which is "being fundamental means of communication among human beings" (148).

The historical use of literature in the EFL classrooms is settled inside the foreign languages teaching history. Spack (1985) declares that literature used to play a prominent role in language study for a long time, but has been gradually excluded from EFL programs whose central aim is the achievement of linguistic proficiency. Its prominence faded as linguistics became the focal point of language programs (Spack, 1985). Vieira (1999a) also mentions Zyngier (1997) when she argues that "literature had played a huge role in foreign language teaching when a humanist approach was in vogue, but from the 60's on literature and language have been dissociated"(75). She also says that a renewed interest in reestablishing the important role of literature can be observed since there has been an increasing interest in Stylistic Studies and Rhetoric.

Short and Candlin (1989) expanding upon the role literature has played in the context of language teaching point out that

> Post-war English literature teaching in the overseas contexts has been marked by a fairly consistent 'flight from the text'. This is not surprising in the context of treating literary texts involving a sophisticated response to minute details of language, and culture-specific background knowledge and literary structure. Non-native teachers of English or specialist language teachers have felt uneasy when expected to provide guided responses based on these factors. They have frequently retreated into teaching about literature (for instance, giving students biographical facts about authors, descriptions of literary movements and critical schools, synopses of novels and plays) instead of teaching the literature itself. A similar impetus has led to courses on English culture and literary background. The theory underpinning such courses was that they provided the necessary information for a non-native speaker to understand a text. In practice, the background course tended to displace the texts, not surprisingly, as background is easier to teach…If literature is worth teaching qua literature, then it seems axiomatic that it is the response to literature itself which is important (179, italics in the original).

This comment made by Short and Candlin (1989) is useful not only because it gives an actual idea of daily teaching practices, but also because it is in line with Kostelníková (2001) and RRC scholars' ideas about the importance of promoting debate around a literary text. Brandão (1999) reflects upon the historical 'divorce' between the teaching of foreign languages and literature, thinking that a factor that influenced this result was "the existing traditional attitude towards the teaching of literature which is almost always seen as 'monotonous', 'tiring' and 'boring'" (13). She expands upon this idea arguing that for those who follow this conservative view students do not like reading and, therefore, there is no point in teaching it. Brandão (1999) also points at the existing approach to foreign languages teaching, which usually works apart from literature. She mentions that when there is an approach to literary texts in the EFL class it is usually made based on the use of simplified texts, where a literary text is not an authentic one anymore and works simply as a matter of vocabulary learning and practicing; or based on stylistics, where the approach is made for linguistic purposes, at times frustrating students' motivation to reading literature. Reflecting upon her experiences with a group of literature teachers from many parts of the world, sharing ideas from the teaching practices in their countries historically, she summarizes saying

that "the traditional attitude towards literature teaching is as old as time" (14). After carrying out extensive research on the practice of integrating literature into the EFL teaching in Slovakian schools, Kostelníková (2001) begins her article saying that "if we study literature on communicative methodology in the 1970s and in the first half of the 1980s we can observe [then] a clear neglect of the integration of literary texts and literature into English foreign language teaching" (79). Thus it is possible to think that the historical split between literature and language teaching at schools is a real, worldwide and present fact.

The approach to teaching literature and foreign languages has to break historical conceptions. On the side of linguists, they used to say that this gap between literature and language teaching could only be bridged through stylistics (Brandão, 1999). On the literature side, there can be found some "elitist and colonialist perceptions that place literature in a higher pedestal (as compared to language teaching) and only allow access to it to highly qualified people, those divine beings open to 'transformation' only through the reading of canonical literary texts" (Brandão 1999, p. 15). Souza (1999), who carried out interviews with teachers and investigated the prefaces of L1 literature textbooks used at the secondary level, was able to find out three major objectives for the teaching of L1 literature in high schools: i) the development of an appreciation of canonical texts; ii) the development of a capacity of multiple readings; and iii) the development of the pleasure of literary/aesthetic reading (23). He thinks that these objectives work at the same time as emphasizing literature as a "closed set of inherited texts of unquestionable value" and as an attempt to "encourage and empower the reader/students' (pleasurable) construction of his own readings" (23), being positive from the point of view of promoting students' engagement in the literature reading process.

Linguists may even argue that literature should be excluded from the EFL curriculum because of the structural complexity, lack of conformity to standard grammatical rules, and remote cultural perspective that appears in some literary texts. However, in recent years many educators have again acknowledged the academic, intellectual, cultural, and linguistic benefits of the study of literature. A renewed interest in literature has surfaced as teachers search for resources that will take their students beyond the elementary level of intensive language instruction offered by most linguistic approaches to a level that will enable them to function effectively in the second language (Spack, 1985). Researchers say that EFL students have much to gain when literature is used in the EFL classroom. Zozzoli, Albuquerque & Santos (1999) outline upon the usual practices in Brazilian schools, saying that "in our country, since the first school years the student undergoes lessons that seldom bring about creativity, but rather favor linear reading and repetition" (99). They argue that students are led only to reproduce meanings, and thus their reading and writing abilities does not go much beyond the imitative level. Souza (1999) also thinks that in classroom practices the teaching strategies that aim at the developing of students' interpretive skills "seem to have been forgotten, or at least seem to have fallen into disuse" (31).

Zyngier (1996) argues that English learning has usually been viewed as a 'passport to promised land', therefore labeling English teaching as a 'product to be sold'. Within this context, "textbooks should not contain complex written material, but easy marketing-like images, thus practically banning literature from the foreign language classroom"(in Vieira, 1999a, p. 75). Something that can be observed in the research described by Kostelníková (2001) and also by the research carried out on the present study and described in section 4.1 is that, up to now, the majority of textbooks have contained a short amount of literary texts besides other 'textbook texts' – didactic

and non-literary texts - with the aim to enhance understanding of the culture of the foreign language, such as proverbs, sayings, songs and short poems. But Kostelníková (2001) argues that they are actually insufficient. Examining textbooks used in thirty-five secondary schools in Slovakia she concludes that "neither textbooks produced in Slovakia nor foreign course books…contain a sufficient amount of literary texts" (82). A similar research on Brazilian EFL textbooks was carried out by the present study and is described at section 4.1. She also points out that the current situation in Slovakia is that most teachers seldom use literary texts and whenever they do so, it is only as supplementary material in their teaching. Many teachers also think that authentic literary texts can be integrated into the teaching/learning process only with upper intermediate and advanced learners, because they already have a certain grammatical and lexical knowledge. In a similar way, a research with Brazilian EFL teachers will be carried out (it is described at section 4.2) in order to investigate teachers` practice and beliefs towards literature.

4. Method and Materials

As previously mentioned in section 2, many authors (Aebersold and Field, 1998; Kostelníková, 2001; Short, 1989) argue that literature should be an integral part of EFL classroom activities. McRae (1991) even believes that "literature is both necessary and useful in language teaching" (vii). Thus, the present research study is: i) a bibliographical research - a survey on didactic material, textbooks edited in Brazil from 1999 to 2002 and used at Ensino Médio (high school) in Brazilian regular schools, investigating whether literary texts are present, what kind of literary texts are preferred, how they are presented, and what kind of activities are presented connected to them; ii) a survey with EFL teachers at Brazilian high schools – interviewing them in order to investigate whether and how they usually approach literature in EFL classrooms; and iii) classroom research - a case study with a group of EFL students with the aim of observing their responses towards a literary text and the activities connected to it.

4.1 Textbooks

One of the aims of this survey is to carry out research on some textbooks used in Brazilian high schools and analyze whether literary texts are included in them: more specifically, in how many textbooks and what kind of activities are presented connected to them. Following the ideas of the many researchers and theorists mentioned before (e.g. Aebersold and Field 1998, Carter and Long 1991) who say that using literary texts in the foreign language classroom is one of the best ways to get in touch with new vocabulary, practice grammar structures, learn about other countries, people and cultures, this research is an attempt to compare theory and practice, to observe what the

differences are between what theorists say and what EFL textbooks offer. This will certainly be a very brief beginning in this field, but it might be a sample of what happens in some Brazilian EFL classrooms, through the textbooks and through the teachers' approaches, which will be expanded later on.

The research questions that guided this investigation are:

- ü What genres of texts are presented?
- ü Are the texts authentic?
- ü Are literary texts present?
- ü What kinds of literary texts are present?
- ü What are the activities presented connected to the literary texts?
- ü What is the activities' focus?

               - Is the focus mainly on reading?

               - Is the focus mainly on grammar?

Teachers from private and public schools often use textbooks as a safe path through which they can "walk" safely in their teaching (Vieira, 1999a). Textbooks are though not just used as the "road" to be walked on, but also as the law by which they can feel safe in their teaching practices. Hence, textbooks sometimes become the best crutches and rulebooks for teachers in EFL classrooms. Following the textbooks' proposals may be the easier and safer way of preparing classrooms activities, or of not having to prepare them at all. Only following the textbooks proposals does not require teachers' personal engagement whatsoever (Vieira, 1999a). Textbooks may be very helpful, but they are not meant to replace the teacher and his/her personal involvement in preparing classroom activities as attempts to fulfill students' needs and development in English language learning. Chiappini (2000) states that it is the textbooks that suggest most part of the literary texts that are approached in the classrooms. This statement is a very severe one, first because it is a result of extensive research, and it shows a reality

about teaching practices in some language classrooms; and second because it makes textbooks role and accountability even stronger. Chiappini even suggests that the textbooks guide some teachers' practice. Thus, the aim of the present study becomes even more worthwhile, because it may demonstrate not only whether and how literary texts are presented in these textbooks, but also what kind of "guidance" are Brazilian teachers used to receiving from textbooks, at least in the literature-reading field.

Concerned with textbooks improvement in the reading field, McRae (1991) argues that

> Many language-learning materials have begun to take steps towards the use of representational texts, giving a token nod in the direction of imaginative involvement with the use of illustrations or of passages, frequently adapted from novels and stories. Too often, however, this kind of activity has been considered the luxury, or up-market, end of the language-teaching spectrum. It is seen as OK once in a while, suitable for fairly advanced learners or for that ambiguous area, the conversation class. For many teachers, it gets in the way of 'real' language teaching … communication, with a wide range of functions" (4).

By stating that, McRae mentions some of the "trodden ways" (Vieira, 1999a) textbooks and teachers have used to follow in their publishing and teaching practices, which also move this research study.

In this study, the choice of books edited since 1999 stemmed from the establishment and release of the Parâmetros Curriculares Nacionais (PCN - National Curricula Parameters), in 1999, which emphasize the teaching of a foreign language in a broader sense, developing several competences and abilities in an integrated way, with a special emphasis on the development of the reading skill. These competences and abilities mentioned by the PCN are summarized as follows:

- Knowing how to distinguish among linguistic variables.
- Choosing the adequate register to the situation in which communication is happening.
- Choosing the adequate word that shows best the idea the speaker intends to convey.
- Understanding in which form certain expression can be interpreted regarding social and cultural aspects.
- Understanding in which sense the statements reflect the form of living, thinking, acting and feeling of whom produces them.
- Making use of cohesion and coherence devices in the oral and written production in the foreign language.

- Making use of verbal and non-verbal strategies in order to compensate flaws in the communication, to favor the effective communication and reach the intended effect (150, my translation).

The choice of examining only textbooks edited in Brazil since 1999 was also a result of two factors: i) matters of length, time and feasibility; and ii) because it was believed that textbooks edited after the PCN publication would be the most updated ones, more in accordance with recent Brazilian educational policies. Textbooks edited abroad, even though adopted in some Brazilian high schools were also avoided due to this study concern with textbooks accordance with PCN, which would not be true regarding books/collections produced in other countries. Concerning literature, as we are arguing that it is one of the best ways to teach language in a more encompassing way, developing all of the competences and abilities mentioned by PCN, this survey is intended to be bibliographical in its first part, in order to provide an idea about the amount of textbooks that present literary texts in its contents.

Twelve books/collections edited from 1999 to 2002 were examined through the guidance of the research questions presented above. The textbooks bibliographical references are provided in Appendix 2, as well as the results tabulation.

4.1.1   Explorations, discoveries and data discussion

§   What genres of texts are present?

McClosky and Stack (1996) argue that when selecting texts to use in the EFL classroom many genres should be included, like fiction, non-fiction, poetry, drama and folktales, pointing to the benefits that a diversity of texts may provide in the learners' reading skills development. Examining these high school textbooks many different text

types could be found, belonging to two main text genres categories, according to McRae (1991).

Offering a classification in texts genres, McRae (1991) makes a distinction between *referential* and *representational* texts. By referential texts, he means texts with emphasis on description, which communicates in terms of information being handled. Referential language does not engage the interlocutor's imaginative faculties. Representational texts, on the other hand, engage the imagination of the reader in order to be understood. He argues that "representational language opens up, calls upon, stimulates and uses areas of the mind, from imagination to emotion, from pleasure to pain, which referential language does not reach. Where referential language informs, representational language involves" (3). Thus, making use of McRae's texts genres classification, all the texts found in the textbooks were categorized under one of the two groups.

The data collected in the textbooks examined show that from the eight hundred thirty texts found, seven hundred two were referential texts (84,5% of the amount of texts found) and one hundred twenty-eight were representational texts (15,4% of the texts). The tabulation of the data, showing the amount of texts found and the texts types included in each genre can be found in Appendix 3. The kinds of texts found, the quantity they are offered and the number of books/collections that present them are showed in the following table (representational texts are in bold):

TEXTS	NUMBER OF TEXTS	NUMBER OF BOOKS
Magazine articles	382	12
Non-fiction	87	11
Hypertext	78	8

Newspaper articles	58	11
Cartoon	**52**	**8**
Ads	43	9
Lyrics	**26**	**7**
Biography	20	6
Poetry	**19**	**10**
Book excerpt	**14**	**6**
Encyclopedia excerpt	11	5
Dictionary entries	10	5
Short story	**7**	**4**
Fable	**4**	**4**
Classified ads	4	3
Interview	3	1
Leaflet	3	3
Menu	2	2
Detective/mystery story	**2**	**1**
Play	**2**	**2**
Prayer	**1**	**1**
Book review	1	1
Lyrics in Portuguese	1	1

In the textbooks examined, twenty-three different text types could be found, pointing at a positive diversity of texts offered in the twelve books/collections. The textbook that offers the widest diversity of texts – sixteen different text types – is

actually a single volume textbook (textbook 'e' in the charts on Appendix 2), and the textbook that offers the shortest number of text types – only four different ones – was collection 'd', composed by three volumes. These findings suggest that it might not be space constraints that refrain authors from including more different kinds of texts, but they seem to imply that they are in fact a result of editors/authors' choices.

Recalling Cicurel (1991), Collie and Slater (1987) and Kostelníková (2001), one of the helpful aspects of the literary text is its timelessness, but it seems, however, as if the textbooks editors/authors were not troubled with the outdating aspect of current issues presented as they chose so many journalistic texts. It is possible to understand that this preference might be due to (i) their evident attractiveness, the interest they might arouse in young readers; and (ii) their availability, i. e., it might be easier and cheaper to obtain magazines than literature in the foreign language. Even though journalistic language might be at times more difficult to understand, even for more advanced learners, referential texts are still the preferred text genre in Brazilian high school textbooks according to the present analysis. It is also worthwhile mentioning that there seems to be a decreasing interest in presenting songs lyrics. In view of the fact that young people are still very interested in music in their personal lives, and tend to ask for it in the classrooms, it is intriguing thinking about the reason that could lead to the inexpressive number of lyrics in the collections examined: only twenty-six in twelve books/collections. Since three books compose some collections, there is a rate of approximately one song lyrics in each book. For the sake of dividing all the kinds of texts that appear in the textbooks in referential and representational ones, we decided for including lyrics and prayer on the representational side, because they do not deal with information, but engage reader's imagination in a certain way and make use of some devices of poetry writing style.

The disparity between the quantity of referential and representational texts offered by the textbooks analyzed is a very outstanding one, showing editors and authors' preference in offering informative texts rather than imaginative ones. This choice might be due to their availability and/or attractiveness, as pointed out previously, informative tone and teachers' ease in dealing with them. Textbooks authors may think that students like these kind of texts and also that teachers do not need special preparation for dealing with them, as they think they need for working with imaginative texts. After all, one of the aims when producing a book is making it attractive in the market, and this attractiveness might be directed towards students, selecting appealing texts, and towards teachers, selecting texts that may be easier to work with.

§   Are the texts authentic?

The concept of 'authentic text' used here follows Kostelníková (2001), mentioned previously in section 2, who thinks that an authentic text is a written or spoken language which is designed for native speakers of the language, i. e., texts that have not been written explicitly for learners of the language are 'authentic texts', like newspapers texts and literary genres. Alternatively, a didactic text is, for instance, a text presented in a textbook with the intention to illustrate language structure and/or contents. McClosky and Stack (1996) argue that the texts used in the EFL classroom should, besides being authentic, providing high-quality language models, be carefully chosen.

Kostelníková (2001) mentions one possible negative aspect of working with authentic texts, which is that they wear out, becoming outdated very quickly, although requiring specific reading strategies. But interestingly and also surprisingly there was an

overwhelming amount of magazine articles found, three hundred eighty-two, plus the fifty-seven newspaper articles found, summing up four hundred thirty-seven journalistic texts (52,56% of the amount of texts found), which were previously and theoretically (go to section 2 for more details) considered not the favorite ones because of their outdating characteristics (Kostelníková, 2001). As editors might be interested in making books attractive, interesting and updated, the major employment of magazine articles seems to suggest that they consider journalistic text as current and attractive, and literature as outdated and boring.

One of the conclusions possible to be drawn from this survey is that didactic texts (non-authentic), adapted texts and also non-representational texts (McRae, 1991) – journalistic texts, for instance, prevail in Brazilian textbooks for EFL teaching at high schools. In nine out of the twelve books/collections examined most part of the texts are authentic, and in three books most part of them are non-authentic. By adapted texts we mean that most part of the literary texts present in the textbooks examined is authentic, but adapted, i. e., they were prepared or modified in order to fit certain purposes. These modifications can be, for instance, in length, in the visual presentation of the text and also in language, since some of them were translated. The really authentic texts (not modified at all) found are mostly the smallest ones, like short poems and ads, which are usually reproduced in their integral form. The textbooks examination showed that it is quite rare to find extensive, complete literary texts. Regarding to prose, seven short stories were found in their integral form, and regarding to poetry, even though they are reproduced in the whole, the short ones were preferred. A constructive aspect that can be derived from offering many small parts of different texts is that students may have the opportunity to read and get acquainted with several authors and writing styles and

thus may be motivated to search for and read whole works by some of presented authors and styles at home.

There are some books/collections that present a huge amount of texts with no sources included. These texts will be here considered built (artificial) texts, or non-authentic texts. In collection 'a' there are even two texts, a fable and a fairy tale, which could be counted as literary texts, but should they really be included in the list of literary texts even though not offering their authors or sources? Should they be considered literature due to their writing style, but non-authentic texts? Following this reasoning, then, the texts that imitate magazine articles, biographies and so forth, should be included in their respective lists? Even though students might recognize the texts genres, my option was for considering them only as non-authentic texts and not including them in their respective texts amounts, due to the lack of sources. This omission of sources has serious implications, for it labels these texts as artificial ones, as I did, written by the textbooks authors themselves, or as really taken from original sources, with no references mentioned, which would be plagiarism.

§ Are literary texts present? What kinds of literary texts are present?

It was a good disclosure for this researcher to observe that so many textbooks – eleven out of the twelve examined – present literary texts, even though in a not very expressive amount – there were three hundred eighty-two magazine articles found against fourteen book excerpts, for instance. The preferred representational text is one of the shortest and most popular: cartoon, which appeared fifty-two times in eight collections. Cartoon is considered here as literature following McRae's (1991) concept of "representational language".

It was also a good revelation that ten out of the twelve books present poetry, usually a not very popular genre among young people – high school students. A frustrating revelation was that the more recent collections, edited in 2002, present very few literary texts – a total of eight texts in two collections ('f' and 'k' in the charts on Appendix 2). One textbook (textbook 'h' in the charts) actually presents just one poem and two cartoons in the whole volume - 286 pages. In another collection ('a') only one literary text, a short poem was found in the three volumes. These findings, as a matter of fact, changed one of the aims of the present research. At the beginning the intention was only to find out whether the book/collection present literary texts. Following this first intention the answer for collections 'a', 'f' and 'k' would be 'yes', which would seem positive. Counting the number of literary texts present, however, the conclusion shifted into a negative impression, due to the small number of literary texts offered. This is the reason why it was considered important to mention how many times each text type appears in each book/collection. It gives a clear idea not only of all the texts types on hand but also the quantity each one is presented. In textbook 'e', which presents the biggest amount of different kinds of texts (sixteen), there were found sixteen literary texts from six different literary genres. The book/collection that presents the biggest amount of literary texts is book 'j' – twenty-five texts from three different types (seventeen are cartoons). And the book/collection that presents the least literature (except collection 'd' that does not present literature at all) is collection 'a', which although divided into three books, presents only one text. The average rate of literary texts appearing in the textbooks was nine texts per book/collection (obviously collection 'd' was not included). Summarizing, the literary texts found in the twelve collections examined were of the following types: cartoon (fifty-two), lyrics (twenty-six), poem

(nineteen), book excerpt (fourteen), short story (seven), fable (four), detective/mystery story (two), and play (two), summing up one hundred twenty-five literary texts.

The primary aim of the present research was to find out whether these textbooks presented literature. Differently from the hypothesis I had in mind at the beginning of the investigation I have come to the surprising and good conclusion that literature is in fact present in the majority of the textbooks, even though the amount and the diversity of them could certainly be increased.

§   What are the activities presented connected to the literary texts?

As mentioned previously in section 2, McClosky and Stack (1996) offer what they call the "into-through-beyond" model of working with literary texts in the EFL classroom, that is, activities to work before reading, during reading, and after reading. On the other hand, Zozzoli, Albuquerque & Santos (1999) propose practices "integrated in such a way that there are not pre-determined phases during the work with the text" (101). Regarding the tasks and activities related to literary texts, Kostelníková thinks that in the context of communicative language teaching they should preferably be aimed at communication in the foreign language. The aim in class should not be to achieve a perfect interpretation, but rather an incentive for discussion of the literary text, for expressing controversial and critical opinions (Kostelníková, 2001). In this sense, Vieira (1999a, 1999b) believes that group discussions can greatly improve comprehension, boost recall and create an atmosphere of cooperation and knowledge sharing in the classroom.

The survey showed that, in general, the literary texts presented by the textbooks are still most often seen as a source of language learning, and unfortunately, very rarely

as a stimulus for dialogue. The texts and activities most widely employed are: i) texts used as models of the foreign language in use, with activities illustrating the correct use of linguistic structures in various situations; ii) texts used for teaching language, with exercises for learners to translate, to choose and match the correct lexical unit or linguistic structures from the text; and, iii) texts focused on content, as part of the book's chapter general topic, with activities checking text comprehension.

Most part of the activities found is presented after reading. Very few textbooks present pre-reading activities and none present during-reading activities. The presentation of after-reading activities in most part of the books, however, might be seen as pre-defined tasks and may generate a mechanical accomplishment, instead of promoting a free and creative debate around texts contents/theme.

The activities found in the textbooks analyzed aim at: text comprehension – in ten collections; grammar – nine collections; vocabulary comprehension – in seven collections; translation – in seven collections; personal opinion – in six collections; and writing – in two collections. A table showing these results is provided in Appendix 3.

It is important to mention though, that many times poems were included just for fun, at the end of chapters, for example, not presenting activities at all related to them, getting in part along with Zozzoli, Albuquerque & Santos (1999) who do not support the idea of pre-defined tasks, like pre, during and after-reading activities. It happens in collection 'a', for instance, with the only one short poem present in the collection of three books (vol. 2,   p. 169). It is also worthwhile mentioning that in all of the textbooks examined, the activities connected to literature are not different from those connected to all the other text types. A textbook's author follows the same pattern in presenting activities related to readings in general as he/she does when presenting activities connected to literature. This finding might raise some concerns: (i) pattern

establishment may produce mechanical answers (Zozzoli et al., 1999); (ii) patternalised activities restrain students creative approach to a text; (iii) approaching a literary text in the same way any other text types are approached in order to construct meanings seems to consider that literature has nothing different to offer than ads, menus, encyclopedia excerpts and so forth; (iv) patternalised activities suggest that, once a student gets some reading strategies – practiced and automatized through the accomplishing of repetitive sets of activities – they can be useful and employed mechanically in any text in order to understand it; and (v) all the texts are similar in offering codes for the reader to decipher, once one has the key, it works for all text types, not taking into account that one might have a more informative tone and the other a more imaginative one.

§   What is the activities focus?

Brandão (1999) thinks that using literature only as an instrument to teach language minimizes its role in the learning process. She suggests (drawing from Carter and Long, 1991) that this approach "misunderstands the nature of language in literature and may even result in mechanicist and demotivating language activities in place of a genuine engagement with the work of literature and will probably have detrimental effects of spoiling any pleasure the poem or story might have given" (16). Many of the theoreticians mentioned in section 2 conceptualize reading as interaction (Iser 1978/1993, Souza 1999, Zozzoli et al. 1999), convergence, co-construction (Vieira 1999b), dialogue (Bakhtin 1990) and negotiation, asking from the part of the reader an active involvement with the text. Keeping these ideas in mind and attempting to categorize the activities under these two foci approached below - reading and grammar - it will be considered here that when the activities aim at asking for active participation

from the part of the reader, as described above, the activities focus is on reading, e.g. questions asking for personal opinion (written or spoken) or promoting discussion around themes. But when they aim at language comprehension, e.g. translation exercises, vocabulary comprehension, language structure and grammar exemplified through text, then it will be considered here that the activities focus is on grammar. According to the textbooks examination, the activities focus is on grammar in seven collections, in reading in two collections, and unclear in one collection. One collection does not present literature and one does not present activities in connection to the literary text.

Regarding the activities, even though most part of the collections (ten out of twelve) present text comprehension activities, the textbooks activities focus remains mainly on grammar, due to the amount of activities presented aiming at grammar, which also include translation and vocabulary comprehension, compared to those aiming at text comprehension and personal opinion (the latter only in 50% of the collections). The aim of this research was not to judge textbooks activities through their main focus, but to offer a general idea about the kinds of activities in use. Many EFL teachers and researchers may argue that these kinds of activities mentioned here are inherent to language teaching/learning, but as the target of the present research is in literature, it is worthwhile recalling that Kostelníková (2001) and McClosky and Stack (1996), for instance, think that the activities should aim at communication in the target language, which includes developing the four skills: reading, writing, listening and speaking; and should not aim essentially at language structure lessons. Thus, following these and many other researchers' (Bakhtin 1990, Iser 1978/1993, Scholes 1986, Souza 1999, Vieira 1999b, Zozzoli et al. 1999) beliefs, some of the textbooks authors/editors could

rethink their practices in order to improve the approaches to literature in the materials they produce.

4.1.2 Conclusion

The aim of the present study is not to point out a good or a bad high school textbook from the point of view of teaching literature, which would be a little naïve and hypercritical. The aim is to draw a map of the current approaches to literature in Brazilian high school textbooks edited after the publishing of the PCN. This study ended up showing a map not only of the literary texts presented, but also of all the texts available. Regarding the texts genres found in the twelve textbooks examined, it is positive to notice that a wide range of text types are presented in some books, which might expand learners' reading abilities. Concerning literature, the most outstanding finding obtained is the short amount of literary texts found. Literary texts are present in the majority of the textbooks, but in a short amount, in comparison to the other text types found. McClosky & Stack (1996) declare that learners' should get acquainted with as many text types as possible, in order to amplify their reading abilities, making them able to recognize and understand messages conveyed in many different forms. These different text types learners should be offered include ads, biographies, and also poems and plays, for instance. Neither informative nor imaginative texts can be excluded; neither short nor longer texts. Therefore it is frustrating to notice that some authors seem to consider relevant to offer learners many informative texts (e.g. journalistic texts) and only a few imaginative texts (e.g. literature). The conclusions that can be drawn from these findings is that some editors and authors are not interested in literature, or do not find it relevant to be part of the books. Moreover, editors and

authors do not seem to consider learners interested in literature, or they might not be prepared enough for it. The results seem to indicate that editors and authors do not consider teachers prepared enough to deal with literature in the EFL classroom. It is cheerless and attention-grabbing at the same time to realize that this situation might be part of and generates the continuation of a cycle: editors/authors that are not committed to literature, preparing material for teachers that will not approach literature, and teachers preparing language learners that may not have contact with literature in their language classrooms. Considering that some of these learners might be future teachers, professors, authors and editors, the cycle closes with a continuation of material production not committed to literature. However it is possible to perceive that some textbooks authors take it seriously to offer high quality readings to the learners, selecting them carefully, mentioning the sources, and selecting varied activities to practice diverse linguistic and interpretive skills.

There is also another question that cannot be avoided here: after high school most students (and second language learners) will face 'vestibular' in order to get into a university program, and since most part of the foreign language questions at 'vestibular' are based on reading comprehension, are the high school textbooks in fact offering the best tools to prepare students for this test? Keeping this question in mind, it is possible to say that teachers, who are concerned in preparing their students for 'vestibular' and also for life, should carefully select textbooks that best present tools to develop reading skills. While selecting textbooks that take reading abilities, and also literature, more seriously, teachers are, at the same time, rejecting those that pay little attention to texts selection. By doing so, teachers might force the textbooks market to improve textbooks quality, at least in the reading field.

4.2 Teachers' approaches

In addition to the survey on textbooks, described in the previous section, this research study also aims at some Brazilian EFL teachers, specifically, high school (Ensino Médio) teachers at regular schools as an attempt to observe: (i) what they say about complementing textbooks proposals; (ii) what kind of activities they have employed to do it; (iii) whether they bring literature to class; and (iv) what are students' common reactions/responses towards it. This survey intends to be both quantitative, observing how many teachers are used to approaching literature in the classrooms, even when it is not presented by the textbook; and qualitative, as a brief attempt to find out teachers' beliefs and feelings towards literature according to their accounts in the questionnaires.

Some Brazilian high school teachers, from different cities and schools, were interviewed through a questionnaire. This questionnaire is wholly reproduced in Appendix 4, and the answers tabulation is showed in Appendix 5. The survey general findings will be described below. The main questions that guide this part of the research are:

- Do the researched high school teachers usually approach literature in the EFL classroom even if the textbooks do not propose it?

- What are some of teachers' beliefs towards literature?

- If they approach literature in the EFL classroom, why and how do they usually do that?

Recalling that literature is argued here as one of the best ways of promoting students' contact with real language (McRae, 1991), teachers can use a variety of strategies and structures to support students as they learn language through literature

and literature through language. A thematic selection and organization, for instance, even interdisciplinary, offers students opportunities to relate concepts, think about them and discuss them. The revisitation of themes, ideas, and terms provides enhanced context and thus improves comprehensibility (McCloskey and Stack 1996, vii). In this context, the teachers' role is essential in order to overcome, or at least, to lessen students' difficulties towards the reading tasks, providing space for awareness and creativity through carefully selected activities and to mediate and promote interactions. Teachers' aim through the reading tasks should be to contribute to students' improvement as readers, writers and speakers as well. Or as Garcez (2003) puts it

> ...real foreign language proficiency should be the goal of public teachers. Bringing students in contact with life as it happens in English, discussing interesting informative texts, making sense of messages in English which students come across in any urban setting in Brazil, making sense of bits and pieces or whole songs (including those the teacher would rather not listen to), looking for information connected to other subject matters in the curriculum or with whatever students display interest in, developing literacy in English, playing with English. If we have that use of class time, we'll probably maintain our students' interest while also helping them develop a sense of what this language is, who it belongs to and what it has to offer them (3).

Thus teachers ought to be careful and adjust their contribution to the classroom interactions, instead of proposing only pre-defined, ready-made and imposed interventions and activities. Brandão (1999) even says that "the teacher is no longer the expert exegetist dispensing authoritative interpretations to students, but an enabler, questioner, supporter, challenger" (15), not the center anymore, but a 'helping hand', encouraging students in their attempts to approach literature.

Wielewicki (1999) argues that the study of literature is an interesting opportunity to discuss the changeable character of good and evil, for instance, besides aiming at scientific truths. Her argument is followed by the question, "how teachable is that all?" (43), because these concepts are not easily approached. Assessment, for instance, "with grades indicating that the student is able to be promoted to the next level of apprenticeship, is extremely complex when the object of study does not lend itself to

right/wrong, good/bad labels" (43). This perspective is in accordance with Kostelníková (2001) when she argues in favor of practices emphasizing the process, and not the results, and also with Iser (1978) and Kelley (2000) when they argue that there are many perspectives through which a literary passage can be seen. All of these arguments, thus, point at interaction, negotiation, co-construction, dialogue and search for autonomy in apprenticeship as major aims of working with literary texts in EFL classrooms.

Guimarães (1999), drawing upon McRae (1991) reminds that in a humanistic pedagogical guideline the objective of all teaching is "to help students become better readers of the world they live in" (133). Thus the EFL teaching should have as its aim the acquisition of a language that has to become one's own. A learner should be able to read, understand, and communicate in this language, either through written or spoken form, according to his/her own needs. Wielewicki (1999) even criticizes some teaching practices saying that at times "we seem to undervalue our students' capacity of thinking … the student is already a reader of the world s/he lives in" (46). Therefore the ultimate goal of EFL teaching should be to develop students' ability to read the world in the foreign language.

Approaching the issue of teaching literature, Jordão (1999) thinks that "as important as thoughts about what literature should be taught are discussions on *how* it should be taught" (49, italics in the original). In this sense, Chiappini (2000) believes that in most times literary texts are approached in the classrooms guided by the textbooks, and the activities presented connected to them lead students and teachers to a very limited reading, not critical and creative, and at times even inadequate and mistaken, limiting the knowledge of the presented reality as well. It is desirable, though, that these activities and tasks related to the texts are innovative and creative, which motivate and encourage the learners to read. Then the selection of topics, objectives,

activities and tasks should be all focused on the process. This process itself, carrying out the activities, is in fact the objective of working with literary texts, not a previously defined answer or result. Therefore, the activities that go with the texts should not be directed towards a correct answer or solution, but should emphasize communication with and about the text (Kostelníková, 2001).

Almeida Filho (1998) cited in section 2 about the EFL teacher's role, thinks that one important role of the foreign language teacher is to make this language become less and less foreign to the students during the learning process. In order to bring about change in the classroom and to adapt foreign language teaching closer to students' needs and make learning more meaningful to students' lives, one requirement is to change the resources and the techniques used in the classroom. What many researchers propose is that literature might be the best complementary resource available to teachers who are interested in learners' growth in language, culture, and as individuals. Thus, the use of literature in the EFL classroom may fulfill the purposes pointed out previously in this study, which are: to promote dialogue, interaction and discussion, and encourage students' contact with the language really in use in different cultures. Being carried out this way, language learning may happen alongside cultural enrichment and personal growth. Teachers' task, after all, is to stimulate students' interest in the target culture, and to help establish the foreign language classroom "not so much as a place where the language is taught, but as one where opportunities for learning of various kinds are provided through the interactions that take place between the participants" (Kramsch 1993, p. 245), highlighting the social-interactive aspect of the EFL classroom.

In the context of communicative language teaching the tasks and activities related to literary texts should preferably be aimed at communication in the foreign language. According to Kostelníková (2001) the characteristics of this dialogic

approach, which emphasizes procedural knowledge and not metalanguage and critical explanations, could be summarized as follows:

- The text itself is important, not commentaries and information, which in this case play only a non-essential role;
- The learners are active participants in the process. There is real interaction between the reader and the text; moreover, the relation between the reader/learner and the teacher is fostered by the activities and tasks;
- The text is not interpreted through stereotyped questions but through tasks;
- The text may be presented in a variety of ways; for instance by the use of fragments, jumbled texts, presentation in parts, transformation to other media, etc.;
- Working with the text itself is not the only activity. Lead-in discussions, interactive work with the text and follow-up activities, often written, foster a dialogic approach to literary texts;
- Thematic and linguistic aptitudes are decisive criteria for selecting the literary text, as the text should stimulate linguistic skills (89-90, markers used in the original).

Following the same idea of promoting communication in the EFL classroom, McRae (1991) states that, in his experience, "most language teachers … agree that to get the students talking is both the most difficult thing and the most satisfying thing in the classroom" (5). He mentions that there used to be a wide range of ways trying to accomplish that: pop songs, cartoons and international TV successes have become clichés of these communication stimuli. According to him, they commonly end up as being "the pleasurable content to fill out the last ten minutes or so of a lesson, rather than being fully integrated into the language-learning process" (5). He also says that for that reason many teachers reject them as being trivial and purposeless, making no real contribution to students' learning. McRae concludes saying that most teachers feel guilty about using such materials, they actually "feel caught between serious 'input' and communicative practice, and the accusation of time-wasting" (5), which might result in avoiding their employment in the classroom.

4.2.1 Explorations, discoveries and data discussion

It is important to mention that more than one hundred questionnaires were distributed, either through personal contact, through friends, colleagues and classmates or through e-mail. The result was that only nineteen teachers answered them, sixteen contacted personally, two by e-mail and one through friends. The questionnaires were written and answered in English.

The teachers interviewed are from different states of Brazil: five are from Rio Grande do Sul; eight from Santa Catarina; three from Paraná; one from Rondonia; one from Ceará and one from São Paulo.

Age range varies from twenty-two to fifty-six years old, and the ones above fifty, four teachers, are still teaching. It is outstanding that seven teachers, 36,8% of them, reported having post-graduation courses ("especialização") which is very positive for showing a concern in continuous education.

The profile of the teachers surveyed shows that most part of the teachers are women (89,47%); only 10,53% have not graduated yet, but are taking a graduation course; 10,53% have only high school education and did not start a graduation course; 42,10% are graduates – have already finished graduation courses; and 36,84% have already gotten a post-graduation degree – "especialização". They are experienced teachers, 31,57% have taught for more than ten years, 42,10% for between five to ten years, and 26,31% for less than five years. They are both teachers at public schools (47,36%) and at private regular schools (42,10%). 10,52% work at both. A discussion of data provided by teachers' answers for each question follows below.

1) Do you usually use a textbook to teach English?

The survey results demonstrate that most part of the teachers prefer to work with textbooks, in agreement with Vieira (1999a) mentioned formerly, when she thinks that the textbook may be a useful tool in EFL classroom, even though requiring teachers' personal involvement to go beyond it.

Fifteen teachers reported that they utilize a textbook in their classrooms and four reported that they do not utilize a textbook; they prepare their own material. This result shows that 78,9 % of the teachers interviewed prefer to use a textbook. It is interesting to mention that the four teachers who reported preferring not make use of a textbook are all over thirty-five years old, their level of education is graduation, one has been teaching for less than one year, one from five to ten years and two for more than ten years, two teach in a public and two in a private school, and only one is a male. These observations are interesting to point out that there is apparently no reason for choosing whether to work with a textbook or not, but personal preference. It does not seem to be related to gender, level of education or teaching experience, since there are mixed samples among these four teachers. The only similar point is that all of them are over thirty-five, but it is not possible to point out how it interferes effectively in preferring or not using a textbook to teach a foreign language. It is only possible to infer that due to their life and professional experience they might have more material collected or available and feel more comfortable using personal selections.

2) Which textbook(s) do you use in your English classes? Write the name of the book(s) or collection, its/their author(s) and publishing house:

There are sixteen books listed in the Tabulations in Appendix 5 and only fifteen teachers that reported using textbooks in their classes. This divergence is due to one teacher who has reported using two books. From the textbooks mentioned by the teachers, only four were published after 1999 and are therefore included in the research described in section 4.1 – collections 'b', 'c', 'e' and 'f' in the charts in appendix 2. Another collection mentioned, 'x', was published in Brazil in 2001 but is not included in the research due to its market restrictions – it is not available in bookstores and publishing houses regular distribution network. One of the teachers who declared adopting this 'x' material ('Positivo') gave only one reason for using this material, saying that "it is a system", i. e. she seems to be obliged to adopt it.

3) What did you take into account while choosing this book?

The teachers interviewed were allowed to mark more than one reason for choosing the textbook, thus a wide range of answers appeared, and even extra reasons were given. The reason that was selected the most was 'its approach to the contents', followed by 'the contents presented', with twelve and ten teachers marking them respectively. The least chosen options were 'its price' - three votes, 'editors' special offers' – two votes, and 'its format' - one vote, as reasons for electing a textbook. Thus teachers are reporting that price, editors' pressure, through special offers – special prices, discounts, gifts – and format, do not interfere much in their textbook selection, but what they declare as being the most important points they take into account when

selecting a textbook are its contents and its approach to them. The fact that teachers declare they are not taking textbooks price much into account while selecting one to work with may, besides showing a concern with other aspects, demonstrate that, as it is the students who are going to pay for the book after all, it is not as important as its contents, for instance. In other words, textbooks price may not be teachers' concern because they are not going to pay for it after all. Seven teachers also pointed textbooks visual appeal as an important aspect that influences their selection. Some teachers think it is important when textbooks present the contents connected to real life, and even one mentioned students' preparation for 'vestibular' as a reason for electing a book. One teacher seems having answered the question understanding it as asking his/her reasons to work with a textbook, in general, and not asking about the reasons that moved her when choosing the one she reported been using. Therefore she answered in general terms, saying "it's practical to have something ready for you since you do not have much time to prepare classes", mentioning teachers' usual rush from one class to another.

Another aspect worth being pointed out is that teachers reported as the main reasons for selecting a textbook 'its approach to the contents' and 'the contents presented', which suggests that teachers tend to examine a textbook before electing it – whether the power of selecting a book is actually in teachers' hands or in the institutions' is a point that was not investigated here but should be taken into account and that might affect results. These main aspects they declared to observe - related to the contents, might be such as whether there are reading tasks, which kind of texts are presented, and also regarding the language structure – grammar points, for instance. And then teachers who are conscious of literature's importance might be interested in selecting one that includes literary texts in its reading tasks. According to their report in

the questionnaires the majority of them work with books that contain literary texts, which sounds positive again, because their accounts suggest that their selection is a result of a careful previous examination.

4) Do you usually bring extra-material/resources/activities in addition to the ones presented by the textbook?

According to Vieira's (1999a) assumption mentioned formerly in section 4.1, the textbook may be a useful tool in EFL classroom, but it requires teachers' personal involvement and creativity in order to go beyond it, providing lively and enjoyable extra-tools to engage students in the foreign language learning. Garcez (2003) argues that in the EFL classroom "oftentimes some other work must be done to guarantee that students and teachers can interact with each other having developed a reason to come together in class, having reached some shared understanding of what this language is and what it can do for us all. Classroom time spent on developing that understanding is well spent time" (4), highlighting the meaningful aspect of the teaching and the learning of a foreign language.

According to the interviews, 100% of the teachers reported that they usually bring extra materials and resources into the EFL classroom, complementing the contents presented by the textbook. It is a positive result because it shows that textbooks do not restrain teachers' practices, but, according to what they said, they are used to going beyond the textbook in order to make their classrooms more lively and enjoyable.

5) Which extra-material/resources/activities do you usually bring as complement to the textbooks?

Even though not as popular as it used to be in the textbooks in the last decade, music is still the preferred extra activity/resource teachers say they are used to bringing into the EFL classroom in order to complement the textbooks activities. They all mentioned bringing music into their EFL classrooms. In second place, sixteen teachers (84,21%) report bringing newspapers and magazines into the classroom, and it might be with the aim of developing reading skills, either in ads or in articles. Also sixteen teachers report they make use of games and fourteen employ written exercises and charts. The use of games is not surprising, since students usually like to deal with dynamic and playful tasks; but students do not show the same interest and motivation to work with written exercises, but their employment by these teachers may show teachers' concern and awareness of the importance in developing students' fluency in the four skills, reading, listening, speaking and writing. Literary texts is the next one in the teachers' preference, twelve teachers said they use them, the same amount of teachers that mentioned bringing realia – 'objects' in the questionnaire, in order to facilitate comprehension; followed by films and oral discussions – eleven teachers; and closely followed by CD-ROMs – nine teachers, and maps – eight teachers. Even though music holds the outstanding majority, all the others were mentioned as employed by a significant amount of teachers, and this diversity of resources and extra materials mentioned demonstrates that teachers are concerned in making their practices as varied as possible, using many different resources to illustrate and complement their classroom practices.

In view of the fact that the main point of this research study is the use of literature in the EFL classroom, it is necessary to attempt to understand teachers' reports about using literary texts in their classroom practices. Twelve teachers said they usually bring literary texts into their classrooms, which represents 63,15% of the teachers. It is at the same time a good and a bad figure. On the bright side it is good, because it indicates that more than half of the teachers interviewed report working with literature in the EFL classroom, which could sound positive. But being realistic they are disappointing figures because they show that almost half of the teachers do not use it. Taking into consideration the fact that (i) 91,6% of the textbooks analyzed present literature; and (ii) 68,4% of the teachers use a textbook which presents literary texts; one is faced with a discrepancy in results: teachers approach less literature than offered by textbooks. Might that be due to teachers' fear of literature, as Vieira (1999b) points out? So far it remains a question to me.

6) Does the textbook you use present literary texts (poems, extracts of books, short stories, cartoons)?

Thirteen teachers report that the textbooks they use present literary texts – poems, book excerpts, short stories and cartoons – representing 68,4% of the teachers, which shows again an apparent disagreement in results since 63,15% of the teachers say they use literature as a complement, and 68,4% say their textbooks present it. What to conclude? As observed in the previous question discussion, textbooks approach more literature than the teachers do, even though the conclusion obtained previously, that textbooks do not present an outstanding amount of literary texts, was not exactly a positive one about textbooks presenting literature (go to section 4.1.2 for more details).

Something that remained intriguing for me was whether we could count unquestionably on teachers' memories when they say the textbooks they use present literature. Thus, a link between the textbooks investigation, described in section 4.1, and teachers' survey can be established here in order to compare the textbooks results and the teachers' answers. Teachers said they adopted the textbooks: 'b', 'c', 'e' and 'f'. The investigation carried out in section 4.1 showed that all of these books present literature (go to Appendix 2 for more details). All of the teachers who reported using these books answered 'yes' when asked whether their textbooks present literature, except one teacher, who adopted textbook 'f' and said that it does not present literature, when in fact it does. Thus, the fact that she was not aware of the presence of literature in the textbook she adopted is probably due to the short amount presented: only five literary texts – two poems, two cartoons and one play.

7) When you consider using literary texts either through textbook or as extra material, how do you approach them?

The majority of the teachers interviewed selected the option that mentions mixing approaches – by reading aloud, proposing activities and making students read individually or in groups – seven teachers. Since there are twelve teachers who said they use literature as a complement to the textbook, and fifteen topics in the list provided in Appendix 5, it is important to mention that some of the teachers mentioned using more than one way of approaching the literary text.

Most of the teachers (eight, or 88,9% of them) report approaching the literary text by proposing activities related to it, even though not being much specific on the kind of activities. On the other extreme, there are two teachers who said being

concerned in developing the four abilities while working with literature, and other approaches were mentioned as being used by only one teacher each: translation exercises, oral discussions, talk about authors, working with interdisciplinary materials, and relate it to the structures being taught. Recalling Kostelníková (2001) who thinks that the literary text should be worked with through a dialogic approach, which emphasizes procedural knowledge and not metalanguage and critical explanations, it can be observed that these teachers, according to their information, follow in part her advice, approaching the literary texts most part of the time through tasks and not through 'stereotyped questions', as she mentions. Teachers' answers did not account for full observations of whether their approaches follow all the characteristics of a dialogic approach, mentioned by Kostelníková (2001). At least one type of activity ("talking about authors"), as one teacher reported, is in disagreement with her ideas when she argues, "the text itself is important, not commentaries and information, which in this case play only a non-essential role" (89).

Some of their reports demonstrate that there might be a 'silencing process' taking place in the classroom. As Vieira 1999a puts it, learner's 'silencing' process is observable through the teaching methodology, and in this case one teacher mentioned he/she approaches the literary text by "explaining what it is about and how they could use the message and the structure" and another "I think the best way of approaching [it] is making they feel the text, better, they must find something in common or [that] can teach in their lives", giving the suggestion of a teacher in control of the reading process, which might inhibit students active involvement and participation. "Related to the issues, the structures being taught" is another approach mentioned by one teacher that might be seen as using the literary text as a language structure teaching device, not encouraging active participation, and maybe promoting students silence though.

Whether teachers are working in order to promote dialogue in the foreign language or to get to specific answers or results (Kostelníková, 2001) is also difficult to observe in their reports, but some of them mentioned that they approach literature "with reading comprehension activities" – two teachers; "trying to bring interdisciplinary materials students already know" – one; "oral discussions" – one; which might be seen as promoting dialogue rather than working with questions answering.

8) What are your motivations to use literature?

Teachers reported to have very interesting reasons for bringing literature into their classrooms. Many seem interested in making students reflect - 'to make students think'; and grow not only in their language fluency – 'it improves English classes'; but also personally – 'it helps students to open their minds'. Five teachers mentioned personal interest, and two of them even said that they use poetry because they "love it". Literature connection to reality is also an important aspect to teachers, since two of them mentioned it. Also, two of the teachers mentioned the use of imagination while working with literature as a motivation. Some teachers seemed concerned with students' reactions, mentioning as motivations: 'I only use it if it is interesting to the students', 'some students like it' and 'because it is interesting'. The whole list of motivations given by teachers as reasons for working with literature is provided in Appendix 5.

According to their information, it is possible to observe that they are interested in students' development in broad terms in agreement with Kramsch (1993), formerly mentioned, who thinks that the foreign language classroom is "not so much as a place where the language is taught, but as one where opportunities for learning of various kinds are provided through the interactions that take place between the participants"

(245), interactions that might take place and be fruitful while working with literary texts.

9) What are the students' usual reactions towards the activities with literature in the English classroom?

Teachers reported five negative reactions (5, 6, 7, 8, 9 in the list below), four positive ones (1, 2, 3, 4) and four mixed reactions (10, 11, 12, 13). These reports suggest that high school students usually react negatively towards working with literature in the EFL classroom. One of the teachers expanded her point of view saying that "at the first beginning, they do not like it, because of the Portuguese classes. But as the time is going on, they get used to them and enjoy – and even, begin reading English books!" She seems to have found an explanation for their demotivation towards literature in foreign language: their previous negative experience with literature in L1. At the same time she seems pleased with the positive reaction at the end of the task, even expanding beyond the classroom environment.

Students' usual reactions towards literature according to teachers' reports are:

1. they like it;
2. usually a positive reaction, curiosity and expectative;
3. in fact, they like it very much cause at these moments they also can produce beautiful things. They feel important showing their productions.
4. they like [them] very much. They write about them, talk and make the questions, sing and draw about them.
5. they do not like it at the beginning of the activities;
6. they do not feel comfortable;
7. they think it is boring, they do not like reading;
8. it is hard to show them the real importance but I think we need to continue working because they will realize this importance;
9. they do not like much but they realize that [it] is necessary;
10. they feel demotivated at the beginning and like it at the end of activities;
11. they approve it only if it is interesting;
12. the girls normally like them, but the boys consider them silly;

13. they like some activities but not all of them;

There are many reasons that could be pointed out as making high school students react negatively towards literature: the kind of literary texts selected (level of language and/or structure, theme, length), the approach to them, the tasks presented, teacher's motivation, bad experiences from L1 literature classes, personal disinterest, and so many others. But as discussed previously, textbooks and teachers have an important role to play in this context of making students familiar with, enjoy and learn from literature. And in the cycle of having students, teachers, graduates, post-graduates, professors, authors and editors interested in literature, where should the beginning of the change be? We will never get to the rate of 100% of students and professionals motivated to read literature, but it certainly involves personal changes in order to move to collective changes and products changes – textbooks, in this case.

The findings also show that teachers reported four students' positive reactions towards literature, a result that is very close to the negative one. This finding was a pleasant one for this researcher because it demonstrates that there are some teachers who are working with literature in a profitable way from the point of view of students' language learning and personal involvement. It also shows that not all of the high school students dislike literature, but that there is a significant amount that likes it; probably due to the positive feeling the teacher him/herself has towards it. Actually, two teachers who said that they love poetry reported that their students "like it very much".

4.2.2 Conclusion

The main conclusions of this survey with Brazilian high school teachers are that (i) most of them (78,9%) use a textbook to teach English; there is no outstanding

favorite textbook in use, but there are mixed preferences; (ii) content is the most important aspect for them in the textbooks, whereas price and special offers are not aspects highly considered; (iii) all the teachers declared that they are used to complementing the textbooks bringing a diversity of extra-material and resources to the classroom; (iv) the majority of the textbooks used by these teachers present literature; (v) even though vague, the approach to literature mostly used is presenting activities connected to it; (vi) teachers are interested in different aspects of students' development – both language fluency and personal growth are important; and (vii) most of these teachers' high school students are said to dislike working with literature. It was a good revelation for this researcher to observe that so many teachers declared they consider bringing literary texts into the EFL classroom, and believe in their importance in the foreign language teaching/learning. Is spite of that, according to the survey the preferred extra-activity used by 100% of the EFL teachers interviewed is music (100%), against 63,15% of the teachers who reported using literary texts.

Many assumptions are possible to be drawn when establishing connections between the results of this survey and the theories mentioned in previous sections. First of all, according to Almeida Filho (1998), the teacher's role is to manage the process of knowledge building in the classroom, and to encourage social interactions in order to make foreign language acquisition happen more communicative-interactively and meaningfully. This process of knowledge building in a social interactive way should include the use of literature in the EFL classroom, as it is advocated in this study. In order to work with literature promoting language learning in a social interactive way, teachers have a highly important role of carefully selecting the textbooks and the materials they work with in the EFL classroom as well as the approaches they plan to employ in order to have them working out. Teachers also reported in this survey that

they tend to provide extra-tools and materials to complement their teaching practices, and that they do it in a multiplicity of forms as described above in section 4.2.1.

The result showing that most part of the textbooks adopted by these teachers present literature follows the findings in section 4.1 about Brazilian high school textbooks. The main conclusion obtained in that section is that most part of the high school textbooks present literature but not in an outstanding amount (for more details go to section 4.1.1). Thus the fact that thirteen teachers, 68,4%, report that their textbooks present literature is not actually impressive after the careful research on textbooks carried out previously.

Even though not surprising, the survey showed that students do not like literature, according to these teachers' reports. McRae (1991) mentioning the well-heard sentence 'Our students don't read' argues that "in fact, they have never been accustomed to reading, or, more importantly, to reading *for pleasure;* they have never been educated or stimulated into the habit of reading, a habit which, if acquired when young, will give lasting pleasure through life" (16, italics in the original). He even states that "our complaint that students don't read implies a lot more than that they don't want to read. They don't know *how* to read properly, *why* they should read at all, *what* reading can give them" (16, italics in the original), attempting an explanation to why students usually do not like it, do not read, and, therefore, do not get the habit of reading even in their personal lives. These explanations move much back into teachers' roles in the classroom, for they suggest that it is much of teachers' failure in leading students in the way of getting used to read, either for learning and for pleasure. These implications remind us Garcez (2003) when he states that "...real foreign language proficiency is … bringing students in contact with life as it happens in English … developing literacy in English, playing with English" (3); and also Brandão (1999) when she argues about

teachers' role in the classroom, saying that "the teacher is no longer the expert exegetist … but a … supporter, challenger" (15), not the center anymore, but a 'helping hand', encouraging students in their attempts to approach literature. It is not difficult to think that when teachers have these sorts of targets in mind and these approaches to teach students how to read for life, then their carefulness in making them learners for life is also achieved.

4.3 A case study

Since the use of literature is one of the extra tools teachers reported as having employed in order to enrich their classrooms, it is important to refer to teachers' usual approaches to it, according to their information. The majority says they have a tendency to approach it through activities. Regarding teachers approaches to literature, Vieira (1999a) addresses Souza (1997), who thinks that some teachers' approaches to literature in the EFL classroom might promote a silent reader, in opposition to one of RRC main claims, that is, teachers should seek for active readers. Souza argues that "literature teachers who make use of monologues, present literature as an eternal and respectable entity, giving no emphasis to the actual reception of the work of art … devaluat [e] the reader's role … [and] learners develop a huge dependence on the teacher. The learner's 'silencing' process is observable through the teaching methodology…"(in Vieira 1999a, p. 74). Thus the teachers' beliefs and choices while approaching literature in the EFL classroom can influence students' reception of it. The selection of texts and tasks related to them might restrain students' engagement in the reading process. Carefully selected texts and tasks, and even teacher's approach and behavior towards the piece of literature, might promote a lively involvement of the student with the text and make the

interaction more fruitful in terms of understanding, interest, learning, and personal growth.

The present case study is an attempt to research students' responses to literature in the EFL classroom. The research questions that guided this study are:

- Ù What are students' reactions towards reading a literary text in an EFL classroom?

- Ù What are students' reactions towards the accomplishment of dialogic activities related to literary texts?

This research was also motivated first of all as an effort to complement the research on the textbooks and teachers with an empirical work. Second because as Nardocchio (1992) says there have been few studies in reader-response, researching effectively and empirically readers' reception of texts. And third, because as Iser (1978) says, the construction of meanings happens through the *interaction* between readers and the text. He even states that there is not one meaning in a literary text, but *meanings*, to be built through the process of reading (Iser, 1993 – my emphasis). Bakhtin (in Vieira, 1999b, p. 21) says that texts are yielded by *dialogues* with other texts: past, present, future, and even hypothetical ones (italics mine). Flower (1994) argues that "the richly faceted meaning" of a text has to be *transacted* between readers and writers (my emphasis). And Vieira (1999b) mentioning Jacoby and Ochs (1995) understands interpretation as a *co-construction*, via interaction, of meanings by the interlocutors (my emphasis). Thus interaction, dialogue, transaction and co-construction are terms usually found by researchers to explain what happens between readers and texts. And as an attempt to observe how these ideas work out in a real situation of poetry reading and understanding, an analysis of the discussion some EFL students had about one poem

was carried out. The main point of the research is to observe students' responses towards a literary text and the activities connected to it.

- Research context

This classroom research was carried out during the "II English Immersion Course" in Florianópolis, SC, in the period of July 14-18, 2003. There were fifty-two participants divided among high-school students, graduates from different areas, professionals of different areas and also English teachers of different levels: elementary school, high school, college and private language courses. I was the tutor in charge of teaching literature in this course, and the opportunity was chosen for carrying out the present classroom research. This setting was chosen for the research due to its detachment from a regular school's environment, which could restrain and even guide participants' attitudes. Even though high school students mostly composed the chosen small group of participants, they were not in their regular schools, where they would expect to be graded and evaluated for their productions and behavior during the activity. It was intended that participants should be authentic, showing their genuine feelings towards the tasks. A secondary reason for choosing this setting is that an interventionist approach is not easy to be accomplished in regular schools, for teachers might not feel comfortable allowing this sort of disturbance in their regular teaching practices. A short explanation was given about the research's general purpose and they were asked to sign in a classroom research agreement.

- Reading tasks

As a first attempt to work with literature with the group, a familiarization task was planned working with prose. Pre-reading activities were proposed: writing down and then discussing about an embarrassing moment in their lives. They were encouraged to remember what happened and how they felt, writing down everything that came to their minds, as many ideas as they could, without worrying about writing correctly. Then the short story was introduced as being a 'memoir', a recollection of an earlier life experience. The room was darkened and the text of the short story called 'Eleven', by Sandra Cisneros, was showed in transparencies through the overhead projector. No copies were given to the participants in order to compel participants to pay attention to the projection. The purpose of darkening the room was not only to facilitate visualizing the text projection, but also to prepare an appropriate mood for the story reading. No other noise should be heard but the reading of the story, and no other point should be looked at but the story projected in front of them. Then I started to read the story aloud slowly and they followed it on the projection. After the reading aloud session, they were asked to think and discuss their ideas with their classmates following the subsequent suggestions that were written on the board:

1) retell the story in your own words. What do you think Rachel (the protagonist) is feeling?;
2) how does Rachel act many ages at once?;
3) does it sound to you as if an eleven-year-old is speaking in this selection? What details make you think so?;
4) how does the fact that it is Rachel's birthday affect the story?;
5) have you ever experienced a situation like Rachel's in which you were the victim of an injustice but were powerless to speak out against it? How does your story compare to Rachel's?;
6) with a partner, try to come up with a one-sentence statement of what you think is the theme, or main idea, of this selection.

They were given a few minutes to accomplish this task and then a brief explanation of 'simile', a literary device employed many times by the author in the short story, was given. They were asked to find some 'similes' samples in the text. After that, using one of the author's example of the use of simile, the sentence "the way you grow old is kind of like an onion", they were showed a tray with many objects that could represent things that are composed by small units, like grapes, flowers, broccoli and an onion, illustrating the main idea of the story, that life is a whole composed by many small units. As a final task, they were invited to discuss in small groups and decide for something they could draw as representing a whole composed by small units. Many different pictures came up: stairs, puzzles, a human body, trees, a cake, a house and a flower. The whole class took one and a half hour long. The activities and the short story were taken from McClosky and Stack (1996, pp.10-17), and they are wholly reproduced in Appendix 6, section 6.1.

A second attempt to work with literature – poetry this time, was held in a further opportunity and was the intended one for this research's purpose. The activities were adapted from Kelty (1991, pp.11-12). As a pre-reading activity, and also in order to prepare the mood for the poem reading, the participants were invited to talk about seasons, their characteristics and what they are like where they live. Then they were asked to think in more detail about winter, its characteristics, its differences in other parts of the world, what is winter like where they live, what people usually do in winter time, how they usually behave – during the day and during the night, whether it snows where they live, whether they have ever seen snow and how they think people manage to live where it snows – during the day and during the night. After that they were invited

to watch a video[2] where the poem "Stopping by woods in a snowy evening", by Robert Frost, was smoothly recited aloud while a landscape of woods and snow falling down with soft back music was shown. The poem did not appear in its written form, they had only to listen to it while watching the landscape full of snow. Then there were given copies of the poem for each one and they were asked to read it silently. After reading the poem silently, some text comprehension questions (transcribed in Appendix 6, section 6.2.2) were given in sheets of paper and they were asked to answer them in pairs writing 'true' or 'false', using text's excerpts to corroborate their argumentations. The answers were checked in the whole group and then they were asked, working in pairs and using their own words, to retell the poem to a partner. Following this, they were invited to watch another part of the video where the poem was showed as text and recited, and notice the poem's rhyme pattern. No technical literacy was expected, but a free observation of the devices the author employed in order to rhyme sentences, creating rhythm and pace on the poem. Still working in pairs, they were then asked to discuss with their partners the following questions that were written on the board:

1) how do you think the traveler was feeling?;
2) where was he/she going to?;
3) why did he/she stop?;
4) what do you think the last stanza of the poem means?;
5) does the reader know what 'promises' the poet has to keep?

As a final task, the participants were asked to write a short poem about a winter's night in their lives. The class activities also took one hour and a half long. A reproduction of the tasks given to the participants, the poem and the short story in their whole, the transcription of the recordings from the poetry class and also some of the poems produced by the participants are provided in Appendixes 6 and 7.

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[2] This video is part of the course book by Kelty, James. *Family Album USA – Classroom Video Course*. MacMillan Inc., 1991. Book 4.

It is worthwhile mentioning though, that the activities were carefully chosen following assumptions mentioned previously, in section 4.1.2, which state that in the context of communicative language teaching the tasks and activities related to literary texts should preferably be aimed at communication in the foreign language. Thus, grammar, translation and vocabulary comprehension activities were avoided. Literature was taught aiming at communication in the foreign language, in accordance to Kostelníková (2001), who believes in working with literature following a dialogic approach.

All of her ideas were taken into account while choosing and putting into practice the activities related to the literary texts: no comments or extra-textual information about the texts and the authors were given; the learners played active roles during the whole class and the texts were interpreted through varied tasks; the texts were presented in different ways: the short story was projected in transparencies and read aloud by the teacher; the poem was presented in video and recited by a professional speaker with back music and images of landscapes; students did not work with the text itself all the time, but they had discussions and interactive work; the texts were selected taking into account their thematic and linguistic components, in order to capture students' interest and motivate reading and tasks accomplishment; and the activities were selected in order to be as varied as possible, presenting listening and reading activities, text comprehension questions, speaking activities – discussing around themes and ideas, personal opinion questions – opportunities for students to express personal feelings, writing activities and drawing was also included.

4.3.1 Explorations, discoveries and data discussion

The poetry class transcription represents about one hour of classroom conversation, leaving out video watching. It starts with the whole group work (lines 1-76), accomplishing the first tasks related to the poem (talking about seasons, listening to the poem, watching a video, reading the poem, answering questions orally, retelling the poem and noticing the rhyme) and then moves on to the small group work – discussing the poem, answering questions and writing short poems (lines 78-394). It ends up with the whole group working together again (lines 398-456).

As it was impossible to observe and record with accuracy the whole group, composed of fifty-two participants (due to the big size of the room, the amount of participants talking at the same time and the difficulty to follow each group discussion) a small group of six participants was observed and recorded more closely. This group was composed by an EFL teacher – Márcio; two freshmen university students – Bianca and Fernanda; and three high-school students – Daisy, Karine and Laura (all fictitious names). They were sitting together around a table and were chosen for being or recently having been high school students – the target 'audience' of the present study.

Language and vocabulary comprehension questions were avoided, but it is interesting to cite that they came naturally, as students asked each other about unknown words, as *queer, harness, sweep, whose* and *downy*. It can be observed in the transcription on lines 80-81, 128-138, for instance:

80 - B – there are a lot of adjectives here + for example *lovely, dark and deep* (+++) I can see
81 - (+++) all these adjectives are important for the poem ++ he or she is

128 F – *the only other sound's the sweep* +
129 K – what's sweep?
130 M – sweep? + sweep? +
131 F – sweep + swip?
132 M - *the only other sound's the sweep + of easy wind and downy flake*

133 F – is "varrer"?
134 M – no
135 D – and the text says why + why
136 M – ah, sweep!
137 D – why did he stop
138 L – sweep is "varrer"! "Varrer"!

Some vocabulary questions were not recorded but witnessed by the tutor in other small groups. The use of dictionaries was allowed and participants made use of them all the time, mostly in the beginning of the discussion, while reading the poem and attempting to understand it.

It was not an easy task to transcribe the recordings due to the amount of dialogues happening at the same time within the same group, which can be seen as negative because the transcription does not account for everything that was mentioned in the discussion, and also positive for it demonstrates that the main intention of promoting communication in the foreign language was achieved (Kostelníková, 2001). Since there was only one male participant in the small group recorded, and his voice was stronger, the recordings show much clearer his utterances, overlapping at times the women's dialogues.

After a few minutes of discussion, the tutor felt that the discussions were not progressing in the groups, there were many parallel topics being approached, e.g.:

114 D – 'panties' , it is 'pantieS', is it a plural? +
115 M – a plural, yeah + I think
116 D – my pantY + my panties ARE + why is it plural? why plurals?
117 M – because + because + you have two + two legs ((laughs))
118 D – no, no, no pantY, pantieS, pantieS + (+++)
119 ((tutor's intervention addressing the whole group))
120 T – where is he/she going to? What do you think, second question
121 M– where is he going to

343 D – in the window (+++) my beautiful pussy
344 M -   [deep in my mind + falling + by my side]
345 D – when I feel this dick in my ass
346 M -   [by my side + by my side]
347 D - I like to show my boot ((laughs))
348 M –   [all right?]
349   ((claps))

The small group discussions showed above floated around personal themes, such as the one that addresses the issue of sexuality with expressions such as "pussy" (line 343) and "boot" (line 347), which are usually considered inadequate language for the classroom and also the expressions "dick" and "ass" (line 345). This participant attitude may reflect the fact that first, the approach and the form of the activity used in class, leading student to tap into their creativity and second, the nature of the text, allowing for multiple meanings, encouraged learners to dare, to create and to be involved with meaning at a personal level. The same took place when learners played around with the word melancholy, turning it into "menlancholic" or "melalchoholic" (line 97 – in bold). By manipulating the language freely and in an amusing way learners could free themselves from the constraints of text form in order to construct meanings. It seems thus that these two elements - activity approach and/or form and textual nature - jointly contribute to the degree of learner involvement with the construction of meaning.

84 M – so, do you agree with me
85 B- yes + he is melancholic
86 M - oh, no + you don't need to agree with that ((laughs))
87 K – what is melancholy?
88 M – melancholy? + melancholy is ah + it's proper from people who feel alone + lonely
89 L –   [missing of
90 something]
91 M – yeah + missing of something
92 L – for example + missing of (+++) it's a feeling
93 M -   [missing of love] you're right + melancholy
94 F – he's a romantic!
95 K – to think about (+++)
96 F -   [to think about men?]
97 M – are they melancholic? (+++) ((laughs)) "menlancholic" + "melalchoholic"
((laughs))
98 K – please, don't create new words
99 M – OK, don't create new words ++ you know, language is
100 F -   [you see + sometimes you create
new 101 words and when you are going to see + these words really exist!] ((laughs))
102 S – yeah ((laughs))
103 M – melancholic (+++) melancholy + melancholic
104 B – why don't you write that 'blues'?
105 M – blues? + I think blues it's, it's + it has to be ah +
106 S -   [pain]
107 F – to sad
108 M –   [to sad + to sadness

Then the tutor decided to guide the discussions in a certain way, by repeating aloud the questions they were expected to discuss. It happened because of the huge amount of laughing and parallel conversation the tutor heard from the groups working, and it seemed to her that they were not accomplishing the task proposed. The tutor did not notice that the small group was in fact debating around the poem theme, discussing about 'melancholy'. It seemed for her that each group only approached the poem effectively when guided by reading the questions; reminding them aloud the questions they should answer. This circumstance might show tutor's concern in losing control of the class and also of not having tasks accomplishment until the end of the class, which would affect the research. Tutor's interventions addressing the whole group happened as such:

120　T – where is he/she going to? What do you think, second question

127　T – why do you think the traveler stopped?

144　T - What do you think the last stanza of the poem means?

170　T - Does the reader know what "promises" the poet has to keep?

197　T - Write a short poem about a winter's night in your life.

241　T – each one has to write one short poem

Regarding their parallel conversations, age and gender may account for the reasons why their attention was not focused. Teenagers, for one, tend to be very talkative and participant. Women, for their part, tend to interact verbally with ease. Besides age and gender, the lack of a close and evaluative observation on the tutor's part may also have impacted learners' interactions. This was demonstrated by the fact that their discussions were permeated by off-the-topic issues such as when they talked about 'panties' and 'in the window' (lines 114-121 and 343-349) which were not related to the poem. Also, the participants' attempt to understand certain parts of the poem (e.g. lines

121-126 and 150-163) shows how their discussion revolved not only around meanings but also around theme and feelings.

The teacher (M), the male participant present in the small group, was addressed all the time for clearing doubts (lines 87/88, 104/105, 111-113, 116/117, 129-134, 157/158, 2345/246, 250/251, 260/261, 273/274, 287/288, 323/324, 363/364, 385/386). E.g.:

> 87   K – what is melancholy?
> 88   M – melancholy? + melancholy is ah + it's proper from people who feel alone + lonely
>
> 129 K – what's sweep?
> 130 M – sweep? + sweep? +
> 131 F – sweep + swip?
> 132 M - *the only other sound's the sweep + of easy wind and downy flake*
> 133 F – is "varrer"?
> 134 M – no
>
> 250 B – is it necessary to rhyme anything + for example A B A B?
> 251 M – no
>
> 323 F – (+++) how is "assobiar"?
> 324 M- "assobiar"? whistling

Naturally enough, he was the center of the discussion in the small group and also, the one who led the discussion (lines 120/121, 144/145, 164/165, 175/176, 231-233, 262-264, 266, 290-294, 300-303, 322, 338-348, 360, 372, 382), e.g.:

> 120 T – where is he/she going to? What do you think, second question
> 121 M – where is he going to
>
> 144 T - What do you think the last stanza of the poem means?
> 145 M – Where he or she is going?
>
> 175 F – *and miles to go before I sleep*
> 176 M – why did he or she stop
>
> 231 M – will come ++ all right + waiting for somebody who will come ++ ah ++ another stanza 232 ++ in winter we stay home, waiting for somebody who will come ++ let's make it a little 233 more + dramatic

trying to find agreement (lines 225, 231, 237, 262-264, 279/280, 288, 339, 350/351, 386, 389), e.g.:

> 225 M – all right + let's write it + in winter we stay + home

231 M – will come ++ all right + waiting for somebody who will come ++ ah ++ another

stanza

262 M - when + summer + summer + comes + It's so sad to be alone + OK + all right + we
263 have one + what about you? + the snow + there is snow + it's a show + I hate snow (+++)
264 if I need to stay

386 M – this will be yours + all right

moving the discussion forward (lines 266, 339-344, 360):

266 M - alone at home + all right + we have two poems + now we need a third poem

339 M – All right + deep in my mind +
340 D -   [it's good to fuck in the bed]
341 B – deep in my mind
342 M -   [deep in my mind]
343 D – in the window (+++) my beautiful pussy
344 M -   [deep in my mind + falling + by my side]

360 M – let's make a haikai

and calling people back to the topic in debate when parallel conversations took

too much attention from the participants (lines 118-120, 350-351, 356-360):

118 D – no, no, no pantY, pantieS, pantieS + (+++)
119 T – where is he/she going to? What do you think, second question
120 M – where is he going to

350 M – can you see flowers in the winter? I can see them deep in my mind falling by my
side 351 ((seems reading quickly)) all right + another one ((laughs))

356 L – now he is "empolgado"
357 M – "empolgado"
358 K – interesting
359 F – I'm not good in this
360 M – let's make a haikai

Following the small group conversation transcription it is interesting to notice

that the aim of having students communicate in the foreign language around the text,

debating themes, ideas and trying to get to meanings was achieved. They maintained a

conversation during almost 45 minutes, with everyone participating all the time.

Kostelníková (2001), mentioned formerly, points out that by working with literary texts

a perfect interpretation should not be sought, not even a definite answer or result, but

the aim should be communication in the foreign language. This target was also achieved in the activities proposed to the participants. Even though guided by tasks, they were allowed to be free in their discussions, in their opinion expressions and in their different types of interpretations' building (lines 84-86, 104-108, 121-126, 145-147, 150-163, 169-175), as shown in the examples below:

```
121 M – where is he going to
122 L – she is going to + a house
123 B – I think the person doesn't know
124 L -                              [doesn't know where]
125 M – I think she is going to + find someone ++
126 B – maybe


145 M – Where he or she is going?
146 D – she is going + she is traveling + for this promises + or she is going back home
147 M – oh yeah?


150 B – queer + yes + so + he doesn't + want to return + to + his house or her house
151 M – her house
152 B – because it's strange ++ he doesn't want to go to his house
153 F – he is going to the village
154 D – no + but his house is on the village
155 M – it could be in a way + but + it's not usual to be this way + it's unusual
156 D – here + because he will not see me stopping here
157 F – stop here where? In the village?
158 M – no, here + ah ++
159 L – the woods! + near the woods
160 M – near the woods + a farm + at a farm + that way
161 B – because he is near the woods + and he is the person
162 M – the owner + the leader of the place or the village
163 B – he is not in the village + maybe he is going to the village + right?
```

And the discussions and meanings building worked out, since they talked a lot, for more than one hour – summing up whole group and small group's work – most part of the time with more than one person talking at the same time. It shows that they felt motivated to debate, and that even though laughing a lot and at times approaching topics not related to the poem, they kept communicating in the foreign language, searching for interpretations to the poem, the meaning of unknown words, for the best word, sentence or rhyme for their short poems, and so forth.

Following the transcription samples mentioned above, it is also interesting to note that their attempts to construct meanings follow the model of the think aloud protocols mentioned by Cavalcanti (1989, in Vieira 1999b). This technique of thinking aloud, or introspection, refers to participants' thoughts verbalization while attempting to solve a problem, formulating meanings and revising interpretations building during the reading process:

150 B – *queer* + yes + so + he doesn't + want to return + to + his house or her house
151 M – her house
152 B – because it's strange ++ he doesn't want to go to his house
153 F – he is going to the village
154 D – no + but his house is on the village
155 M – it could be in a way + but + it's not usual to be this way + it's unusual
156 D – here + because *he will not see me stopping here*
157 F – stop *here* where? In the village?
158 M – no, here + ah ++
159 L – the woods! + near the woods
160 M – near the woods + a farm + at a farm + that way
161 B – because he is near the woods + and he is the person
162 M – the owner + the leader of the place or the village
163 B – he is not in the village + maybe he is going to the village + right?

It can be observed that they co-constructed meanings for this passage step-by-step through negotiation; thinking aloud, verbalizing thoughts and building an interactive interpretation as a result of group agreement.

The group job ended up functioning so well that they could not work alone anymore even when they were asked to: writing their short poems. It was supposed to be done individually, but following the transcription it is possible to observe that even this task was accomplished collective and interactively, e.g.:

212 B – let's go to write a poem + ah + together?
213 M – a 'groupal' poem? ((laughs))
214 F – yes, because alone +
215 D -   [alone]
216 M – alone + I couldn't
217 D – alone it's very difficult
218 M – I can't + I can't ((laughs)) + It's impossible for me
219 B – do you hate?
220 M – I don't hate it + but I can't
221 F – in English I think I never tried + to do a poem
222 D – good point
266 M – alone at home + all right + we have two poems + now we need a third poem

268 M – we need another one
269 K – another line ?
270 M – no, another poem ++ ah +

278 K –oh it's another + poem

322 M- do you have another one here?

372 M – yeah we have two, three, four poems here ((laughs))

382 M – here + this will be yours + and this will be mine ((laughs))

386 M – this will be yours + all right
387 T -   [OK (+++)]
388 D – this will be mine
389 M – this for you this for me

As an attempt to follow the steps they made in this co-construction of poems, it

could be noticed that:

1) They got astonished and their first reaction was of refusal:

   -   because of the form:

198 M – Oh my God! + **I can't write poems**! Even in Portuguese!

   -   because of the content:

199 D – **I cannot write about winter** + because I hate winter + I hate winter + who likes
winter?
200 M – My God!
201 D – it's because **winter is bad**!
202 M – I don't like it too ((laughs))

2) After noticing that neither one in the group felt comfortable to accomplish the

task, they decided to work together:

209 K – a winter night
203 M – a winter night?
204 L – a winter night
205 B – let's go to write a poem + ah + **together**?
206 M – a **'groupal' poem**? ((laughs))
207 F – yes, because alone +
208 D -   [alone]
209 M – **alone + I couldn't**
210 D – alone it's very difficult
211 M – **I can't** + I can't ((laughs)) + It's impossible for me
212 B – do you hate?
213 M – I don't hate it + but I can't

214 F – in English I think **I never tried** + to do a poem
215 D – good point

3) Their starting point was the idea given by the tutor, which was that they should write about a winter night in their lives, and started to develop it, creating a sentence:

223 L – **winter** + winter **+ we stay home**
224 Ss – (+++) stay home
225 M – all right + let's write it + in winter we stay + home

4) They wrote it as the first sentence of the poem and then looked for a rhyme:

225 M – all right + let's write it + in winter we stay + home
226 B – can you find **a word to rhyme with 'home'?**
227 F – 'come'

5) Following this rhyme they developed the next idea:

227 F – 'come'
228 B – **waiting nobody + come**!
229 M – ((repeating slowly)) waiting + for somebody ++ who +
230 Ss – will come

6) They considered this idea as the first stanza and developed it a little more before moving to the next stanza:

227 F – 'come'
228 B – waiting nobody + come!
229 M – ((repeating slowly)) waiting + for somebody ++ who +
230 Ss – will come
231 will come ++ **all right + waiting for somebody who will come** ++ ah ++ **another stanza**
232 ++ in winter we stay home, waiting for somebody who will come ++ **let's make it a little** 233 **more + dramatic**
234 Ss- ((laughs))
235 M – won't come + **who won't come**
236 Ss – yes, yes
237 M – **right + in the winter we stay home, waiting for somebody who won't come**

7) Then they started to think effectively about the next stanza:

238 F – I'm thinking about the **snow** + there is snow
239 M – **the snow + is show** (+++) ((laughs)) oh it's a commercial + it's an ad ((laughs))

8) One of the participants (L) brought in another word/idea and they accepted to add it to the poem and tried to expand it:

245 L - we need a rhyme for **alone**
246 M – alone? + in winter we stay at home waiting for somebody who won't come + alone
+ 247 alone + alone ((laughs))
248 K – it's so sad to be alone + **it's so sad to be alone**
249 M – alone + alone

9)   One participant (B) was concerned with the poem form and addressed the

teacher (M), asking:

250 B – is it necessary to **rhyme anything** + for example **A B A B**?
250 M – no

10) The same participant (L) who brought in the idea for using the word 'alone'

came up with another idea that was accepted either and decided to be included as the

last stanza of the poem:

252 L – it would be lovely + if summer + come on ++ **it would be lovely if the summer** +
come
253 K – yes
254 M – it doesn't have to be alone ++
255 B – **we can put this stanza the last one**
256 K – yes
257 B – and write ah + produce + another one

11) They seem as if decided not to waste any ideas and write more than one

poem with them at the same time:

258 L – it would be lovely if the summer + would
259 M – would + be lovely + will be + will be lovely ++
260 S – what?
261 S – I don't understand
262 M - when + summer + **summer** + comes + **It's so sad to be alone** + OK + **all right +
we**
263 **have one + what about you?** + the snow + **there is snow + it's a show** + I hate snow
++
264   if I need to stay at home+
265 L – stay alone at home ((laughs))
265 M – **alone at home + all right + we have two poems + now we need a third poem**
266 F – we need one more
267 M – **we need another one**
268 K – another line ?
269 M – no, another poem ++ ah +

12) They started to create a third poem from the starting point the participant (B)

came up with and that was increased by the group:

271 F – snow
272 M - ((seems reading)) ode to snow
273 B – **we can see flowers?**
274 M – ah, flowers? Oh yeah! Ah +
275 B – and birds
276 M – flowers ah+
277 L – Ok + in the winter we can see flowers ((laughs))
278 K – **oh it's another + poem**
279 M – oh yeah, can you see + flowers ++ in the winter? + in the winter? ++ I can see them + I can see them +

290 M – **can you see flowers** ? I can see
291 L -   [can you see them? + so + our heart + it comes from + our heart]
292 M **– I can see them**
293 L – coming through + your + eyes!
294 M – ah + coming + **I can see them coming + through + my eyes** + eyes ((seems writing))

300 M- ah + can you see flowers + flowers + in the winter? + I can see them + no (+++) I can 301 see them + deep + in my mind + **deep in my mind** +
302 L – deep in your mind
303 M – deep in my mind ++ **we need a rhyme** + at least for +
304 D – winter + uhuh

13) At the same time another poem seems as it is being created by other components of the group:

315 M – oh + land + land rhymes with + them + no + **can you see flowers in the winter**? I can 316 see them deep in my mind ++ deep in my mind +
317 L – I can't see that
318 M – huh?
319 L – I can't see that + or rhyme by my side? + by my side
320 M – by my side + **I can see them deep in my mind** + ah ++ ah ++ throwing ++
321 F – with the wind (+++) the beautiful birds
322 M- **do you have another one here?**

14) They finished the task by counting whether they had enough poems for each participant of the group and signing names on them arbitrarily:

371 T – ready?
372 M – yeah **we have two, three, four poems here** ((laughs))
373 T – OK + write your names on them
374 F – and I have to deliver it to you?
375 T – yes + I'm gonna collect all of them
376 M – all right

382 M – here + **this will be yours** + and **this will be mine** ((laughs))

386 M – this will be yours + all right
387 T -   [OK (+++)]
388 D – this will be mine

All the poems produced by the whole group participants are wholly described in Appendix 6, section 6.2.3. Only the names of the small group participants will be provided next to their poems, because they are of special interest for the present study, regarding the reasons given previously (see page 79).

From the analysis of the transcriptions, poem co-construction seems to have caused a positive impact on participants. First, it seems that the pleasure they obtained by working and discussing together was so involving that they did not notice time passing and neither wanted to get apart from the group to work alone. In this particular case, working in groups seems to have given learners the support they needed for constructing meaning, for taking learning risks, for overcoming their fears of being wrong or corrected by the class teacher. Second, as a consequence of this pleasure and reassurance, the tutor did not need to demand or guide interaction. Learners themselves discussed in the groups the questions proposed and went on with free, motivated and spontaneous interaction. This involvement was clear from the fact that the learners found it hard to control it. Third, it was also clear that participants found it easier to work with the group than work on their own (e.g.lines 198-222). This may be due to the fact that working in groups brings reassurance to their answers, and also because verbal co-construction places learners in an active position in the classroom. Fourth, another consequence of this pleasure in interacting was the fact that it then seemed easier for the learners to talk about their personal thoughts or even to laugh at themselves when the ideas seemed unusual. Despite the unusual ideas, learners kept helping one another in building comprehension and creating the short poems together (e.g. lines 245-255). The final result of the positive impact of co-construction was evident at the end of the session, when learners eagerly showed their poems to the tutor

when she approached their tables, inviting her to read some of them. In this moment, learners seemed clearly proud of their productions, smiling and commenting on their work.

Almost all of the whole group's participants wrote their short poems. Nevertheless, there was one participant who did not write one, but delivered a small note to the tutor instead, reporting, "sorry teacher, but I'm not in my best days – actually, poetry is not 'my beach'. I don't wanna think about my winter's night, I prefer to remember my summer's night instead!" She seems to refuse waking up winter's nights. In this small note she shows her feelings towards the task using a metaphor – "poetry is not my beach" - reporting discomfort (or fear?) concerning poetry, but it might also be due to a certain fear some people have regarding literature in general. While working with literature in the classroom, teachers should be prepared to face genuine feelings, like this sort of negative response towards the activity appearing.

Regarding the poem form and content, it is useful mentioning that the small group's transcription reports that when attempting to interpret the poem the group discussion was mostly around its content rather than its form. They discussed the form briefly when asked to, through the question regarding its rhyme pattern (question 7 in Appendix 6, section 6.2.3,) and then moved immediately into content understanding attempts. They also discussed its form once by noticing the use of adjectives:

> 80 B – there are a lot of adjectives here + for example *lovely, dark and deep* (+++) I can see
> 81 (+++) all these adjectives are important for the poem ++ he or she is
> 82 M -   [melancholic]
> 83 B – yes

It was the only other approach to the poem's form, besides answering question 7. The discussion then moved on around themes and contents, e.g.:

> 168 K – *and miles to go before I sleep*
> 169 D – oh I think he is traveling + for this promises
> 170 T - Does the reader know what "promises" the poet has to keep?

171 B – maybe many places + because he has many miles to go
172 K – yes
173 L – he has promise to keep
174 M – *promises* + you need an 'S' ((laughs))
175 F – *and miles to go before I sleep*

176 M – why did he or she stop
177 B – just to see the woods + and the weather
178 M – to see the snow + on the trees
179 B – yes + yes, to see the snowy day
180 M – to see the landscape + the beautiful landscape
181 D – I think on other (+++)
182 M – what?
183 L – to see how beautiful it is
184 D – I think he is dreaming with this place
185 M – why?
186 D – yes because
187 F – *and miles to go before I sleep* + see? He continuous his traveling
188 D -   [I think it's because it is a dream]

However when attempting to write their short poems, from line 197 on in the transcription, it is interesting to notice the opposite: they were more concerned about form than content. They debated around the theme 'winter', which was given for creating their poems, e.g.:

231 M – will come ++ all right + waiting for somebody who will come ++ ah ++ another stanza 232 ++ in winter we stay home, waiting for somebody who will come ++ let's make it a little 233 more + dramatic
234 Ss- ((laughs))
235 M – won't come + who won't come
236 Ss – yes, yes
237 M – right + in the winter we stay home, waiting for somebody who won't come
238 F – I'm thinking about the snow + there is snow
239 M – the snow + is show (+++) ((laughs)) oh it's a commercial + it's an ad ((laughs))

In the transcription excerpts below one can already notice their concern with the poem form when they use 'stanza' or when they rhyme 'snow' with 'show'. Other examples of this form concern can be found on lines 207, 226, 245, 250/251, 281/282, 284-287, 303/304, 311, 314/315, 319, 360-364.

226 B – can you find a word to rhyme with 'home'?

245 L - we need a rhyme for alone

251 B – is it necessary to rhyme anything + for example A B A B?

284 M – huh? There are three stanzas ((laughs))
285 D – no, three verses
286 M – three verses

287 F – because it isn't a stanza + isn't?

314 D – I cannot find + a rhyme here
315 M – oh + land + land rhymes with + them + no + can you see flowers in the winter?

The student who asked about whether there should be a rhyme pattern like A B A B is a beginner 'Letras' student. Thus her educational background allowed her to make use of this kind of technical literacy.

A real contrast between a poem's understanding and production could be observed in this study. In order to understand it the group was not much concerned with the poem's form, as they were in discussing its content. But while creating their own short poems, they were greatly worried about poetry writing style, a poem's form, and debated almost all the time around ideas to make their productions fit into the intended style. They were much more concerned in finding words to rhyme than to express some pre-defined thought or inspiration. It seems as if they created a beginning for the poem and then tried to find words and sentences that would fit into rhyme, rhythm, and length, for instance. They did not seem to have a previous plan to write about, before starting to write the poem, they did not think about a feeling, a thought, an opinion or an event to approach, but rather they seemed pleased when finding a beginning and then, interacting with the group, find a continuation for it.

Finishing the class activities, and working with the whole group again, it is also interesting to mention that when a final talk with the whole group started, the participants seemed much more concentrated. They were also more thoughtful. They were more silent, paying much more attention to each other's contributions and even their utterances seemed a result of deep reflections and discussions. In the last minutes of the class they seemed actually in deep thoughts, paying attention to the tutor's talk, but not wanting to contribute or interrupt. They seemed almost hypnotized, according to

their serious and reflective facial expressions. It might be taken as the final result of the whole class' activities. After having been prepared for the poem, listening to it, reading it, discussing it and writing a short one with a similar theme, participants were able to build meanings and establish personal connections, and while doing that they were much more thoughtful. It might be counted as a positive result of the work, for the tasks deepened participants' contributions step by step and made them reflect and get to personal connections and interpretations.

4.3.2   Conclusion

The main point of this classroom research – a case study with a group of EFL students – was to observe their responses towards a literary text and towards the activities connected to it. After analyzing the transcriptions of the discussion it was interesting to perceive how participants responded to poetry in this case study, and there are some conclusions possible to be drawn. The most prominent one is that their reaction towards the literary text and the tasks was a positive one. They gave the tutor the impression that they accepted it as a challenge, facing this task as they would face any other presented in the EFL class. The reaction seemed to be as if they had to do something in that class, why not working with literature? They did not complain or refuse the task. In the beginning of the class' activities they seemed curious about the poem, probably due to the pre-reading debate, which was really helpful. The effectiveness of the pre-reading activities in this case study is in agreement with McClosky and Stack (1996) who argue in favor of what they call 'into-through-beyond' model of activities.

The poem presentation – through a video - also triggered participants' curiosity, in harmony with Kostelníková (2001) who argues that in a dialogic approach the literary text should, at times, be presented through other media. The presence of a TV set and a VCR, and the darkening of the room appealed to their senses, exciting them and making them eager to start the task. Then, by accomplishing the activities, they were motivated by working in pairs and in groups. Maybe if asked to work alone all the time they would not have been motivated to accomplish the tasks until the end. Thus, group work played a key role in the execution of the activities, in agreement with Bloome (1983, in Vieira 1999b) who believes that reading is a social event which is built through interaction between the reader and the text, the author, other texts and people surrounding him/her during the reading process. He thinks that reading can be understood as an event because it is a face-to-face interaction between people in a discursive sequence, constructed "through people's actions and reactions in relation to each other…interaction between people and the social environment …in each event people are negotiating their identities and social relations" (100, my translation). Thus, noticing the group work functioning in this study is essential because it demonstrates that interaction and negotiation had an effective job in activities accomplishment. Some teachers might avoid having high school students working in groups due to the risk of losing control of the class, of failure to have them functioning in the activities proposed at all, as I myself seemed to have behaved in this classroom research sometimes. This fear of facing new and apparently uncontrollable situations is something to take into account whereas planning the class and developing the activities, because while working with many teenagers in the same class some unplanned reactions might happen. Dealing not only with literature but also with any other task in a high school class might be challenging for teachers, because capturing and keeping students

attention and concentration around an activity for a certain period of time might be at times problematic. Thus, the activities' planning asks from the teacher a special ability of approaching students and tasks. Also teachers should be prepared to face not only chaotic communication and interactions, like in this group's work, but also negative feelings towards the task, as the student's refusal to do the activity.

Another aspect that could be observed is that the poems' reading and understanding was enriched by the interaction between the readers themselves, and not just between readers and text, as some researchers (e.g. Iser 1978/1993) have pointed out previously, and in agreement with Bloome (1983, in Vieira 1999b) who believes in social interaction during the reading process for interpretations building. Group work played a key role again. Susan Sontag (2001) argued that literature readers should seek for an active and creative interaction with text, rather than play a hidden-meaning-finding. This active and creative interaction was accomplished by the participants and helped them in understanding the poem, and also to construct meanings, through the examination of language units, discussions, questionings, and expressing personal opinions. Recalling RRC interest in what language does (promoting dialogue, asking for active readers) and following the transcriptions, it is easy to notice that this aim was achieved, whenever doubts were clarified and ideas were expanded through interaction, or negotiation in other words. The whole discussion was actually built through interaction, transaction, co-construction or dialogue, using the terms coined by many different researchers (Bakhtin 1990, Flower 1994, Iser 1978/1993, Vieira 1999b). And the employment of these strategies, communication and negotiation, was the tool that helped these students in reading the poem more closely and from new perspectives and to get to meanings that probably fulfilled their expectations and could easier linger in their minds.

5. Conclusion

In conclusion, it should be reiterated that the main premise of the present study is that the use of literature should become an integral part of foreign language instruction. Its benefits are hard to ignore and thus educational professionals have to rethink their approaches to teaching methods and resources. The aim of this study was (i) the examination of Brazilian EFL textbooks as an attempt to find out whether literary texts are present in the textbooks, how they are presented and what activities usually presented are connected to them; (ii) a survey with high school EFL teachers with the purpose of noticing whether and how they approach literature in their teaching practices; and (iii) a case study, by means of classroom research with high school students with the intention of observing their reactions towards a literary text and related activities in an EFL classroom.

Regarding the textbooks examined, the general conclusion that can be drawn is a bittersweet one. Bitter because one of the main conclusions of this research is that text genres with referential language are the preferred ones in Brazilian high school textbooks. A rate of 58,5 referential texts per book was found, versus 10,6 representational texts per book/collection. Thus, the amount of literature presented by these textbooks is a small one, comparing to other text types. On the other hand, the conclusion was sweet because the majority of the collections examined present literature and there are collections where literary texts are present in a significant number. Attempting to suggest a solution, it is possible to argue that in fact it is desirable but not immediately necessary to produce especially new whole collections to solve the problem of presenting literature to EFL high school students, but that a change in teachers' attitudes towards literature is essential. If they become aware that literature

is worth working with, they will probably employ it as complement to the textbooks, as extra-tools spicing their teaching practices. Then, a change in the reading texts in Brazilian textbooks production is desirable, for magazine articles (the most widely text type offered) deal with superficial readings, while literature deals with complex ones. Hence it is time to think about the kind of education teachers are seeking for.

The survey with teachers demonstrated that they say they usually present literary texts in their classrooms. Most of them declared they are used to complementing the textbooks in a variety of forms, and about half of them reported that literature is one of the extra-tools they employ in order to complement the textbook. The majority of these high school teachers reported that their students do not like literature. Maybe it is time teachers reconsidered their practices, as Kostelníková (2001) puts it, in agreement with Bassnet and Grundy (1993) when they declare that "…the division which has arisen between the teaching of literature and the teaching of language is not only an unhappy one, it is also a false one…we felt we needed to find new ways of working with literature in language teaching" (99), saying, in other words, that teachers must be conscious that they can use literature with pleasure to enrich classroom activities and introduce students to the world of multiculturalism, and also teach them that it is a learning tool that will be always available, even when they think they are not students anymore.

Regarding the students, the classroom research carried out showed that group work played a key role in meanings co-construction and tasks accomplishment. The interaction among readers-readers and readers-text was essential to the interpretations building and the activities execution. A different behavior by the readers in relation to poem understanding and poem writing was observed. For the former they paid more attention to the content, and for the latter, the form was the most important aspect.

Attempting to perceive how RRC ideas worked out in this case study, it is possible to remark that the intention of promoting active readers was achieved, for participants criticized, questioned and dialogued with the text.

Regarding RRC propositions, there are some questions related to students' responses that remain unsolved. For example, RRC questions whether the number of responses to a text is the same as the number of a work's meanings. Whether the responses are directly related to work's meanings. Whether all the responses would be equally valid or acceptable. These questions cannot be easily answered, considering the complexity and the subjectivity of the issues involved, but maybe an attempt to reflect on some of them could be an interesting starting point for future research.

Regarding the teachers, there is also an intriguing aspect that remains unanswered, and that could be also a theme for future research, which is the aspect related to teachers' education. If teachers said they usually bring literature into the classroom but their students do not like it, maybe it is a matter of approaches. Thus, it would be interesting to observe what kind of education teachers are used to receiving in the literary field, for it may influence their personal and professional involvement with it. This research in teachers' education would also work as an attempt to find a spot to start breaking the cycle of general disinterest regarding literature in Brazilian high school contexts.

Offering a suggestion for teachers, Robert Scholes (1986) says that they should quit 'teaching literature' and begin 'studying texts' in their classrooms. This involves helping students to develop textual competence in three areas: (i) *'reading*,' a largely unconscious activity in which we *produce text within text; (ii) 'interpretation*,' the production of *text upon text that* happens when we begin to think consciously about meaning or theme; (iii) and *'criticism*,' *text against text,* wherein we critique a work's

themes or underlying cultural codes. Many of Scholes' thoughts have direct relevance to what teachers do, and his central concept is a powerful one: rather than encouraging students to show 'reverence before texts,' we should give them 'critical strength,' upgrading the ability to question texts they encounter in an extremely manipulative world (Scholes, 1986, p. 96). Professor Scholes' thesis is unimpeachable: that texts have power . . . and that this power is ultimately power to change the world.

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APPENDIX 1

TEXTBOOKS ANALYSIS

Questions that were made when analyzing Brazilian high school textbooks that have been edited from 1999 to 2002:

1. What genres of texts are presented?
2. Are the texts authentic?
3. Are literary texts present?
4. What kinds of literary texts are present?
5. What are the activities presented connected to the literary texts?
6. What is the activities' focus?
   - Is the focus mainly on reading?
   - Is the focus mainly on grammar?

RESULTS CHARTS

These following charts present the results that were found in the textbooks'
analysis:

Textbooks analysis

	What genre is there?	Are the texts authentic?	Are literary texts present?	What kinds of literary texts are present?	What are the activities presented connected to the literary texts?	Is the activities focus mainly on reading?	Is the focus mainly on grammar?
a.	Mag. Article (10)[3]; Lyrics (4); Ads (1); Newspaper article (1); Poem (1).	Most non-authentic. Many built[4] texts.	Yes	Poem (1)	*No activities.*		
b.	Mag. article (50); ads (15); cartoon (8); newspaper article (7); poem (3); non-fiction[5] (3); biography(3); book excerpt (2); hypertext (2);leaflet (1)	Most authentic.	Yes	Cartoon (8)**,** Poetry (3), Book excerpt (2).	Text comprehension, vocabulary comprehension, translation, grammar, personal opinion questions.	No	Yes

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[3] Numbers in parentheses represent the amount of texts found in the book or collection.
[4] Built texts are non-authentic texts, written by the authors with the aim of fulfilling a didactic purpose (Kostelníková, 2001).
[5] Travel guides and reports, School guides and journals, 'Incredible facts', Theoretical books (Reading, Psychology), etc.

c.	Magazine article (22); hypertext (11); non-fiction (10); newspaper art. (7); poem (2); book excerpt (2); biography (1); fable (1); ads (1); lyrics (1); classif. ads (1); short story (1).	Yes, most adapted.[6]	Yes	Fable (1), Book excerpt (2), Poem (2), short story (1).	Vocabulary comprehension, Text comprehension, Translation, Grammar exemplified Through text, writing.	Yes	No
d.	Lyrics (11), Newspaper articles (7), Non-fiction (5), Magazine article (5).	Most not authentic. Many built texts. (49)	No				
e.	Mag. art. (20); Hypertext (19); cartoon (9); non-fiction (6); newsp. art. (5); biography (3); detective/mystery story (2); lyrics (2); book excerpt (2); encycl. exc. (2); poem (1); fable (1); play (1); book review (1);prayer(1); dict. entry(1).	Yes, most adapted.	Yes	Book excerpt (2), poetry (1), detective/ mystery stories (2), fable (1), cartoon (9), play (1).	Questions checking reading comprehension, Questions to express personal opinion, Grammar topics exemplified by text's extracts	No	Yes

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[6] Adapted texts will be here considered as still authentic texts, even though modified, in contrast to didactic texts.

f.	Mag. Article (21); non fiction (13); hypertext (6); dictionary excerpt (5); ads (3); newspaper art. (3); lyrics (2); cartoon (2); poem(2); encyclopedia excerpt (2); menu (1); play (1); leaflet (1); classified ads (1).	All adapted	Yes	Poetry (2), cartoon (2), Play (1).	Translation, text comprehension, grammar, vocabulary comprehension.	No	Yes
g.	Magazine art. (26); hypertext (13); cartoon (8); non-fiction (6); short story (2); newspaper art. (2);dictionary entries. (2); bio (1); book excerpt (1); lyrics(1); menu (1).	Yes, most adapted	Yes	Cartoon (8), short story (2), book excerpt (1).	Vocabulary comprehension, text comprehension, personal opinion, grammar ex. through text, writing.	Yes	No
h.	Mag. Article (23); Hypertext (9); Ads (6); Non-fiction (6); Lyrics (5); Cartoon (2); Poem (1) Encyclopedia Exc.(1); lyrics in Portuguese (1); dictionary	Yes, most adapted	Yes	Cartoon (2), Poem(1).	Text comprehension, questions to express personal opinion, translation exercises.	No	No, little grammar exemplified by text's extracts, many translation exercises.

	entry (1).						
i.	Magazine article (50); non-fiction (13); hypertext (7); cartoon (6); ads (4); newspaper article (2); fable (1); poem (1); biography (1); book excerpt (1)	Yes, most adapted	Yes	Cartoon (6), fable (1), poem (1), book excerpt (1).	Text comprehension questions, vocabulary comprehension, grammar, translation, personal opinion.	No	Yes
j.	Mag. Article (144); cartoon (16); ads (11); hypertext (11); non-fiction (11); biography (10); newspaper art. (7); poem (6); book excerpt (6); encyclopedia excerpt (2)	Yes, most adapted.	Yes	*Cartoon (16),* Poem (6), Book excerpt (6).	Text comprehension questions, vocabulary comprehension, Grammar, Translation.	No	Yes
k.	Poem (1), cartoon (1), Dict.exc.(1), Class.ads. (2); ads (1); leaflet (1); non fiction (6); magazine article (3); newspaper article (2); short story (1); interview (3)	No. Built texts (46) (many texts – no ref.)	Yes	Poetry (1), Cartoon (1), Short story (1).	Text comprehension questions, grammar.	no	yes
l.	Newspaper article (15); magazine article (8);	Yes, most authentic	Yes	*Short story (3),*	Text Comprehension questions,	No	Yes

non-fiction (8); encyclopedia excerpt (4); short story (3); fable (1); poem (1); ads (1).			*fable (1), poem (1).*	Vocabulary comprehension, Grammar, Translation.		

a. Ferrari, Mariza & Rubin, Sarah G. Inglês - Ensino Médio. Coleção Novos Tempos. 3 vols. São Paulo: Scipione,2000.

b. Marques, Amadeu. Password – Special edition. Vol. único. São Paulo, Ática, 1999.

c. Amos, Eduardo, Prescher, Elisabeth & Pasqualin, Ernesto. Sun - Inglês para o ensino médio. 3 vols. São Paulo: Moderna, 2001.

d. Gray, John and Nolasco, Rob. Twist! 3 vols. Oxford University Press: 2000.

e. Costa, Marcelo B. Globetrotter: inglês para o ensino médio. Vol.único.São Paulo: McMillan, 2001.

f. Ferrari, Mariza & Rubin, Sarah. G. Inglês para o ensino médio. Série Parâmetros. Vol. único. São Paulo, Scipione, 2002.

g. Aun, Eliana, Moraes, Maria Clara P., & Sansanovicz, Neuza B. English for All. Vol único. São Paulo: Saraiva, 2001.

h. Siqueira, Rute. Context. Volume único. São Paulo: Ed. Saraiva, 2000.

i. Aun, E., Moraes, M. C. P. de, Sansanovicz, N. B. New English Point. 3 Volumes. São Paulo: Saraiva, 1999.

j. Marques, Amadeu. New Password – English. 3 vols. São Paulo: Ática, 2000.

k. Acevedo, Ana and Duff, Marisol. Grand Slam. 2 vols. Longman: 2002.

l. Hollaender, Arnon & Sanders, Sidney. New Keyword: a complete English course. Vol. único. São Paulo: Moderna, 2001.

APPENDIX 3

TABULATIONS

1) What genres[7] of texts are presented?

GENRES	TEXTS	NUMBER OF TEXTS
Referential texts	Magazine article, newspaper article, non-fiction, hypertext, ads, biography, encyclopedia excerpt, dictionary entries, classified ads, interview, leaflet, menu, book review	702
Representational texts	Cartoon, poetry, book excerpt, short story, fable, play, mystery/detective story, lyrics, prayer.	128

■ Referential texts 84,5%

■ Representational texts 15,4%

---
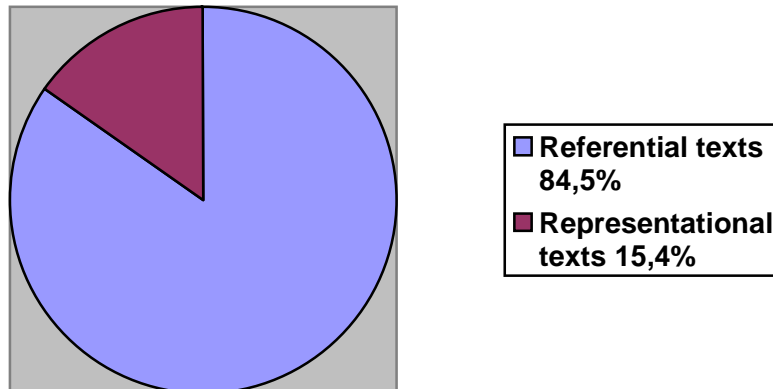
[7] Following McRae's (1991) classification.

2) Are the texts authentic?
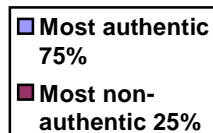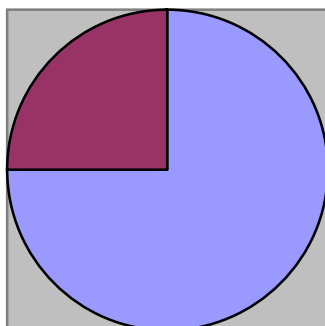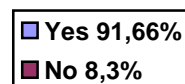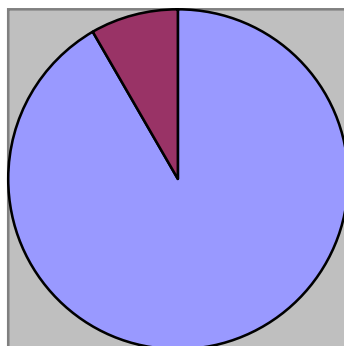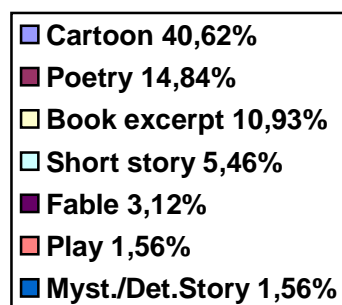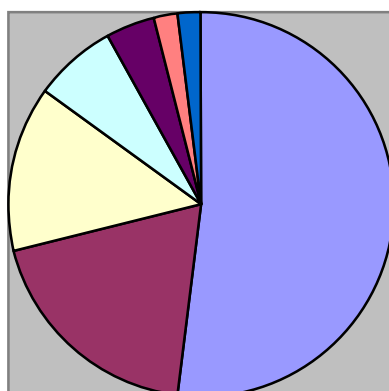
Most authentic 75%
Most non-authentic 25%

3) Are literary texts present?

Yes 91,66%
No 8,3%

4) What kinds of literary texts?

Cartoon 40,62%
Poetry 14,84%
Book excerpt 10,93%
Short story 5,46%
Fable 3,12%
Play 1,56%
Myst./Det.Story 1,56%

5) What are the activities related to the literary texts[8]?

☐	**Text comprehension 83,33%**
☐	**Grammar 75%**
☐	**Translation 66,66%**
☐	**Vocabulary comprehension 58,33%**
■	**Personal opinion 50%**
☐	**Writing 16,66%**

6) Focus of activities:

☐	**Grammar 58,33%**
■	**Reading 16,66%**
☐	**Unclear 8,33%**
☐	**No literature 8,33%**
■	**No activities 8,33%**

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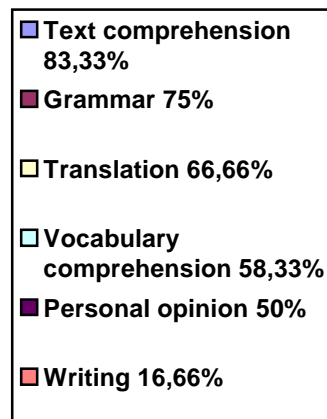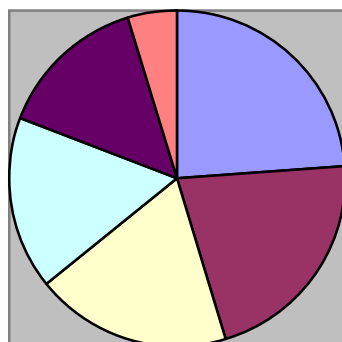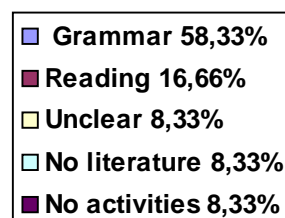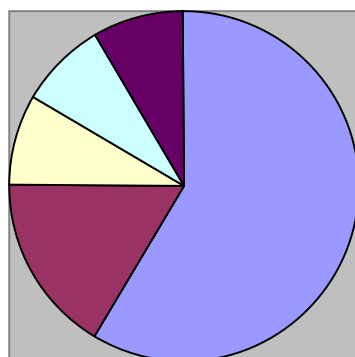
[8] In questions 5 and 6 numbers represent the amount of books/collections that present these activities.

APPENDIX 4

The following questionnaire is part of the research by Marion Gottschalk to a Master Thesis in English and Literature at Universidade Federal de Santa Catarina. Thank you for participating.

<u>TEACHER'S QUESTIONNAIRE</u>

Personal information:

-   age:

-   gender: (   ) male   (   ) female

-   level of education:

-   how long have you been teaching English?

         (   ) less than 5 years

         (   ) 5 – 10 years

         (   ) more than 10 years

-   where do you teach?   (   ) public school   (   ) private school

1. Do you usually use a textbook to teach English? (   ) Yes   (   ) No

2. Which textbook(s) do you use in your English classes? Write the name of the book(s) or collection, its/their author(s) and publishing house:

_____

_____

_____

3. What did you take into account while choosing this book?

(   ) its price   (   ) the contents presented

(   ) its visual appeal   (   ) its format

(   ) its approach to the contents   (   ) editors' special offers

(   ) Other reasons: _____

4. Do you usually bring extra-material/resources/activities in addition to the ones presented by the textbook?   (   ) Yes   (   ) No

5. Which extra-material/resources/activities do you usually bring as complement to the textbooks?

(   ) films   (   ) games

( ) music   ( ) written exercises

( ) oral discussions   ( ) maps

( ) charts, posters   ( ) newspapers, magazines

( ) literary texts (poems, short stories…)

   ( ) objects   ( ) CD-roms

   ( ) other:_____

6. Does the textbook you use present literary texts (poems, extracts of books, short stories, cartoons)?   ( ) Yes   ( ) No

7. When you consider using literary texts either through textbook or as extra material, how do you approach them?
_____
_____
_____

8. What are your motivations to use literature?_____
_____
_____
_____

9.What are the students' usual reactions towards the activities with literature in the English classroom?
_____

_____

_____

Thank you very much, Marion **J**
mariong@profnet.com.br
Tel. (55) 3375 3234

APPENDIX 5

TABULATIONS

Personal information:

- Age: 22, 25, 26, 28, 29, 29, 30, 31, 32, 36, 37, 38, 39, 39, 48, 51, 52, 56, 56.

- gender: (2) male   (17) female

- level of education: graduation – 8; uncompleted graduation – 2;

high school – 2; post-graduation (specialization) – 7.

- how long have you been teaching English?

(5) less than 5 years

(8) 5 – 10 years

(6) more than 10 years

- where do you teach?   (9) public school   (8) private school   (2) both

1) Do you usually use a textbook to teach English?

(15) Yes   (4) No

2) Which textbook(s) do you use in your English classes? Write the name of
the book(s) or collection, its/their author(s) and publishing house:

Positivo (2)   Lado Collection (1)

Our Way (1)   Globetrotter (2)

Magic Reading (1)   Interchange (1)

COC – booklet (1)   Sun (1)

Inglês para o Ensino Médio (1)

New Interchange Series (3)   Password (1)

Get Ready (1)

3) What did you take into account while choosing this book?

(3) its price   (10) the contents presented

(7) its visual appeal   (   ) its format

(12) its approach to the contents   (2) editors' special offers

(   ) other reasons:

- if it is interesting and if it involves reality, fun activities, the whole general things about a normal person life;

- the contents should be presented as any similar with the life of my students;

- it's a system;

- it prepares students for 'vestibular';

- it's practical to have something ready for you since you do not have much time to prepare classes;

4)   Do you usually bring extra-material/resources/activities in addition to the ones presented by the textbook?

(19) Yes   ( ) No

5)   Which extra-material/resources/activities do you usually bring as complement to the textbooks?

(11) films   (16) games

(19) music   (14) written exercises

(11) oral discussions   (8) maps

(14) charts, posters   (16) newspapers, magazines

(12) literary texts (poems, short stories…)

(12) objects   (9) CD-ROMs

(1) other: extra texts – 'vestibular'

6) Does the textbook you use present literary texts (poems, extracts of books, short stories, cartoons)?

(13) Yes   (2) No

7) When you consider using literary texts either through textbook or as extra material,

how do you approach them?

- By reading aloud – 0
- By proposing activities – 1
- Making students read individually or in groups – 0
- Mixing the approaches mentioned before – 7
- Related to the issues, the structures being taught – 1

- Explaining what it is about and how they could use the message and the structure –1
- With reading comprehension activities – 2
- I think the best way of approaching is making they feel the text, better, they must find something in common or can teach in their lives –1
- Translating them –1
- Talking about authors – 1
- Trying to bring interdisciplinary materials students already know – 1
- Oral discussions –1
- Short poems to children read and enjoy (the rhymes, sounds, etc.). Literature to teenagers to develop reading (through reading activities) – 1
- I try always to develop the four abilities, while using literary texts. Sometimes I start doing this with a song – 1
- I use the four abilities: writing, listening, speaking and reading – 1

8) What are your motivations to use literature?

- ü it improves the English classes;
- ü it shows real situations;
- ü it helps students to open their minds;
- ü I only use it if it is interesting to the students;
- ü to make students think;
- ü the best of literature is to imagine the situations and make a relation with the reality or the things that you think it is "real" for you;
- ü because it deals with imagination;
- ü personal interest;
- ü some students like it;
- ü literature can be entertaining;
- ü because it is interesting;
- ü a picture, a thing that can introduce my content;
- ü chose interesting texts (short stories); compare film and book; acting;
- ü as I love poetry, and I believe that the poetic taste can be activated by a formal study, I'm always motivated to talk about poetry or other literary material. So it's easier to motivate my students, 'cause they can feel in my words the enthusiasm and the belief that it's possible to do great jobs by using literature in lessons;
- ü I love poems and I think that my students love them too;

9) What are the students' usual reactions towards the activities with literature in the English classroom?

- ü they like it;
- ü they do not like it at the beginning of the activities;
- ü they do not feel comfortable;
- ü they feel demotivated at the beginning and like it at the end of activities;
- ü they approve it only if it is interesting;

- Ü the girls normally like them, but the boys consider them silly;
- Ü they think it is boring, they do not like reading;
- Ü it is hard to show them the real importance but I think we need to continue working because they will realize this importance;
- Ü usually a positive reaction, curiosity and expectative;
- Ü they do not like much but they realize that is necessary;
- Ü they like some activities but not all of them;
- Ü in fact, they like it very much cause at these moments they also can produce beautiful things. They feel important showing their productions.
- ü they like very much. They write about them, talk and make the questions, sing and draw about them.

6.1 WORKING WITH LITERATURE – PROSE

6.1.1 PRE-READING ACTIVITIES:

1) Do a quickwrite. A *quickwrite* is an activity to help you experience the fun and pleasure of writing while you begin to organize your thoughts about a topic. To do this, write your thoughts as they come to you. Try writing about an embarrassing moment. Follow these steps:
   1. Think about a time when you were embarrassed. What happened? How did you feel?
   2. For five to ten minutes, write everything that comes to your mind about this embarrassing experience. Write down as many ideas as you can, without worrying about writing correctly. You can correct your grammar, spelling and punctuation later.

6.1.2 READING:

The following selection reads very much like a memoir, a recollection of an earlier life experience. As you read, try to decide when the author is writing in her "younger" voice and when she is writing in an "older" voice, looking back with the wisdom of experience.

Eleven
By Sandra Cisneros

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. And you are – underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that 's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's OK. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an onion or the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put

the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and not coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month."

"Not mine," says everybody. "Not me."

"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe she doesn't like me, that stupid Sylvia Saldívar says, "I think it belongs to Rachel." An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not…Not mine," I finally say in a little voice that was maybe me when I was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippytip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.

"Rachel," Mrs. Price says. She says it like she's getting mad. "You put that sweater on right now and no more nonsense."

"But it's not-"

"Now!" Mrs. Price says.

This is when I wish I wasn't eleven, because all the years inside of me – ten, nine, eight, seven, six, five, four, three, two, and one – are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine.

That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me, until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldívar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's okay.

Today I'm eleven. There's a cake Mama's making for tonight, and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, eight, seven, six, five, four, three, two, and one, but I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.

6.1.3 AFTER-READING ACTIVITIES:

Think about the story and discuss your ideas with your classmates. Below are some other ideas and questions to talk about. Whenever you can, refer back to the text of the selection to check your ideas and answers.

1. Retell the story in your own words. What do you think Rachel is feeling?
2. How does Rachel act many ages at once?
3. Does it sound to you as if an eleven-year-old is speaking in this selection? What details make you think so?
4. How does the fact that it is Rachel's birthday affect the story?
5. Have you ever experienced a situation like Rachel's in which you were the victim of an injustice but were powerless to speak out against it? How does your story compare to Rachel's?
6. With a partner, try to come up with a one-sentence statement of what you think is the theme, or main idea, of this selection.

6.1.4   LEARNING ABOUT LITERATURE

Description by Comparison

A *simile* is a comparison in which two things are compared using *like* or *as.* For example, Cisneros writes that "the way you grow old is kind of like an onion." In fact, Cisneros uses the word *like* more than twenty times in this selection. Although she uses the word in other ways too, in many instances the word *like* signals a simile. Practice:

1. Find some examples where the author uses *like.*
2. Make a list of them.
3. Do you think the similes in this selection were written by an eleven-year-old narrator? Look over your list to decide.

- Draw a picture to represent a person with all the different ages inside him or her, as is suggested by Cisneros. A tree trunk or an onion with rings are examples. You may also draw something that is composed by small parts, something that is a whole only because it's built by these small parts, like a flower or grapes.

6.2 WORKING WITH LITERATURE - POETRY

STOPPING BY WOODS IN A SNOWY EVENING
Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

6.2.1 PRE-READING ACTIVITIES:

1) Talking about seasons.
2) How is winter where you live? What do people usually do in wintertime? Does it snow? Have you ever seen snow? What did you feel? How do you think people manage to live where it snows – during the day / during the night?

6.2.2 READING:

3) Listening to the poem. (Video) – Poem as <u>image</u>.
4) Reading the poem silently.
5) Text comprehension questions (in pairs) – copies for each participant.
Watch the scene again. Then work with a partner to complete the exercise below. Take turns reading the statements. After you read a statement, ask your partner if it is correct. Write *true* or *false* on the blank line beside each statement. Your partner should then say one or more lines from the poem to support his/her answer. The first answer is given.
True or False?

_____false_____1. It is not snowing very hard.
                "To watch his woods fill up with snow."
_____2. The owner's farmhouse is nearby.

_____3. The speaker is traveling on foot.

_____4. It is the first day of winter.

_____5. The speaker leaves because he/she feels cold.

6.2.3 AFTER-READING ACTIVITIES:

6) Retelling the poem to a partner.
7) Noticing the rhyme. (video + xerox) – Poem as <u>text</u>.
   Which of the following descriptions explains the *rhyme scheme* (the way the poet planned the end rhymes in the lines of the poem)? Circle 1, 2 or 3.

   1. The first, second and fourth lines of each stanza rhyme. The poet uses the last word of the third line as his rhyming sound for the next stanza. In the last stanza, all the lines rhyme.
   2. The first, third and fourth lines of each stanza rhyme. The poet uses the last word of the second line as his rhyming sound for the next stanza. In the last stanza, all the lines rhyme.
   3. The first, second and third lines of each stanza rhyme. The poet uses the last word of the fourth line as his rhyming sound for the next stanza. In the last stanza, all the lines rhyme.

8) Discuss with a partner: how do you think the traveler was feeling? Where was he/she going? Why did he/she stop? What do you think the last stanza of the poem means? Does the reader know what "promises" the poet has to keep?
9) Writing. Write a short poem about a winter's night in your life.
   The participants' poems are transcribed below:

Winter

It's good to sleep;
It's good to eat;
It's good to cry;
And it's good to die.
(Daisy)

Can you see flowers in the winter?

I can see them.
Deep in my mind
Falling by my side.
   (Márcio)

Ode to Snow

The snow
  Very slow
    It's a show

In the winter we stay at home
Waiting for somebody who won't come
Will be lovely when summer come
It's too sad to be alone.
            (Laura)

But I hate snow
Then I start thinking: why is [it] a show?
  If I need to stay alone
      Just inside my little home.
        (Fernanda)

Today it's very cold.
I stay at home alone
      I'm feel in the distant wood
I don't know what I will become
        (Sara)

Purpose

I don't know if I should
But I'm really sure I would
I have to achieve all these in life
But if I decide now what should it be
      (Bianca)

 It is cold outside
 I need your arms here
 And your song to hear
 I need you by my side.

Unforgetable

It was a chilly weather
eruption
That I'll remember forever
Your arms around my neck
My lips touching yours

This mountain is so cold
The   vulcan   will   be   in

And I need your hold
Because you are my solution.

Everything was really cold
Animals, plants, even the FRIDGE
Everyone was shaking by the weather
But we were by pleasure

My frozen heart

In that cold night
My soul became pitch-black
And all, all I wanted were you
My sun, to warm my frozen heart.

In the Knight

No woods, but twisted stumps like goblins
No lives, but snow flakes like diamonds
No arms, but ice delicate like face
No words, but cloud shapes like white sails

I wish I stopped dreaming of rainbows
The colours make me blind
I wish I had a fur coat
The cold wind has been hitting my soul.

We can go the next winter night

Cold Night

It was in the summer
And I wanted to die
My love made me cry
And that night, hot night, I felt cold
      [because my heart frozed…

Poem

The winter is a lovely season
When I have a reason
To put a season in my life

Where our heart to leave
And I am waiting for this night
For together we can love.

lonely

It's dark and cold
And I don't want to write a poem
As it's snowing
I want to stay in bed and sleep

Foresee

Walking on the beach
A pipe and a man that's all to see
God is around here and this you should agree
Believe it or not I think I must foresee
Life is so precious and this you can't disagree.

It's cold outside
It's better to stay inside
Because in the winter season
Go out has no reason.

It's night and it's very cold
And I am far my home
I am waiting anxious
The time to return for my wife

The winter is cool
The winter is cold
I don't like winter
I like to stay at home!

The Cold Night

The nights became the door
To show the winter arrives
And I feel so alone
Because my love go away

In a cold lonely winter's night
Waiting for some kind of a sign
But everything look so dark
And I still looking for a light.

My dreams go on too
And I feel so strange
All the moment
So I have to go now
My thoughts are frozen.

Winter

The winter is good to stay at home
To sleep and eat popcorn
I like winter
Because I don't have a choice

The winter is great
The winter is cold
I like to do many things
Specially stay with my love

Winter makes me feel depressed
But the winter makes me feel encouraged
When it's raining you eat a lot
That is not good for you a lot.

A Miracle

God saved my life
For He knew it wasn't my time
No matter how serious the accident seemed to be
tree
My "Father's" hands were there to protect me !!!
sky

It's had to be there
Where the sun is shy
The snow is falling down by the

And the cloud walk across the

A new friend has just come
The tree leaves had already gone
And in all this cold
I have just left him outside
      [while I stay at home.

In a cloudy place hidden dark
Allowance cannot be chosen
Trying hard to revive your heart
Where everything looks frozen…

Sometimes, when I feel the wind in my soul
I can feel the winter frozen my heart
Could I live the cold fill my mind?
No, I have to keep my soul warm
I'll find out my way.

    Last night, the cold wind reached my veins
    Hidden sunshines struggled with clouds
    Shall it shine again?

    No more warm, no more touch, no more kiss
    The sun was vanished by the harshest season
    Along with you…

Winter in Florianópolis

Here we are today
It's raining everyday
Through the window the sea
We can always see

The mist and the horizon
So confused me
Because the winter is here
Let's play at home, dear

The snow is coming
Everybody is running
Let's make hot tea
To watch TV

Sleepy Cold

It was really, freezing cold
I felt like I was 100 years old
My bones and legs were rusty
I was feeling quite bad
So I chose to stay in bed

Winter Equinox

It was a cold, dark morning
People were going and coming
While I was there alone
And the road before me
Seemed so long.

The sky is dark
So is my heart
Oh, I can see a shark
Let's go to the park

Appendix 7

TRANSCRIPTIONS

Key of conventions:

D - Daisy
F – Fernanda
K - Karine
M – Márcio
L – Laura
B – Bianca
T – tutor
S – unidentified student
Ss – students altogether
Jacir
Estela
+ - pause
++ - long pause
(+++) - inaudible
[ ] - overlapped speech
(( )) - annalysts comments
: - long sound
CAPITALS - stressed word
? - questioning intonation
Italics - reading from the text

Working with Literature – Poetry

"Stopping by woods on a snowy evening" – Robert Frost

July 15, 2003

English Immersion Course

Part 1 – Whole group

'

Key of conventions:

D - Daisy
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Transcription

Working with Literature – Poetry
"Stopping by woods on a snowy evening" – Robert Frost
July 15, 2003
English Immersion Course

Part 1 – Whole group

T - So, I'll ask to forget everything in your hands, everything outside here++ OK + I would like to ask you to think about seasons ++ OK ++how are the names of the four seasons? Can you tell me? ++

Ss – winter+ summer + spring and autumn

T – very good + autumn or...

Ss – fall
T - OK + where I live we have four seasons + they are different parts in the year + where you live, are there four seasons too? ++ Distinctively? yes or no?
Ss – yes, yes + no
T – Yes? You, Marlene, are there four seasons in your region in Goiás?
Marlene – No ++ some days + we have four seasons in a day +OK + you wake up the weather is cold + and suddenly the weather is so hot and + sometimes you a have a wind + OK + so strong and + suddenly + the weather + it can rain + I don't understand the weather + it's so difficult

T – me too + ((laughs)) so, do you know that there are some places + where there are not four seasons, just two seasons: the dry season and the rainy season ++ (+++)what? (+++) where do you used to live? Oh, in Ceará. (+++) only two seasons, the dry season and the rainy season + OK + and do you know that our summer, here in the South of Brazil, is different from the summer in the North of Brazil + and our winter in south of Brazil is different from the winter + in different parts of the world, just to mention + how is it different?

S – (+++) in some countries + summer that is like winter here (+++) summertime is like winter in Brasil (+++) it was summer + and I went to the beach wearing a coat

T – a coat? Wearing coats on the beach? No shorts, no bikinis? No? Interesting! ++ Last week + we are + during winter time + and last week where I live, in Panambi, RS, we had frost for four days + we had zero degrees for four days ++ we had negative degrees during the night during the whole week + it was really very cold + but I know that in some places it's not so cold ++ and also as you know there are some places where ++ what happens during the winter?

Ss – it snows

T – it snows + in Brasil it doesn't snow +

Ss -   [in São Joaquim]

T – yes + sometimes in São Joaquim and + in very few places it snows ++ can you imagine yourself living in a place where it snows?

Ss – (+++) yes + maybe

T – would you like it Estela?

Estela – with all my heart and soul

T – yes? + there are some people who like + who prefer winter + who like cold weather + other people like hot weather ++ So + it's great that we are different ++ can you imagine + when we see snow in films or in television + can you imagine how people deal to live in those places + when it snows + when it really snows hard + how do people manage to live there + during the day, for example ++ what do they do + how do they protect themselves+ their houses, how do they drive, how do they get to work ++ is it easy?

Ss – (+++) wearing heavy coats ++ they need heating system in their houses ++ they need special tires for driving ++

T – OK + many different tools they need to organize their lives where it snows + and during the night ++ is it easy during the night + where it snows?

Ss – (+++) probably they stay at home

T – you are right + probably they stay at home + it's a good answer and it's a good connection to the poem we're gonna watch now + could you please turn off the lights, Denise? ++ we are gonna watch a poem on the video first + it's a very famous one + I would like you to pay attention to it ++

((lights off - poem listening and watching on the video))

T - OK + before you talk to each other + I would like you reading the poem silently ++

((silent reading))

T - OK + when you've finished reading I would like to have you working in pairs + to answer these questions you have + the first set of questions, true or false + work in pairs to answer these questions, you have to mark true or false and also + to give a reason for your answer

((time for working))

T - when you finished could you please join another pair in your table or group to compare your answers?

((time for working))

T - So + now I would like to have one pair retelling the poem to another pair in your group ++ OK + you can work in pairs and one pair retells the poem in your own words to the other pair in your table, in your group, OK?

((time for working))

T - all the groups have finished? ++ Jacir, could you please go to the corridor and turn off the lights? ++ I will show you another part of the video ++ where they point out the rhyme + so + I would like you watching the video + noticing the rhyme and then answer the questions about rhyme you have there in your papers, OK?

((watching another part of the video))

T – could you please turn on the lights? ++ could you please answer now your questions about rhyme? + in your papers + in your copies? ++ you have to choose one of them+ which

one is the correct one according to the rhyming of the poem? ++ ((time for answers in the groups – answers' checking orally were not recorded)) ++ I would like to have you now + in your groups + in your tables to discuss these questions that are here on the board ((tutor reading questions))
T - so + discuss in your groups these questions one by one + OK?
((groups discussions))

Part 2 – Small group (a sample of one group discussion answering the questions)

B – there are a lot of adjectives here + for example *lovely, dark and deep* (+++) I can see (+++) all these adjectives are important for the poem ++ he or she is
M -   [melancholic]
B – yes
M – so, do you agree with me
B- yes + he is melancholic
M - oh, no + you don't need to agree with that ((laughs))
K – what is melancholy?
M – melancholy? + melancholy is ah + it's proper from people who feel alone + lonely
L –   [missing of something]
M – yeah + missing of something
L – for example + missing of (+++) it's a feeling
M -   [missing of love] you're right + melancholy
F – he's a romantic!
K – to think about (+++)
F -   [to think about men?]
M – are they melancholic? (+++) ((laughs)) "menlancholic" + "melalchoholic" ((laughs))
K – please, don't create new words
M – OK, don't create new words ++ you know, language is
F -   [you see + sometimes you create new words and when you are going to see + these words really exist!] ((laughs))
S – yeah ((laughs))
M – melancholic (+++) melancholy + melancholic
B – why don't you write that 'blues'?
M – blues? + I think blues it's, it's + it has to be ah +
S -   [pain]
F – to sad
M –   [to sad + to sadness]
((the following rupture of search happened because some participants of this small group were having a parallel conversation which arose as the teacher (M) and the other ones silenced))
D – just a moment + what do you think + how can I say + "panties" + panties is something I like to cover my boot, yes?
M – yeah ((laughs))
D – 'panties' , it is 'pantieS', is it a plural? +
M – a plural, yeah + I think
D – my pantY + my panties ARE + why is it plural? why plurals?
M – because + because + you have two + two legs ((laughs))
D – no, no, no pantY, pantieS, pantieS + (+++)
((tutor's intervention addressing the whole group))
T – where is he/she going to? What do you think, second question
M – where is he going to
L – she is going to + a house
B – I think the person doesn't know
L -   [doesn't know where]
M – I think she is going to + find someone ++
B – maybe
T – why do you think the traveler stopped?
F – *the only other sound's the sweep* +
K – what's sweep?

M – sweep? + sweep? +

F – sweep + swip?

M - *the only other sound's the sweep + of easy wind and downy flake*

F – is "varrer"?

M – no

D – and the text says why + why

M – ah, sweep!

D – why did he stop

L – sweep is "varrer"! "Varrer"!

B – we can imagine + but we + we don't know

F – "varrer as folhas"

K – "é, varrendo" (+++)

B – *to stop without a farmhouse near / Between the woods and frozen lake / The darkest evening of the year*

T - What do you think the last stanza of the poem means?

M – Where he or she is going?

D – she is going + she is traveling + for this promises + or she is going back home

M – oh yeah?

B – *because my little horse was thinking it 'quear'*

M – *queer*

B – *queer* + yes + so + he doesn't + want to return + to + his house or her house

M – her house

B – because it's strange ++ he doesn't want to go to his house

F – he is going to the village

D – no + but his house is on the village

M – it could be in a way + but + it's not usual to be this way + it's unusual

D – here + because *he will not see me stopping here*

F – stop *here* where? In the village?

M – no, here + ah ++

L – the woods! + near the woods

M – near the woods + a farm + at a farm + that way

B – because he is near the woods + and he is the person

M – the owner + the leader of the place or the village

B – he is not in the village + maybe he is going to the village + right?

K – I think he is a (+++) ((laughs))

M – where is he going to?

K – we don't know! + *and miles to go before I sleep*

M –   [we just]

K – *and miles to go before I sleep*

D – oh I think he is traveling + for this promises

T - Does the reader know what "promises" the poet has to keep?

B – maybe many places + because he has many miles to go

K – yes

L – he has promise to keep

M – *promises* + you need an 'S' ((laughs))

F – *and miles to go before I sleep*

M – why did he or she stop

B – just to see the woods + and the weather

M – to see the snow + on the trees

B – yes + yes, to see the snowy day

M – to see the landscape + the beautiful landscape

D – I think on other (+++)

M – what?

L – to see how beautiful it is

D – I think he is dreaming with this place

M – why?

D – yes because

F – *and miles to go before I sleep* + see? He continuous his traveling

D -   {I think it's because it is a dream]

F – and *the woods are lovely, dark and*

M – *deep*

F – *deep + but I have promises to keep + and miles to go before I sleep +* before he is going to bed + or before (+++)

K -   [yes]

L – what does it look like?

F – if we are in a + very cold place + what we do during the night?

Ss – (+++) we freeze ((laughs))

T - Write a short poem about a winter's night in your life.

M – Oh my God! + I can't write poems! Even in Portuguese!

D – I cannot write about winter + because I hate winter + I hate winter + who likes winter?

M – My God!

D – it's because winter is bad!

M – I don't like it too ((laughs))

B – why don't we finish the

D -   [you don't like it too?]

M – no, read it in + in

F -   [your poem]

M – so it could be + in a poem's + verses (+++) in a stanza + what stanza? + ah my God ((laughs))

K – a winter night

M – a winter night?

L – a winter night

B – let's go to write a poem + ah + together?

M – a 'groupal' poem? ((laughs))

F – yes, because alone +

D -   [alone]

M – alone + I couldn't

D – alone it's very difficult

M – I can't + I can't ((laughs)) + It's impossible for me

B – do you hate?

M – I don't hate it + but I can't

F – in English I think I never tried + to do a poem

D – good point

L – winter + winter + we stay home

Ss – (+++) stay home

M – all right + let's write it + in winter we stay + home

B – can you find a word to rhyme with 'home'?

F – 'come'

B – waiting nobody + come!

M – ((repeating slowly)) waiting + for somebody ++ who +

Ss – will come

M – will come ++ all right + waiting for somebody who will come ++ ah ++ another stanza ++ in winter we stay home, waiting for somebody who will come ++ let's make it a little more + dramatic

Ss- ((laughs))

M – won't come + who won't come

Ss – yes, yes

M – right + in the winter we stay home, waiting for somebody who won't come

F – I'm thinking about the snow + there is snow

M – the snow + is show (+++) ((laughs)) oh it's a commercial + it's an ad ((laughs)) (+++)

T – each one has to write one short poem

M – oh no! please!

B – OK + wait for my poem so +

(+++)

L - we need a rhyme for alone

M – alone? + in winter we stay at home waiting for somebody who won't come + alone + alone + alone ((laughs))

K – it's so sad to be alone + it's so sad to be alone

M – alone + alone

B – is it necessary to rhyme anything + for example A B A B?
M – no
L – it would be lovely + if summer + come on ++ it would be lovely if the summer + come on
K – yes
M – it doesn't have to be alone ++
B – we can put this stanza the last one
K – yes
B – and write ah + produce + another one
L – it would be lovely if the summer + would
M – would + be lovely + will be + will be lovely ++
S – what?
S – I don't understand
M - when + summer + summer + comes + It's so sad to be alone + OK + all right + we have one + what about you? + the snow + there is snow + it's a show + I hate snow (+++) if I need to stay at home+
L – stay alone at home ((laughs))
M – alone at home + all right + we have two poems + now we need a third poem
F – we need one more
M – we need another one
K – another line ?
M – no, another poem ++ ah +
F – snow
M - ((seems reading)) ode to snow
B – we can see flowers?
M – ah, flowers? Oh yeah! Ah +
B – and birds
M – flowers ah+
L – Ok + in the winter we can see flowers ((laughs))
K –oh it's another + poem
M – oh yeah, can you see + flowers ++ in the winter? + in the winter? ++ I can see them + I can see them +
F – but what is the rhyme +
M -   [look at the snow]
F – we have no rhyme there
M – huh? There are three stanzas ((laughs))
D – no, three verses
M – three verses
F – because it isn't a stanza + isn't?
M – uhuh + look at the snow
D – draw flowers there + than you see!
M – can you see flowers ? I can see
L -   [can you see them? + so + our heart + it comes from + our heart]
M – I can see them
L – coming through + your + eyes!
M – ah + coming + I can see them coming + through + my eyes + eyes ((seems writing))
L – so + I need to stay + in front of a mirror
M – uh?
L – so I need to stay in front of a mirror
M – hey!
L – to see + flowers coming through my eyes + ((laughs)) I need to stay + ((laughs))
M- ah + can you see flowers + flowers + in the winter? + I can see them + no (+++) I can see them + deep + in my mind + deep in my mind +
L – deep in your mind
M – deep in my mind ++ we need a rhyme + at least for +
D – winter + uhuh
M – all of them ((laughs)) ++ winter +
S -   [waiter]
M – winter + waiter ((laughs)) + I can see them + deep in my mind + why I'm calling the waiter ((laughs))

F – oh no ((laughs))
B – so I can + no
M – a rhyme for winter ++ or them ++
B – singer +
M – winter + them + deep in my mind
D – I cannot find + a rhyme here
M – oh + land + land rhymes with + them + no + can you see flowers in the winter? I can see them deep in my mind ++ deep in my mind +
L – I can't see that
M – huh?
L – I can't see that + or rhyme by my side? + by my side
M – by my side + I can see them deep in my mind + ah ++ ah ++ throwing ++
F – with the wind (+++) the beautiful birds
M- do you have another one here?
F – (+++) how is "assobiar"?
M- "assobiar"? whistling
F – whistle + assobiar
M – whistling
F – OK + it is good to put in the bed with the window ((laughs)) + whistling and + my old beautiful (+++) to see
((recordings interrupted – first side of the cassette finished))
((the tutor approached this group's table and they asked her why the recorder was placed in their table, and not moving around the classroom, as the day before. It was explained to them that their group was chosen because they were mostly students and because they were talking loud, clear and close to each other around the table, which would make recordings better. When the tutor asked for the people in the whole classroom to write their names in the short poems' sheets, people in this small group uttered astonished expressions and then laughed a lot. They actually spent some minutes only laughing much.))
(+++)
D – I know you liked my poem!
M – All right + deep in my mind +
D -   [it's good to fuck in the bed]
B – deep in my mind
M -   [deep in my mind]
D – in the window (+++) my beautiful pussy
M -   [deep in my mind + falling + by my side]
D – when I feel this dick in my ass
M -   [by my side + by my side]
D - I like to show my boot ((laughs))
M –   [all right?]
((claps))
M – can you see flowers in the winter? I can see them deep in my mind falling by my side ((seems reading quickly)) all right + another one ((laughs))
F – you liked
M – no I don't like + but
L – he is "empolgado"
M -   {I'll be a (+++) poem
L – now he is "empolgado"
M – "empolgado"
K – interesting
F – I'm not good in this
M – let's make a haikai
K – haikai?
M – haikai
K – what is a haikai?
M – haikai is a Japanese poem + it has only three stanzas ++
T -   [(+++)]
S – haidei?
M - haikai + for example + ah + let me see + a haikai
B – she ((the tutor)) wants us to be quiet now

M – quiet?
B – yeah + yeah
T – ready?
M – yeah we have two, three, four poems here ((laughs))
T – OK + write your names on them
F – and I have to deliver it to you?
T – yes + I'm gonna collect all of them
M – all right
F – oh God!
M – oh God!
D – oh God!
M - so
F – what is yours without me + we can (+++) write a book
M – here + this will be yours + and this will be mine ((laughs))
D – you want to
M – huh?
D – you want to (+++) here?
M – this will be yours + all right
T -   [OK (+++)]
D – this will be mine
M – this for you this for me
T -   [ready? + look at me + forget your papers, your materials, your pens + your classmates + look at me ++]
M- it's for us? ((laughs))
B – ((very low)) we should stop writing
M – ((laughs))

Whole group

T – you know that many words in poetry are used symbolically + are used as symbols, representing something else ++ yes? +
Ss – yes
T – or a (+++) so, what do you think the word + or the idea of winter stands for? + what do you think it represents? + winter + is it actually the season ? or can be something else?
S – can be something else
S – (+++)
S - it's the season
S – loneliness
S – death
T – death? Why not?
S – depression
S – purity
T – purity? Great
S – (+++)
T – maybe what?
S – spring for purity
T – spring for purity? it's your opinion? + OK, his opinion is winter for purity + because of what, the color? White?
Ss – yes, yes
T – cold? ++ and?
S – hope
T – for hope?
S – lack of hope
T – lack of hope + why not? ++ why do you think he/she stopped there + actually? + why do you think he/she stopped there? + but first + I would only like to ask you + what is + or which is the + Estela made a very good point + mentioning the + *darkest evening of the year* + which evening is that? ++ why does the poet mention the *darkest evening of the year?* + there can be many reasons + if winter represents the season + which is the darkest evening in winter, the season? +
S – the first

T – the first evening + just a minute + Estela, how do you call this first evening?

Estela – winter equinox

T – did you know that word + in Portuguese yes, but equinox?

Ss – no, no

T – winter equinox + yes? + it's the longest evening + and also + maybe the darkest + but if winter doesn't stand for the season, actually + which would be the darkest evening + of the winter? ++ if winter is not the season, but something else + loneliness, depression, purity, death + what is the darkest evening? +

S – the pain you are feeling ++

T – OK, if winter stands for depression, what is the darkest evening?

S – the deepest depression

S – the strongest feeling

S – (+++)

T – ++ if it stands for loneliness + what is the darkest evening?

S – (+++)

S – a difficult moment

S - the most difficult moment

T – the most difficult moment in your life + OK + and then + if winter doesn't stand only for the season but something else + why did he stop + in the middle of the darkest evening + why did he or she stop there? ++ to think about it ++ to reflect ++ did you know + how could you know + but, once I've heard that he stopped there to suicide + once I've heard that as it was + maybe depressed or lonely + he stopped there to suicide? + because it was the darkest moment in his life and he stopped there to suicide + and that when his horse shakes his bells + it represents his consciousness + reminds him of the promises he has to keep + and then he a sort of awakens and goes on not in the journey, but in his life journey ++ isn't it great? + isn't it great thinking beyond the written text? Beyond the written lines ++ beyond the written words + isn't it great? ++

((class finishing words))