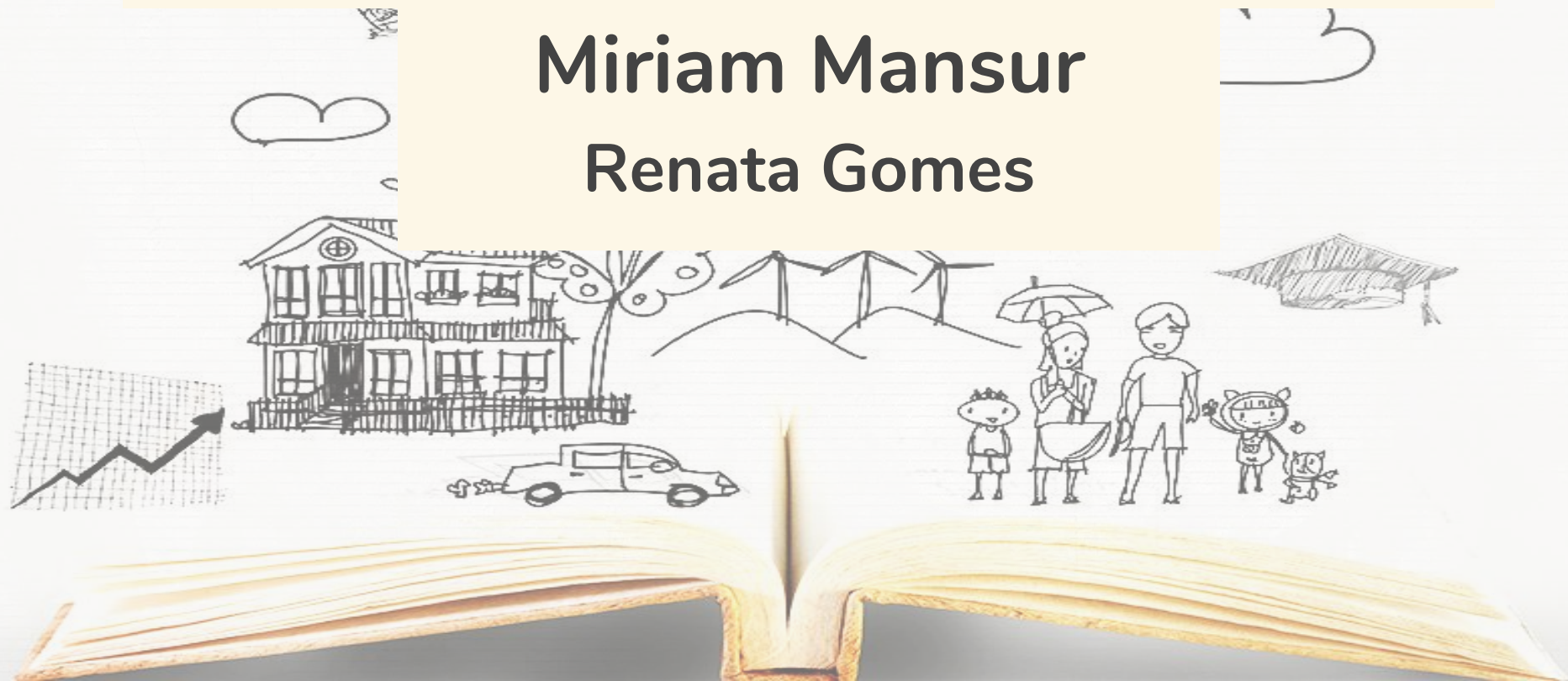


Teaching English Through Literature

Miriam Mansur
Renata Gomes





Literature-Language

“Great literature is simply language charged with meaning to the utmost possible degree.”

(Ezra Pound, “How to read”, Part II).



Why not use literature?

“ 'You need to be an expert';
'It must be "proper" literature';
'It's too hard for the students';
'There's not enough time!' ”



The argument for literature:

- requires no specialist training;
- can be brief, [...] and relevant;
- enhance, supplement and complement the curriculum;
- aid speaking as well as reading skills;
- engage in critical thinking *(as text books rarely do)*
- open minds onto the world;
- assist with specific language learning



More reasons why to use it in the ELT:

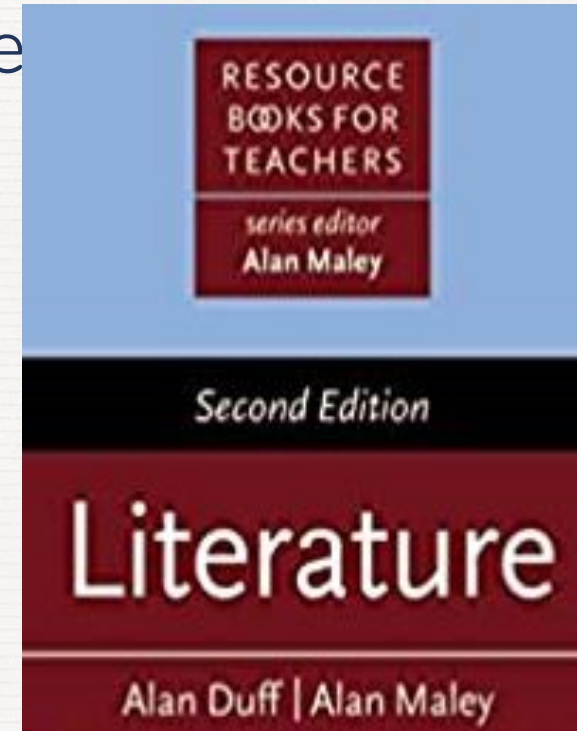
Literary texts:

- ⇒ provide opportunities for multi-sensorial classroom experiences and can appeal to learners with different learning styles;
- ⇒ offer a rich source of linguistic input and can help learners to practise the four skills - speaking, listening, reading and writing;
- ⇒ can help learners to develop their understanding of other cultures, awareness of 'difference' and to develop tolerance and understanding;



They suggest a series of questions to assess the suitability of texts for any particular group of learners:

- ? Is the subject matter likely to interest this group?
- ? Is the language level appropriate?
- ? Is it the right length for the time available?
- ? Does it require much cultural or literary background knowledge?
- ? Is it culturally offensive in any way?
- ? Can it be easily exploited for language learning purposes?



Language-based material:



Skills:

- ✧ *Listening;*
- ✧ *Reading;*
- ✧ *Speaking;*
- ✧ *Writing.*

- ✧ Grammatical structure;
- ✧ Linguistic phenomena;
- ✧ Vocabulary acquisition;
- ✧ Pronunciation;
- ✧ Intonation.

Literature and Language Teaching

A guide for
teachers and
trainers

Gillian Lazar

CAMBRIDGE TEACHER TRAINING
AND DEVELOPMENT

Series Editors: Marion Williams and Tony Wright



Activity 1 – Shakespeare's Sonnet 136

Skills:

Listening – Fill in the blanks activity;

Reading – understanding the poem;

Speaking – recitation
(pronunciation/intonation).

Group: Intermediate 1 – teenagers and adults



Listening – William Shakespeare – Sonnet 136



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Idiomas para fins
acadêmicos-profissionais

If **thy** soul check **thee** that I come so _____, (a)
Swear to **thy** blind soul that I was thy Will, (b)
And will, **thy** soul knows, is admitted there; (a)
Thus far for love, my love-suit, sweet, _____. (b)



Will, will fulfil the treasure of **thy** love, (c)
Ay, fill it full with wills, and my will _____. (d)
In things of great receipt with ease we prove (c)
Among a number one is reckoned _____. (d)

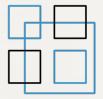


Then in the number let me pass _____, (e)
Though in **thy** store's account I one must be; (f)
For nothing hold me, so it please **thee** _____ (e)
That nothing me, a something sweet to **thee**: (f)

Make but my name **thy** love, and love that _____, (g)
And then **thou lovest** me for my name is 'Will.' (g)



William Shakespeare – Sonnet 136



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Idiomas para fins
acadêmico-profissionais

If **thy** soul check **thee** that I come so near, (a)
Swear to **thy** blind soul that I was thy Will, (b)
And will, **thy** soul knows, is admitted there; (a)
Thus far for love, my love-suit, sweet, fulfil. (b)

Will, will fulfil the treasure of **thy** love, (c)
Ay, fill it full with wills, and my will one. (d)
In things of great receipt with ease we prove (c)
Among a number one is reckoned none: (d)

Then in the number let me pass untold, (e)
Though in **thy** store's account I one must be; (f)
For nothing hold me, so it please **thee** hold (e)
That nothing me, a something sweet to **thee**: (f)

Make but my name **thy** love, and love that still, (g)
And then **thou lovest** me for my name is 'Will.' (g)





Linguistic phenomena

SUBJECT PRONOUN	OBJECTIVE PRONOUN	POSSESSIVE ADJECTIVES	POSSESSIVE PRONOUNS	REFLEXIVE PRONOUNS
I	ME	MINE	MINE	MYSELF
YOU THOU	YOU THEE	YOUR THY	YOURS THINE	YOURSELF THYSELF
HE	HIM	HIS	HIS	HIMSELF
SHE	HER	HER	HERS	HERSELF
IT	IT	ITS	-----	ITSELF
WE	US	OUR	OURS	OURSELVES
YOU YE	YOU	YOUR	YOURS	YOURSELVES
THEY	THEM	THEIR	THEIRS	THEMSELVES

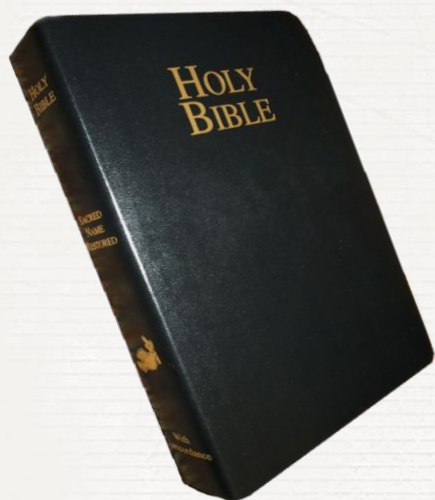
thou *lovest*

(archaic) second-person singular present form of love

Our Father, Who art in heaven

Art - ARE (archaic present tense of the verb to be - second person)

The Our Father



Our Father, Who art in heaven,
Hallowed be Thy Name.
Thy Kingdom come.
Thy Will be done,
on earth as it is in Heaven.

Give us this day our daily bread.
And forgive us our trespasses,
as we forgive those who trespass
against us.
And lead us not into temptation,
but deliver us from evil. Amen.



(Unicamp - 2017) Leia os versos iniciais do poema “The White Man’s Burden”.

Take up the White Man’s burden
Send forth the best ye breed –
Go send your sons to exile
To serve your captives' need
To wait in heavy harness
On fluttered folk and wild-
Your new-caught, sullen peoples,
Half devil and half child (...)



Rudyard Kipling, Rudyard Kipling’s Verse.

Disponível em: http://kiplingsociety.co.uk/poems_burden.htm. Acessado em 17/10/2016.

O poema de Rudyard Kipling foi escrito em Londres, em 1898, após a estadia do autor nos EUA. Considerando-se o contexto do imperialismo do século XIX, o poeta expressa:

- a) a defesa do expansionismo norte-americano, justificado como um dever moral explicitado no título “The White Man’s Burden”.
- b) o olhar caridoso em relação aos povos dominados no contexto do imperialismo do século XIX, como se observa no verso “half devil and half child”.
- c) uma crítica à visão da superioridade branca vigente durante a corrida imperialista do século XIX, ao enaltecer as características “folk and wild”.
- d) A visão de que as famílias americanas não devem ser punidas pela política expansionista dos EUA, como se observa na recomendação “Go send your sons to exile”.
- e) A visão de que as famílias americanas devem ser punidas pela política expansionista dos EUA.



Grammatical structure

Vocabulary acquisition

Will = William will = noun (desire, wish)	<u>Will</u> , will fulfil the treasure of thy love And <u>will</u> , thy soul knows, is admitted there Swear to thy blind soul that I was thy <u>Will</u>
Will = Future aux. verb	Will, <u>will</u> fulfil the treasure of thy love
will = noun (desire, wish)	Ay, fill it full with <u>wills</u> , and my <u>will</u> one





Speaking

 Pronunciation / Intonation

 Recitation of the poem

 Rhyme scheme

 Rhythm



Homework

Look up the words, the ones students are not familiar with, for the understanding of the poem.

Activity 2 – Poem by Wole Soyinka “Telephone Conversation” – 1963

Skills:

Reading – understanding the poem;

Speaking –Role play activity;

Listening/writing - homework

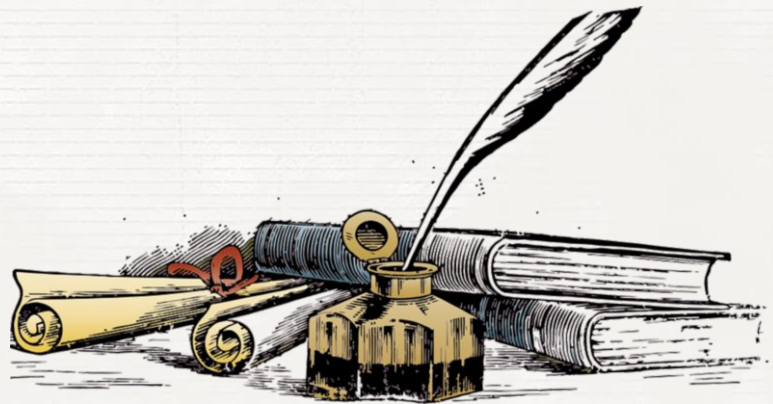
Group: Intermediate 2 to Advanced -
teenagers and adults





Poem by Wole Soyinka "Telephone Conversation" – 1963

The poem is about a telephone conversation in England between the poetic persona seeking to rent a house and an English landlady who completely changes her attitude towards him after he reveals his identity as a black African.





Poem by Wole Soyinka

"Telephone Conversation" – 1963

Lead in:

(Activate previous knowledge)



1. Discuss the questions:

1. Have you ever rented a house?
2. Name some possible problems you can have when you are trying to rent a house.
3. Do you think the problems you have to rent a house today are the same you could've had in the 60's?

2. Read the poem about a man trying to rent a house and answer the questions:

1. What was the problem he had to rent the house?
2. Was it a problem you had anticipated in 1.2?





Poem by Wole Soyinka "Telephone Conversation" – 1963

P - The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. "Madam" , I warned,
"I hate a wasted journey - I am African."
Silence. Silenced transmission of pressurized good-breeding. Voice, when it came,
Lipstick coated, long gold-rolled
Cigarette-holder pipped. Caught I was, foully.

L - "HOW DARK?"...I had not misheard...."ARE YOU LIGHT OR VERY DARK?"

P - Button B. Button A. Stench
Of rancid breath of public hide-and-speak.
Red booth. Red pillar-box. Red double-tiered
Omnibus squelching tar.

It was real! Shamed
By ill-mannered silence, surrender
Pushed dumbfoundment to beg simplification.
Considerate she was, varying the emphasis-

L - "ARE YOU DARK? OR VERY LIGHT"

P - Revelation came
"You mean-like plain or milk chocolate?"





Poem by Wole Soyinka "Telephone Conversation" – 1963

Her accent was clinical, crushing in its light
Impersonality. Rapidly, wave-length adjusted
I chose. "West African sepia" – and as afterthought.
"Down in my passport." Silence for spectroscopic
Flight of fancy, till truthfulness changed her accent

L - Hard on the mouthpiece "WHAT'S THAT?" conceding "DON'T KNOW
WHAT THAT IS." "Like brunette."
"THAT'S DARK, ISN'T IT?"

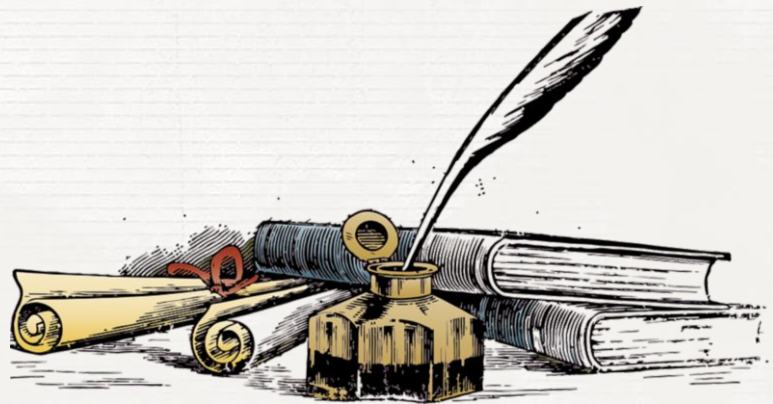
P - "Not altogether.
Facially, I am brunette, but madam you should see the rest of me. Palm of
my hand, soles of my feet.
Are a peroxide blonde. Friction, caused-
Foolishly madam- by sitting down, has turned
My bottom raven black- One moment madam! - sensing
Her receiver rearing on the thunderclap
About my ears- "Madam," I pleaded, "wouldn't you rather
See for yourself?"





Poem by Wole Soyinka "Telephone Conversation" - 1963

Written in the first person narrative point of view, the poem "Telephone Conversation" is a poetic satire against the widely-spread racism in the modern Western society.





Reading/Speaking Role play activity

Using role playing in the classroom can help teach students about certain situations in a more dramatic fashion.

This may aid students to better remember the situations, making role playing a good teaching method.

It also allows the students to play the roles of certain characters in these situations so they are able to see things from a new perspective.



Listening/writing - homework

Listen to the interview with Wole Soyinka and pinpoint his position in relation to racism since the publication of “Telephone Conversation” until today.



Write a paragraph describing your opinion about recent movements that we have been experiencing, for example, “Black Lives Matter”.



Activity 3 - Short story “Popular Mechanics” by Raymond Carver 1989

Group: Basic 2 to Pre-Intermediate 1 (Teenagers - adults)

Skills:

- ✓ Reading
- ✓ Speaking
- ✓ Writing

Grammar structure

Review of verb tenses:

- ✓ Simple present
- ✓ Simple past
- ✓ Present continuous
- ✓ Past continuous





“Popular Mechanics” by Raymond Carver

E A R L Y that day the weather turned, and the snow was melting into dirty water. Streaks of it ran down from the little shoulder-high window that faced the backyard. Cars slushed by on the street outside, where it was getting dark. But it was getting dark on the inside too. He was in the bedroom pushing clothes into a suitcase when she came to the door. I'm glad you're leaving! I'm glad you're leaving! She said. Do you hear? He kept on putting his things into the suitcase.

Son of a bitch! I'm so glad you're leaving! She began to cry. You can't even look me in the face, can you? Then she noticed the baby's picture on the bed and picked it up.

He looked at her, and she wiped her eyes and stared at him before turning and going back to the living room.

Bring that back, he said. Just get your things and get out, she said. He did not answer. He fastened the suitcase, put on his coat, looked around the bedroom before turning off the light. Then he went out to the living room. She stood in the doorway of the little kitchen, holding the baby.

I want the baby, he said. Are you crazy? No, but I want the baby. I'll get someone to come by for his things. The baby had begun to cry, and she uncovered the blanket from around his head. Oh, oh, she said, looking at the baby.

He moved toward her. For God's sake! she said. She took a step back into the kitchen. I want the baby.





“Popular Mechanics” by Raymond Carver

Get out of here! She turned and tried to hold the baby over in a corner behind the stove. But he came up. He reached across the stove and tightened his hands on the baby. Let go of him, he said.

Get away, get away! she cried. The baby was red-faced and screaming. In the scuffle, they knocked down a flowerpot that hung behind the stove. He crowded her into the wall then, trying to break her grip. He held on to the baby and pushed with all his weight.

Let go of him, he said. Don't, she said. You're hurting the baby, she said.

I'm not hurting the baby, he said. The kitchen window gave no light. In the near-dark he worked on her fisted fingers with one hand and with the other hand he gripped the screaming baby up under an arm near the shoulder. She felt her fingers being forced open. She felt the baby going from her.

No! she screamed just as her hands came loose.

She would have it, this baby. She grabbed for the baby's other arm. She caught the baby around the wrist and leaned back. But he would not let go. He felt the baby slipping out of his hands and he pulled back very hard.

In this manner, the issue was decided.





Activity 3 - Short story “Popular Mechanics” by Raymond Carver 1989

Lead in:

(Activate previous knowledge)



1. Discuss the questions:

1. When a married couple decide to get a divorce, how should they divide their belongings?
2. What about their kids?



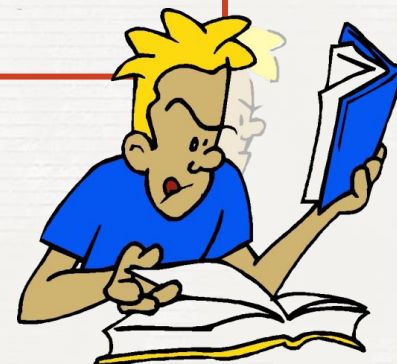


Activity: Grammar structure

Review of verb tenses:

Complete the table with examples of sentences from the short story:

Simple present	
Simple past	
Present Continuous	
Past Continuous	





Speaking

Provide some background information about Carver's minimalist style and about the title of the story.

Ask students their opinion about the end of the story.

➡ What happened?

Encourage the students with some points:

➡ Did the baby die?

➡ Was the couple able to solve their issue?

➡ Are you familiar with any story like this?



Writing/Homework

Describe an odd situation that you have already witnessed using sentences on the simple present/past and present continuous.

Activity 4

Adventures of Huckleberry Finn

Mark Twain - 1884

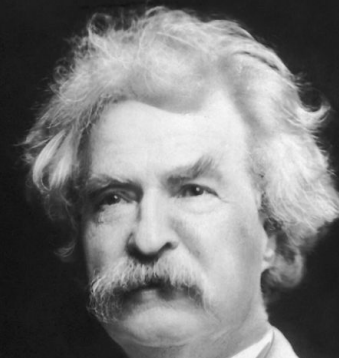
A passage of chapter 2

Group: teenagers (age: 11 to 14)

Teens Intermediate

Skills:

- ✓ Reading
- ✓ Speaking
- ✓ Writing





Adventures of Huckleberry Finn (Chapter II)

Mark Twain - 1884

WE went tiptoeing along a path amongst the trees back towards the end of the widow's garden, stooping down so as the branches wouldn't scrape our heads. When we was passing by the kitchen I fell over a root and made a noise. We scrouched down and laid still. Miss Watson's big nigger, named Jim, was setting in the kitchen door;

He got up and stretched his neck out about a minute, listening. Then he says:

"Who dah?"

[...] Say, who is you? Whar is you? Dog my cats ef I didn' hear sumf'n. Well, I know what I's gwyne to do: I's gwyne to set down here and listen tell I hears it agin."





Adventures of Huckleberry Finn (Chapter II)

Mark Twain - 1884

So he set down on the ground betwixt me and Tom. He leaned his back up against a tree, and stretched his legs out till one of them most touched one of mine. My nose begun to itch [...]. I was itching in eleven different places now. I reckoned I couldn't stand it more'n a minute longer, but I set my teeth hard and got ready to try. Just then Jim begun to breathe heavy; next he begun to snore—and then I was pretty soon comfortable again.



Adventures of Huckleberry Finn (Chapter II)

Mark Twain - 1884

Lead in: (introduce relevant vocabulary through fun activity)

Introduce vocabulary found in the chapter

Do choral repetition and use images/body language

Play a game using this vocabulary



Combinar

Quizlet

stretched out

itch



tiptoeing

stooping down



sit down



crouched down

Activity 4

Adventures of Huckleberry Finn

Mark Twain - 1884

Reading

- ➡ The teacher offers some background information and presents a summary of the novel;
- ➡ The teacher reads the passage with the students;
- ➡ The focus is to present Huck's adventure in a funny way to entertain the students.





Activity 4

Adventures of Huckleberry Finn

Mark Twain - 1884



Speaking

- ➡ Students may ask questions about the underlined parts and the “mistakes” in the use of language.
- ➡ The teacher encourages them to try to identify and correct the “mistakes” orally.

Writing

- ➡ The teacher prepares a hand-out with the passage and ask students to correct the “mistakes”, this can be done in class or as homework.

Activity 5 - Children's classes

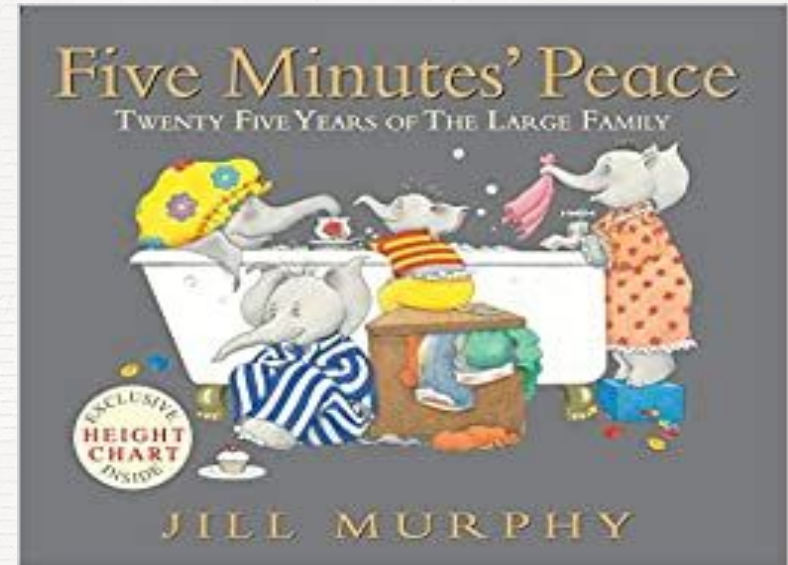
Literature for kids

Group: children - ages: from 07 to 10

- ✓ Beginners
- ✓ Students with an average of one year studying English.

Skills:

- ✓ Listening;
- ✓ Reading;
- ✓ Speaking.



Activity 5 - Children's classes

Literature for kids

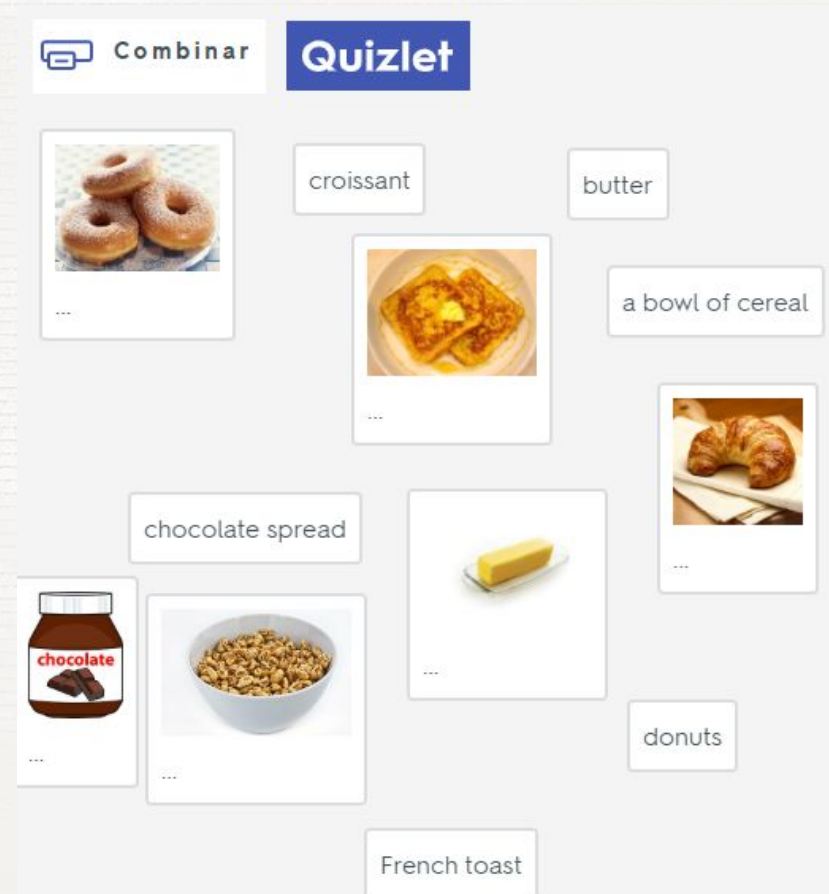
Lead in:

Introduce/review breakfast food using flashcards

Play games:

Quizlet

Run and touch flashcard



Activity 5 - Children's classes

Literature for kids

Listening

- ⇒ The teacher presents some background information about “The Large Family” series;
- ⇒ The teacher reads the story once.

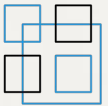
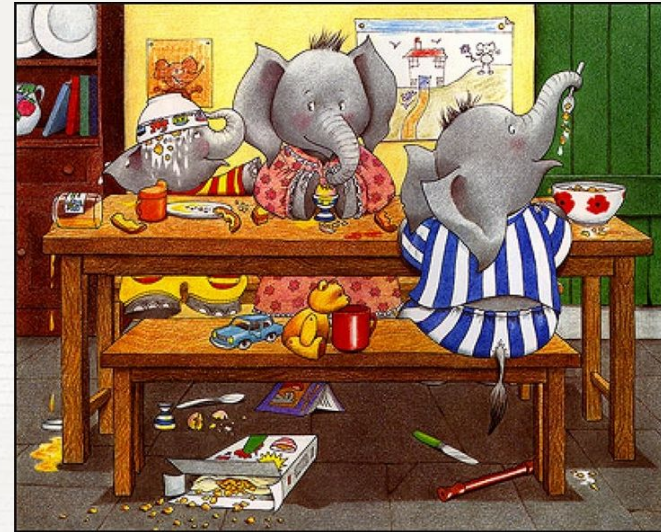
Reading

- ⇒ The teacher displays the story (visual presentation);
- ⇒ Students read the slides and follow the whole story.





The children were having breakfast.
This was not a pleasant sight.



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Mrs. Large took a tray from the cupboard.
She set it with a teapot, a milk jug, her
favorite cup and saucer, a plate of
marmalade toast and a leftover cake
from yesterday. She stuffed the morning
paper into her pocket and sneaked off
toward the door.





Activity 5 - Children's classes Literature for kids

- ⇒ Speaking - typical breakfast
- ⇒ The teacher presents the first 3 pages of the story.
- ⇒ Students are supposed to describe what they usually have for breakfast.





Thanks!



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