



DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

Teaching demanding novels in the Austrian classroom – a theoretical and practical approach

Including lesson plans for teaching Nathaniel Hawthorne's *The Scarlet Letter*

verfasst von / submitted by

Jennifer Sablatnig

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of
Magistra der Philosophie (Mag. phil.)

Wien, 2017 / Vienna, 2017

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

A 190 299 344

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Lehramtstudium UF Psychologie und Philosophie und
UF Englisch

Betreut von / Supervisor:

Ass.-Prof.Mag.Dr. Michael Draxlbauer

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Seyring, am 03.12.2017

A handwritten signature in cursive script, reading 'Sablatnig', written in black ink.

(Jennifer Sablatnig)

Acknowledgements

First of all, I want to express my thankfulness to my supervisor Dr. Michael Draxlbauer for his interest and belief in my topic and ideas, and for his great support. His advice and constructive feedback have been very helpful for the realization of my thesis. I really appreciate the effort and time he took for me.

I want to thank my parents and my brother for supporting me at any time and for believing in me more than I did from time to time. I also want to thank my friends for always listening to me and, of course, my partner for his encouragement and his patience in the last months.

I also want to thank Dr. Judith Geng and her class 6B, who were vital for realizing this thesis.

Thank you all very much for your support. It would not have been possible without you.

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1. Introduction

Novels can provide answers to essential questions, can open new aspects and moreover, they can abduct their readers into exciting, thrilling and fascinating new worlds by playing with their imagination. In the course of several observations during my FAP experiences, it has emerged that teachers in the Austrian school system, because of the requirements of the New Matura, are more likely to deal with schoolbooks solely, which could lead to a student's deficiency in competences in reading and understanding novels, and especially if the novels are rather demanding, the students tend to be overstrained concerning the structure and plot of the book. Nevertheless, it can be said that novels can have a striking influence on our lives.

Therefore, this diploma thesis is an attempt to show that literature is essential in the context of teaching and secondly, that even demanding novels can be student friendly thanks to thoroughly prepared lessons and materials. For that purpose the thesis is divided into a theoretical and a practical part.

The first theory-based part reveals the importance of teaching literature through examining various insights and conclusions regarding literature in the classroom. The first chapter provides an introduction to the foci of this diploma thesis and an overview of the following chapters. Chapter two of this thesis offers a description of the term 'Literature' and mainly focuses on the issue of teaching literature in the foreign language classroom by discussing its advantages as well as its difficulties and by illustrating general approaches towards teaching literature. The third chapter explains the juridical pillars of the Austrian school system by examining the current standards of the Austrian curriculum, as well as the demands of the New Matura, and the Common European Framework of Reference for Languages, as it is the context in which the theoretical background and the lessons need to be embedded. The last theory-based chapter deals with teaching a novel in particular by serving as a short introduction to the term 'novel' and by providing reasons and arguments for teaching a novel. Additionally, approaches towards teaching a novel are laid out.

The second part is primarily practical, following the hypothesis that even demanding novels can be taught, this part will provide an insight in Nathaniel Hawthorne and his romance *The Scarlet Letter*. Chapter five of this thesis provides the important

information on the chosen novel, the lessons and the school in which the lessons were taught. Chapter six to chapter twelve deal with the lessons in detail by discussing the supportive theory for each lesson, and the knowledge the students are supposed to gain, and by stating the procedure of each lesson and by reflecting on the conducted lessons. Finally, the outcome of the anonymous feedback is discussed. The compiled teaching materials on *The Scarlet Letter* will be quoted in the appendix. As the lessons are designed in accordance with level B1 for a 6th grade, it must be said that the chosen reading strategy, the discussed theory as well as the materials may not be applicable to all levels, and hence serve as suggestion and function as a resource for other teachers, which means that the theory as well as the activities can be adjusted in extent and depth according to the learners' level of proficiency and/or the teacher's personal preferences. Finally, chapter thirteen provides a general conclusion of this diploma thesis.

Since I will become a teacher of English in an Austrian classroom, I am very interested in reaching my future students, because being connected on various levels to your students constitutes a good learning environment. I think it is very important to not only provide learners with essential know-how but also to conduct lessons which activate their interest or even passion for something. I believe that books can help readers deal with certain life issues and, therefore, I believe that teaching literature in the Austrian classroom is important. Admittedly, due to the requirements of the New Matura teaching novels has become more difficult. However, I am sure that the right approach to teaching a novel is coherent with the demands of the New Matura. By choosing adequate material even a rather demanding novel can be learner friendly. Ultimately, I believe that learners of a second language can highly benefit from working with authentic material, such as a novel.

Part 1 – Theoretical Approach

2. Teaching Literature

The main focus in this chapter is on the issue of teaching literature in the foreign language classroom and discussing the advantages of including literature in the syllabus (see, e.g., Van, Collie and Slater, Lazar, Chambers and Gregory). First of all the term “literature” is discussed. The second subchapter displays the most important advantages of teaching literature, including the enhancement of language skills and other essential competences, as, for instance, critical thinking. Thirdly, the question of how literature can be taught is answered by illustrating Carter and Long’s three models, which are expanded by Van’s more recent six approaches to teaching literature.

2.1. What is Literature

In order to establish the same frame condition, this subchapter provides a discussion of the term ‘literature’ and shows how it is used in the context of this diploma thesis. ‘Literature’ derives from the Latin language, “where it signifies (a) writing; (b) grammar; and (c) wide reading erudition” (Parkinson and Reid Thomas 24).

Some attributions to the concept of ‘literature’ are generally presumed. It can be said that readers have, even if only subconsciously, some specific understanding of the term ‘literature’. First of all, ‘literature’ is associated with ‘literacy’. This means that it is a written piece of work, mostly with the intention to be read. This does not mean that ‘literature’ excludes spoken or heard pieces in general, as for example a play (see Parkinson and Reid Thomas 22). This diploma thesis focuses on literature in the written and read form. Secondly, in order to distinguish between ‘literature’ and other forms of written texts, for example a school-essay, it is said to be “creative” and “imaginative” (Parkinson and Reid Thomas 22). The first attribution means that the work “is defined somehow in relation to its source, to its author and to the author’s understanding of what he or she is doing” (Parkinson and Reid Thomas 22). In other words, it is assumed that the author of a literary text must have some intentions for writing a specific piece and that he or she creates it in order to communicate something (22). Peter Widdowson agrees and adds that due to the fact that the author actively creates something, literature also means ‘artistic creation’ (11). It is

argued that “the term creative does not of itself guarantee literary status” (Parkinson and Reid Thomas 23). This is due to the fact that a lot of written works comprise creative elements, for instance journalistic articles. However, Parkinson and Reid Thomas declare themselves in favor of retaining that term as an “important quality in work that we do consider to be literature” (23). The second attribution, ‘imaginative’, means, on the one hand, a distinction between fiction and fact, which is difficult to maintain because some literary pieces clearly can be seen as factual as well (for examples see Parkinson and Reid Thomas 23) and on the other hand, ‘imaginative’ means that a literary piece expresses feelings and holds emotions (23). Parkinson and Reid Thomas state that this attribution also refers to the distinguishing use of language in literary works which can be seen as “vivid” or “striking” (23). Thirdly, it is said that ‘literature’ refers to texts that fulfill “certain socially and culturally approved functions” (Parkinson and Reid Thomas 24). That is to say, literary texts should be enjoyable but also need to be able to provoke thinking about important issues in a culture (24). It can be argued that a pamphlet or a newspaper article can serve a cultural function as well by provoking to think about serious topics. Last but not least, Parkinson and Reid Thomas raise the question of value (24). It can be claimed that a manual is also valuable to a reader who is in need of clear instructions to build something. However, ‘value’ in this context means also valuable literature in the sense of qualitatively high works, because it is stated that ‘literature’ needs to be seen as ‘great’ and needs to become a standard value to which other works can be compared to (Widdowson 13). This inevitably leads to the concept of a canon which differentiates between ‘high’ and ‘low’ pieces of literature (for a deeper analysis of the canon see Parkinson and Reid Thomas 24 and Widdowson 13). One attribution standing by itself may not suffice to identify ‘literature’. However, all attributions discussed above in combination, even if they are “subliminally assumptive, partial and imprecise, [...] [are] so heavily naturalized that they are, indeed, an inescapable aspect of its [literature] definition” (Widdowson 7).

One further distinction has to be made in order to meet the frame condition of this diploma thesis, namely the differentiation between literature with a capital ‘L’ and with a small ‘l’. Literature with a capital ‘L’ “has been ascribed the highest achievements of aesthetic and moral, and has acquired the status of a kind of universal resource of formal and ethical models for humankind” (Widdowson 4). In other words, literature with an upper case ‘L’ contains what is likely to be called ‘The Classics’, the

canonical pieces of literature. In contrast, McRay explains that literature with a small 'l' are pieces that possess at least some literariness, because these contain a language that refers to issues in the external world and invites the readers to interpret how it represents those. Examples of literary pieces with a small 'l' are advertisements, jokes and puns and are seen as non-canonical texts (in Carter 7). The *Oxford Advanced Learner's Dictionary* defines 'literature' as "pieces of writing that are valued as works of art, especially novels, plays and poems (in contrast to technical books and newspapers, magazines, etc.)" (898). The first ones will be classified as literature with an upper-case 'L' and the ones in brackets will be classified as literature with a small 'l' in the setting of this diploma thesis.

Although non-canonical texts are surely important for enhancing learners' language proficiency and are included in textbooks (Carter 8), this thesis aims at showing why and how great works of Literature should and can be included in the syllabus. Therefore, for the purpose of this thesis, 'literature' will be taken to mean those novels, short stories, poems and plays which are classified as pieces of literature with a capital 'L'.

2.2. Why Teach Literature

The teaching of literature has been and still is a widely discussed issue (see for instance Chambers and Gregory, Bredella and Delanoy, Duff and Maley, and Brumfit). Even though literature was banned from the English language classroom for some time due to more form and correctness based approaches like structuralist and audio-lingual models (see Khatib, Rezaei and Derakhshan 201 and Bagherkazemi and Alemi 1), the current approach called Communicative Language Teaching, in short CLT (see Thaler 31), has enabled literature to reappear in the teaching syllabus. CLT is a student-centered communicative approach and focuses on acquiring the target language through meaningful communication (31) and literary pieces offer several communicative situations (see Hill 11) due to their amount of themes, characters and meanings. There may be some arguments against teaching literature, like for instance the difficulty of lexical appropriateness (see Collie and Slater 5). However, in general researchers in that field are in agreement that teaching literature has beneficial effects on the learners' proficiency and that "literature provides us with a convenient source of content for a course in a foreign language"

(Brumfit 105). Further advantages, besides the collaboration of literature and CLT, and more detailed arguments in favor of teaching literature in the EFL classroom are the focus of this subchapter. In the following an analysis of the major and mostly discussed benefits of teaching literature is provided.

First of all, it is stated that teaching literature can enhance the learners' main skills, which are vocabulary and grammar, writing, reading, and speaking. Reading literature not only enriches the learners' vocabulary but also raises their grammatical awareness (see Collie and Slater 4f.). It is argued that literature offers a "rich context in which individual lexical or syntactical items are made more memorable" (5). This means that the students are confronted with new vocabulary or grammatical structures through literature and are initializing, thus learning, them without even noticing it. Hill agrees and explains that learners increase their knowledge of vocabulary or of grammar more easily when it is presented in a meaningful context (Hill 7). Bagherkazami and Alemi also stress that teaching literature is highly beneficial for the growth of vocabulary and grammar knowledge and also add that this is due to the contextualization (4). Lazar, referring to Culler, explains that readers can enhance their literary competence through reading because of their "implicit understanding of, and familiarity with, certain conventions which allow them to take the words on the page of a [...] literary work and convert them into literary meanings" (*Literature* 12). In other words, learners can make use of strategies to guess unknown vocabulary in a particular context used in a literary piece (see *Literature* 18). Hill supports this and says that learners tend to guess the meaning of an unknown word, based on the context in which it occurs (Hill 7). Additionally, "an analysis of the narrative structure in a novel [...] can enhance students' knowledge of tenses and adverbs of time" (Lazar 774f.), which ultimately increases their grammatical skills. However, Collie and Slater and Hill, stress that some pieces of literature may not be suitable for the learners' classroom due to their obsolete language which is just not needed in the students' daily lives (see Collier and Slater 4 and Hill 12). Hill therefore advises to use primarily "good modern prose [...] then much of the language will have value for the students" (12). Yet there are other ways to make more or less obsolete language of certain pieces relevant to the learners' vocabulary enrichment. One of those will be presented in the second part of this thesis and shortly discussed in the next subchapter. By reading literature learners get familiar with different features of writing, for example different forms of connecting

sentences or ideas, improving thereby their own writing skills (see Collie and Slater 5). “[L]iterature shows to set a good ground for writing practice” (Khatib, Rezaei and Derakhshan 203), by letting students continue a story closely to the preceding style, the author’s writing functions as a role model (203). The learners can thereby initialize different features of the written language of literature and thus improving their own writing skills. Thaler agrees that literary works can “contribute to student writing when learners study, imitate and alter [them] in an attempt to master them” (80). Additionally to vocabulary and grammar and writing skills, teaching literature can have a beneficial effect on learners’ speaking proficiency since it “can serve as an excellent prompt for oral work” (Collie and Slater 5); and can invite to talk about issues relevant in the book. The students can identify with a character of a book and can associate events with their own experiences. In this way, interesting and vivid discussions in class can emerge and thereby, if the learners are asked to reflect on the events and to comment freely and critically on these, their speaking proficiency can be improved (see Khatib, Rezaei and Derakhshan 203). Gilmore emphasizes that learners need realistic templates from proficient language users in order to “learn how to manage communication effectively in the target language” (101). This shows that literature as a realistic model can enhance learners’ speaking proficiency. Duff and Maley state that the understanding of and the reaction to a literary text are rarely identical between readers and thus literature invites debating individual opinions (6). Last but not least, teaching literature enriches learners’ reading skills. Literature offers a wide range of different text-types, for instance, novels, poems and short stories, which all need different strategies in approaching them (see Hedge 195). These strategies are not just valuable in the school context, but they are also relevant for the learners’ lives beyond school.

These styles of reading are called (195):

- Receptive reading
- Reflective reading
- Skim reading
- Scanning
- Intensive reading

Khatib, Rezaei and Derakhshan state explicitly that literature is “good for practicing reading subskills including skimming, scanning, and finding the main ideas” (203). McKay summarizes that any interaction with a text “ultimately increase [the students’] reading proficiency” (531).

The arguments in favor of teaching literature stated above clearly show that the teaching of literature is beneficial to the learners’ basic language skills, as vocabulary and grammar, writing, speaking, and reading are trained. Furthermore, including literature in the syllabus has also positive effects on more specific competences which are sustainable and valuable long after school. Teachers generally want their students to be adequate users of the foreign language, which can be accomplished by including literature in their teaching, as seen above, but furthermore, they want them to “grow intellectually, to mature personally, to develop socially and to become more sophisticated emotionally” (Chambers and Gregory 14). How literature is a part of achieving this aim is stated in the following.

As already mentioned, teaching literature can invite students to critically reflect and comment on events, persons, believes and so on involved in a story, thereby literature can enhance learners’ critical thinking ability (see Van 2). Zafeiriadou emphasizes the “necessity and the pedagogical value of developing the students’ critical awareness so that they become critical readers of literary texts and not passive accumulators of whatever is being taught to them” (4). Hedge agrees and adds that students need to learn that an author can use certain writing styles in order to influence the readers’ understanding of the text and persuade them into taking over the author’s views as their own (197). Lazar elaborates that literature can develop learners’ critical awareness and thinking by stimulating their imagination (*Literature* 19). That is to say, inviting students to “question, interpret, connect, and explore” (Langer qtd in Khatib, Rezaei and Derakhshan 203) a literary text can facilitate their critical thinking enhancement. Secondly, with the help of literature learners can evolve their interpretative abilities. As already stated, the interpretation of literary works is seldom identical between readers (Duff and Maley 6). Thaler explains that literature “is open for multiple interpretations” (24). In other words, one piece of literature comprises several possible interpretations, hence readers can be encouraged to develop different and even unstated meanings by reading between the lines (see Lazar *Literature* 174). These advantages of teaching literature show that the readers can benefit a lot from literature not only in the context of school, but

in the context of future careers and lives as well. Moreover, the teaching of literature can also influence a student's personality, by raising cultural awareness, nurturing emotional intelligence and facilitating personal growth.

It is argued that teaching literature positively influences the learners' cultural awareness (see for instance Collie and Slater and McKay). Especially in times of globalization, "a truly urgent need to cross geographical, national, political, cultural boundaries and barriers" arises (Sihui 167). Literature is one way of achieving this, because as Van explicitly states, "teaching literature [...] develops cultural awareness" (2). This is true due to the fact that pieces of literature in English are mostly set in countries where the language is spoken as well. The readers of these stories are set in that context; thereby the students can learn a lot about that country and ultimately, enrich their cultural understanding (see Collie and Slater 4). Bagherkazemi and Alemi add that literature can also help to "overcome negative attitudes, if any, toward the target culture" (3). That is to say, literature can show differences in beliefs, in attitudes and in feelings depending on different historical or social contexts and can help thereby to imagine and to understand what life was and is with different backgrounds (see Collie and Slater 4). McKay supports this and shows that teaching literature can help to break down cultural barriers, which could lead to more understanding of and tolerance between different cultures (531). Thaler supports this notion by stating that "[r]eading books from other countries opens the window to the world and may contribute to mutual understanding between the members of different cultures" (24). Carter and Long summarize (2):

Teaching literature [...] enables students to understand and appreciate cultures and ideologies different from their own in time and space and to come to perceive tradition of thought, feeling, and artistic form within the heritage the literature of such cultures endows.

Furthermore, literature can enhance emotional intelligence. Peoples' emotional intelligence is "specifically related to human ability to control and manage their emotions and feelings in difficult situations" (Khatib, Rezaei and Derakhshan 203). Goleman (cited in Goshn) elaborates that emotional intelligence includes the ability of being empathetic, of knowing and using one's own feelings and of maintaining hope despite difficulties (4). Literature can foster learners' emotional intelligence because of the presentation of different situations, which the readers can emotionally experience vicariously through the characters of a story. Students can thereby gain insight into their own feelings and behavior and this can ultimately have positive

effects on their psychological growth (see Goshn 3). Goshn claims that today's children "seem to be low on emotional well-being in general [...] and often cannot feel optimistic and hopeful about the future" (4). If this statement is true or not, is not under debate here. However, according to Goshn's statement, emotional intelligence needs special care and literature is said to be able to nurture it by illustrating how obstacles and difficulties can be managed without losing hope (4). For example, it is said that emotionally intelligent students are able to control their test anxieties (Khatib, Rezaei and Derakhshan 203) and it can be said that being in control of one's test anxiety results in a better performance (see Goshn 4). It appears that better educational achievements, empathy and optimistic future-orientated thinking can be accomplished due to emotional intelligence, which in turn can be fostered through the teaching of literature. Ultimately, the specific competences stated above all "contribute [...] to the students' personal growth and fosters their autonomy first as language learners and then as individuals" (Zafeiriadou 6). In addition to the benefits of the factors presented above, literature can have a positive effect on the learners' personal development, as they can relate to important issues discussed in a novel, they can find new levels of meanings shown in a poem and they can identify with interests lived in a short story and make it to a part of their own experience (see Bredella xiii). Schwarz adds that through the imagined world in which readers are implicated, their own life experience can be enhanced (38). Collie and Slater explain that literature "provides material with some emotional colour that can make fuller contact with the learner's own life" (2). Duff and Maley state that "literary texts are non-trivial" (6). In other words, the topics and themes dealt with are important to the author and therefore can serve as an ideal basis for learners to respond personally based on their own experiences and feelings (6). This leads to an increase in confidence of the students who therefore become more assertive in expressing their own feelings and thoughts in English (Lazar *Literature* 19) Literature can "open new horizons, pose vital questions, offer different views of life, provide (positive or negative) role models, sketch possible answers to personally relevant issues" (Thaler 24). The teaching of literature thereby facilitates personal enrichment and growth. Enjoying literature beyond school and appreciating and evaluating cultural artifacts is seen as personal growth as well (Carter and Long 3). Thus, teaching literature to learners can enable them to find delight and even love in reading and in literature for their whole lives (ibid. 3). Schwarz seems to agree as he announces that "reading

literature is a crucial part of life" (38). To that end it appears that teaching literature facilitates continual personal growth during and even after the learners' school education.

Many of the beneficial factors illustrated above are possible because literature is authentic. So the last argument in favor of teaching literature is authenticity. Authenticity simply means that "most works of literature are not fashioned for the specific purpose of teaching a language" (Collie and Slater 3). They are mainly written for entertainment, for amusement and for excitement (see Parkinson and Reid Thomas 12). This is exactly where one difficulty in teaching literature is found, because it can be argued that literature lacks suitable authenticity, because its main aim is not to be discussed, transferred into current contexts or to be taken apart and used as writing or speaking prompts (Parkinson and Reid Thomas 12). Another difficulty, as already stated, is that authenticity entails the risk of too difficult, deviant or even obsolete language (see Collier and Slater 4, Hill 12 and Parkinson and Reid Thomas 12 and 67). However, diving into a world portrayed by the author and, thus benefiting from the factors of reading literature is easier if the work is based on topics and themes which are real and relevant to the author because it can be argued that this is what makes literature come alive.

It is claimed that "teachers and lectures may sometimes find it [...] difficult to justify the inclusion of literature in their lesson plans" (Sell 86). Hopefully, the arguments favoring the teaching of literature described in this subchapter will help to overcome these difficulties, because it has been shown that teaching literature clearly contributes to the goal of students becoming adults who "take responsibility for their own actions and their own learning" and who "develop a critical consciousness about themselves and the society" (Raleigh and Simons 303) by enhancing their language as well as some personal competences. The next subchapter will provide more guidance in teaching literature by presenting the three main models of teaching literature by Carter and Long, which are discussed and enlarged by Van's six approaches to teaching literature.

2.3. How to Teach Literature

Many arguments in favor of teaching literature were discussed in the previous subchapter. Considerable reasons why literature is beneficial for second language

learners and thus why literature should be included in the syllabus were illustrated. This subchapter focuses on different approaches to teaching literature. First of all Carter and Long's three well-known and largely referred to (see for instance Zafeiriadou, Bagherkazemi and Alemi and Lazar *Literature*) models will be examined. However, these are rather 'aged' approaches, since they date back to 1992 and will therefore be complemented by Van's more recent six approaches to teaching literature.

Carter and Long present three different approaches to teaching literature, the "cultural model", the "language model" and the "personal growth model", which all have a different aim but can nevertheless not be completely separated (Carter and Long 2). The "cultural model enables students to understand and appreciate cultures and ideologies different from their own in time and space" (Carter and Long 2). This means that teaching literature following the cultural model should focus on revealing cultural differences and enabling learners to understand and accept those. Readers are confronted with different thoughts and feelings "within the heritage the literature of such cultures endows" (Carter and Long 2). Literature gains thereby a "central place in the study and teaching of the humanities in many parts of the world" (2). It is argued that this approach is more teacher-centered, because the learners have to analyze the text as a product (Carter and Long 8 and Bagherkazemi and Alemi 6). In other words, the learners have to acquire information about the historical, social or political background or facts of a literary text. Teacher-centered learning contains a certain degree of imbalance of power and knowledge, because the teacher has a larger knowledge of these issues (see Parkinson and Reid Thomas 12). It can be argued that thereby "the teacher feels almost forced into 'lecture mode', simply telling the learners what they should know and even think [...] of the text" (12). It may be true that a demanding piece of literature might tempt some teachers to switch to a mode where the students simply receive new knowledge. However, a counteraction against too teacher-centered teaching could be to provide challenging guiding questions (examples are provided in the second part of this thesis) and to invite learners to critically evaluate a text. This way the teacher functions as a 'coach' who leads the students to acquire new knowledge.

The second model by Carter and Long is called the "language based model" (2) and its aim is to enhance the learners' language proficiency. As stated in the subchapter

above, one of the main reasons why literature should be included in the teaching syllabus is that literature can strengthen the students' main language skills and can thereby facilitate language acquisition (2). It is normally a learner-centered and activity based approach to teaching literature where the learners are instructed to have a close look at how language is used within a certain text. "The importance of interpreting relations between linguistic forms and literary meanings and of learning to read between the lines of the text is paramount" to second language acquisition (9). Carter and Long's language based model is similar to Van's more recent "language based approach" (Van 7). Van agrees that the language based approach is an effective way of teaching literature in the classroom and adds that the learners "receive the skills and techniques to facilitate access to texts and develop a sensitivity to different genres so they can enjoy a piece of literature" (7). Some activities of the language based approach, that invite learners to participate in discussion and expressions of opinions are (7):

- Brainstorming – "to activate background knowledge and make predictions"
- Rewriting – for instance the end of a story
- Summarizing –the plot of a story or chapters
- Cloze procedures – "to build vocabulary and comprehension", language in use
- Jigsaw reading – to make room for students' collaboration

One counterargument against the language-based model by Carter and Long and the language based approach by Van is that it reduces a literary text to being a resource of language items, as for instance vocabulary or style and therefore ignores the "literary quality of the text or reader-text interaction" (Bagherkazemi and Alemi 6). The third and last approach by Carter and Long is called the "personal growth model" (3). It focuses, as the name already indicates, on the personal enrichment of the learners in school and even beyond and thus, does not aim at teaching to the test. It includes the improvement of the learners' competences; skills and knowledge (see Carter and Long 3). "[T]he overall aim [is] to motivate the student to read by relating the themes and topics depicted in a literary text to his or her own personal experience" (Carter and Long 9). Due to its main aim, the personal growth model is considered to be student-centered (Carter and Long 9). It can be seen that this

approach involves the “whole person in the learning process” (Williams and Burden qtd. in Bagherkazemi and Alemi 6).

Furthermore, it (6):

- develops feelings and emotions
- develops personal identities
- encourages self-knowledge and self-evaluation
- establishes a sense of personal value in students
- encourages creativity

Van’s “reader-response approach” can be compared to Carter and Long’s last model, because it focuses on the learners as well who should use their personal experiences, feelings and knowledge in order to make sense of a literary text, becoming thereby an active participant of his or her learning (5). Since learners have different experiences and probably different social or historical backgrounds, the interpretations may vary widely (6). This offers the opportunity to not only engage in vivid discussions but also to broaden one’s horizon. Van explains that this approach is important to teaching because it “demystif[ies] literature and connect[s] it to individual experience” (6). Thereby, literature ultimately contributes to the personal enrichment of the readers. Van strongly suggests activating learner’s background knowledge and experiences, through pre-reading activities, before engaging with the literary text, because it facilitates the understanding of the piece of literature (6).

Bagherkazemi and Alemi summarize the main advantages of this approach, it (5):

- makes literature more accessible by activating students’ background knowledge;
- harnesses emotional reactions for classroom instruction;
- increases students’ individual and group participation and motivation
- personalizes the learning experience;
- provides for a student-centered and process-oriented classroom;

However, it can be claimed that following this approach students may digress and diverge significantly from the intended course (see Bagherkazemi and Alemi 5). To prevent that risk, teachers need to be vigilant, need to lead their learners back to the

text and need to guide them to the connection between the text and the deviated responses, for example through guiding questions.

Additionally to Carter and Long's three models and Van's two approaches, which are stated above, Van presents four further approaches to teaching literature which are rather recent (2009) but were nevertheless discussed by different researchers in that field (see for instance Khatib, Rezaei and Derakhshan and Bagherkazemi and Alemi). Another approach by Van is called "critical literacy" (7). It mainly focuses on raising awareness of the power of language and how an author can influence a reader's perception of the literary text (8). In other words, the critical literacy approach aims at facilitating "students' critical awareness about the role of language in producing, maintaining, and changing social relations and power" by drawing attention to the way texts "relate to issues of identity, culture, political power, gender, ethnicity, class, and religion" (8). It can be argued that some literary piece may be too negative, dark or politically biased and hinder the learners' participation in discussing the work (8). It is true that students need to feel comfortable and safe with a text and that the teacher has to consider the learner's emotional state as well as the social environment in order to choose an appropriate text (8). However, readers also need to be "aware of the ideological assumptions underlying the texts they read" (8), because texts are often shaped by their specific cultural, social, political or religious setting and the students need to know that (8).

Moreover, Van presents the "New Criticism" (3) approach where "literature is conceived as a self-contained whole, independent of the author's intention, the reader's response, and the social, political and historical background of the text" (Bagherkazemi and Alemi 4). The learners solely focus on literary devices, like formal elements as rhyme; meter and theme without evaluating or connecting with the piece of literature (see Van 3). The disadvantages of this approach are obvious. First of all, the value or beauty of a literary text is not considered at all. Secondly, the learners are dealing with activities only focusing on literary devices, which does not offer diversion and may lead to a loss of motivation of the students. Thirdly, the connection between the text and the readers' experiences are of no importance (3).

Similarly, Van's next model, the "structuralism" approach, does not ask for individual interpretation and appreciation of the literary work either. It "determines where a literary text fits into a system of frameworks that can be applied to all literature" (Van 4). In other words, this approach focuses on the form of a text, by examining the

linguistic and structural elements of a literary text (Khatib, Razaei, and Derakhshan 206). The problems are equal to the ones discussed above. The learners are not asked to connect with the text on a deeper level, because the structuralism approach “is only interested in mechanical formal relationship, such as the components of a narrative, and treats the literary text as if it were a scientific object” (Van 4).

Last but not least, Van describes the “stylistics” approach (4). It aims at raising learners’ awareness and sensitivity to literature by analyzing the conventions of language in different literary pieces (4). The comparative technique is said to be one example of the stylistics approach where learners compare and contrast literary pieces to non-literary pieces with specific focus on conventional or unconventional structures of language, thereby gaining awareness of different language usages in particular situations (Bagherkazemi and Alemi 5). Whether this has a beneficial or counterproductive effect is still open to debate (see Van 4). However, this approach can facilitate the learners’ understanding of literature because it is argued that in addition to the readers’ background knowledge a close attention to the language features of a text helps to interpret a complex text (4f.). Moreover, Van states that learners enjoy comparing a literary piece to a non-literary piece like “news reports, tourist brochures and advertisements” (5) and examining the language used in them. However, the success of this approach is closely linked to the teacher’s knowledge of the literary terminology. Due to fact that teachers are seldom sufficiently trained in literary methods, the stylistic approach is rather problematic in the foreign language classroom (5).

The last three approaches by Van can be seen as rather unsuitable or not valuable (at least if implemented on their own) for the language classroom, because, as shown, they mainly focus on the literary analysis of a text, namely the form and style and it can be argued that these are not top priority in teaching literature in a foreign language classroom and hence, not discussed in great depth in this thesis. However, Carter and Long’s three models and the first three approaches by Van are valuable for the teaching of literature and can be used in the classroom, but it can be argued that a preferential treatment of just one of these may not fulfill the full potential of teaching literature in the foreign language learning classroom. Therefore a composed approach featuring elements of all or several models is advised (see Bagherkazemi and Alemi 6). What such an “integrated model” (6) may look like and how it may be

implemented in the EFL classroom is discussed in reference to teaching a novel in the fourth chapter of this paper and can be seen in the second part of this thesis, where the planned and conducted lessons are discussed.

3. The Austrian English Classroom

Whereas the section above presents a discussion of what literature is, why it should be taught and how it should be taught from a more general point of view, this section narrows the framework down to a specific context.

The following chapter focuses on the juridical pillars of the Austrian school system, namely:

- 1) The Common European Framework of Reference, as the basis for learning and teaching languages
- 2) The Austrian Curriculum, with attention to English in secondary education, specializing on “Allgemeinbildende Höhere Schule” (AHS), since the designed lessons are all conducted at the Konrad Lorenz Gymnasium
- 3) The “New Matura”, including its demands and its correlation with literature

This is the context in which the theoretical as well as the practical part of this thesis need to be embedded.

3.1. CEFR

The Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR), in German Gemeinsamer europäischer Referenzrahmen für Sprachen: lernen, lehren, beurteilen, can be seen as the basis of the Austrian curriculum for living foreign languages (see BIFIE *Kompetenzen und Modelle* and BMB). It was designed by the Council of Europe and was published in 2001. Generally speaking, it is a guideline for language learning as it aims at providing methods for teaching, learning and assessing a living foreign language and has thereby a remarkable impact on teaching in many European countries, because its reference levels are used as standards for individual language proficiency in the target language.

The CEFR follows three basic principles (CEF 2):

- that the rich heritage of diverse languages and cultures in Europe is a valuable common resource to be protected and developed, and that a major educational effort is needed to convert that diversity from a barrier to communication into a source of mutual enrichment and understanding;
- that it is only through a better knowledge of European modern languages that it will be possible to facilitate communication and interaction among Europeans of different mother tongues in order to promote European mobility, mutual understanding and co-operation, and overcome prejudice and discrimination;
- that member states, when adopting or developing national policies in the field of modern language learning and teaching, may achieve greater convergence at the European level by means of appropriate arrangements for ongoing co-operation and co-ordination of policies.

The CEFR is primarily used for designing language learning programmes, including their objectives and content and for outlining self-directed learning, thereby focusing on learners' awareness, material selection and self-assessment (CEF 6). In fulfilling these functions, the CEFR is restricted to certain criteria. It has to be comprehensive, meaning that it provides a range of the widest possible knowledge of languages, skills and use, and that it is a tool for all users describing their objectives. Secondly, it has to be transparent. "By 'transparent' is meant that information must be clearly formulated and explicit, available and readily comprehensible to users" (7). Last but not least, the CEFR has to be coherent, coherence referring to the absence of internal inconsistencies (7).

The CEFR follows an action-orientated approach, where the learners are seen as 'social agents' who act and accomplish tasks which are not solely language-based within a society. This includes all abilities of the agents. In other words, general competences, as skills and knowhow, as well as communicative language skills, for instance pragmatic competences, are emphasized (9ff.).

The learners' role as agents can also be seen in the 'can do' statements of the CEFR. These are entailing a positive formulation, so they contribute to the learners' confidence by emphasizing ability. The 'can do' statements are listed in six levels,

namely A1, A2, B1, B2, C1, C2, where A1 is the “*Breakthrough*” stage, A2 the “*Waystage*”, B1 the “*Threshold*” stage, B2 the “*Vantage*” stage, C1 the “*Effective Operational Proficiency*” stage, and C2 the “*Mastery*” stage (23). This coverage of the learners’ levels are again divided into three categories, where A1 and A2 are subcategories of “Basic User”, B1 and B2 of “Independent User” and C1 and C2 of “Proficient Users”, as shown in Figure 1 (23).

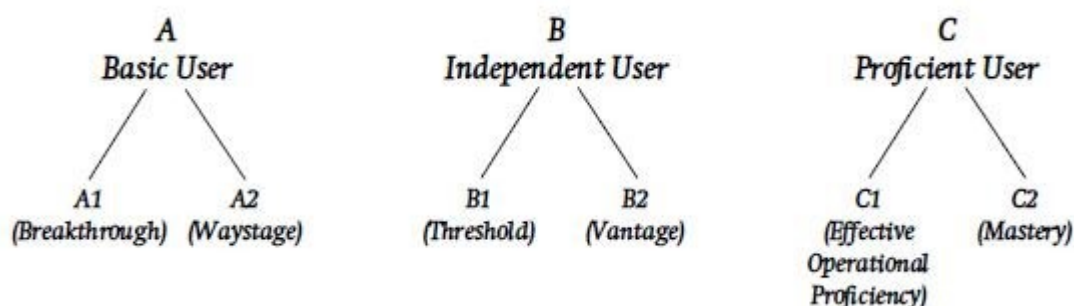


Figure 1: The Common Reference Levels (CEF, *Framework 23*)

The starting point of learning English in Austria is placed at the beginning of the lower secondary education (see 3.2). During their school career, learners are expected to reach level B2, which stands for nearly native-like language competence. Students need to meet the requirements of this level in order to be able to pass the “New Matura”, which will be discussed under 3.3.

The global scale defines what a learner is expected to be able to do at each level. However, the scale offers a rather general view on the anticipated level of proficiency and can be seen as a little difficult to understand. Therefore, the CEFR provides self-assessment grids that are divided into scales which are learner-friendlier and more detailed and focus on the three main communicative areas, namely understanding, including reading and listening, speaking, including spoken interaction and spoken production, and writing. The described and conducted lessons, as will be shown in the practical part of this thesis, are planned for students of level B1. The table below shows the descriptors designed for self-assessment on this level.

		B1
U N D E R S T A N D I N G	Listening	I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure etc. I can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow.
	Reading	I can understand texts that consist mainly of high frequency everyday or job-related language. I can understand the description of events, feelings and wishes in personal letter.
	Spoken Interaction	I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events).
	Spoken Production	I can connect phrases in a simple way in order to describe experiences and events, my dreams, hopes and ambitions. I can briefly give reasons and explanations for opinions and plans. I can narrate a story or relate the plot of a book or film and describe my reactions.
W R I T I N G	Writing	I can write simple connected text on topics which are familiar or of personal interest. I can write personal letters describing experiences and impressions.

Table 1: Common Reference Levels: self-assessment grid, B1 (CEF, *Framework 26*)

As can be seen, teaching literature can easily cover a number of the skills stated above. Especially in connection with reading, literature in the classroom can improve learners' proficiency. It can be argued, that too demanding texts may have negative effects, like loss of interest due to too demanding standards. However, if the students are dealing with a challenging piece of literature, such as Hawthorne's *The Scarlet Letter*, it is important that the materials and activities embrace all the important issues in order to prevent misunderstandings (see Part 2 and Appendix). Additionally, sufficient time has to be reserved for discussions in which major points can be reflected and analyzed. This shows that teaching literature can be used to improve spoken interaction as well as spoken production; thereby the qualitative aspects of spoken language use, illustrated in Table 2, are trained.

	B1
Range	Has enough language to get by, with sufficient vocabulary to express him/herself with some hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel, and current events.
Accuracy	Uses reasonably accurately a repertoire of frequently used "routines" and patterns associated with more predictable situations.
Fluency	Can keep going comprehensibly, even though pausing for grammatical and lexical planning and repair is very evident, especially in longer stretches of free production.
Interaction	Can initiate, maintain and close simple face-to-face conversation on topics that are familiar or of personal interest. Can repeat back part of what someone has said to confirm mutual understanding.
Coherence	Can link a series of shorter, discrete simple elements into a connected, linear sequence of points.

Table 2: Common Reference qualitative aspects of spoken language use (CEF, Overview 7)

In summary, it can be said that literature meets the demands of the Common European Framework. Moreover, literature is essential for developing and increasing a number of the stated skills. Still, there is the need to discuss whether literature can meet the requirements of The Austrian curriculum for living foreign languages and the demands of the "New Matura", which are all based on the CEFR. This will be examined in the following subchapters.

3.2. The Austrian Curriculum

In Austrian secondary education, English is taught as a foreign language (EFL). Officially, students start to learn the English language when they are between nine and ten years old, have ended their primary education and are enrolling in lower secondary education. English is then said to be their first living foreign language, in German “erste lebende Fremdsprache” (BMUKK, Unterstufe and BMUKK, Oberstufe). Even though some children will have already had contact with the English language, especially in times of international social media networks, their learning officially begins here.

Raising awareness of the beneficial effects that education of a foreign language has on the learners’ future lives is important. Especially in the days of ever-growing international dimensions, the ability to communicate in a foreign language is gaining significance. Reflections of this phenomenon can be seen in the main education and learning objectives, as well as in the general didactic principles (see BMUKK, Oberstufe 1ff.).

The main education and learning objectives on which the teaching of English in the Austrian classroom is based (as stated by the BMUKK) are

- “*Handlungsorientierte Fremdsprachenkompetenz*”, where establishing competence in ‘Listening’, ‘Reading’, ‘Writing’ and ‘Speaking’ is emphasized. Particularly, to be able to engage appropriately in any communicative situation, whether private, professional or public. Additionally, a set of dynamic skills, such as social competences, should be trained (1).
- “*Interkulturelle Kompetenz*”, where the raising of awareness of and the learners’ sensitivity to the linguistically and culturally manifold Europe – and the whole world – is aimed at. A deliberate examination of personal or national conditions and a deeper understanding of other cultures are pursued (1).
- “*Kompetenz zum lebensbegleitenden autonomen Sprachlernen*”, where the importance of providing students with a wide range of various learning strategies in order to ensure them a lifelong, autonomous learning and the ability of self-evaluation is emphasized (1).

The general didactic principles listed by the BMUKK are

- *Kommunikative Sprachkompetenz als übergeordnetes Lernziel*, which means that the communicative language competence is the overall aim (2)
- *Gleiche Gewichtung der Fertigkeitsbereiche*, which means that the skill areas „Hören, Lesen, an Gesprächen teilnehmen, zusammenhängendes Sprechen, Schreiben“ have to be trained equally, without strong preferential treatment (2)
- *Berücksichtigung der Lernaltersprache*, focusing on individual learning stages (2)
- *Zielsprache als Unterrichtssprache*, emphasizing the importance of the medium of the teaching being the target language (2)
- *Reflektierender Sprachenvergleich*, stating that a reflective handling of the target language has a beneficial impact on the acquisition of that language (2)
- *Vielfalt von Lehrmethoden, Arbeitsformen und Lernstrategien*, which says that a wide range of teaching methods increases the language acquisition as well as dynamic competences (2)
- *Vertrautheit mit Lehrmaterialien, Nachschlagewerken und Hilfsmitteln*, which means that learners should be led to independent and adequate usage of traditional and innovative learning material (2f.)
- *Einbindung authentischer Begegnungen*, stressing the importance of authenticity, authentic materials as well as personal encounters with native speakers of the target language should be aimed at (3)
- *Fächerübergreifende Aktivitäten*, focusing on interdisciplinary cooperation (3)
- *Erwerb linguistischer Kompetenzen*, which includes increasing competence in Phonetics, Phonology, Intonation, Vocabulary, and Grammar (3)
- *Erwerb pragmatischer Kompetenzen*, focusing on the ability to use foreign language devices appropriately in communicative situations (3)
- *Erwerb soziolinguistischer Kompetenzen*, including differences in register and emphasizing conventions of politeness (3)
- *Vielfältige Kommunikationssituationen*, which means that the focus is on a broad spread of communicative contexts in order to increase the language skills (4)
- *Vielfältige Themenbereiche und Textsorten*, saying that a wide range of different thematic areas, especially dealt with by different types of texts, is significant, explicitly including literature (4)
- *Länder und Kulturen*, focusing on insights into culture, politics, society etc. of the country of the target language (4)
- *Leistungsfeststellung*, dealing with tests and exams (4)

Basically, the general didactic principles aim at the empowerment of students through the acquisition of the specific competences in order to be able to cope successfully with everyday situations communicatively and socially (see BIFIE *Kompetenzen und Modelle*).

The examinations of the three main objectives and of the general didactic principles reveal some aspects that support and even strengthen the notion of teaching novels in the Austrian classroom. It can be seen that the overall aim is to enhance the learners' speaking competences in communicative situations, which entails a certain degree of authenticity. Authentic material is, as Little et al. are cited in Guariento and Morley, "created to fulfill some social purpose in the language community" (347). Novels are authentic, because they are normally not written with the intention of being used as teaching material (see Collier and Slater 3). Due to this authenticity, learners are confronted with a real-life context and they are "thus exposed to language that is as genuine and undistorted as can be managed in the classroom context" (3). This implies a certain degree of difficulty, because as stated above, authentic material is not redesigned for the usage in the classroom, but provided mainly for native speakers. Even though the learners enhance their knowledge of different linguistic uses, styles, forms and vocabulary, too extensive demands can lead to a loss of motivation, which can be crucial to the acquisition terms (Hill 9). It can be said that unmotivated students tend to work minimally which could easily lead to a lack of knowledge and skills. So in order to prevent such a misery, Collie and Slater suggest that "teachers make a judicious choice of the text to be read" (5). This raises the issue of the wise text choice.

Zindel (292f.) lists a few criteria that a text should fulfill. First of all, he states that parents should play a minor part in the story, because the learners cannot identify themselves with a story that revolves around parenting issues. Secondly, he emphasizes the importance of pleasant language, which is according to Zindel, "contemporary but not so trendy" (292). Hill (10), as well as Collie and Slater (4) agree with him in terms of the importance of lexical appropriateness by stating that some literary pieces do not provide the vocabulary needed in the learners' language of their daily lives. Another criterion that should be met is the occurrence of a mischief-maker (Zindel 292), who enriches the plot and can function as an anti-role model. Last but not least, Zindel shares the 'secret ingredients' of a good text, namely action and suspense (293).

Following these factors, a classic and demanding novel like Nathaniel Hawthorne's romance *The Scarlet Letter* probably will never be included in the Austrian syllabus. A rebuttal of this claim can be found in Part 2 of this thesis where designed and conducted lessons on *The Scarlet Letter* are provided and discussed. A learner-centered approach towards demanding vocabulary is shown, where the students are asked to pick out a number of new words or phrases that seem important to them in the context of the story, work with them in different ways and need to explain their choices. Thereby the learners are working autonomously, are testing different vocabulary learning strategies and by defending their choices they are training their spoken interaction (see Table 1). This shows one possibility of dealing with vocabulary that is rather ambitious and difficult to understand for EFL learners, in such a way that language enrichment is still achieved. It can be seen that literature, including demanding literary pieces, not only fulfills the demands of the Austrian curriculum in the means of *Einbindung authentischer Begegnungen* (BMUKK 3), but also in regards to *Vielfalt von Lehrmethoden, Arbeitsformen und Lernstrategien* (2) while, of course, the ultimate aim, *Kommunikative Sprachkompetenz* (2), is supported. Teaching literature means that the students have to deal with language that is intended for native speakers and not adapted for EFL school books. In other words, they get to know different forms and meanings of communication, as well as linguistic forms (see Hişmanoğlu 54) due to the different communicative situations found in a novel. This fits the general didactic principles of *Erwerb linguistischer Kompetenzen* as well as *Erwerb pragmatischer Kompetenzen*. Through reading a novel, like *The Scarlet Letter* by Nathaniel Hawthorne, the learners get acquainted with the historical and geographical context of the story, which are in this case Puritanism and the New England colonies. This meets the demand of another general didactic principle, *Länder und Kulturen*, due to the insights into the culture and society of the target language. This fulfills the objective *Interkulturelle Kompetenz* as well. Thaler elaborates that through literature a mutual understanding between members of different cultures can be enhanced (24). Thaler emphasizes the diversity of literature, "as literature texts are genuine samples of a wide range of styles and text types" (23).

In line with this, the syllabus explicitly states literature as part of the curriculum by saying:

Vielfältige Themenbereiche und Textsorten: Zur Erlangung eines möglichst umfassenden lexikalischen Repertoires sind verschiedenste Themenbereiche zu bearbeiten (wie zB. [...] Kunst in ihren Ausdrucksformen Literatur, [...]) (BMUKK, Oberstufe 6).

Overall, it can be seen that teaching literature, for example a novel, in the Austrian EFL classroom does meet the standards of the main educational and learning objectives, as well as the general didactic principles established by the BMUKK. Does that automatically mean that teaching literature fulfills the demands of the “New Matura” too? The next subchapter aims at answering this question by shortly presenting the structure and standards of the exam and by focusing on the correlation between teaching literature and the oral “New Matura”.

3.3. The New Matura

The new standardized competence-oriented Matura has been much discussed over the past few years. Its advantages and disadvantages are left open here, since the main concern of this thesis is answering the question if teaching literature meets the demands of the “New Matura” rather than discussing the benefit, or lack of it, of the new school-leaving examination. Thus this subchapter states the standards of the “New Matura” and connects these with the teaching of literature.

Generally speaking, the overall target of the new standardized competence-orientated Matura is in line with the aims of the Austrian Curricula for living foreign languages, as portrayed under 3.2., namely the support of students in their acquisition of skills which enables them to meet essential requests in the context of their social and professional lives (BMB *Lebende Fremdsprachen – allgemeine Informationen*). A quality circle is established, focusing on fairness, reliability and objectivity in testing as well as in assessing. Transparency and comparability even between different forms of schools, i.e. AHS and Berufsbildende höhere Schule, is aimed at (BMB *Allgemeine Informationen – Schriftliche Prüfungsfächer*). One further aim is the assurance and improvement of quality, enabling thereby the comparison between degrees all over Europe (BMB *Standardisierte kompetenzorientierte Reifeprüfung an AHS*).

In order to meet all these criteria, the “New Matura” was designed as a three-pillar-model by experts of the BMUKK (BMB *Standardisierte kompetenzorientierte Reifeprüfung an AHS*).

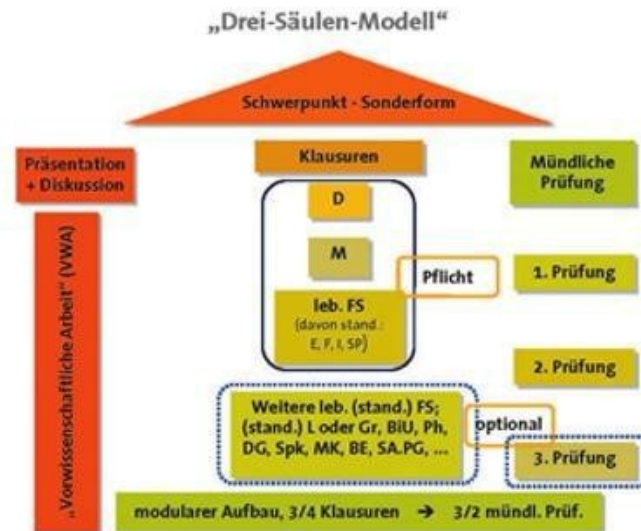


Figure 2: “Drei Säulen-Modell” (BMB) *Standardisierte kompetenzorientierte Reifeprüfung an AHS*

The first compulsory part at the AHS is a pre-academic paper, where the learners are expected to write a researched paper, which has to be presented and discussed at the Matura as well. The topic as well as the supervisor can be freely chosen by the student. The main didactic aims are, for instance, the training of critical and logical thinking, autonomy and expressive skills (for further information see BMB *Standardisierte kompetenzorientierte Reifeprüfung an AHS*). The second main part includes written exams in three to four subjects – German, Mathematics and a living foreign language are compulsory – and the duration of the written test varies between 270, 300 and 420 minutes per exam (see BMB *Standardisierte kompetenzorientierte Reifeprüfung an AHS*). Last but not least, the third part consists of two, three or four oral exams. Each oral test consists of two parts. The candidate has to prove his or her communicative abilities in a monologue, which is classed as part of the spoken production area of the CEFR (see Table 1) in which his or her ability to speak fluently and coherently without major interruptions by the tester is examined (See BMB *Standardisierte kompetenzorientierte Reifeprüfung an AHS*). The monologue, called “Individual long turn” (BMBF 32), is guided by one or more pictures or graphs, functioning as impulses (see Tanzmeister). The student is instructed to speak freely and adequately and has to follow certain operators, for

instance “explain”, “discuss” and “compare” – for example, the pictures provided on the prompt – (for more operators see BMBF 15). Secondly, two students, one being the candidate and the second serving as an interlocutor, have to engage in discussion, showing thereby their skills in spoken interaction (see Table 1). This part is called “Paired activity” (BMBF 32), where the speakers are put in a situational context and are expected to come to an agreement or some kind of solution. This approach is seen as result-orientated, because the foci are on discussing a given problem, showing problem-solving skills and on seeking a solution for the problem (for further information see BMBF 14). Assessment criteria for the oral exam are task fulfillment, fluency and interaction, language range, and accuracy (BMBF 18). Sustainable availability of communicative competences, including greater attention on the training of productive and receptive skills, gained in the course of the learners’ school career is seen as the prerequisite for completing the “New Matura” (BMB *Lebende Fremdsprachen – allgemeine Informationen*). In other words, in order to successfully complete the “New Matura”, a lot more is expected from the learners than the mere reproduction of knowledge. The topics are drawn from a subject pool by each student in order to guarantee objectivity. The subject pool of the oral exam consists of 25 topics, which are again subdivided into several points, in accordance with the guidelines of the CEFR and the target level of B2 in AHS. These are (BMBF 13):

- 1. *Beziehungen und soziale Netzwerke*
- 2. *Wohnen und Umgebung*
- 3. *Mode und Trends*
- 4. *Ernährung, Gesundheit und soziale Absichten*
- 5. *Sport (inkl. Gesellschaftspolitische und wirtschaftliche Dimensionen)*
- 6. *Schule und Bildung*
- 7. *Arbeitswelt*
- 8. *Freizeitverhalten*
- 9. *Konsumgesellschaft*
- 10. *Tradition und Wandel*
- 11. *Transport und Tourismus*

- 12. *Landeskundliche Aspekte*
- 13. *Kunst und Kultur*
- 14. *Medien*
- 15. *Kommunikation*
- 16. *Natur und Umwelt*
- 17. *Moderne Technologien*
- 18. *Persönliche Zukunft*
- 19. *Interkulturelle Aspekte*
- 20. *Erwachsenwerden und Identitätsfindung (inkl. Rollen und Vorbilder, nationale Identität ...)*
- 21. *Politik und Institutionen des öffentlichen Lebens*
- 22. *Die globalisierte Welt*
- 23. *Gesellschaftliche Gruppierungen (Minderheiten, Randgruppen...)*
- 24. *Regeln, Vorschriften, Gesetze (Jugendkriminalität, persönliche Freiheit...)*

So, in the individual long turn (examples see BMBF 32ff), the candidate is expected to speak fluently for about 5 min (see Tanzmeister), which can be seen as a demanding task in itself, additionally, the examination situation normally heightens the candidate's stress factor. However, if students have been provided with a range of materials, including different formats, topics and impulses, they might find it easier to talk about their feelings, thoughts and point of views on several issues. This is exactly where literature comes in. Literature "exposes students to meaningful contexts that are replete with descriptive language and interesting characters" (Van 2). In the context of the oral "New Matura", students are expected to talk from impulses and literature is one way of training that, because through the language used in literary pieces, the readers can relive the writer's experiences and can relate to that (see Dixon 194f.), gaining thereby new or deeper insights in own experiences. This personal involvement of the readers is seen as one of the major benefits of teaching literature according to Collie and Slater (5). The readers begin to live the story because "fiction summons the whole person into its own world" (Collie and

Slater 6). For instance, in the context of Hawthorne's *The Scarlet Letter*, the students want to know how the story continues and how the characters evolve throughout the story. Furthermore, some young students may find similarities between their personal experiences and Hester's misery and solitude, and by reading how she deals with her situation and by recognizing her strong personality, some readers may feel encouraged thanks to their opportunity to connect with Hester by getting personally involved with the story and its characters. This relation holds great sustainability because it can be returned to in several situations and contexts. One of these could be the oral Matura. Returning to the example, *The Scarlet Letter*, it can be said, that the personal involvement with the conflicts in the book, like 'man versus society', more precisely Hester being an outsider in her community, can function as a solid basis for speaking production in the field of 1. *Beziehungen und soziale Netzwerke* (BMBF 13). Furthermore, if the student can relate to Pearl, Hester's daughter, and her involvement in the book, he or she might fall back to their own experiences and use them as impulses for point 20. *Erwachsenwerden und Identitätsfindung* (BMBF 13). Another major benefit of teaching literature is cultural enrichment, because "it offers a full and vivid context" (Collie and Slater 4). The reader is drawn into new historical, geographical, and/or social sceneries. The characters of a story can come from similar social, historical or geographical backgrounds or even from completely different ones, but either way, the reader can experience the characters' feelings, attitudes and even thoughts and this discovery opens new insights into other worlds and lives (4). Again referring to *The Scarlet Letter* as the example text of this thesis, Hawthorne lets the reader immerse into a foreign territory as well as into a bygone historical setting whereby the understanding of cultural and historical differences can be enriched. This correlates with point 19. *Interkulturelle Aspekte* (BMBF 13).

These are some striking elaborations on how teaching literature meets the demands of the new standardized competence-orientated Matura, including practical arguments with reference to *The Scarlet Letter* by Nathaniel Hawthorne, showing that the teaching of literature not only correlates with the standards of the "New Matura", but that it also provides learners with several important impulses, which are useful for a successful graduation from school and even beyond.

In summary, this chapter showed that literature can and should be included in the Austrian EFL classrooms. Benefits, such as language enrichment and authentic

material (as stated by Collie and Slater and presented under 3.2), should convince even more critical teachers to use literature in their classroom. The correlation between literature and the Austrian curriculum, which is based on the CEFR for living foreign languages, discussed under 3.1, should banish the uncertainty of not fulfilling the standards of the curriculum even though literature is used, by showing that literature is a perfect addition and vivid change to the teaching based solely on school books. Finally, the elaboration of the standards of the “New Matura” and their coherence to teaching literature, including descriptive examples, should eradicate or at least reduce the fear of not meeting the demands of the new standardized competence-oriented Matura due to teaching literature in the Austrian EFL classroom.

4. Teaching the Novel

This chapter presents a short introduction to the term “novel”, including definitions from well-known internet dictionaries, a discussion of the major benefits of and challenges in teaching a novel in the EFL classroom and, last but not least, an examination of different approaches towards teaching a novel in the EFL Classroom.

4.1 What is a Novel

If one searches for a definition of the word “novel” browsing the Internet, various websites present the term as follows:

Collins Dictionary	a novel is a long written story about imaginary people and events
Cambridge Dictionary	a long printed story about imaginary characters and events
Dictionary.com	A fictitious prose narrative of considerable length and complexity, portraying characters and usually presenting a sequential organization of action and scenes
Longman Dictionary	a long written story in which the characters and events are usually imaginary
Oxford Dictionary	a fictitious prose narrative of book length, typically representing character and action with some degree of realism

Table 3: Definitions of the term “novel”

Through the analysis of these definitions it becomes obvious that a novel shows certain characteristics. First of all, the various descriptions have in common that a novel has a certain length. In contrast to, for example, short stories or poems, novels are expected to be long pieces of literature. Thaler states that novels normally have a word count of 20,000-50,000 (100). Another criterion, according to these definitions, is that a novel has to deal with characters and events. In line with this, Thaler emphasizes that a novel displays certain characters in specific actions and that these are important elements of the genre (100). Other important elements of the novel, according to Burgess (Encyclopedia Britannica), are plot, scene or setting, narrative method and symbolism (for a way of imparting symbolism in the EFL classroom see Lesson 5). Meyer lists three different narrative situations, which are the first-person narrative situation, where the narrator tells the story from an inside position, the authorial narrative situation, with the narrator sees and knows all, but does not share the world of the characters, and the figural narrative situation, where the events are shown through a specific character in the text (63). The scene, also called the setting of the story, plays an important role in the understanding of a story because “[w]ithin the fictional world, settings serve as *locations for characters in action*, [...] provide a *scenery and an atmosphere characters perceive and respond to* in various ways [...], acquire *aesthetic meaning* [...] and [are] *related to the social, political and cultural field*” (Meyer 80). Putting it simply, the settings of stories are not solely defining the time and place in which the stories take place.

All the descriptions above add that the story and the characters are imagined and that the novel is a fictional piece of work, thereby clearly distinguishing the novel from autobiographical texts. The word fiction “may be defined as the art or craft of contriving, through the written word, representations of human life that instruct or divert or both” (Burgess - Encyclopedia Britannica). Thaler concludes that the “term novel covers a variety of writings that share the characteristics of being extended (> 50,000 words) fictitious prose narratives” (100). Burgess agrees that a novel is “an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting” (Encyclopedia Britannica).

4.2 Why Teach the Novel

After shortly defining the term “novel”, it is now of interest to mention the benefits of as well as the problems in teaching a novel in the EFL classroom.

One of the most obvious challenges in teaching a novel is its length (see Lazar *Literature* 90 and Collie and Slater 11). It can be said, that the sheer volume of most novels is daunting for the learners and problematic for the teacher as well, because of the restricted time (Lazar *Literature* 90). Collie and Slater even argue that the length of some works may be so deterrent that some students may lose interest in literature permanently (11). Counteractively, the reading strategies can vary in order to solve the time issue and to guarantee diversity, additionally it has to be said that not every novel needs to be read in full, but this needs to be decided by each teacher.

Thaler presents seven different approaches towards reading a novel (*Englisch* 265-266). First of all, there is the “Straight-Through Approach”, which means – as the name already indicates – that the novel is read in full by the students at home before discussing it and hence involves a great amount of autonomous reading of the learners, thereby gaining time for in-class work. Besides the benefit of time saving, it can be said that the knowledge of the whole story can facilitate the understanding of and thus the work with the book, always provided that all learners actually read the whole text. Secondly, the “Segment Approach” deals with the whole book in parts, meaning that the focus of each lesson is on a fragment of the story. The advantages of this strategy are the more easily manageable partition into segments, which prevents overburdening and misunderstandings, while classroom time is gained, if the parts are to be read at home, and suspense is maintained. The major disadvantage of this approach is that it is still rather time consuming since it requires several lessons in order to guarantee a thorough examination of the novel. How this approach can be implemented is shown in the second part of this thesis. The third strategy by Thaler is called the “Sandwich Approach” where the story is again divided into parts but some of them are not read by the students, allowing a class to work in more depth with some parts due to skipping less important passages. However, it has to be said that by omitting several parts of a story, the understanding is made more difficult, the impression may be distorted and the learners may wrongfully think that a whole book can be judged by its constituent fragments. The next one is called

the “Appetizer Approach”, which is clearly the least time consuming strategy because only one excerpt of a text is discussed in order to – as the name already indicates – encourage the learners’ appetite. The advantage of this approach is that the passage can be discussed and analyzed in great depth and, ultimately, can make learners curious about the rest of the text. However, this reading strategy cannot lead to a deeper understanding of the text due to a lack of knowledge about the context and can lead to frustration on the part of the learners. The “Topic Approach” aims at comparing several books by the same author, time-period, literary genre, or issue in order to establish a deeper understanding of the author, period, genre, or topic, but neglects the appreciation of the actual novel. The “Patchwork Approach” focuses on one topic dealt with by various authors, genres and time-periods, thereby allowing students to gain a deeper understanding of the specific topic through reading the excerpts, but, similarly to the “Topic Approach”, it disregards the beauty of whole novels. Finally, the “Chunks Approach”, which means that the beginning of a novel is read together in class, whereas the rest of the book is divided into chunks, which can be of considerable length, and are discussed in class afterwards. The obvious advantage of this strategy is that it is rather time saving, but it can be argued that it is difficult to “split up the text in considerable chunks” (Thaler *Englisch* 266). This approach is very similar to the “Segment Approach”, discussed above, because both approaches allow the learners to read the whole novel, but they differ in terms of depth of the analysis. In contrast to the “Segment Approach”, the “Chunk Approach” does not deal with every aspect of a text but concentrates on important passages only, which could easily lead to misunderstandings of the text. It can be seen that various reading strategies can be applied in order to cope with the length of a novel. Another challenge in teaching a novel is to not fall back upon a solely teacher-centered approach, where the important knowledge is imparted to the learners by the teacher, without having them actively participating in the collecting of information (Collie and Slater 7). It has to be admitted that the teacher needs to provide certain information, for example, about the author, the context or literary conventions, in order to guarantee and facilitate the learners’ understanding of the novel, but he or she should rather function as a coach during the students’ learning process than “fall[ing] back upon a more traditional classroom role” (ibid. 7). This leads to the next problem in teaching a novel in the EFL classroom, the teacher’s knowledge of materials and resources.

The importance of suitable materials to facilitate understanding and enrichment is obvious but it needs to be said that some schools do not have the resources to offer sufficient (and appropriate) materials for the learners' level of proficiency and interests (see Department 228). However, "since the widespread availability of the computer" (Cook 153), teachers are able to browse the Internet in search for inspiration for their own materials and engaging input (for example websites see the lesson plans in part 2 of this thesis). Additionally, it can be argued that working with the Internet and searching for information about a specific book, author or issue can be an interesting and welcomed change from the work with the schoolbooks for the learners as well as for the teachers. This leads to a significant benefit of teaching the novel, namely the motivational factor.

Hill emphasizes that "[t]he importance of motivation in conditions relevant to the learning process cannot be stressed sufficiently" (8) and a novel, presenting characters in specific situation, evolving – or not evolving – can easily capture its readers, arouse the learners' genuine interests and motivate them to continue reading, even if they are not able to understand every single word of the book. Khatib, Rezaei and Derakhshan agree and state that this is motivating because it is authentic (202).

Authenticity is another advantage of teaching a novel in the EFL classroom, as it displays material that has not been adapted for schoolbooks, which are said to present language that "is a poor representation of the real thing" (Gilmore 98). Contrarily, a novel presents language that is intended for native speakers and thus the learners get familiar with different linguistic uses and styles as well as with different literary conventions (Collie and Slater 4). Authenticity also means that the "texts are non-trivial in the sense that they deal with matters which concerned the writer" (Duff and Maley 6). In other words, the issues dealt with are of importance for the author and invite readers to "bring a personal response from their own experience" (ibid. 6). These points unfold two further challenges in teaching a novel, namely the problem of difficult vocabulary and the problem of remoteness.

As already discussed under 2.3, teaching authentic material, a novel, may include the risk of a great amount of unfamiliar or even obsolete vocabulary (see Lazar *Literature* 91 and Collie and Slater 4f.). Obviously, the problem of unfamiliar vocabulary in a novel cannot be solved completely, because due to its authenticity, a novel is not "fashioned for the specific use of teaching a language" (Collie and Slater

3). However, there are two strategies of helping learners deal with unknown words: either the students can be encouraged to read for gist solely and, thus, achieve an overall understanding – and they should concentrate on some new words they see as important (see Lesson Plans and part 2 of this thesis) – or the teacher can provide a glossary comprising the most important vocabulary, which the learners are supposed to use while reading a novel (see Lazar *Literature* 91). Either way, reading a novel can contribute vitally to the learners' language enrichment (see 2.3).

Parkinson and Reid Thomas explain that "[t]exts can be remote from learners in all sorts of ways – historically, geographically, socially and in terms of life experience" (11). Admittedly, the problem of remoteness can easily lead to misunderstandings or, at least, can create severe difficulties in understanding a novel, because the learners might find different human types and situations "which differ greatly to [those] they encounter in their everyday life" (Chambers and Gregory 18). This shows once again the importance of suitable materials, which can not only facilitate the understanding by providing different viewpoints, but can also invite the students to reflect on specific issues, thereby allowing them to link their personal experiences to the issues dealt with in the book, even if they were more remote from their understanding before. Additionally, it can be said that remoteness can have a beneficial effect on imaginative enlargement thanks to different stories about foreign countries and ancient times told in a novel.

This imaginative enlargement is another advantage of teaching a novel because it "invites its readers to assume, through the vicarious imagination, modes of living, feeling and judging that they may otherwise never learn about at all" (Chambers and Gregory 18). In other words, a novel allows learners to "participate imaginatively" (Carter and Long 3) in a foreign world and, hence, trains their imaginative skills.

This display of foreign worlds and times also correlates with the notion that a novel can enable cultural enrichment (see Collie and Slater 3). A novel's potential to display important human issues and historical or geographical diversity allows learners to look beyond their cultural boundaries and can broaden their horizons. Ahlberg states that a novel like *The Scarlet Letter* by Nathaniel Hawthorne offers various points to enrich the learners' cultural understanding of the other and the past (202 ff.). *The Scarlet Letter* invites students to bygone times – the New England settlements in the 17th century –, strict religious believers, and a woman with her

daughter in the midst of all that, dealing with personal as well as social issues (see Part 2 of this thesis).

Another important argument in favor of teaching a novel in the EFL classroom is that many of the “‘jewels’ are no longer remembered” (Maudner and Phegley 3) because

[m]ore and more of us live in an image world, an icon world, a movie and TV world, an Internet world, and even when we do still live in a word-and-print world we are more likely to see or hear words and print in soundbite form than in literary form (Chambers and Gregory 49).

Heller agrees and stresses that “such richly complex, controversial, culturally and historically revealing texts [as novels, including canonical pieces] still have a great deal to offer and should not be neglected” (in Bredella and Delanoy 205) or forgotten and should thus be implemented in the EFL classroom. It also can be argued that some references to the ‘Classics’ used in popular culture are not understood by many students due to their lack of knowledge about them.



Picture 1: *The Scarlet Letter* in *The Simpsons*¹

The picture shows a character from the sitcom *The Simpsons* wearing Hawthorne’s scarlet letter and it can be argued that the majority of the Austrian EFL students know – at least the name – of this sitcom but do not recognize the red A which the character is wearing. A novel like *The Scarlet Letter* is an intellectually, culturally, emotionally challenging and rewarding piece of literature (see Heller 143) and should therefore be considered seriously to be implemented in the EFL classroom and should be remembered.

¹Uploaded on reddit.com by user “Macbeth210”

<https://www.reddit.com/r/TheSimpsons/comments/1d1x3q/just_noticed_the_a_on_edna_krabappel_during/> (25.05.2017)

This subchapter displayed the advantages and benefits of teaching a novel in the EFL classroom. Depending on the time-frame, the learners' and teacher's interests and the applied reading strategy, there are different approaches towards teaching a novel in the EFL classroom, which are discussed in the following subchapter.

4.3 How to Teach the Novel

There are various approaches to teaching a novel, all of them having both advantages and disadvantages. In terms of this diploma thesis, the approaches under consideration follow the framework discussed by Rashid, Vethamani and Rahman, Ling and Eng as well as Hwang and Embi, because they offer different ways of working with a novel in the EFL classroom. However, there are some similarities and overlaps to the main models of teaching literature by Carter and Long, which were discussed under 2.3, because they are seen as the "roots for literature teaching approaches" (Ling and Eng 1), because they present a valuable resource for generating approaches towards literature teaching by combining important study issues, which are culture, language and personal enrichment (see Carter and Long 2ff.).

There are six approaches which can be employed in the teaching of a novel, namely the information-based approach, the paraphrastic approach, the stylistic approach, the language-based approach, the personal response approach and the moral-philosophical approach (Ling and Eng 2; Hwang and Embi 4; Rashid et al. 90), which all incorporate the main models of teaching literature by Carter and Long (Figure 3).

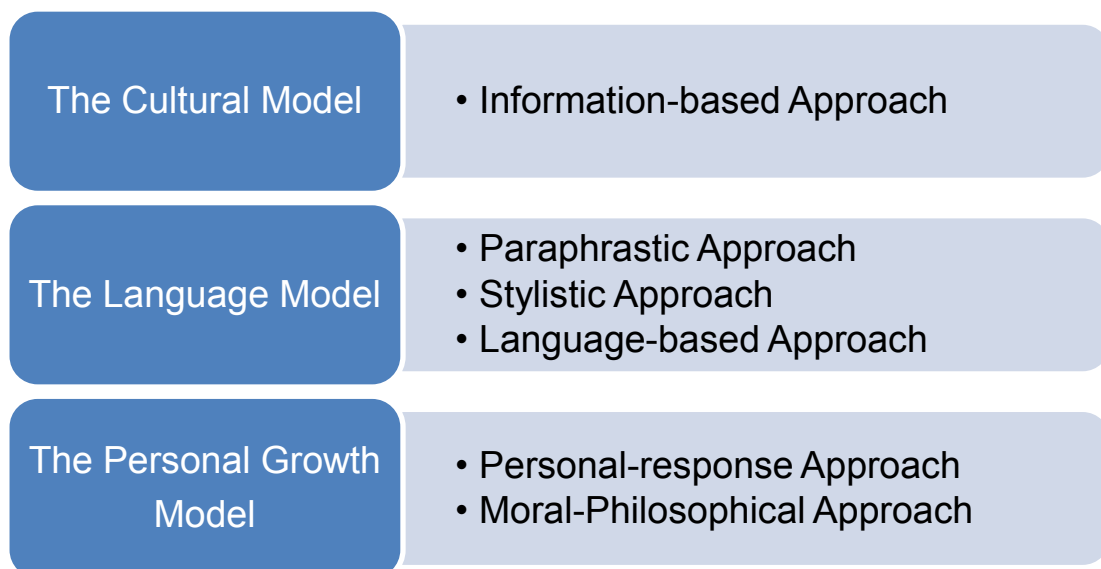


Figure 3: inspired by Ling and Eng, *Types of English Literature Teaching 2*

The information-based approach deals, as the name already indicates, with the information and the knowledge of the content of a literary text and is related to the cultural model (Ling and Eng 3) (for further information on this model see 2.3). The students are given various inputs including historical, political or cultural background to a literary piece by the teacher, thereby “[k]nowledge of literature is [solely] delivered as a source of information to the students” (ibid. 3). For teachers this means that they need to play a more dominant role due to the necessary knowledge they need to provide in order to help the learners understand a text in its situated context (see Lazar *Literature* 25). The teacher-centeredness of this approach is seen as its main disadvantage (see Hwang and Embi 4), because the learners are mostly guided by the teachers’ inputs and do not work with the text independently. However, in order to facilitate the understanding of a novel, the learners need to be aware that its cultural and historical context is of significance for the story and hence need to be imparted through activities designed by the teacher (see Lazar *Literature* 25). Possible activities following this approach may be lectures, explanations or further reading activities (for these see Hwang and Embi 4). The next three approaches are connected to Carter and Long’s language model (see 2.3) because they are both concerned with the language of a text. First of all, the paraphrastic approach is said to “deal[] with the surface meaning of the text” (Hwang and Embi 5) and “is primarily paraphrasing and rewording the text to simpler language or use other languages to translate it” (Ling and Eng 3). In other words, the teacher provides simpler words or less complex sentence structures in order to facilitate the learners’ understanding of the text, in some cases the teacher can also translate the text into the students’ mother language (see Rashid et al. 90). The disadvantage of this approach is clearly that the simple translation or paraphrasing of a text quickly tends to become tiresome. Although there may be various ways of implementing this approach in the teaching of a novel, like using a video clip² to paraphrase the demanding language of the novel *The Scarlet Letter*, it should not be too dominant because it “does not contribute much interesting activities towards students” (Ling and Eng 3). Other activities in line with this approach suggested by Hwang and Embi are the re-telling of the story by the teacher or the reading of revised versions in schoolbooks (5). Secondly, the stylistic approach focuses on the analysis of the use of stylistic structures within a text by dealing with” the language prior to the elements of literary

²See Lesson 5

text” (ibid. 3). To put it simply, the students are trained to see how certain stylistic forms function within a text to convey a certain meaning. The advantages of this approach are that it helps learners to create meaningful interpretations of literary texts and that it contributes to the students’ language development by raising awareness of the use of language (see Hwang and Embi 5f.). Thirdly, the language-based approach guides learners into recognizing the ways in which language is used within literary texts by seeing them as “resources that cater for language practice through series of language activities” (ibid. 4), thereby improving the students’ language proficiency. This can be achieved by exposing them to the target language and inviting them to work with it independently (Rashid et al. 90). The major advantage of this approach is its student-centeredness and its activities, like predictions, role-plays or discussions, which build opportunities for increasing student-speaking time in the classroom (see Hwang and Embi 4f.). A disadvantage may be that without pre-knowledge of the context of the text provided by the teacher the quality of the exchange may decline due to the lack of necessary information which forms the driving force of the speaking activity. The last two approaches under consideration, the personal-response approach and the moral-philosophical approach, are strongly linked to the personal growth model by Carter and Long (for further information on this model see 2.3). The personal-response approach links the themes dealt with in a novel to the experiences and personal life issues of the learners, which can function as a strong motivator for students to engage in reading (Rashid et al. 90). The students’ responses are elicited through activities which “are interpretative in nature generating views and opinions on the text” (Hwang and Embi 5), like brainstorming, small group discussions or journal writings where the students can express their feelings and opinion towards a text (ibid. 5). Last but not least, the moral-philosophical approach “seeks to find the worthiness of moral and philosophical consideration behind one’s reading” (Rashid et al.90). In other words, it aims at the search for moral values within a text, the raising of awareness and the identification of different moral values, which are, as explained by Rashid et al., are “being independent, being honest, being grateful, and respecting others” (91) by the learners (Ling and Eng 4). Additionally, this approach has the effect of assisting the learners in understanding future issues by offering the opportunity of self-realization and self-understanding (see Ling and Eng 4; and Hwang and Embi 5). The practical implementation of this approach includes “reflective sessions [...] and eliciting

students' evaluation on what they should do or not do based on their readings" (Hwang and Embi 5). It can be said that these two approaches hold the salient benefit of the learners' personal connection to the literary piece due to which sustainability and a deeper understanding of oneself and the world can be achieved. However, if the students struggle with the comprehension of a text because of a lack of language knowledge or information, they may not be able to form an opinion or develop feelings towards a novel.

This subchapter provided six different approaches to teaching a novel in the EFL classroom and displayed its various advantages and disadvantages. When planning to teach a novel it is therefore important to make sure to interchange or combine these approaches with attention to the needs of the students, the interests of the teacher, the reading strategy and the demands of the novel under consideration, because it can be said that not every approach is compatible with every class, teacher or reading strategy – which is for each teacher to decide on a case-to-case basis – and not with every novel. The language-based approach, for example, should not be the focus when teaching a piece like *The Scarlet Letter* by Nathaniel Hawthorne, because it is written in an often – especially for the learners – demanding 17th-century language. A combination of various or all approaches chosen appropriately to the learners' level of proficiency, to the aims of the lessons and to the literary text is advisable. The lessons designed and conducted in terms of this thesis present methods and activities based on several of these approaches and are discussed in the second part of this paper.

Part 2 – Practical Approach

5. The Lessons

The second part of this diploma thesis takes a more practical approach towards teaching literature in the EFL classroom by presenting seven planned and conducted lessons on Nathaniel Hawthorne's *The Scarlet Letter*. The first chapter serves as an introduction to the ones following by revealing the general factors to teaching in this particular situation, including an explanation for the choice of this particular text, an overview of the framework of the lessons and a presentation of the school in which the lessons were conducted. The subsequent chapters present the seven conducted lessons, by, first of all, describing the intended outcome of each lesson, i.e. the knowledge the learners are supposed to gain, secondly, by describing the procedure of each lesson and thirdly, by reflecting on my experiences with the materials, the book and the students. Additionally, in the last chapter, the outcome of the anonymous feedback by the learners is presented.

5.1. The Novel – *The Scarlet Letter*

The Scarlet Letter published in 1850, is seen as a masterpiece of American literature and has outlasted several years. However, it turned out that it is rarely taught in Austria and less known than one would expect on account of its high prestige. Moreover, it seems that *The Scarlet Letter* has almost been forgotten in some parts of Austria, because a large number of people who asked me what my diploma thesis was about, had to admit that they did not know the book, thereby affirming Maudner's and Phegley's fear that some "jewels" are no longer remembered" (3), and besides the fact that I like and enjoy reading the book very much, which is an important criterion in choosing a text as well (see Collie and Slater 94), I do not want such a great piece of literature to sink into oblivion, hence showing how it can be included in the Austrian syllabus may function as a counteraction against the disregard and neglect of Hawthorne's masterpiece in the Austrian classroom as well as in general. Additionally, *The Scarlet Letter* does meet a lot of criteria discussed above, as it is – of course – authentic material, it is motivating, because the readers are drawn into an evolving story and are following the major characters on their journey, which enables intellectual and emotional impact on the learners (see Baym

xix), it is culturally and historically revealing, and it is emotionally inviting due to its timeless themes (see Durst Johnson ix-x.), which are for instance revenge, individuality and sin (for these see Lesson 6). Last but not least, Hawthorne's masterpiece does meet my requirement of being a challenging novel due to its length and its 17th century language, thereby correlating with my hypothesis that even demanding novels can be taught with well-chosen and prepared materials. The novel offers, nevertheless, a concisely elaborated plot, which the learners are able to follow, and a multitude of rhetorical devices, for instance symbols, which, if dealt with, can contribute to the learners' literary skills (see Baym xix).

5.2. The Planning of the Lessons

I designed seven lessons with focus on a composed approach featuring elements of several models discussed under 2.3 in order to maintain the learners' interest and to encompass all important issues of the novel appropriately. The overall reading strategy follows Thaler's "Segment Approach", which means that the whole book is read in parts at home by the students – I strongly recommend that the teacher rereads the story in parallel as well – and each lesson deals with the read fragment (see Thaler *Englisch* 265). I chose this approach due to its benefit of dividing the book into more manageable segments to read at home, thereby gaining time for work in class and maintaining suspense (ibid. 265). It has to be said that due to the scope of the book and its high standard, seven lessons are my recommended minimum in the framework of this reading approach. Each lesson is designed for a 50-minutes period as it is the time duration in an Austrian classroom and is based on the approaches discussed in the first part of this thesis. In general, the lesson plans use rather student-centered activities in order to allow them to be more actively involved in the learning process and to invite them "to develop their own responses and sensitivities" (Carter and Long 25) towards a text, hence the teacher acts rather as a supporter who provides (enough) assistance for the learners so they can work appropriately to their level of proficiency, therefore providing suitable materials, choosing purposive methods and approaches, and inviting students to engage with the text, are the teacher's primary tasks. The template of the Centre for English Language Learning, which offers a well-structured and clear frame, is used for my lesson plans.

I hope that the following lessons will motivate some teachers to implement *The Scarlet Letter* in their teaching syllabus, as they show its potential for language, cultural and personal enrichment of the learners, but it is important to keep in mind that these lessons aim at B1 level and a rather engaged 6th grade class in an AHS and are to be seen as suggestions. Obviously, the depth of the theory and extent of various activities and issues can be altered according to the learners' interest and proficiency as well as to the teacher's taste and preference.

5.3. The School

The Konrad Lorenz school in Gänserndorf is an eight-year long form of grammar school ending up with the new standardized competence-oriented Matura. After their second year, the students can choose between the "Gymnasium", where the focus is on languages, as Latin, Spanish or French – in addition to English of course – or the "Realgymnasium", where the emphasis is on computer and natural sciences. The school presents itself as a place of:

- Teaching and learning
- Education
- Encountering and discussing.

The Konrad Lorenz Gymnasium aims at promoting its students' talent in the sense of a comprehensive education and a value-orientated personality development and emphasizes values such as tolerance, competence, willingness to perform and criticism (see Konrad Lorenz Gymnasium).

I got the opportunity to conduct my designed lessons in Dr. Judith Geng's – who was my supervisor during my FAP-experience as well – class 6B. Due to the separation in the language subjects, the class consisted of 16 students who were between 15 and 16 years old. According to the CEFR, their level of proficiency is B1 and the learners are seen as "Independent Users" (CEF *Framework* 23).

6. Lesson 1

The first lesson serves the purpose of an initial approach to the book by providing an introduction to the historical and geographical background of the story, so the students can deal with various aspects of Puritan life in the New England settlements in the 17th century, for example, the clothes, the food and the housing of the Puritans, in order to facilitate the understanding of the novel, and by showing them and discussing with them two different book covers of *The Scarlet Letter* for raising expectations of and predictions about what the story could be about.

6.1. Theory

- The Puritans of New England in the 17th century:

The Puritans were English reformed Protestants who left England due to their belief that the Church of England needed to be purified of its Catholic practices and teachings but that it had been only partially reformed or even had stayed unreformed, and emigrated to North America in the early 17th century in the hope of practicing their religion freely (Rodgers 6). In 1630 a ship called “the *Arabella*” (ibid. 8) sailed to the New World with William Hathorne on board, who was an ancestor of Nathaniel Hawthorne and is known for his participation in religious persecution and witch-trials (see Siemens 1), which had a decisive influence on our chosen author (see lesson 2). The colonists settled in Salem and founded the Massachusetts Bay colony. As more and more settlements were established, the colonists made contact with the American Indians, whose land they were occupying, which led to disputes and wars (for further information on these see for example Rodgers 12f.). The members of a settlement promised each other support and open discussions about important issues in town meetings where the elected local leaders – preferably those with enough lands – then decided what to do, which founded a solid social system and kept order (Rodgers 15). Their belief was of great importance – since it was also the reason for leaving England – to the Puritans and had very strict values so they vowed to obey God’s words carefully (ibid. 15) and hence lived a life that followed “the path of right belief and behavior” (Bremer 3). For Puritans, religion and law were almost identical, which meant that any breaking of the law was of great significance since they were all religious violations as well (Siemens 3). If one misbehaved in any

matters – not attending church would have sufficed – the lawbreaker was often disciplined in public for everyone to see in order to remind the settlement of following their values and God’s words (see Rodgers 17).

- The living conditions of the New England colonies in the 17th century (see article on the *Living Conditions* website):

The Puritans lived in rather simple homes built mainly out of sails, logs, branches, wood, and stone. The houses were usually small and one-storied, but offered enough space for two rooms inside and a brick fireplace for heating. Fish, crabs and lobsters among other seafood, and meats, such as chicken, rabbit and deer, and crops like corn, rye and pumpkin were their staple food. The clothing of the Puritans defined their social standing within their community, as for example wealthier women were clad in satin gowns in contrast to the middle class, where women wore a petticoat, a waistcoat, an apron and a linen cap. Men were dressed in pants, stockings, a linen shirt and a jacket, called doublet. There was a clear distribution of roles, because men’s duties covered the work outdoors, i.e. hunting, planting and building, whereas the women’s duties consisted of the work indoors, such as cooking, cleaning and sewing. Children could play in nature but had to attend school – especially to be able to read and hence obey the bible – as well.

- The novel:

The Scarlet Letter is one of Hawthorne’s romances. He finished the story in February 1850 and when it was sent to Boston to be printed, he was rather convinced that this particular story would lack in success and thought about publishing it in a collection called “Old-Times Legends”, but it did succeed (Wagenknecht 78). Moreover, it “was immediately recognized as a classic destined to fame” (Berridge and Raynes 9) and has been in print ever since. In *The Scarlet Letter* Hawthorne criticizes some of the Puritans’ values and actions (see for instance Siemens or Baym).

The structure of the book is called a frame narrative, which means that the main story is presented within a story (Hummer 9). In other words, the book begins with a story that leads into the main story, but is not necessarily integrated in it (ibid. 9). In this case, the book opens and provides the frame with an introductory called “The Custom-House” which is an “extended, trickily semi-autobiographical preface” (Cisco

21) to *The Scarlet Letter*, because Hawthorne managed to blend his autobiographical relation into his romance and thereby showing historical distance and the close connection between himself (writing in the late 1840s) and the action of the novel” (Hummer 2). Normally, the frame narrative includes a return to the frame-story at the end of the book in order to provide closure and to enable reflections, but Hawthorne did not close his frame, instead, he “leaves the door open between the reader’s world and the world of the main story” (ibid. 10). However, “The Custom-House” is not part of this teaching project since its complexity might have confused the students to a great extent. The main story is divided into 24, partially rather short, chapters which tell the story of an adulterous woman called Hester Prynne, who is the protagonist of the story, her daughter Pearl, the Reverend Dimmesdale, and Roger Chillingworth, dealing with the Puritan society, with sin, guilt, and revenge in Boston in the 1640s. The book offers a straight forward narrative, in other words, the storyline is linear and there are no flash-forwards or flashbacks. The omniscient – as he knows everything about the characters and tells the story – narrator is a custom-house surveyor, who stays unnamed. The language used in the book is 17th-century English and may therefore be a challenge for the learners, because, for example, the way the characters address each other, i.e. “thou” and “thee”, is out-dated and probably unknown to 6th graders (see Hummer 11).

6.2. Lesson³

At the beginning of the lesson, it is important to announce the overall reading schedule, the objectives and goals, which are aimed at and the expected performance of the learners, for instance to keep a reading-journal, in which they can collect all their work and which enables them to easily resort to it⁴, to avoid later unpleasant surprises to the students, and thereby a better working and learning atmosphere can be created.

³ For the whole lesson plan see Appendix ‘Lesson Plan 1’

⁴ See Appendix Handout ‘Reading-Journal’

- The setting activity⁵:

The first part of this lesson serves as a pre-reading activity where the learners, divided into five groups, are attuned to the text, where their potential pre-knowledge is activated and their personal experiences are recalled (see Haß 151). The activity, at first following a more content-based approach, as the students have to work with the text according to its meaning, consists of four stages and gives the learners the opportunity to become familiar with the living conditions in the New England colonies in the 17th century and the concept of Puritanism, but it has to be said that the depth of the approach is aligned with the learners' age and level of proficiency, and can therefore be altered for other classes. This activity aims at acquainting the learners with a (probably) unknown geographical, historical, cultural and social context, hence broadening their horizons and providing cultural enrichment, by inviting them to have a look at the New England colonies in the 17th century. At first, the students have to read individually and skim, i.e. read "to get a general idea of what it is about" (Lindsay and Knight 71), the text passage described to their group. By reading it quickly but efficiently, the learners will not understand every word in it but they will comprehend the gist (see Lindsay and Knight 71). Secondly, the students will scan the text, in other words, they reread the text in order to find specific information (ibid. 72), which they will put on their posters later on. The third stage, now combining an information-based approach and a language-based approach (see Ling and Eng 3), consists of multiple skills training, because the students have to create a poster which mirrors the important points each group has filtered out, they have to discuss about what is of relevance and what could be left out, they have to write the chosen pieces of information on the poster and, probably, have to scan for a specific detail again and, additionally, the learners "can get more speaking practice" (ibid. 64) due to the small groups arrangement. Finally, each group gets the opportunity to present its crafted poster, which allows them to train their presenting skills and become more acquainted with speaking in front of a group. It is also an effective way to impart knowledge to the other learners, because it is a welcomed change that the students convey their new knowledge to the other students. The teacher plays a rather restrained role by acting as an observer, who "can give [...] useful group or individual feedback" (Harmer 62) and as a resource, which means that the teacher is available

⁵ See Appendix Handout 'Living Conditions in New England Colonies'

if the learners are in need of support, especially during the individual reading and group work (see Harmer 61). Additionally, it is important that the teacher does not interrupt the productive presentation phase, since it is a language based approach and therefore the focus is on fluency instead of accuracy. The posters can remain on the walls so the learners are 'surrounded' by the setting of the book and can return to important issues when needed.

- The book – brainstorming activity:

The second part of this lesson introduces the students to the romance *The Scarlet Letter* by providing two different sample versions in order to discuss the title, the pictures from each cover and to raise their expectations of the story by inviting them "to brainstorm" (Lindsay and Knight 76). Additionally, by inviting them to think about and share "as many ideas as possible associated with the topic" (ibid. 76), for instance, the book itself, a movie or any adaptations, their prior-knowledge can be recalled. The class works together as a whole, thereby the students possibly encourage each other to engage in the brainstorming, whereas the teacher acts as a controller, i.e. being in charge of the class and providing necessary information (see Harmer, 58), in combination with the role of a participant (ibid. 60), since the teacher can engage in the brainstorming as well and can contribute own experiences. Moreover, the whole-class-brainstorming is an effective way for the teacher to get a general understanding of the learners' level of knowledge about the issue and can respond to it appropriately, for example adjusting the following activities or revising specific points, if necessary.

- Predictions and expectations activity⁶:

The last part of this lessons invites the learners to write down individually their expectations of and predictions about the story, the setting and the characters from the book, thereby the outcome of the brainstorming can be grasped and new vocabulary, which the students might come across during the brainstorming, can be written down and used in full sentences, which is a helpful strategy in learning new words (see Lindsay and Knight, 98). If there is still time, this activity easily allows for a partner discussion, where two learners can interchange their opinion and ideas.

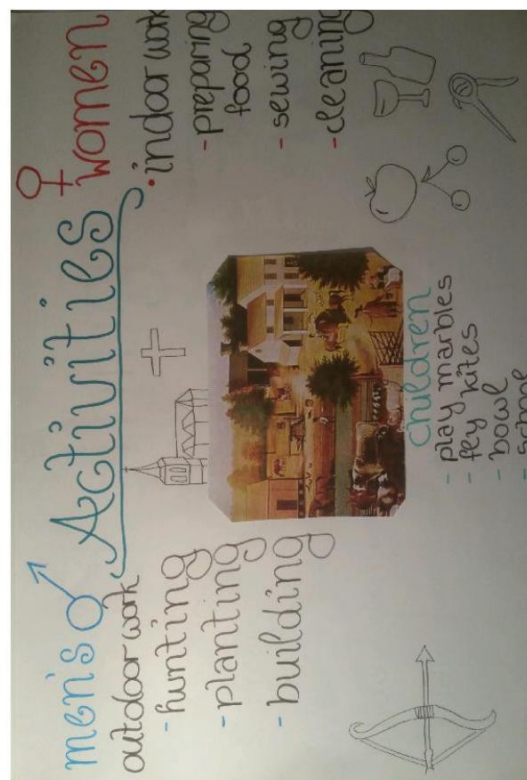
⁶See Appendix Handout 'Predictions and Expectations'

The teacher again functions as an observer and a resource, in case any student needs support, but he/she lets the learners work without any major interruptions (see Harmer 61f.). At the end of this lesson –and actually all the following ones– the teacher needs to take a more dominant role and function as controller to make important announcements and explanations concerning the preparation for the next sessions (ibid. 58).

6.3. Reflection

At the beginning of the lesson, I introduced myself, my aim and my objectives for the purpose of letting the learners know what they would have to do and what would be expected of them, additionally, displaying my agenda would avoid later unpleasant surprises to the students, and I had the feeling that they appreciated this transparency. Overall, this starting point seemed to pave the way to a good working atmosphere. The students were working actively, engaged in vivid group discussion and created eye-catching posters.

Pictures 2 and 3 are two examples of the posters:



However, the text passage dealing with Puritanism seemed rather difficult for the learners because this group needed more guidance in understanding and dealing with the issue than the other groups needed. It turned out that not only the writing-style caused trouble, but also the students struggled with the text substantively as well. I needed to take upon a more dominant role and explained to them important details, such as their history, their break with the Church of England, their settlements in North America, their belief, their aim etc., in order to deepen their understanding of Puritanism to bridge this gap of knowledge. Therefore, for future lessons I suggest preparing a poster which provides an overview of the puritan settlements, to offer clarity; additionally the learners would know how to present theirs since the teacher would set the example.

The presentation part was very interesting, as the first group just reproduced the read text verbatim, but after I had emphasized that they should speak freely, use their own words and use the posters, the following groups accepted my feedback and spoke freely and presented more professionally.

Time flies by, as usual, and I had to skip an activity, namely "The Author", where the learners would have searched for important information on Nathaniel Hawthorne and I have to postpone it to the next session. I had to make a decision whether to hurry through the activity or to defer one other activity and I chose to work through this activity comprehensively in order to guarantee that the learners have the same knowledge base and understand the context in which the story is embedded, because it was more important that they could deal with the setting appropriately before starting to read the novel. Part of being a teacher is to be able to deal with unexpected situation while still looking professional, for example, adjusting your lesson plan to the actual teaching situation.

The brainstorming was very successful, because the learners were actively participating and had some interesting opinions, like:

A very sad story of a woman losing her love of life.

Looks like a sad story, because of the dark colors used on the covers.

A woman fighting for her child.

A woman who has problems with the society. (from a student who knows the *Easy A* movie)

I was happy to find out that some students did know the connection between the movie *Easy A* and Hawthorne's romance and told me that they were looking forward to working with this story, and so am I.

7. Lesson 2

The second lesson focuses on the first encounters of the learners with the book, i.e. what they think about it and how they dealt with the first chapters. Furthermore, the first three read chapters are discussed and reflected on with the help of closed and open questions. Additionally, the postponed "Author-activity" is implemented in this lesson, which completes the pre-reading phase and now offers the learners a comprehensive "set of schemata and also a series of mental hooks", as it includes information on the setting displayed on their posters, and important biographical information on the author, to which the students can attach and refer to during their reading experiences.

7.1. Theory

- Chapter 1 – "The Prison-Door":

Q1: What is the overall mood/atmosphere conveyed in the first chapter?

A thong of bearded men, in sad-coloured[sic] garments and gray steeple-crowned hats, intermixed with women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak, and studded with iron spikes. (Hawthorne 50)

The first chapter serves to set the scene, to convey a certain feeling and to pull the readers into the right setting, namely "Hawthorne's Puritan Boston" (Cisco 24) in the 17th century. Although little is happening action-wise, the author paves the way for "a tale of human frailty and sorrow" (Hawthorne 51) by setting the dark and gloomy mood. A crowd of people is described waiting in front of a small and ugly building, the prison, which is contrasted to the beautiful rose-bush, which is described as "some sweet moral blossom" (51) next to its threshold. This rose-bush symbolizes the beauty of nature in the midst of a dark setting. Furthermore, Hawthorne emphasizes the necessity to spare land for a prison and a cemetery, because "whatever Utopia of human virtue and happiness they might originally project" (50), humans will be

amenable to their nature, including sins, punishment, and to their destiny, i.e. being mortal.

- Chapter 2 – “The Market Place”:

Q2: How are the townspeople described? And Hester?

Q3: Did you find something about Puritanism?

In this chapter, the readers meet the protagonist of the novel, namely Hester Prynne, who leaves the prison carrying her baby-daughter Pearl in her arms and a scarlet letter A sewn to her dress, and walks towards a scaffold through the unsympathetic crowd which discusses Hester’s punishment as being too friendly, they demand a branding on her forehead, instead of a piece of fabric on her bosom or even Hester’s life for her misbehavior, which was being unfaithful to her husband, who has been lost or even dead, and giving birth to a baby out of wedlock. Arrived at the scaffold, Hester has to stand up there for several hours, as punishment for her adultery, is stared at by the stern faces of the townspeople and is called a “brazen hussy” (Hawthorne 57), but still, Hester seems to “not be abashed” (56). She is described as a beautiful young woman, with dark hair and dark eyes, she is “tall, with a figure of perfect elegance” (56) and “ladylike” (57) and her “beauty shone out, and made a halo of the misfortune and ignominy in which she [is] enveloped” (57). In contrast to Hester, the female townspeople are described as ugly, pitiless and “hard-featured” (54). Furthermore, Hawthorne offers us an understanding of the Puritans as being rigid, severe and strict. He refers to the strict values and closed-mindedness by telling the reader that an “Antinomian [someone who rejects a socially established morality], a Quaker [a member of another religious group in the New England colonies], or other heterodox religionist, [is] to be scourged out of the town” (52) and adds that the Puritans investigate every crime sternly, however minor that might be, and public disciplining is, whether mild or severe “alike made venerable and awful” (53), as it is a society in which religion and law are “almost identical” (53).

- Chapter 3 – The Recognition:

Q4: Who, do you think, are the important characters?

In the third chapter, Hester is still standing on the scaffold being publicly humiliated and punished, as she sees a rather deformed man on the outskirts of the crowd, staring at her as well, even though the reader does not know yet who the man is, Hester seems to recognize him and vice versa. The crowd forces Hester to name the

father of the child, and even Reverend Dimmesdale, the honored clergyman, pleads her to say his name, but Hester refuses and keeps silent about the father of her baby. Inquiring, the unknown man “clad in a strange disarray of civilized and savage costume” (Hawthorne 64) learns about Hester’s crime and her punishment. After she has withstood “that morning all that nature could endure” (74), Hester is brought back to prison where “the scarlet letter [throws] a lurid gleam along the dark passage-way of the interior” (74), as it is whispered.

- The Author – Nathaniel Hawthorne:

Nathaniel Hathorne (later changed to Hawthorne by choice) was born in Salem, Massachusetts, on July 4, 1804. He had two sisters, named Elizabeth and Mary Louisa. He lost his father at the age of four after he had left his family for another woman and Nathaniel grew up in “heavily feminine household” (Wagenknecht 1). Hawthorne’s first known ancestors were William and John Hathorne, both were said of being involved in the religious persecutions of Quakers and in the Salem witch trials (see Wagenknecht 1), which led Hawthorne to change the spelling of his last name, so he could dissociate himself from his ancestors and their atrocities.

Hawthorne attended Bowdoin College and even though he “was often fined for breaches of discipline and sometimes for academic shortcomings” (ibid. 2), he graduated in 1825. During his studies, it is said that he already started writing, without getting published, and so he published anonymously his first romance *Fanshawe: A Tale* in 1828 individually at his own expense (ibid. 2).

The next years, up to 1836, Hawthorne lived at home in Salem, worked on his writings, read widely, engaged in New England’s history and published tales and sketches anonymously. During this time, he also changed the spelling of his name by adding a “w”. In 1837, *Twice-Told Tales*, a collection of his previous work, was published under his name and even though he got good reviews, the book was no bestseller (see Baym viii).

In order to gain financial stability, Nathaniel Hawthorne worked at the Boston customhouse between 1839 and 1849. It was in the same year, in which he had been dismissed from this position and had lost his mother, that he started writing the romance *The Scarlet Letter*, which was published in 1850 by Ticknor, Reed, and Fields, who stayed Hawthorne’s publishers for the rest of his life (see Baym ix).

Hawthorne was married to Sophia Peabody and had two daughters, named Una and Rose, and a son, called Julian. On May 19 in 1964, Nathaniel Hawthorne died in Plymouth, New Hampshire. His body was buried on Author's Ridge in Sleepy Hollow Cemetery on May 23.

7.2 Lesson⁷

At first, the agenda and the aims of the lesson are introduced, so the learners know what to expect, again, this should serve to enable a productive and open atmosphere of working.

- About the book and short repetition – activity:

The students were asked to read the first three chapters of *The Scarlet Letter*, which are now in the focus of the first activity. The activity is a language- and information-based activity as the students should engage in a whole class discussion and should answer rather closed, i.e. “require above all an accurate, information-based approach” (Carter and Long 37), as well as open, i.e. “open to exploration and probing investigation” (ibid. 37), questions. These question guide the learners to investigate the text carefully in order to gain (new) insights and to be able to understand the major events of the first chapters. Additionally, by referring to the designed posters, which should be still hung up on the walls, the already established knowledge can be revised and strengthened and new knowledge can be linked to it more easily as the learners have a personal relation to the posters. The teacher reads single important passages out loud to help the students finding and filtering the needed information to answer the questions, thereby the learners can listen to the text and can react to it, hence this activity offers more interaction opportunities (see Lindsay and Knight 51). However, this part consists of rather closed questions which ask for a detailed- and information-specific answer (Carter and Long 39), because it is important that the learners are able to filter specific information out of a complex narrative situation and a rather demanding vocabulary. This may sound like a more teacher-centered activity, as the questions are rather content-based and ask for more or less detailed answers, but the teacher is not supposed to impart knowledge to the students, who solely note it down in their reading journals, rather he or she should

⁷For the whole lesson plan see Appendix ‘Lesson Plan 2’

invite the learners to actively work with the passages and to filter the important information. During this activity, the teacher generally holds a more dominant role, as he or she leads and controls the “Q&A”, but while a student is answering, the teacher should not interrupt in order to correct possible accuracy-based mistakes as the activity concentrates on fluency. Moreover, if two or more students engage in a discussion about a specific question or answer, the teacher’s role should be the one of an observer, i.e. not being intrusive but being attentive to give useful feedback afterwards (Harmer 62). This “unprepared discussion [...] can provide some of the most enjoyable and productive speaking in language classes” (ibid. 273) and, additionally, it offers the opportunity to increase the learners’ interaction skills, as they observe and engage in turn-taking, in asking for clarifications etc. (Weskamp 126).

- Predictions and expectations – activity 2⁸:

After filtering the important events and characters out of the first three chapters and gaining insight in Hawthorne’s work, the students return to their predictions and expectations, which they wrote down in the last lesson, and fill out the second bullet point, i.e. whether or not their predictions were right and if their expectations of the story have changed, individually, thereby reflecting on new knowledge and ordering their thoughts and feelings towards *The Scarlet Letter*. Afterwards, they should discuss their findings with a partner and look for commonalities and/or differences. This way the students gain more speaking time, as they are engaging in a pair activity and can train their interaction skills, as it involves listening, understanding the other’s feelings, and turn-taking (Harmer 271). As the teacher provides sentence-starters – “I thought they/it would ... but...” or “I expected ... (to)...but...”, the activity not only concentrates on fluency, but on accuracy as well, as the learners are formulating grammatical correct sentences, which makes it a perfect balance between controlled, “focus on the learners producing language accurately” (Lindsay and Knight 61) and less controlled, “focus on developing the learners’ fluency” (ibid. 61) shares. If there is still time, the pairs can share their findings with the whole class.

⁸ See Appendix Handout ‘Predictions and Expectations’

- The author - activity⁹:

To conclude the pre-reading phase, it is important that the students learn something about the author as well. This activity offers the opportunity to find out about the writer of *The Scarlet Letter*, as knowledge of the author is a valuable part of understanding the story. The students are asked to work in pairs with their cell phones and find important facts about Nathaniel Hawthorne, this way the learners can work autonomously and filter the information about the author which they see as important. Additionally, my experience has shown that the opportunity of working with their cell phones has a very positive effect on the learners' motivation and participation. The students are asked to put the found information on their handouts, which they keep in their reading journal, hence it is easily referred back to. If there is still time, the whole class can compare their findings, and if there is no time left, each pair has its important information.

- Vocabulary - activity¹⁰:

This part of the lesson is not an activity per se, instead, it serves as an introduction to the vocabulary work, which the students are expected to work on autonomously and continuously. At first, the teacher invites the learners to share their thoughts on the language used in the book and how they dealt with it in the first chapters, which should reveal various strategies of dealing with unknown vocabulary by learners. If the students cannot think of any besides the sheer dictionary search, the teacher should demonstrate some other ways, as for example, designing a mind-map, which is also shown on the handout. It has to be made clear that the learners are not expected to understand every single word or to "look up the meaning of every second word on the page" (Lazar *Literature* 91), especially since some become clear through the context, but rather to read for the overall understanding – the gist – of each segment. However, the students are expected to choose five words out of each part, which they see as important to them, their understanding of the story, or the story itself. This way, student learn new vocabulary even if the language of the literary text is demanding or more or less obsolete, because they can concentrate autonomously on words, to which they can build a connection or can already relate to.

⁹ See Appendix Handout 'The Author'

¹⁰ See Appendix Handout 'Vocabulary'

7.3 Reflection

The second lesson was very interesting, because the students shared their experience with the book. They told me that, at first, they really struggled with the language, but that they managed to find out the most important parts and were able to participate and communicate vividly in the chapter discussions. One student told me that he was very glad that I read the passages out loud to them, because it facilitated his understanding of the text and of the language. Another student admitted to starting reading “The Custom-House”, but had stopped, since he got confused and a bit bored – I am thankful for his honesty –, this shows me that it was the right choice to skip the introductory chapter and to deal with the main story on its own. Two students told me that the Puritans are just cruel, letting Hester stand on the scaffold. As the activity continued, it turned out that the students did remember a lot from the previous lesson due to their posters, because they designed and presented them themselves, which clearly demonstrates the beneficial effect of students being active participants in the acquisition of knowledge, and ultimately, contributing to the learners cultural and personal enrichment.

The students seemed very eager during the second activity, because they were all working as asked to and it seemed like no one browsed the Internet for any other purpose than finding information on Nathaniel Hawthorne. Several students asked me why Hawthorne had changed his name – I was hoping that this specific detail would come up – and it obviously aroused their curiosity, because they started to research the internet for further information. Finally, they understood that Hawthorne’s decision to change his name was based on his ancestors’ involvement in the Salem witch trials and religious persecutions in order to not be associated with them (too easily). So I pushed them to dig deeper by asking further questions, like “Why do you think Hawthorne wanted to dissociate himself from his ancestors?” “What do you think were the author’s feelings towards this cruelty?” and “Do you see a connection to *The Scarlet Letter*? Think about how Hawthorne described the Puritans in the second chapter!”, until they realized that the book was actually a criticism of some of the puritan values and behaviors. I was very proud and praised them vividly, which seemed to make them proud of their own achievement.

The students seemed relieved when they learned that they could deal with the vocabulary autonomously, probably due to its difficulty, as they can choose the words important to them. I think it is important to show them various ways of dealing with

unknown vocabulary to facilitate language enrichment, because it seemed like most of the students in the class would only use the translation approach, which, obviously, contributes to language enrichment as well, but using different approaches, like mind-maps or personalizing it with drawings, new words may be remembered more easily.

8. Lesson 3

The third lesson allows the students to dive deeper into the story as it requires an analysis of the last read chapters, i.e. chapter 4 to 8, in order to eliminate potential misunderstandings by working intensively with the book, which should also facilitate the understanding of the demanding vocabulary, and hence contribute to the learners' language skills. Furthermore, the students start to work on the main characters of the story, i.e. Hester Prynne, her daughter Pearl, the Reverend Dimmesdale and Roger Chillingworth, by filtering passages for significant details on these, which in turn increases their understanding of the novel as well.

8.1. Theory

- Chapter 4 – The Interview:

Hester and her daughter Pearl are back in their cell and the strange man, whom Hester spotted during her public punishment, comes to visit them. He tells Hester that he is a doctor and will help to calm down Pearl, as she is crying terribly. Hester and the man, who is still nameless, are starting to engage in an intensive talk.

'Hester,' said he, 'I ask not wherefore, nor how, thou hast fallen into the pit, or say, rather, thou hast ascended to the pedestal of infamy on which I found thee. The reason is not far to seek. It was my folly, and thy weakness. I – a man of thought – the bookworm of great libraries – a man already in decay, having given my best years to feed the hungry dream of knowledge – what had I to do with youth and beauty like thine[sic] own? (Hawthorne 79)

The unnamed man is of advanced age, well-educated and Hester's husband who has been missing or even believed dead. He admits to not being a good husband to Hester and blames himself for Hester's sin. Hester, in return, confesses that she has never loved him, but states that she has always been honest about it.

However, he promises not to seek revenge against Hester, but he cannot do the same for the man who is the father of the baby and urges Hester to tell his name, but she refuses.

'Thou wilt not reveal his name? Not the less he is mine,' resumed he, with a look of confidence [...] 'He bears no letter of infamy wrought into his garment, as thou dost, but I shall read it on his heart'. (Hawthorne 81)

So he decides to find out who the father of Pearl is and to revenge this injustice. Hester is shocked about his intention, but nonetheless follows his request to keep his true identity secret, because he "will not encounter the dishonour[sic] that besmirches the husband of a faithless woman" (82).

- Chapter 5 – Hester at her Needle:

As Hester's term of imprisonment is over, she and Pearl move into a small house isolated from the town and Hester is supporting herself and her daughter through sewing work for the townspeople, but, even though Hester's work is in great demand, the townspeople would not allow her to apply her skills to a wedding dress, as if touching it would contaminate the purity of matrimony, which shows that Hester's sin has not been forgotten. This seems rather hypocritical of the townspeople, as they still frown upon Hester's misbehavior, but use her and her skill as a seamstress for their own enrichment, and can therefore be seen as a criticism of puritan behavior by the author. One might wonder why Hester is not leaving a city and its inhabitants, who publicly shamed and have treated her like an outcast, but rather stays to endure further punishment. Hester wants to stay because she sinned in this town and, hence, she has to make amends and endure her punishment in this town as well, in order to find salvation.

Here, she said to herself, had been the scene of her guilt, and here should be the scene of her earthly punishment; and so, perchance, the torture of her daily shame would at length purge her soul, and work out another purity than that which she had lost. (Hawthorne 87)

- Chapter 6 – Pearl:

'Pearl,' as being of great price – purchased with all she [Hester] had – her mother's only treasure. (Hawthorne 96)

Pearl living alone with her mother, isolated from other children and the town grows into a rather ambivalent character, because first of all, she is of "great price" (96), because her mother, on the one hand, has lost everything she possessed and is

banished from society, simply due to the fact that Pearl exists, but, on the other hand, the girl means the world to her mother. Secondly, her outer appearance, being described as beautiful, graceful and dressed in elaborate dresses sewed by her mother, is contrasted to her complex character, as she is intelligent and with a fiery passion, which makes it impossible for Hester to control her daughter, as occasional encounters with children in the town, who Pearl throws stones and harsh words at, prove:

[I]t lacked reference and adaptation to the world into which she was born. The child could not be made amenable to rules. (Hawthorne 98).

Pearl is a constant reminder of her mother's sin, as her fiery passion and her disregard of the puritan rules and values reflect her parents' sinful passion and behavior that led to her birth.

- Chapter 7 – The Governor's Hall:

Hester finds out that some of the inhabitants in leading positions, including the Governor, want to take Pearl away from her, justified by Christian interests, providing her with a better – more religious – environment in order to give her the chance of a better – Puritan – future, which would be endangered by staying with her mother, the sinner.

If the child [...] were really capable of moral and religious growth, and possessed the elements of ultimate salvation, then, surely, it would enjoy all the fairer prospect of these advantages by being transferred to wiser and better guardianship than Hester Prynne's. (Hawthorne 109)

So, they walk to the Governor Bellingham's house to talk to him and plea for Hester's right to keep her daughter, her only treasure.

- Chapter 8 – The Elf-Child and the Minister:

In addition to Hester, Pearl and Governor Bellingham, the Reverend Dimmesdale, Roger Chillingworth, Hester's secret but unloved husband and another clergyman join the conversation, and Hester is trying to convince them to let her keep Pearl, who's current behavior does not make any positive contribution, by vowing that Hester has learned from her mistake and that her child will be wiser than she has been and that, despite her personal sin and losing so much, God gave her the child.

'God gave me the child!' cried she. 'He gave her in requital of all things else which ye had taken from me. She is my happiness! – she is my torture, none the less! Pearl keeps me here in life! Pearl punishes me too! See ye not, she is the scarlet letter, only capable of being loved [...]. Ye shall not take her! I will die first!' (Hawthorne 122)

In Hester's desperation, she turns to the Reverend Dimmesdale and asks him to speak for the women – at this point it may be interesting to ask the students why, they think, Hester turned to Dimmesdale for support, in order to find out if they already suspect something – who manages to persuade the men to let Hester keep Pearl, by saying that Pearl prevents Hester from more sins, that Pearl reminds Hester constantly of her sin and if Pearl reaches heaven, thanks to her mother, so will the sinful mother gain salvation and will therefore be happier than the sinful father. Roger Chillingworth, who has silently followed the conversation, is astonished by the clergyman's "strange earnestness" (125), while Pearl is walking over to Dimmesdale and caresses his hand in such a soft way that even her mother was surprised.

- Hester Prynne:

"In Hester Prynne, Hawthorne created the first true heroine of American fiction" (Baym 62). The protagonist of the story is one of the four main characters whom the students have to analyze. Her outer appearance is described as beautiful and young, with a tall and elegant figure. Her hair is dark brown and glossy, and her pretty face features beautiful deep black eyes (Hawthorne 55-57, 79). Due to the fact that she has an illegitimate child, she can either be seen as an outcast, because society despises her for not following the rules and acting against their beliefs, or as a rebel, who acted against the law out of love for a man (see Baym 64). Furthermore, she is described as a loyal and honest woman, because she admits that she has never loved her husband, but has never said or acted like she would have, nevertheless she had stood by him until the day he got lost (Hawthorne 80). Her reaction to the townspeople during her public punishment, and even after that, shows that she is a proud and strong woman, as she is capable of enduring this cruelty holding her head up high with a "smile that, and a glance that would not be abashed" (56). As the story continues, Hester's artistic talent is revealed, as the reader learns that she is skillfully sewing clothes for the townspeople in order to be able to cater for her daughter Pearl, which shows that she is an independent woman (84ff.). Another example of

Hester's strong and unaffiliated nature is presented in Chapter seven and eight, as Hester, after hearing that Pearl is to be placed under the care of another – more religious – family, walks to the Governor's house for an interlocution to be allowed to keep her daughter. This shows as well, that she is fighting for her rights as a mother and is, again, opposing the rules and values of society (108ff.).

- Pearl Prynne:

Hester's daughter is "of great-price[sic]" (Hawthorne 96), as she is her mother's beloved treasure, but it is Hester's only treasure as she lost plenty because of the fact that Pearl exists. Over the course of the first six chapters, the baby evolves into a beautiful young girl, with big dark eyes – just like her mother – who is dressed in fine clothes which her skilled mother sews for her (97). Her nature is described on the one hand, as wild, impulsive and full of passion, which sometimes makes it impossible for Hester to control her, and on the other hand, it is described as intelligent, imaginatively and free. Pearl was born an outsider, because of her parents' unrighteous behavior, she is the "product of sin" (101). Probably because of that, she has disrespect for and disinterest in her society's rules, beliefs or values (98). This can be seen in Pearl's behavior towards other children in town, because she loses her temper and throws loud words and stones at them (102). In general, it can be said that Pearl's passion reflects the passion that led to her birth, which is stressed by the comparison between Pearl and the scarlet letter, as she is the living scarlet A (see Baym 56).

- The Reverend Arthur Dimmesdale:

Arthur Dimmesdale is as a pale young clergyman, who is well-educated and highly respected and honored in the community. His features are equally described as striking and soft, which presents him as a man of self-restraint as well as of sensibility. His devotion to God and the puritan beliefs cannot be doubted – for now – as, for example; he follows the townspeople's appeal to make Hester reveal the name of Pearl's father, despite the fact that he spoke on her behalf at first (Hawthorne 70f.). However, since he holds a public office as a reverend in a puritan society, which means, as discussed in the first lesson, that law and religion are treated almost identically, which, hence, means that he has a high status in this community, Dimmesdale cannot easily differ in opinion (see Baym 68). As the story develops, Dimmesdale's outer appearance is changing, which is stressed in chapter eight, as

he is described as “careworn and emaciated” (Hawthorne 123). In other words, it seems like the clergyman is stressed and suffers due to his pastoral obligations and sacrifices (118). This chapter also reveals that Reverend Dimmesdale is friends with Roger Chillingworth, the secret husband of Hester, who is wondering about Dimmesdale’s earnestness in advocating for Hester in order to enable her to keep her daughter (124f.). However, this act of passion of Arthur Dimmesdale has an effect on Pearl, because she takes his hand and caresses it softly, which can be seen as an act of trust and love towards the reverend (126).

- Roger Chillingworth:

Roger Chillingworth, whose exterior is described as rather unappealing, as for example, physically deformed and a wrinkled face, is a well-read scholar more interested in reading than in people and is the lost, and even believed dead, husband of Hester Prynne (Hawthorne 79). During his talk with Hester he reveals that he will find out who the father of Pearl is and even though he promises to not seek revenge on Hester, he swears that he will do so on the unknown man, but demands of his wife that she keeps his real identity secret from the society (81f.). From that point on, he serves the community as physician and becomes Dimmesdale friend and attendant (118). Similarly to Arthur Dimmesdale, Chillingworth is changing as well, as he now appears even darker and uglier, which can be seen as the result of his engagement in finding Pearl’s father and seeking vengeance, which leads to his deterioration (see Baym 60).

8.2. Lesson¹¹

Firstly, the aims of the lesson are stated, so the learners know what to expect. Then the learners need to summarize the last read chapters. Finally, the students start working on their character descriptions.

- Chapter discussion – activity:

The students should formulate a short summary of each chapter step-by-step by analyzing certain passages which are read out loud by the teacher, thereby the learners’ understanding of the events as well as of the vocabulary can be facilitated.

¹¹For whole lesson plan see Appendix ‘Lesson Plan 3’

This activity contributes to the learners' listening comprehension as it trains their ability to retrieve information from the spoken language (see Haß 74). The students are supposed to filter the most important information contained in the passages and put it into grammatically and semantically correct sentences, which serve as ideas, thereby improving their writing skills, as they need to paraphrase and summarize. In general, this activity increases the learners' receptive as well as their productive skills, because, apart from their listening and reading – if they read along – as well as their writing skills, the students can improve their speaking skills, because they are expected to share their ideas with the whole class, and reach a consensus on what to include in each short summary, thereby refining their ability to interact and to talk around possible gaps in their vocabulary-knowledge (see Lindsay and Knight 60). After finding an agreement on each short summary, the students write it into their reading journal, so they have this available at any time. The analysis of the read segment invites the learners to deal with cultural differences, to learn about other mentalities and to develop their own point of views towards these. The teacher is free to ask about the students' opinion, in order to ease the development of a personal relation to the text, and hence turning from a more language-based and content-based approach to a reader-response- or personal-response approach (see Ling and Eng 3f.), other than that the teacher is primarily acting as an organizer, who engages the learners to participate, prepares the passages and regulates the procedure, and as an observer, who gives feedback and praises the students (see Harmer 58 and 61).

- Vocabulary – activity:

Like every session, the learners are told to prepare five words from the read segment and put them into their reading journals. This activity enables the opportunity to share their findings with the whole class, by presenting – preferably on the board – their mind-maps, drawings or any other approach towards new vocabulary to their classmates. This not only contributes to the learner's language enrichment, but it may as well spread to others in the class, as each presenter is instructed to share his personal connection to the chosen word, which might evoke mutual feelings, and hence enrich another learner's language.

- Characters - activity¹²:

The third part of this lesson invites the student to take a deeper look at the characters by filtering important information on these and describing them in their own words. This activity is implemented in several lessons, due to the development of the characters throughout the novel. The class is divided into four groups of four students, each group concerned with one of the four major characters, i.e. Hester Prynne, Pearl, Arthur Dimmesdale and Roger Chillingworth, and each learner is randomly allocated to a group, as they draw a character's name out of a bag. The thought behind this is to offer variety, because students tend to stay in their familiar groups, but this way, the groups will be reshuffled. Additionally, grouping by chance "stresses the cooperative nature of working together" (Harmer 121). Each group is expected to use the book as a resource and find passages describing the character under consideration, including his or her outer appearance as well as his or her traits. Even though, the learners are expected to bring their copies of the novel, it is advisable to bring extra books, as some learners will forget to bring theirs, and hence would not be able to work on the activity accurately. The students have to read for details in order to be able to find fitting adjectives and to create their character description, which they are expected to present to the rest of the class in lesson 5. Furthermore, each group has to answer the question on their handout, but they do not necessarily have to find an agreement, but in that case, they should share their opinions and their thoughts on their differing views. This activity contributes to the learners' language and pragmatic skills, as they engage in turn-taking, and rephrasing in case of misunderstandings, they need to ask for clarification occasionally, and enhances personal growth, as they learn to understand the feelings of the other participants and to accept other opinions (see Harmer 271). Furthermore, it can be said that dealing with the characters in greater depth may positively affect the learners' emotional intelligence as they can emotionally experience certain conflicts and situations vicariously through the characters and may gain new insights into their own feelings. This activity is based on a mixture of an information-based approach, as the students need to work with the content, of a personal-response approach, as they are instructed to deal with their expectations towards the book, due to the open question, and of a moral-philosophical approach, as they need to reflect on the characters and may gain new insights on their own

¹²See Appendix Handout 'Characters'

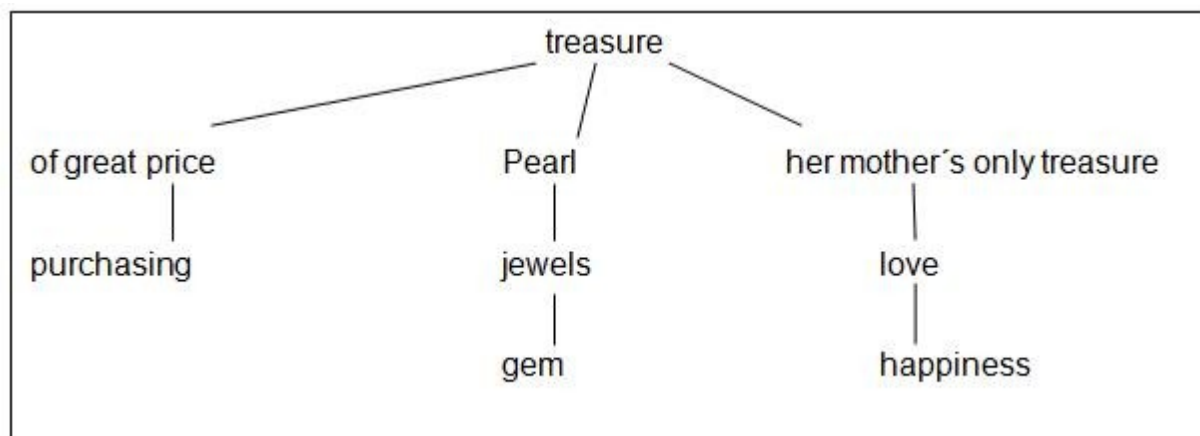
emotions (see Ling and Eng 3f.). The role of the teacher is that of an organizer, as he or she explains the procedure and the handout carefully to avoid misunderstandings, of an observer, as the teacher should give feedback to the group or to individuals, and of a tutor, as he or she can point the group into directions, which they are not thinking of, and of a resource, as he or she can help if certain information, for example, vocabulary, is needed (see Harmer 58ff.). The teacher is also free to allow the learners to use their mobile phones as a resource for vocabulary, which is a contemporary way of learning to use a dictionary in order to deal with unfamiliar words, and invites the learners to work more autonomously.

8.3. Reflection

In general, the lesson was a success, because the learners were actively participating and seemed interested in the characters' activity as they were working intensively.

For the first activity of this lesson, it is advisable to either put questions or the passages on a handout, because most of the students wanted to read along while I was reading the passages out loud to them and finding the right passages was rather time-consuming, but besides that the chosen method is appropriate for the learners as they were really engaged.

The vocabulary activity revealed that most of the students just translated words from the text into German, which was acceptable but not my only intention with this exercise, as I wanted them to use different ways of dealing with unknown vocabulary. So I explained the task to them again. Fortunately, a student understood the requirements and presented her mind-map of the word "treasure" on the board – the following shows my replication:



The last activity offered new insights to the learners' level of proficiency for the teacher, because the randomly formed groups revealed new dynamics between the students. In other words, some students who have rarely participated even during pair-work activities were now vividly discussing and collaborating. The students seemed generally eager to work in groups which differ to their regular ones, and they were excited as they learned that they could draw their group themselves. During the characters' activity, the learners were actively collaborating with each other. However, it has to be said that it seemed rather challenging for them, because they needed more guidance and help in finding the specific details, due to the demanding vocabulary – as they told me –, but this showed me that the teacher roles I took, especially the roles as resource, as tutor and as observer, were appropriate and helpful. Furthermore, I would strongly suggest integrating the use of mobile phones into this activity, which can be easily done nowadays, as it is helpful for the learners as well as for the teacher.

9. Lesson 4

The fourth lesson focuses on the analysis of the last read segment, i.e. chapter 9 to chapter 13, as the students are expected to answer prepared questions dealing with the major milestones of the story within these chapters in pairs, followed by a whole class discussion in order to compare the answers and to share the learners' thoughts and feelings towards the new developments. This lesson includes, of course, the regular vocabulary activity, but it will not be explained or commented on again (for information see 7.2 and 8.2 "Vocabulary – activity" and for commentaries see 7.3 and 8.3 "Reflection"). The last part of the lesson is reserved for the continuation on the character's work.

9.1. Theory

The students have read around half of the book and are expected to answer the prepared questions dealing with the new and interesting developments of the last read segment, whereas specific passages – for those see Appendix Handout "Guiding Questions – Ch. 9 -13 – are stated for orientation and help in order to find the detailed information. Afterwards, the learners continue their work on the main

characters, as the new findings greatly contribute to their descriptions (for information on the procedure see 8.2 “Characters - activity”).

- Chapter 9 – The Leech:

‘Describe the relationship between Dimmesdale and Chillingworth briefly.’

Over time, Roger Chillingworth has established a good reputation as physician. That is how he presents himself in society, by providing the townspeople with his services, and due to his special interest in nursing their beloved and well-honored Reverend Dimmesdale, whose health has “evidently begun to fail” (Hawthorne 130). Despite the reverend’s initial protest against medical treatment and his conviction that he is ready to die if it is God’s will, he agrees to let Chillingworth help him (132ff.). Henceforward, the two men are spending a lot of time together and even follow Chillingworth’s suggestion to move into the same house, so “that every ebb and flow of the minister’s life-tide might pass under the eye of his anxious and attached physician” (136). Some townspeople begin to see the evil in Chillingworth’s face and raise a suspicion of the physician being Satan or his envoy wrangling with the reverend’s soul, as they see the terror in Dimmesdale’s eyes.

- Chapter 10 – The Leech and his Patient:

‘What does Chillingworth find out about Dimmesdale’s bad health?’

‘What does Chillingworth discover while Dimmesdale is sleeping? Why and how does he react to that?’

Chillingworth, still in search of the father of Pearl for the purpose of seeking revenge, is constantly pressing Dimmesdale to reveal his secret, as he suspects something else behind the reverend’s sickness, under the wrong claim to only be able to cure the reverend if he is completely honest about everything (Hawthorne 149). In desperation, the minister cries that his sickness is not physical, but a sickness of his soul, but he will never tell his secret to “an earthly physician” (150), because only God can judge and cure Dimmesdale from his sickness. This confession enhances Chillingworth’s curiosity, until one day, when he finds Dimmesdale sleeping, he discovers something on the minister’s chest beneath his clothes, which seems to give him relief, as it causes a “wild look of wonder, joy, and horror” (152).

- Chapter 11 – The Interior of the Heart:

‘The relationship between Chillingworth and Dimmesdale is changing. How and why?’

‘How does Dimmesdale cope with his suffering? How is he torturing himself and how is that different to Hester’s punishment?’

Even though their relationship has not changed on the outside, the inner motifs of Chillingworth have changed, because, after finding out Dimmesdale’s secret, Chillingworth begins tormenting him with comments in order to provoke fear and agony. In other words, the physician is making the reverend suffer because of his craving for vengeance, which changes Dimmesdale’s feelings towards his medic, as he begins fearing and despising him at the same time (see Hawthorne 153ff.). As the minister’s health is getting worse, his reputation among the community grows stronger, which causes him even more pain, so he often indicates a full confession of his sin of being Pearl’s father – as the self-inflicted scarlet letter on his chest proves (160) – in his sermons, which are all misunderstood. Substituting self-punishment, as e.g. whipping himself bloody and vigils, often cause frightening visions, and are unsuccessful representatives of the one act that would bring him salvation, i.e. an open confession (159f.).

- Chapter 12 – The Minister’s Vigil:

‘How does Dimmesdale feel as he holds Pearl’s hand? How does Pearl react and why?’

Dimmesdale walks to the scaffold on which Pearl stood seven years ago and as he stands on it, he realizes that he should have stood there with her all these years ago, which overwhelms him and causes him to cry out in pain. Hester and Pearl, who are walking home from visiting Governor’s Winthrop deathbed, hear the reverend’s outcry and approach him. Dimmesdale invites them to stand with him on the scaffold, and as the three stand up there hand-in-hand with Pearl in the middle linking them together, Dimmesdale feels alive and thrilled, as if the two females are “communicating their vital warmth to his half-torpid system” (Hawthorne 169). When Pearl asks the reverend if he will stand with them the next day as well, he replies that he will stand with them, but “at the great Judgment-day” (169). As they stand together for the first time, the scaffold and its surroundings are illuminated by a comet, which appears to Dimmesdale as an enormous red A. In this moment, they

become aware of a person standing nearby and watching them. Dimmesdale recognizes with terror that the person is Roger Chillingworth and turns to Hester to ask her about the physician's real identity, but Hester, remembering her promise to her secret husband, remains silent (173).

- Chapter 13 – Another View of Hester:

'How has Hester's position changed within society?' 'What does Hester decide to do and why?'

Over the years, Hester's reputation within the society has changed, due to her strength of bearing her shame with courage while being inconspicuous, her puritan living, her charity and her skilled needlework, the scarlet letter's meaning has changed from 'adulteress' to 'able' (see Hawthorne 177f.). However, after her encounter with Reverend Dimmesdale, she is shocked by his changes and cannot help but think that she should have intervened earlier and therefore decides to talk to Roger Chillingworth on behalf of Dimmesdale's health (176, 184f.).

- Hester Prynne – Part 2:

Over the years, Hester becomes more respected by her community due to her charity, and her sewing skills, however, her longstanding shame has left its marks on the former beauty, as her charm and passion are replaced by severity and sadness, and her life is rife with loneliness (see Hawthorne 181). However, her resolution to speak to her secret husband, Roger Chillingworth on behalf of her former lover, shows once again that she is a strong woman who still follows her heart.

- Pearl – Part 2:

On the scaffold, Pearl holds Dimmesdale's hand for the second time, which shows, once again, Pearl's softer side characterized by love and trust, especially towards, the reverend. Her repeated appeal to Dimmesdale to stand with them the next day, hence, unearthing the truth, might imply that she feels his real identity (Hawthorne 169).

- The Reverend Arthur Dimmesdale – Part 2:

The last read chapters reveal that the cause of Dimmesdale's deterioration is not his sacrifices for the people, but his inner conflict, as he, the honored clergyman, is the

father of Pearl. The self-inflicted 'A' on his chest and the acts of self-punishing are evidence of his inner misery, but do not lead to salvation, which the minister ultimately seeks (Hawthorne 159f.). However, his inability to disclose his sin to the community displays him as rather weak, especially in contrast to Hester, who had to endure public punishment for the same sin.

- Roger Chillingworth – Part 2:

The physician's mind is described even darker in these chapters, because since he has discovered Dimmesdale's secret of being Pearl's father, Chillingworth is constantly torturing him mentally and obsessed with revenge (see Hawthorne 153ff.). This indicates that after having achieved his goal of finding out the name of Pearl's father, his only purpose in life is vengeance.

9.2. Lesson¹³:

At first, the teacher states the lesson's agenda and, thereafter, invites the learners to share their new five words and to explain their chosen approach towards the new vocabulary.

- Chapter discussion – activity¹⁴:

The learners are instructed to answer the questions in pairs, which "dramatically increases the amount of speaking time any one student gets in the class" (Harmer 116). Additionally, pair work allows the students to work independently, despite the rather closed questions and enables the teacher to help several pairs while the others continue working (ibid. 116). The students are expected to use the book for reassurance, thereby the learners train their scanning skills, as they need to find the stated passages, as well as their reading for details, as they need to find specific information to be able to answer the questions adequately (see Lindsay and Knight 72). Subsequently, the findings of each pair are shared with the whole class and can be discussed. As the students are guided by rather closed questions, this activity follows a content-based approach. However, the group discussion allows incorporating a more language-based approach, as it aims at communicating

¹³ For whole lesson plan see Appendix 'Lesson Plan 4'

¹⁴ See Appendix Handout 'Guiding Questions – Ch. 9 – 13'

correct information fluently and accurately. The teacher should take on the role of an observer, giving feedback, and the role of a resource, providing necessary information if needed, this way the teacher remains accessible without impeding the learners' communication (see Harmer 61f.). Additionally, the teacher can ask questions, like 'What do you think is worse, Hester's public punishment or Dimmesdale's secret suffering? Why?' which follows a personal-response approach (see Hwang and Embi 5), as it invites the learners to use their feelings to enhance a personal relation to the text.

- Characters – activity – Part 2¹⁵:

The last part of the lesson is saved for the continuation of the group work "Characters".

9.3. Reflection

As the main focus of this lesson was on the content of the last read chapters, due to the amount of new and important developments in the story, the student could concentrate on the matters in depth. They were very committed to the activity and it seemed like they finally understood the plot and the behavior of the characters, especially Chillingworth's demeanor, because of the new connections they could draw. It felt like the learners understood the solving of the mystery, 'who is Pearl's father', as the climax of the story. Of course, they needed some support, especially language-wise during the pair-work activity, as the language used in the novel is still rather demanding for them. However, the teacher role I assumed seemed appropriate, as I could support them during their work, but did not hinder student-to-student communication. Preparing a handout with guided questions, the number of the pages and even the beginning of the passage was very helpful, as they could work autonomously, but still had enough guidance to be able to work successfully. Additionally, it was less time-consuming than telling them where to find each passage. During the whole class discussion, I asked them what they thought was worse, Hester's public punishment or Dimmesdale's secret suffering, following the personal-response approach, and the students had a clear opinion on that, because they agreed that Dimmesdale's suffering was worse, because it is ongoing, whereas

¹⁵See Appendix Handout 'Characters'

Hester had to endure her punishment for a ‘few’ hours and could start anew and eventually people started to forget about her crime. One student even mentioned that it was a relief for Hester, because she could share her secret, which Dimmesdale was not able to do, so he had to suffer.

The group work on the characters continued smoothly, as they returned to their groups, which, of course, always takes some time, and resumed working cooperatively, which is always a risk when dividing the students into groups randomly. I monitored the class-room by walking around and providing guidance or help when needed. Towards the end of the lesson, I reminded them of the presentation of their findings in the following session, in case they had forgotten.

10. Lesson 5

The fifth lesson deals with the last read chapters by viewing a short video-clip and thereby returning to the subject after a rather long pause and refreshing the learners’ memory as well as. Since the group activity on characters had not been finished, a part of this lesson is used to present their findings on Hester Prynne, her daughter Pearl, Reverend Dimmesdale and Roger Chillingworth. The main focus of this lesson lies on dealing with symbolism. More precisely, the learners are supposed to think of symbols they know and formulate a definition of this figure of speech. Furthermore, they will be dealing with Hawthorne’s symbols in *The Scarlet Letter*, namely the letter A, the meteor, the Black Man, and the characters.

10.1. Theory

- Chapter 14 – Hester and the Physician:

As Hester meets her husband she is shocked about his changes too and feels responsible for “another ruin” (Hawthorne 188), as her promise has allowed Chillingworth to torture Dimmesdale, which ultimately has changed the physician into something evil. Eventually, Chillingworth admits that he has let evil use him, but that he believes that this is his faith (189ff.). Nevertheless, he releases Hester from her promise to keep his true identity secret (192f.)

- Chapter 15 – Hester and Pearl:

Pearl, who is playing with seaweed and forming a green 'A' of it, starts asking her mother about the meaning of the scarlet letter on her mother's dress, but Hester refuses to tell her.

- Chapter 16 – A Forest Walk:

Hester and Pearl go into the forest to wait for Dimmesdale to return from a trip, in order to speak with him. On their way, Pearl keeps asking her mother about the Black Man, about whom the girl has heard stories, as she has wondered if the scarlet letter is his mark. Pearl is very persisting, until Hester finally confesses that it is indeed his mark and that she met him once years ago (205ff.). As the girl sees Dimmesdale approaching, Pearl continues to ask her mother if the Black Man is coming and if the reverend holds his hand over his chest to hide his mark (207ff.).

- Chapter 17 – The Pastor and his Parishioner:

During Hester's and Dimmesdale's talk, the minister confesses his deep feelings of guilt, hypocrisy and misery, which are even intensified as Hester tries to console him (212f.). As the reverend realizes that his hidden guilt, in contrast to Hester's public confession, is tormenting him to a high degree, Hester reveals Chillingworth's true identity to him. At first, the minister reacts to her revelation with anger, but eventually forgives the crying woman, asks for God's forgiveness and states that Chillingworth is the worst sinner of them, because he has acted in cold blood, full of anger and driven by the urge to seek revenge (214ff.). To escape all that, the two decide to leave their Puritan hometown and the puritan society (219ff.).

- Chapter 18 – A Flood of Sunshine:

After their decision to leave their home, Hester seems to blossom again; she undoes her hair, throws her sign of sin to the ground and her face exudes joy and hope as she feels "the burden of shame and anguish [departing] from her spirit (226). She wants Dimmesdale, who begins to feel joy again as well, to finally meet their daughter (227).

- Chapter 19 – The Child at the Brook-side:

Hester and Dimmesdale, engaged in a family conversation, are waiting for Pearl to join them and the minister admits to being nervous about meeting her, even though she has been kind to him before (at the Governor's mansion and on the scaffold) (230ff.). Pearl hesitates as she sees her mother's changes, and would not approach until Hester puts the scarlet letter back on (233ff.). As she joined them, she wishes Dimmesdale to publicly acknowledge her and Hester, but as the reverend kisses her forehead, she runs to the brook and washes it off immediately (237).

- Chapter 20 – The Minister in a Maze:

On his way back from the forest, Dimmesdale's thoughts are circulating around their decision to leave, which Hester will assure by securing their passage to Europe on a vessel in a few days, and concludes that he has to leave this town and his career with a last incredible sermon on Election Day. Suddenly, he feels like a new man, energetic and hopeful (240ff.). He feels so different that he begins to question the aspects of his existence and is tempted to behave untypically – for a Puritan clergyman – towards people he meets on his way home (ibid. 243 ff.). At home, after refusing any further of Dimmesdale's treatment, the reverend starts writing his last sermon (250ff.).

- Chapter 21 – The New England Holiday:

The public holiday has arrived and the townspeople gather in the marketplace to celebrate – not a public punishment – a new governor (253ff.). Hester in the midst of all the people imagines herself escaping from her long years of solitude and isolation by leaving with Pearl and Arthur Dimmesdale, as she learned that Chillingworth has secured a place for himself on board as well (254 ff.).

- Symbols in *The Scarlet Letter*:

"Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense" (*Literary Devices*). In other words, a symbol is anything that stands for something else than its literal meaning, hence a person, an object or a place is used to present something else and "evokes a concrete phenomenon which points to abstract, often more general and ambiguous meanings" (Meyer 35). To give a few examples, 'heart' encompasses two

differing meanings, as it is an organ in the body, which is its literal meaning, and it stands for love, passion and romance, which is its symbolic meaning; similarly, a red rose can stand for a kind of flower or love and romance; a dove is a bird and a symbol of peace. Hawthorne's romance, including its actions and characters, is "soaked in symbolism" (Wagenknecht 81).

Hester Prynne as a symbol in the story presents various ideas. First of all, she is a sinner due to her misconduct (see Baym 63). Secondly, she constitutes the effect of punishment, i.e. ignorance and isolation, on human nature, as her beauty as well as her attribute changes because of her long years of suffering (see Hawthorne 181). She also stands for art, as her skill in needlework represents her as an artist and for an independent strong woman, as she can support her daughter and herself in a society which is dominated by men (see Baym 63f. and 66). In sum, all these meanings lead to the meaning of individuality, as she represents personal strength, differs from the mass and pursues her way of life despite all the contempt towards her (see Baym 65f.). Arthur Dimmesdale functions as a symbol for 'the Good', as he is a well-respected clergyman in the society, intelligent and sensitive (see Baym 69). However, this positive symbol is only to the outside world of the puritan society, because he also stands for a secret sinner, as he committed the same crime as Hester did, and guilt, which emerges from his doing (see Baym 71). He symbolizes weakness, because first of all, he is not able to confess his sin, hence lacking courage, secondly, he needs constant support and comfort from the townspeople – major differentiation to Hester's strength – and hence depending on the opinions of others (see Baym 69), and thirdly, he fails to "accept his responsibility towards his 'family'" (Baym 71), as he cannot acknowledge Pearl and Hester as long as he keeps his secret. This shows another important meaning of Dimmesdale's character, i.e. hypocrisy, as he pretends to have a virtuous character, to have moral beliefs and principles, but acts in contradiction to them. His meaning of 'hypocrisy' is explicitly stated more than once in the novel, for example, "add hypocrisy to sin" (Hawthorne 72), "remorseful hypocrite he was" (ibid. 159) and "remaining as a hypocrite" (ibid. 223). Roger Chillingworth is a symbol of the evil, because he tortures Dimmesdale and feeds him with dubious medical products for the only purpose of seeking revenge, Baym even calls him a monster (61). Additionally the character stands for cold reason, as Chillingworth is intelligent, but heartless and lacks in human warmth (see Baym 61). Finally, Pearl symbolizes her mother's happiness and her

punishment at once, because she is “of great price” (Hawthorne 96) on the one hand, due to what her existence has caused her mother and on the other hand, due to what she means to her mother. It can also be said that Pearl stands for freedom of a broken law, as her being is described as wild and unattached to the puritan rules (see Hawthorne 97ff. and Baym 56f.). Additionally, Pearl’s “affinity with the scarlet letter is stressed”, which means that she also stands for the mark on her mother’s chest and that she is the scarlet letter in flesh, as she is as well a constant reminder of her parents’ sin (see Hawthorne 110). This shows that Hawthorne’s “multilayered writing techniques [...] make a symbol that is a character, and a character that is a symbol, and thus utterly confound attempts to derive a single, uncomplicated meaning from his work” (Baym 83). Another and one of the most obvious symbols in the novel is the scarlet letter per se (see Baym 43f.). The letter ‘A’, “in fine red cloth, surrounded with an elaborate embroidery and fantastic flourishes of gold thread” (Hawthorne 56) symbolizes different concepts throughout the story. At first, the token stands for ‘adulteress’ and is Hester’s sign of shame, which “the Puritans originally intended it to have” (Baym 86), as Hester has a baby born out of wedlock, but thanks to her skill at the needle, her hard work for society and her strength, the ‘A’ is said to mean ‘able’ (see Hawthorne 179 and Baym 86). The letter ‘A’ in form of the meteor is seen differently, as, depending on the viewpoint, it can be seen as a message from God, and due to the recent death of the governor, it can be read as ‘angel’ or as Dimmesdale’s hidden sin (see Baym 88 and Hawthorne 172 and 175). Additionally, as already stated, the letter is a symbol for Pearl. Hawthorne’s ability to “take a single letter of the alphabet and make it stand for multiplicity and the relativity of meaning – to make it stand, in a sense, for anything and everything” (Baym 89) has invited various readers to add meanings, which go beyond the meanings suggested in the novel, these are, for instance ‘art’, ‘artist’, ‘author’, and ‘Arthur’ (for explanations on these and further examples see Baym 88). The last symbol under consideration is the ‘Black Man’, who stands for all evil, Satan, or the Devil (see Baym 44 and Hawthorne 127).

10.2. Lesson¹⁶:

The students have read almost the whole book. Because of the rather long pause, the lesson starts with a short video clip in order to refresh the students' memory of what has been talked about. Also the summary of the newly read chapters, i.e. Chapters 14 to 21, are presented in this video and, if necessary shortly discussed afterwards.

- Video-clip-summary – activity¹⁷:

At the beginning of this lesson, a short video clip about *The Scarlett Letter*, found on *YouTube* is shown. It is a “Real-world video”, i.e. “a separately published videotape material” (Harmer 284) and hence, the teacher needs to think of certain aspects before choosing it for use in the classroom. First of all, the quality and its length are important factors in choosing a clip, as poor quality or an extended length may have a negative effect on the learners' motivation and secondly, the video clip should suit the purpose of the activity, which in this case is refreshing the learners' memory, bringing them back to the issue and facilitating their understanding of the novel by “seeing language-in-use” (ibid. 282). This activity follows an information-based approach, as the content is presented to the learners, and combined with a paraphrastic approach, as the text is reworded in simpler language (see Ling and Eng 3). Showing a video-clip not only contributes to the learners' understanding of the story, as it facilitates the understanding due to the hearing of language and due to the visual aids, as for example gestures, conveying meaning as well, and contributes to the learners' language enrichment, but also motivates learners, because “most students show an increased level of interest when they have the chance to see language in use as well as hear it” (ibid. 282). The teacher can give different pre- or while-watching activities, for example, taking notes or thinking of questions, which ensures more learner-attention, as they have to fulfill a task. The teacher's role is that of an organizer, because he or she needs to prepare the video and the needed technology, and to instruct the students (see Harmer 58).

¹⁶For whole lesson plan see Appendix ‘Lesson Plan 5’

¹⁷For the URL see Appendix ‘Lesson Plan 5’

- Characters – activity – Part 3¹⁸:

The students are expected to finally present their findings on the four main characters. During each presentation the other students are instructed to fill out 'The Characters' handout, which ensures that all learners have the same information. Additionally, the teacher can write down the most important points on the black board. While the learners engage in a prepared talk, which is not "designed for informal spontaneous conversation" (Harmer 274), and hence focus on accuracy, the teacher should function as an observer, who prepares important feedback, but does not interrupt the learners' presentation, and as a resource, who provides necessary information in case it is missing (see Harmer 61f.). This activity contributes to the learners' language skills, to their presentation skills, and due to training these skills, it also contributes to their personal growth, by becoming more confident in presenting their own work.

- Symbolism – activity¹⁹:

Symbols are a part of our daily lives, therefore the students are invited to brainstorm about symbols they know from their daily lives, which allows them to think of anything related to the topic and hence, links their personal experience to the content (see Lindsay and Knight 76). After explaining the difference between the literal and the symbolic meaning, the learners should formulate a definition of the literary device 'symbolism'. The activity follows the information-based approach, because the learners need to gain new knowledge in combination with a stylistic approach, as the students are exposed to literary devices used in the novel (see Ling and Eng 3). Even though this activity is rather teacher-centered, as he or she acts as a controller and as a resource, because he or she needs to provide the necessary information in a rather controlled setting (see Harmer 58 and 61), the teacher can invite the learners to think of other symbols from the book, or further meanings of the symbols discussed. The Power-Point-Presentation shall support the acquisition of new knowledge, because the slides, including its pictures and texts, aid the understanding of the subject matter and additionally, "make work more appealing" (Harmer 135). The learners are instructed to take notes from the PPT-Presentation, but the teacher

¹⁸See Appendix Handout "Characters" and 'The Characters'

¹⁹See Appendix 'PPT – Symbolism'

is free to prepare a handout, giving the most important information, in order to ensure the same level of knowledge for all students.

10.3. Reflection

I chose the video clip because of the rather long time gap between this and the last lesson and because it may facilitate the understanding of the book and may open new insights, due to its rather simple language. I was proven right, because I got immediate, positive feedback and the learners told me that they enjoyed seeing pictures in addition to hearing the plot. This supports the use of the paraphrastic approach (see Ling and Eng 3). The learners showed me how to activate subtitles for the video clip, which improved their understanding as well. Additionally, I asked them to think of questions they still had before watching and to try answering them with the help of the video, which is an effective while-watching activity and has the advantages of filling the time the teacher needs to start the computer, the beamer and the video clip.

The presentations on their character-work were successful, as most of the expected information was presented, and I had to fill little gaps only. To help the students gather the important points on their handouts, I wrote them on the blackboard according to each presentation and completed them with the missing points, which we discussed briefly.

Starting the symbols activity with a brainstorming of symbols from their daily lives proved to be successful, as it facilitated the formulation of the definition and the understanding of the literary device, and, furthermore, it linked the concept to the learners' personal lives. I used the blackboard to draw – which I am not good at, but the learners enjoyed my effort – a human heart and the symbol heart, which made discussing it easier as I could refer to and point at it at any time during the activity. As I invited them to think about more possible meanings of the letter 'A', they came up with 'Alone', because of Hester being an outcast. I prepared an online quiz called "Which 'Scarlet Letter' character are you!?" available online at the website www.proprofs.com and created by user Kalob, as a time-filler, but unfortunately there was no time left.

11. Lesson 6

The first part of the lesson deals with the discussion of the last three chapters and a last presentation of their vocabulary work. The lesson focuses mainly on the themes dealt with in the book. Through brainstorming the whole class will come up with certain themes in *The Scarlet Letter*. Afterwards each student can individually walk around and talk about certain prepared themes, which are “Revenge”, “Sin”, “Individuality and Identity” and “Hypocrisy”.

11.1. Theory

- Chapter 22 – The Procession:

The majestic procession, showing off the richness and power of Puritan tradition, begins and Dimmesdale, following the parade, seems even more energetic, so that Hester and Pearl hardly recognize him. As the reverend begins to hold his last sermon, Hester realizes that even if she cannot hear a word, she can hear sympathy and emotions in his voice and even though she is not expecting him to confess his sin to the world, she knows that she still loves him (Hawthorne 268f.). Her mood changes abruptly as she receives a message from Chillingworth that he has made arrangements for the minister and himself on board (274ff.).

- Chapter 23 – The Revelation of the Scarlet Letter:

After having finished his sermon and having earned great approval, Dimmesdale's appearance changes. He looks “feeble and pale” (280) and is not able to walk steadily. He calls Hester and Pearl to his side and walks up to the scaffold. As Chillingworth realizes Dimmesdale's intention, i.e. confessing and finally freeing him from the physician's evil influence, he wants to stop him but fails to do so. As the three are standing on the scaffold for everyone to see, the reverend needs physical support and is finally able to confess his long hidden sin, as he cannot bear it any longer (284f.). His revelation fills him with a “flush of triumph” (286) and he gathers his last strength to say goodbye, but whereas he leaves Pearl happily, as she is publicly acknowledged, he leaves Hester with the warning to not forget their sin, as only God will decide whether they receive any further punishment for breaking his law. Finally, he dies (287).

- Chapter 24 – Conclusion:

After Dimmesdale's death, the townspeople are uncertain what they have actually witnessed, and what it all could mean (288ff.). Roger Chillingworth dies within a year after losing his purpose in life and leaves Pearl a suitable inheritance, which the girl uses for her and her mother to start anew, presumably, in Europe (290 ff.). Pearl's future life is not stated but is assumed to be good, as a married woman in Europe (291ff.). Hester, however, returns to her old cottage one day, where she continues her needle- and charity work for the townspeople, and never takes off her scarlet letter until the day she dies. Her body is buried next to Dimmesdale's grave, "yet with a space between them, as if the dust of the two sleepers had no right to mingle" (295), but they share a tombstone with an engraved letter 'A'.

- Themes in *The Scarlet Letter*:

"Theme is defined as a main idea or an underlying meaning of a literary work that may be stated directly or indirectly" (*Literary Devices*). Put in other words, themes are particular issues that are dealt with repeatedly and/or in great depth in a book.

The Scarlet Letter includes, among others, the themes 'Revenge', 'Sin', 'Individuality and Identity' and 'Hypocrisy'.

The theme of 'Revenge' is portrayed mainly through Roger Chillingworth, as he spends several years seeking vengeance for his betrayal by his wife Hester Prynne. As he finds out that the reverend is the secret father of Pearl, he torments him continuously, which changes the physician as well. His former traits of intelligence and studiousness have been replaced by eagerness, fierceness, and blackness, which ultimately turned him into something evil (see Hawthorne 187f.). After Dimmesdale's death, hence losing his purpose in life, Chillingworth seems to merely vegetate, because "all his strength and energy – all his vital and intellectual force" has deserted him (ibid. 290). 'Sin' is probably the most powerful theme in the novel, as it involves almost all major characters and shows "the effects of sin on the hearts and minds of Hester, Dimmesdale and Chillingworth" (Sheldon 23). Hester is treated as an outcast and is publicly shamed because of her sin, but it also strengthens her, as she, for example, manages to support her daughter and herself (see Sheldon 23). Reverend Dimmesdale is a sinner in secret, as he is the father of Pearl, but not able to acknowledge her. Even though Chillingworth has no part in the 'original sin', it affects him as well, because he dedicates his life to finding the father and seeking

revenge, which turns him into a sinner as well, maybe even the worst sinner of them all (see Hawthorne 217). 'Individuality and Identity' is dealt with in the context of Hester Prynne and her daughter. The Puritan society demands conformity, due to the fact that any deviation means a threat to their values and believes, and Hester breaks their strict rules. Therefore, she has to suffer the consequences, i.e. public punishment and shaming, isolation and disdain. However, because of that, she is able to develop her own identity and shows individuality in the midst of conformity. Additionally, Hester's role of a nonconformist allows Pearl to grow up outside the strict rules and values of the Puritans, which also means that she does not need to conform to these and can develop her identity and individuality (see Hawthorne 96ff.). The last theme under consideration is 'hypocrisy', as the underlying sin, in contrast to the open sin of adultery in the novel. Dimmesdale is the most obvious hypocrite, as he preaches moral values and watches Hester being publicly shamed although he is her partner in adultery. Hester is a hypocrite, because she still loves Dimmesdale but nevertheless promises Chillingworth to keep his true identity secret and thereby she 'allows' him to torture the minister. Leading to Chillingworth, who is considered a hypocrite, because as a physician he is supposed to help and care for people in need but tortures and feeds Dimmesdale with dubious substances. The Puritan society is not spared either, and is ascribed hypocritical, because the townspeople condemn and loathe Hester for her misbehavior but still turn to her because of her needlework.

11.2. Lesson²⁰:

The students have now finished reading the book and are congratulated on their achievement. At first they are asked to present their five words and present their approach. Afterwards, the last three chapters of the novel are discussed.

- Chapter discussion – activity:

The students are expected to shortly summarize the last events of the book and are invited to share their opinion on the ending of the story in a class discussion. This way, the learners can revise what they read and moreover, they can reflect on their own opinion, which enables them to link the story to their own experiences, thereby

²⁰For whole lesson plan see Appendix 'Lesson Plan 6'

combining the information-based approach and the personal-response approach (see Ling and Eng 3 and Hwang and Embi 5). The teacher should mainly function as an observer, who provides feedback on the learners' language in regard to accuracy and fluency (see Harmer 62), but should not judge on their feelings towards the book.

- Themes – activity²¹:

The teacher writes the term 'THEMES' on the board and asks the learners what they think it means, in case they do not know the meaning, the teacher should prepare a short explanation, either way, the definition is written down into the reading journal. Afterwards, the whole class engages in a brainstorming and tries to find themes dealt with in the novel. The teacher can invite the students to come to the board and write their idea down, this way the whole class creates a mind-map together (see Lindsay and Knight 76), which should be copied into their journals as well. The more challenging part of this activity begins now and hence, the teacher's function of an organizer is of great importance, because he or she needs to explain the activity and information on the procedure of the activity precisely and carefully in order to ensure a smooth progress and, hence, to enable the learners to "get full advantage from an activity" (Harmer 58). The activity consists of four steps. The learners need a pen and a piece of paper and find a handout dealing with a specific – teacher-chosen – theme and instruction in each corner. First of all, the learners, preferably on their own chose a specific theme, read the instruction and start with a short summary of how the theme is dealt with in the book. The students can compare and/or complete their findings, as a possible answer is stated on the back of the handout. Secondly, the students are expected to answer the question stated on the handout individually according to their knowledge of the book and their own opinion. The third step invites the learners to reflect individually on the statement, which matches the specific theme, with regard to their own experiences. Last but not least, each student can compare his or her ideas to other students dealing with the same theme. Step one to four are then to be repeated until all four themes are dealt with. If there is still time, the teacher can invite the learners to share their findings in a whole class discussion. This rather complex activity has several advantages. First of all, the learners are allowed to work autonomously and are active participants in their learning. Secondly, the 'walking and talking' is a welcomed change to the more typical seating

²¹See Appendix Handouts 'Themes in *The Scarlet Letter*'

arrangements and invites the learners to speak to different colleagues. Last but not least, this activity contributes to the learners' personal growth, as it invites them to react personally to the text, to question and reflect on their opinion and values, and facilitates combining the learners' knowledge of the book to their personal lives, by linking their personal experiences to the story, as it follows a personal-response and moral-philosophical approach (see Hwang and Embi 5 and Ling and Eng 4). The teacher acts in manifold forms, i.e. as an observer, who can give individual feedback, as a resource, who provides information if necessary, and as a tutor, who can point the learners in new directions (see Harmer 58ff.). Occasionally, the teacher can also take the role of a participant to "enliven things from the inside" (ibid. 61) but needs to make sure that he or she does not dominate the conversation.

11.3. Reflection

I told the students that they should be proud of themselves for managing such a demanding novel and I had the feeling that they were, because of their shining eyes and their big smiles. They admitted that they were disappointed with the ending of the story, as they hoped for a 'typical Hollywood happy ending'.

A student knew the definition of the literary term 'Theme' and I invited him to take over the teacher, i.e. my, role and explain it to the students, which was a welcomed diversion from the typical teacher-centered explanations. The brainstorming was successful, as they already named most of the themes intended to be discussed, which means that they would not be surprised or feel unprepared when dealing with them. During the activity, the learners were very engaged in their work and enjoyed walking around and discussing autonomously. During the discussion, everyone participated even those who had been very quiet during the last lessons, probably because the statements invited them to relate their personal experiences to the themes and, hence, to the novel. One student shared that he did not agree with the statement "What does not kill you makes you stronger", because he thought that if someone loses a foot, which will not kill the person but will not make him or her stronger either. It was interesting to see how he made sense of the statement and that he had taken it literally. Additionally, by referring to 'Teenager werden Mütter', the learners were able to contrast and discuss the handling of the issue in the novel, i.e. in the 17th century and nowadays, but I decided to not go into depth, since the

topic is rather sensitive and I did not know the class well enough to be able to judge how deeply I can delve into that topic without being intrusive.

12. Lesson 7

The final lesson is used to round up the work on *The Scarlet Letter*. Firstly, the last question on their 'Predictions and Expectations'- handout, which they had to complete at home, is discussed in pairs and in class. Afterwards, the lesson deals with the movie *Easy A* in combination with Hawthorne's romance *The Scarlet Letter*. In the end, the students are asked to fill out a feedback sheet, in order to reflect on the work of the previous sessions and to help me see the sessions and materials from their point of view.

12.1. Theory

- *Easy A* (see movie *Easy A* 2010):

Olive Penderghast (Emma Stone) is an American high school student. She is rather unpopular, sometimes even invisible to her colleagues until the day she lies to her friends about having sex with a college guy the weekend before. Marianne Bryant (Amanda Bynes), who is a strict Christian, overhears this conversation, spreads the lie and decides to make Olive her new project, as she clearly lost her way. As Olive confesses that it is a lie to her friend Brandon (Dan Byrd) who is bullied for being gay, he convinces Olive to help him by pretending to have sex. While the boy is celebrated as a hero, Olive becomes an outsider and has a bad reputation, but Olive continues to 'help' other boys by pretending to have dates with them and starts to embrace her role as the school tramp. As the class reads *The Scarlet Letter*, Olive starts wearing a scarlet letter 'A' on her chest too, because she sees the similarities between her and Hester Prynne, and is rather proud of it. After a while she cannot bear the rumors anymore, as she has lost her friends and because she falls in love with her colleague Todd (Penn Badgley) and decides to tell the truth via webcam. In the end, she finds redemption, because of her confession, and gets the boy she loves.

Both protagonists, i.e. Hester and Olive, are scorned by their fellow people because of their misbehavior, but whereas Hester lives in a Puritan settlement in the 17th

century, where adultery is considered a horrible sin, Olive lives in the 21st century America, and is still treated like an outsider, in contrast to her male partners, who seem to be hailed as heroes. This exposes the double-standard in the high-school, as it is hypocritical to cheer at the boys and treat Olive like an outcast for the same 'sin' (see Hawthorne and movie *Easy A*). The reasons for committing the 'sin' are different between Hester and Olive, because Olive, a young American high-school student, lies to help others become more popular, whereas Hester, a grown married woman and mother, does not lie and acts out of love and passion (see Hawthorne and movie *Easy A*). Both are wearing the scarlet letter, but Hester is forced to wear it by her society as punishment and as reminder, whereas Olive puts it on herself and seems proud of it (see Hawthorne and movie *Easy A*). In the end, Olive gains redemption through telling the truth and wins the boy – as expected from a Hollywood movie – whereas Hester gains redemption through her good deeds but lives alone in a secluded cottage until she dies (see Hawthorne and movie *Easy A*).

12.2. Lesson²²

The last lesson starts with a whole class discussion, as the learners are asked to share their 'Predictions and Expectations' answers after having finished the novel. Afterwards, three short video clips about the movie *Easy A* found on YouTube are shown and the learners are instructed to compare the movie to the novel with a seatmate and to discuss their findings afterwards in class. Finally, the students are asked to fill out the 'Reflection-sheets' individually.

- 'Predictions and Expectations' – activity²³:

The students were supposed to reflect and write about the expectations they had before and while reading the novel at home. This way, the learners can personally respond to their reading experiences and are able to refresh their memories easily by rereading their thoughts later on. Due to the rather personal questions, the learners might answer reluctantly, and if so the teacher should tell them that there are stating their opinion, hence there are no wrong answers, or can invite the learners to work in

²²For whole lesson plan see Appendix 'Lesson Plan 7'

²³See Appendix Handout 'Predictions and Expectations'

a “buzz group” (Harmer 272), which offers the students a chance to quickly discuss the issue in smaller groups, which will most probably facilitate speaking in front of the class (ibid. 272). The teacher should take the role of an organizer and an observer, or additionally, he or she can also participate and can thereby initiate the discussion (see Harmer 59ff.). This activity is based on a combination of the personal-response approach and the moral-philosophical approach, as the students have the possibility to share their thoughts and link them to the novel, and additionally, can reflect on their own feelings, which could lead to new insights and contributes to the learners’ personal growth.

- ‘Book vs. movie’ - activity²⁴:

Three short video clips presenting important scenes from the movie *Easy A* are shown, to illustrate the topic and to refresh the memories of those who have already seen the movie (see Harmer 285). The material is again “Real-world videos” (ibid. 284), which means that the teacher needs to verify it beforehand. In other words, the teacher needs to examine their quality, length and content with regard to the purpose and intended outcome of the activity (ibid. 283f.). As a while-watching activity, the learners are supposed to find similarities and differences between the movie and the novel and write them on the handout, which facilitates the after-watching discussion. Afterwards, the students’ findings are compared in class and completed by the teacher if necessary. After the comparison, a picture of ‘modern-days-scarlet-letters’ is shown and the students are invited to share their point of views. The videos and the picture address the learners’ creativity by “encouraging interpretation, provoking thought, and asking for language use” (ibid. 289). The teacher generally functions as an organizer, as an observer and as a resource, who explains the procedure, gives feedback and provides needed supplements (ibid. 59ff.). The whole activity is based on mixture of a language-based-, information-based-, personal-response-, and moral-philosophical approach, as the materials are used to engage the learners in discussing the topic, to form an opinion and to reflect on their own feelings, which ultimately contributes to the learners’ language development as well as to their personal growth.

²⁴ See Appendix PPT and Handout ‘Book vs. Movie’

12.3. Reflection

The students shared their answers on the 'Predictions and Expectations' handout enthusiastically, which showed me, that I had chosen the right questions. They said – as expected due to their feedback in the last session – that they had expected a different ending. Especially the girls hoped for a happy ending for the two lovers and most of the students thought that the ending was very sad. Some of them admitted that they were, to quote them, “not big fans of the novel, because of the language”.

The students really enjoyed discussing the movie in comparison to the book. It seemed like they were proud that they were now able to understand the references to the novel in the movie. The learners asked me what the name of Olive's gay friend was, and although I had watched the movie beforehand, I could not remember it. Therefore, I suggest bringing an extra teacher's note-sheet, where all the names of the characters and the cast are listed. My video-clip choice was proven suitable, as they could filter a lot of the needed information in order to successfully work on the task. They especially enjoyed the third clip showing the last scenes of the movie, which I had primarily chosen because of their reactions to the end of the novel. The last activity allowed them to relate the novel to their personal lives, as we discussed if there are still any 'scarlet letters' handed out. They told me that they thought that there were still people who were excluded or bullied because of a different appearance or behavior. Additionally, they said that cyber-mobbing was a problem for many people. I asked them how they would react if they saw someone getting bullied and they said that they would help him or her, because they did not want to be victims of mobbing either and that they would be stronger together.

As I handed out the reflection-sheets, I explained the procedure to them, which was answering the questions honestly, because it was essential that they would as I needed the results for my diploma thesis and writing a short personal statement. Additionally, I explained that this was an anonymous questionnaire.

Charts 1 to 3 below show the results of the reflection-sheets:

Questions about the book –Chart 1	no	Rather no	Rather yes	yes
Are you proud of yourself that you mastered the book?	1		8	3
Did you enjoy working with the book?	1	6	5	
Did you understand the most important points?		2	8	2
Did you read the whole book?		4	4	4

In general, the learners were proud of themselves for mastering the novel. Even though 7 of the students stated that they had ‘not really’ enjoyed working with the book, almost all said that they ‘completely’ or ‘rather’ understood the major points, which proves that I used appropriate materials in order to facilitate their understanding of the novel. This ultimately proves the hypothesis that ‘even demanding novels can be taught with appropriate and motivating materials’ right. However, the results also show that, a different reading strategy, for example the “Sandwich Approach” (Thaler *Englisch* 265) may be more pleasing to the learners, as one student stated that “working so many hours on this wasn’t enjoyable”. It has to be remarked here that personal preference does play an important role in learning, but it is rather impossible to suit any taste with every book, therefore the teacher should work with a diversified range of literary pieces. The mentioned approach means that they do not have to read the whole book, but read and discuss chosen passages (see Thaler *Englisch* 265). This way they do not have to deal with the demanding language to great extent, but I think it would be more difficult to understand the development of the story and the characters.

Questions about the materials-Chart 2	no	Rather no	Rather yes	yes
Did you like the materials we worked with?		1	7	4
Do you think that the materials were helpful?			6	6
Did you understand the book with the help of the materials?			3	9

These results make me very proud of myself, as I put a lot of thought and heart in creating the materials. Moreover, it proves again that by providing and using good materials even a novel like *The Scarlet Letter* can be mastered, as 9 out of 12 students answered that they understood the book (better) thanks to the materials we used in the lessons. One student explicitly stated under personal feedback:

For me the material was really helpful because sometimes it was hard to get what the author really wanted to say.

Questions about the work in class-Chart 3	no	Rather no	Rather yes	yes
Did the regular discussion help you to understand...				
-the novel?		1	6	5
-the characters?			4	8
The symbols?		1	4	7
-the themes?			4	8

These results show that the in class work is essential for understanding the novel, hence I would not recommend the “Straight-Through Approach” (Thaler *Englisch* 265), because this reading strategy demands the learners to read the whole book

before analyzing and discussing it in class, and would have overstrained the learners.

Additionally, it can be assumed that the learners would not have understood the (whole) novel, including its characters, symbols and themes, and would not have been able to work properly and hence would not have benefitted from it. However, the “Straight-Through Approach” may be effective in a higher grade. Furthermore, it can be seen, that the students responded notably positive in regard to the themes and characters work, which both followed a mixture of information-based, reader-response- and moral-philosophical approaches. This result indicates that a good combination of several suitable approaches contributes to the learners’ development. The majority stated under their personal response that the book was rather hard to understand sometimes, but the short video-clip summarizing the plot in lesson 5 and the in-class work increased their acquisition of knowledge and “at the end it was good working with the book” (a student from 6B). Another student underlined and summarized the significance of the novel and the role it plays in modern times:

The Scarlet Letter is a classical book and an important masterpiece in the literature, so I find it good that we dealt [sic] with it.

13. Conclusion

This thesis examined the benefits of teaching literature in the English as a Foreign Language classroom. Divided into two main parts, it discussed advantages as well as difficulties, including possible solutions, from a theoretical and a practical point of view.

The first part demonstrated the research which has already taken place in this field, emphasizing Carter and Long’s three teaching models and complementing those with Van’s more recent six approaches towards teaching literature, and presented various benefits learners can gain from the teaching of literature, including language development, and personal and social development. Despite these possible effects literature can have on students, my preceding observations have shown that literature is still often neglected in the Austrian classroom, probably because some teacher worry that teaching literature does not contribute enough to the goals set by the ‘New Matura’. However, the third chapter of this thesis, which also covered the

juridical pillars of the Austrian school system, showed that the teaching of literature is in line with the demands of the 'New Matura', because the themes and issues from Nathaniel Hawthorne's *The Scarlet Letter*, as the exemplary piece of literature in this paper, correlate with the topics of the oral part of the 'New Matura'. Consequently, this thesis enables to assert that teaching literature provides knowledge and learning for the final test, as it correlates with the requirements of the 'New Matura'. Since it can be argued that teaching should not always be about 'teaching to the test', this paper also emphasizes the vital effect literature can have on learners' personal development, as it creates opportunities to personally respond to different cultures, emotions and situations dealt with in a text. In summary, the first part of this thesis explored the role and the benefits of teaching literature in the Austrian EFL classroom and its coherence with the juridical foundation. The last chapter of the theoretical part discussed former research on teaching a novel, which displayed advantages, authenticity and the possibility of imaginative participation, and several approaches towards teaching a novel were stated, for example, the personal-response and the moral-philosophical approach. This chapter also revealed that a mixture of various but suitable approaches is most effective.

The second part of this thesis took a practical path by providing a suggestion of how to implement a whole novel, namely *The Scarlet Letter* by Nathaniel Hawthorne, in the Austrian EFL classroom. Firstly, the basis of the planned and conducted lessons was stated. Chapter 5 provided the basic information on the planning of the lessons, the school in which the lessons were conducted, and the chosen book. Based on a mixture of several suitable approaches, seven lessons were planned and conducted in the Konrad Lorenz Gymnasium. The following chapters, i.e. 6 to 12, presented and discussed the lessons each included a reflection on the procedures and the materials. The outcome and the reflections on the lessons proved that teaching literature in general and a novel in particular, contribute to the learners' linguistic as well as personal and social development, especially when based on a mixture of suitable approaches. Furthermore, they showed that even a demanding novel, like *The Scarlet Letter* can be mastered with the use of motivational and supportive materials. Consequently, this thesis promotes an intensified use of novels, including more demanding pieces, in the Austrian EFL classroom.

I would like to finish by emphasizing again, that the lessons were planned in accordance with level B1, and hence, may not be applicable in every class. However,

they may be adapted according to other groups of learners, for example, Thaler's "Straight-Through Approach" (265) may be interesting and suitable for higher grades, as it offers the possibility for deeper and broader analysis of the language, the themes and the symbols used in the book due to its less time-consuming character. As I put a lot of effort and time into preparing the lessons and materials, I hope that some teachers feel encouraged to include or adapt these into their teaching and I wish those who want to apply (or adapt) the lessons good luck and success.

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Appendix

Lesson Plan 1

3 min	<u>Welcoming</u>	T-S	Speaking	Introducing myself, my objectives etc.
2 min	<u>Introducing the project</u>	T-S	Speaking	Introducing them to the topic, what will they have to do, what is expected Materials: Handout 1
25 min	<u>Setting - group work</u>	T-S S S-S	Speaking Reading Writing	Form 5 groups, each group has to read its short text individually, each group then crafts a poster, including the picture, important info and if wanted drawings After finishing the posters, each group shortly presents its work. Point out that the texts are authentic material from the internet and even though the information is correct, there may be some mistakes in spelling, or grammar and so on -> invite them to have a critical look Materials: Handout 2, 5 Din A3 papers, scissors, glue, pens
5 min	<u>The book - brainstorming</u>	T-S S-S S	Speaking	Show them two editions of <i>The Scarlet Letter</i> and ask them what they think of the front pages, pictures, and the title. Materials: two editions of the book
10 min	<u>Predictions and expectations</u>	T-S S S-S	Writing Speaking	Ask them to now write down individually their expectations of and predictions about the plot, the characters etc. of the book. After writing them down, they should discuss them with a partner, and maybe share them with the whole class, finding differences and commonalities. Materials: Handout 3.
5 min	<u>Organizational issues</u>	T-S	Speaking	Tell them to get the book (unless they already have it, parents etc.) and start reading it, until the next session on 9 th of March) they should read the first 3 chapters. Questions? Good-bye

Materials:

Handout 1: Reading journal-cover page

Handout 2: daily life in colonial New England

Handout 3: predictions and expectations

Pictures for the group work (last login 09.02.2017)

(Sources: <http://livingconditionsnew.weebly.com/new-england-colonies.html>

<http://toriavey.com/toris-kitchen/2011/03/what-the-colonial-virginians-ate-2/>

<http://coloniesproject.weebly.com/new-england.html>

<https://uncoveringcurriculum.wikispaces.com/721+Massachusetts+Bay+Colony,+New+England?responseToken=0625bd02992a100835c005800d2ef14b6>)

5 Din A3 paper sheets, scissors, glue, some colorful pens, sellotape;

Two editions of the book (to show covers, discuss title shortly, for predictions and expectations)

Reading – Journal

The Scarlet Letter by Nathaniel Hawthorne

This journal includes all the work I have done on Hawthorne's *The Scarlet Letter* over the course of this semester.

Name: _____

Living Conditions in New England Colonies

Group 1: Housing

Housing in the New England Colonies is very different from nowadays. Some materials they used were sails, logs, branches, wood, and stone. Houses were very small, usually one story and in rows. In the inside of the house it had two rooms, a hall and parlor. It also had a brick fireplace. Its location depended on the place they lived, land on the coast or inland.

Group 2: Food

There were many varieties of food in the New England colonies. I am just going to name a few types of food they ate. Seafood such as fish, oysters, crabs, lobsters, etc. was part of their food group. Meats like deer, rabbit, geese, duck, and chicken was the Puritans' protein. The women grew many crops such as corn, rye, peas, squash, etc. Food was a very important part of their life.

Group 3: Clothing

Clothing was an essential part in the New England Colonies. The type of clothing represented your station of life. For example, wealthy women wore satin gowns. But for the middle class, it was different. Men in the middle class wore very simple clothing. A linen shirt and a doublet, like a jacket. They also wore breeches also known as pants, stocking and shoes. Women on the other hand wore a shift (under shirt), corset, and a petticoat, like a long skirt. They also wore a waistcoat (fitted jacket), an apron, and coif (linen cap).

Group 4: Activities

There were not many activities that adults in the New England colonies would do. Men's duties included hunting, planting, and building. They mainly did the outdoor work. Women did the indoor duties such as, preparing food, sewing, and cleaning. Children had many activities they could do. They could play marbles, fly kites, bowl and many more. Children also went to school (to learn about Christianity) and did chores. Church was very important in the New England colonies.

Group 5: Puritans

In the 17th century in England, the state religion was Church of England, which had broken off from the Roman Catholic Church about 200 years earlier. The Church of England had gotten rid of or seriously cut back on a lot of Catholic practices like the veneration of saints and emphasis on works (doing good things) rather than grace (having faith that God will save you), but the Puritans thought they hadn't gone nearly far enough.

Puritans were a sect of Protestant Christians influenced by Calvinism, the idea that salvation is predestined. You'd better hope you're one of the lucky ones, because there's not one thing you can do to get yourself saved, not even going to church all the time. How do you know if you're saved? Well, you really like going to church.

Religious behavior (and worldly success) was a *result* of salvation, but also proof of it. Because Puritan communities were really into purity (duh) sins were rooted out and punished harshly.

Unfortunately for them, Church of England was basically compulsory. You had to show up at least a couple of times a year and you could be seriously persecuted for practicing different beliefs. So, what's a Puritan to do? Obviously, set sail on a treacherous, many-weeks-long journey to settle in a (to them) barbarous, wild land—basically like going to live on the moon—so you can root out sin in peace.

Sources: <http://livingconditionsnew.weebly.com/new-england-colonies.html> ;
<http://www.shmoop.com/scarlet-letter/setting.html>

Group 1:



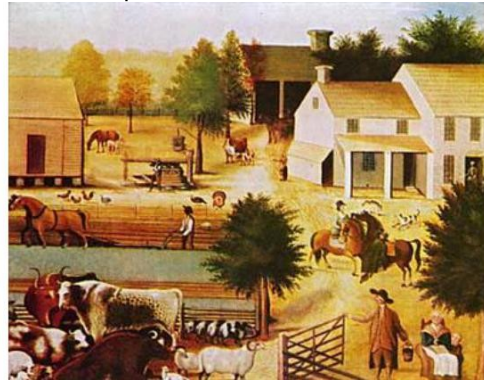
Group 2:



Group 3:



Group 4:



Group 5:



Predictions and Expectations

- After dealing with the setting of *The Scarlet Letter*, what are your predictions about and expectations of what will happen in the book? Write 2-3 sentences about the predicted storyline, themes and characters.
- After reading the first chapters, were your predictions correct? Did your expectations change? Why/Why not? 2-3 sentences.
- After finishing the book, did you change your expectations again over the course of the story? Overall, did it meet your expectations? Why/Why not? 2-3 sentences.

Lesson Plan 2

2 min	<u>Welcoming</u>	T-S	Speaking	
20 min	<u>About the book and short repetition</u>	T-S S-S S-T	Speaking	Ask them how they liked the first chapters (be also open to criticism!) In plenum, ask them the following questions and whenever it fits, refer to their posters (and hang them up!) They should use the present simple! Use the blackboard and tell them to take notes. What is the overall mood/atmosphere conveyed in the first chapter? How are the townspeople described? Who are the important characters? Did you find something about Puritanism? So overall, what happens in these three chapters? What are the important events? (examples from the book) Materials: students' posters, my poster of New England Settlement, sellotape
10 min	<u>Predictions and expectations</u>	T-S S S-S	Writing Speaking	After writing them down last lesson, they should now share them with a partner, finding differences and commonalities. As a sentence starter they can use "I thought they/it would ...but..." or "I expected ... (to) ... but" Also tell them that there are no wrong opinions or views! Ask them whether or not some things have changed over the course of the first few chapters - discuss in class Materials: Handout 3
10 min	<u>The author - pair work</u>	T S-S	Speaking Reading Writing	In pairs, they should now use their mobile phones to collect 5 important facts about the author, e.g. date of birth, important books, etc. If still time : compare in class Materials : Handout 4

5 min	<u>Vocabulary</u>	T-S	Speaking	Tell them that it is a rather demanding language, it is not our everyday English, it is not necessary that they look up every word, some will become clear through the context as well, but they should find at least 5 words for each lesson that they think are important , plus noting where they found them in the book Show them your 5 words for the first 3 chapters, tell them to make notes. Materials: Handout 5
3 min	<u>Organizational issues</u>	T-S	Speaking	Tell them to continue reading chapters 4,5,6,7, and 8 until the next session. Give them the schedule Materials: Handout 6

Materials:

Handout 3: predictions and expectations

Handout 4: Nathaniel Hawthorne (Source: Osgood, Charles. *Der junge Nathaniel Hawthorne*. 1840

http://www.pem.org/collections/2-american_art>(date of access 07.03.2017)

Handout 5: vocabulary (Source: Krisyt-Littlehale. *The Scarlet Letter – Vocabulary*. 19.12.2016. StoryboardThat.

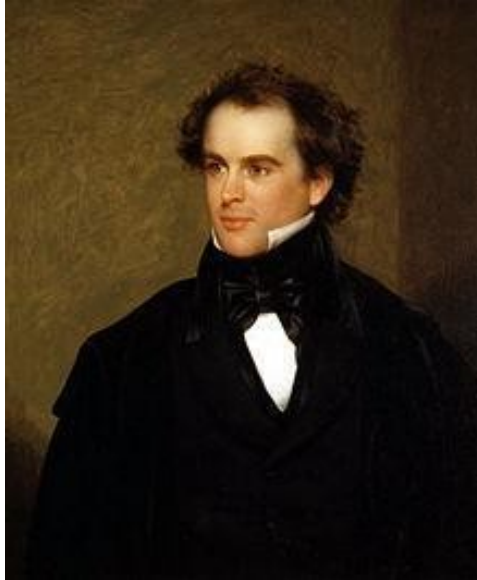
<http://www.storyboardthat.com/storyboards/kristy-littlehale/vocabulary-in-the-scarlet-letter>>
(date of access 07.03.2017)

Handout 6: Schedule

The book, posters, sellotape

Find 5 important facts about the author (for example Date of birth, important books etc.).

Nathaniel Hawthorne



Der junge Nathaniel Hawthorne, Gemälde von [Charles Osgood](http://www.pem.org/collections/2-american_art), 1840
http://www.pem.org/collections/2-american_art

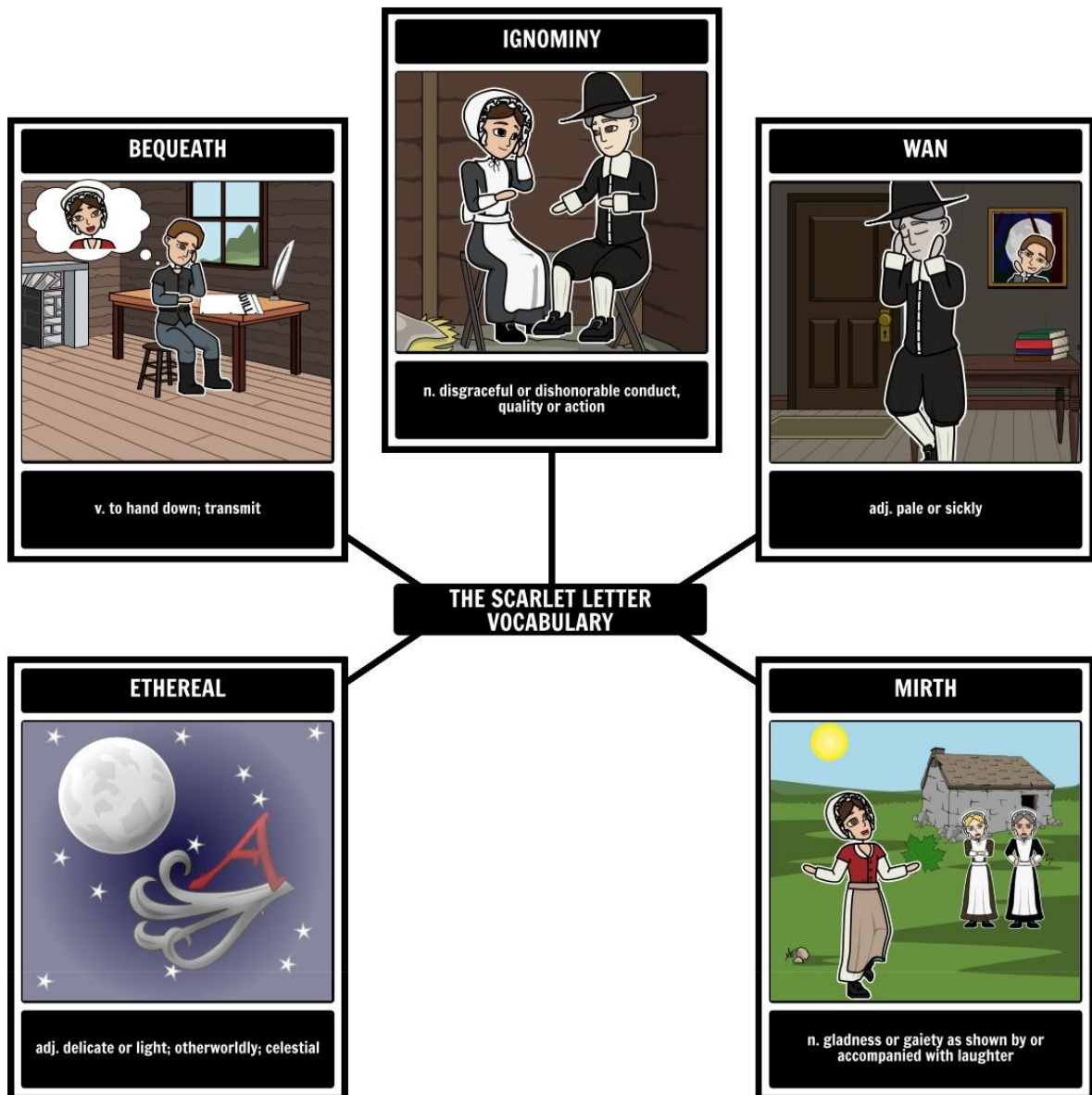
Vocabulary

- You should choose 5 words that seem important to you for each session.
- You can arrange them as you want, but note where to find them in the book.
- You can also use the links for further help:

<https://quizlet.com/2736196/the-scarlet-letter-vocabulary-ch1-24-flash-cards/>

<https://www.vocabulary.com/lists/114178>

<http://study.com/academy/lesson/the-scarlet-letter-vocabulary-words.html>



Reading Schedule
***The Scarlet Letter* by Nathaniel Hawthorne**

Starting date	Chapters	Due day
02/17/2017	1,2,3	03/09/2017
03/09/2017	4,5,6,7,8	03/23/2017
03/23/2017	9,10,11,12,13	04/06/2016
04/06/2017	14,15,16,17,18, 19,20,21	05/04/2017
05/04/2017	22,23,24	05/08/2017

Additional work:

- For each session, find 5 words which you see as important. Note where/ in which context you found these words. You should also add a short English definition of the word to your German translation.

Lesson Plan 3

2 min	<u>Welcoming</u>	T-S	Speaking	
15 min	<u>Chapter discussion</u>	T-S S S-S	Speaking	What is happening in the chapters 4,5,6,7, and 8? If there are any starting problems, use questions and quotes from the book as a trigger
5 min	<u>Vocabulary</u>	T-S S S-S S-T	Speaking (Writing)	Ask them to present a word out of their vocabulary work for this session. If they used different ways of dealing with vocabulary work (tree, mind-map etc), ask them to show on the board for everyone and ask them to explain what they did. If there aren't responses, show them your vocabulary work.
25 min	<u>Characters</u>	T-S S-S S-T	Speaking Writing Reading (scanning for specific information)	Divide the classroom in 4 areas. Each area is designed for a specific character, Hester, Pearl, Dimmesdale and Chillingworth. There should be 4 students per area let them draw They should work with their books and try to find interesting and important passages describing their specific character, find fitting adjectives and use the book to reinforce their statements. They should also answer the question on their character (but the group does not have to agree!) Materials: Handout 7 and books, maybe later their mobile phones to look up vocabulary, bag
3 min	<u>Organizational issues</u>	T-S	Speaking	Tell them to read (according to the reading schedule) chapters 9 to 13 and find again 5 words until the next session.

Materials:

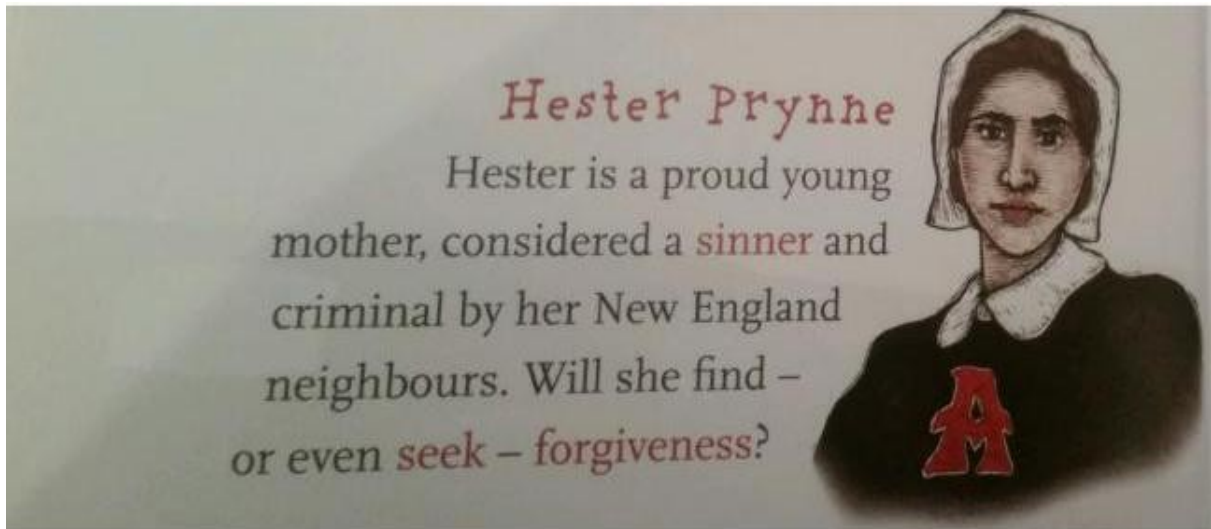
Handout 7: Characters

(Source:

Connolly, Sean; Hermanson, Bri. *The Scarlet Letter* –
Nathaniel Hawthorne. Stuttgart: Ernst Klett Sprachen, 2015)

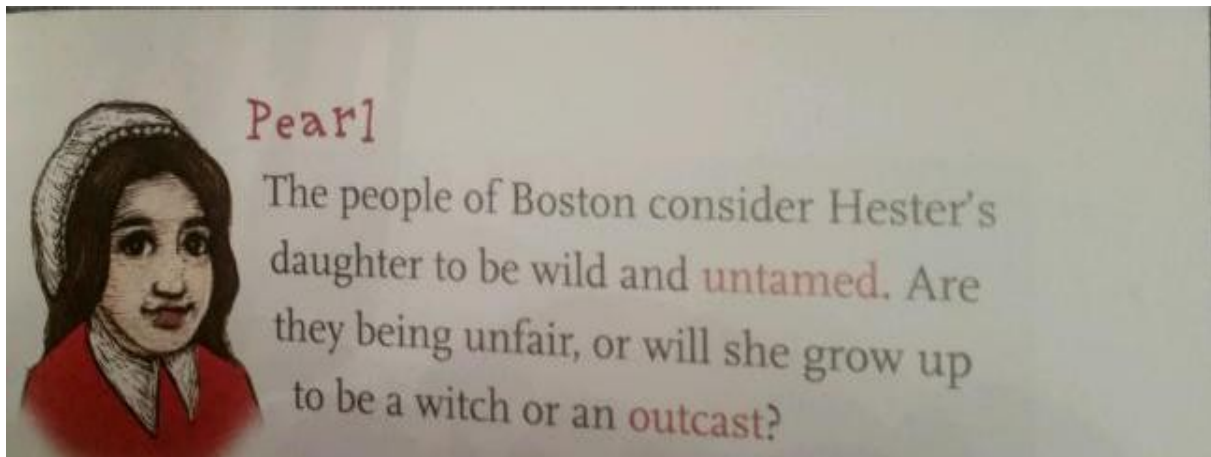
The book

Bag with sheets for grouping



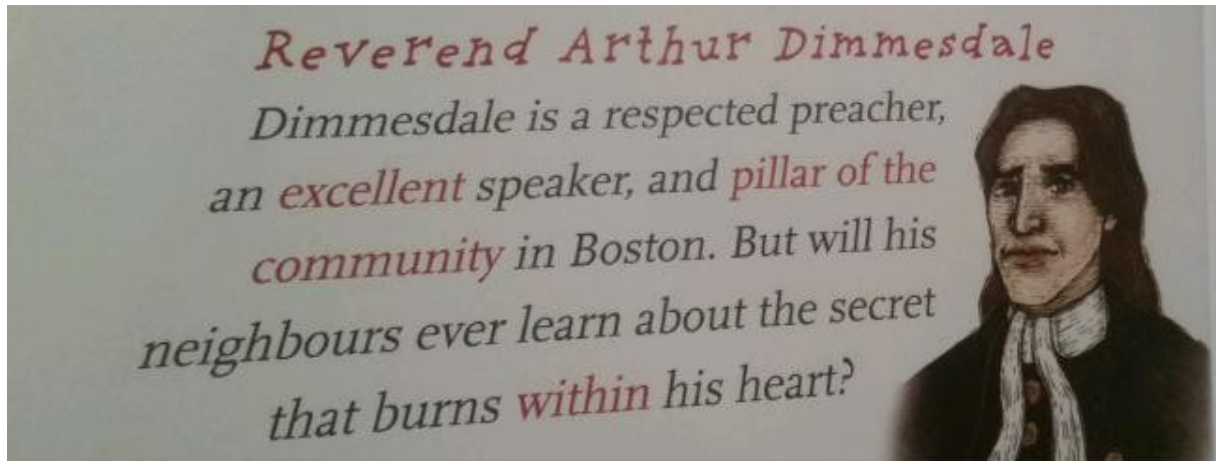
You should **work with your books** and try to find interesting and important passages **describing your character**, find fitting **adjectives** and use the **book to reinforce** your statements.

Also try to **answer the question**. (But the group does not have to agree!)



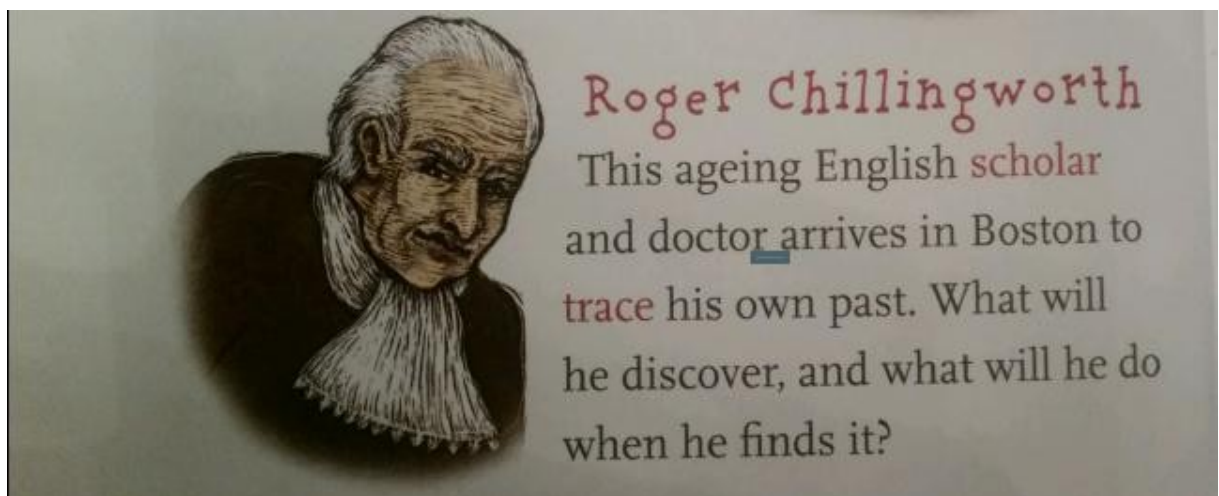
You should **work with your books** and try to find interesting and important passages **describing your character**, find fitting **adjectives** and use the **book to reinforce** your statements.

Also try to **answer the question**. (But the group does not have to agree!)



You should **work with your books** and try to find interesting and important passages **describing your character**, find fitting **adjectives** and use the **book to reinforce** your statements.

Also try to **answer the question**. (But the group does not have to agree!)



You should **work with your books** and try to find interesting and important passages **describing your character**, find fitting **adjectives** and use the **book to reinforce** your statements.

Also try to **answer the question**. (But the group does not have to agree!)

Lesson Plan 4

1 min	<u>Welcoming</u>	T-S	Speaking	
5 min	<u>Vocabulary</u>	T-S S S-S S-T	Speaking (Writing)	Ask them to present a word out of their vocabulary work for this session. If they used different ways of dealing with vocabulary work (tree, mind-map etc.), ask them to show on the board for everyone and ask them to explain what they did.
30 min	<u>Chapter discussion in pairs and in class</u> <u>Pair-work 15 min</u> <u>Class discussion 15 min</u>	T-S S S-S	Speaking	They should try to answer the questions with a partner. If they need reassurance they should look up the passage in the book. -> comparison in plenum Materials: Handout 8 and the book
13 min	<u>Characters- Part 2</u> → <u>continuation</u>	T-S S-S S-T	Speaking Writing Reading	They should get back in their groups. see LESSON PLAN 3 Materials: Handout 7 and books, maybe later their mobile phones to look up vocabulary.
1 min	<u>Organizational issues</u>	T-S	Speaking	Tell them to read chapters 14 to 21 and find again 5 words until the next session.

Materials:

Handout 7: Characters

Handout 8: Guiding questions Ch. 9-13

The book

Guiding Questions – Ch. 9 – 13

- Work in pairs
- Try to answer the questions and make notes in your Reading Journal
- You can use the book (important page and passage are stated below) if you are not sure

Ch.9:

-Describe the relationship between Dimmesdale and Chillingworth briefly. p.133 /Passage: "In the manner, the mysterious old Roger Chillingworth..." p.136 /Passage: "Nevertheless, time went on..."

Ch.10:

-What does Chillingworth find out about Dimmesdale's bad health? p.149 /Passage: "'Thus, a sickness,' continued Roger Chillingworth..."
 -What does Chillingworth discover while Dimmesdale is sleeping? Why and how does he react to that?
 p.151 /Passage: "The physician advanced directly..."

Ch.11:

-The relationship between Chillingworth and Dimmesdale is changing. How and why? p.153 /Passage: "He became, thenceforth..."
 -How does Dimmesdale cope with his suffering? How is he torturing himself and how is that different to Hester's punishment?
 p.159 /Passage: "His inward trouble..."

Ch.12:

-How does Dimmesdale feel as he holds Pearl's hand? How does Pearl react and why? p.168 /Passage: "She silently ascended ..."

Ch.13:

-How has Hester's position changed within society? p.177 /Passage: "Hester Prynne did not now occupy..."
 -What does Hester decide to do and why?
 p.185 /Passage: "In fine, Hester Prynne resolved to ..."

Lesson Plan 5

1 min	<u>Welcoming</u>	T-S	Speaking	
10 min	<u>Video-clip-summary</u>	T-S S S-S S-T	Listening	https://www.youtube.com/watch?v=uen92KjCSsq start: 0.42 newly read chapters: 6.33 end: 8.28 ask students if there are any new questions or if they understand the story even better now because of the video
13 min	<u>Characters- Part 3 presentation (2-3 min per group)</u>	T-S S-S S-T	Speaking Writing Reading (scanning for specific information)	They should present their findings, 2-3 minutes per group. The other students should fill out handout 9, so that everyone has the same information. Materials: Handout 9
20 min	<u>Symbolism</u>	T-S S S-S S-T	Speaking Writing Reading	The characters work enables a smooth transition to the next activity. The students already know that the main characters stand for something else, like evil, sinner etc. Ask them if they know other things that stand for something else, maybe from their everyday experience. (Example: heart -> two meanings 1) organ in the body (literal meaning) 2) love, passion, romance (symbolic meaning). Any other examples? They should then be able to formulate a definition of symbolism and write it in their reading journals PPT symbolism- tell them to take notes (copy the ppt) in their reading journal Materials. Board and book, ppt for more guidance and support
1 min	<u>Organizational issues</u>	T-S	Speaking	Tell them to finish the book (Ch. 22-24- according to the reading schedule) until the next session.

Materials:

Handout 9: The Characters

The book

Ppt (Sources of the pictures used in the ppt (last login 05.04.201)7:

-heart <http://www.clipartpanda.com/categories/heart-clipart>

-male female

<https://clipartfest.com/categories/view/151756f4e4b58e33dff73be76efd845f82f026e2/male-and-female-symbols-clip-art.html>

-peace

<https://www.psychologytoday.com/blog/one-among-many/201310/psychology-peace>

-question marks

<http://www.sge4ever.de/pukki-marica-und-ramos/fragezeichen/>

-A, Black man and Meteor <http://www.shmoop.com/scarlet-letter/scarlet-letter-symbol.html>

-characters (Connolly, Sean; Hermanson, Bri. *The Scarlet Letter – Nathaniel Hawthorne*. Stuttgart: Ernst Klett Sprachen, 2015)

The characters – *The Scarlet Letter*

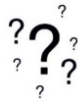
Character's name	What my colleagues found out...	What I would like to add...

Symbolism

something used for or regarded as representing something else;
a material object representing something, often something
immaterial; emblem, token, or sign.

Symbols In *The Scarlet Letter* - PPT:

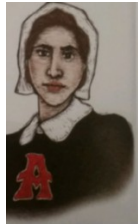
Symbolism in our daily lives :



Symbolism in *The Scarlet Letter*

The Characters

Hester Prynne



Symbolism in *The Scarlet Letter*

Hester Prynne :

- .Sinner
- .How punishment affects human nature
- .Strong independent woman

Pearle



Symbolism in *The Scarlet Letter*

Pearle :

- .Her mother's punishment and happiness
- . "of great price"
- .The scarlet letter in flesh
- .Freedom of a broken law

Reverend Arthur
Dimmesdale

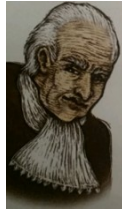


Symbolism in *The Scarlet Letter*

Reverend Arthur Dimmesdale:

- .The "good"??
- .Secret sinner
- .weakness
- .Hypocrisy (a pretense of having a virtuous character, moral or religious beliefs or principles, etc., that one does not really possess)

Roger Chillingworth



Symbolism in *The Scarlet Letter*
Roger Chillingworth :

- .Cold reason
- .Evil

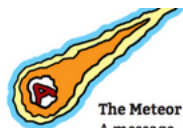
The scarlet letter
Ch. 2
Ch.13 p.179



Symbolism in *The Scarlet Letter*
The scarlet letter A:

- .“Adultery”
- .Sin
- .Hard work
- .Skill
- .“Able”

The meteor
Ch. 12 p.171 and



Symbolism in *The Scarlet Letter*
The meteor:

- .Message from God
- .Dimmesdale's sin

The black man
Ch. 4 p.83
Ch. 8 p.127



Symbolism in *The Scarlet Letter*
The Black Man:

- .All evil
- .Satan
- .The devil

Lesson Plan 6

1 min	<u>Welcoming</u>	T-S	Speaking	
10 min	<u>Chapter discussion</u>	T-S S S-S S-T	Speaking	The students should summarize and discuss the last events of the book. Ask them what they think of the ending. Materials: book
4 min	<u>Vocabulary</u>	T-S S S-S	Speaking Writing	Ask them to present a word out of their vocabulary work. Ask them if they used different ways of dealing with a new word and to show it on the board. Materials: book and board
34 min	<u>Themes</u>	T-S S S-S S-T	Speaking Writing Reading	Write "THEMES" on the board and ask them if they know what "themes" means, if not present a short definition. Firstly, the whole class should come up with themes they think are dealt with in the book, and collect them on the board. Afterwards, tell them that they will find a small poster dealing with a teacher-chosen theme in each corner of the classroom. They need to take notes! (paper and pen!!) At first they should come up with a small summary of how the theme is dealt with in the book in 2-3 sentences. (extra handout with teacher's solution that they can turn around and compare to their findings). Then they should individually answer the stated questions according to their knowledge of the book and their own opinion. Thirdly, they should individually reflect on the statement which matches the specific theme. Then they can share and discuss their findings and points of view with one or more colleagues working at the same "station". The sequence repeats itself each station. They can start wherever they want but they should deal with each theme. No chronological order! Mingle with the students, help and provide

				guidance during this “walk and talk”. Finally, the findings and opinions can be shared in class. At the end of the activity give them handout 10, so they have summarized information on symbolism and themes. Materials: 2x small poster 1 – 4 (and 1x solution sheet 1-4) and Handout 10
1 min	<u>Organizational issues</u>	T-S	Speaking	Tell them to finish their predictions and expectations sheet (Handout 3) until the next session.

Materials:

Small poster 1 (source of picture: <http://www.nosweatshakespeare.com/play-summary/play-themes/> last login 05.05.2017)

Small poster 2 (source of picture: <https://fineartamerica.com/contests/earth-wind-fire-photographs.html> last login 05.05.2017)

Small poster 3 (source of picture: <http://www.valleyviewseek.org/identity-christ-series> last login 05.05.2017)

Small poster 4 (source of picture: <https://www.jashow.org/articles/guests-and-authors/dr-steven-c-riser/the-great-pretender-the-anatomy-of-hypocrisy/> last login 07.05.2017)

Book

Themes in *The Scarlet Letter*
Revenge



- 1) Come up with a short summary of how this theme is dealt with in the book. (2-3 sentences)
- 2) Try to answer the following questions and take notes
 - Do you think the urge to seek revenge has made Chillingworth evil or was he always evil? Why?
 - Do you think that the desire to take revenge can change a person's life? How?
- 3) Do you agree with the statement? Why? Why not? Make notes.
 - **Revenge can have various faces, but each one of them is dangerous.**

Themes in *The Scarlet Letter*

Sin



- 1) Come up with a short summary of how this theme is dealt with in the book. (2-3 sentences)
- 2) Try to answer the following questions and take notes
 - How does the Puritan society treat Hester?
 - In comparison to that, how is today's society dealing with that issue?
- 3) Do you agree with the statement? Why? Why not? Make notes.
 - **Whether a sin is committed secretly or not, it always affects the lives of the surrounding people.**

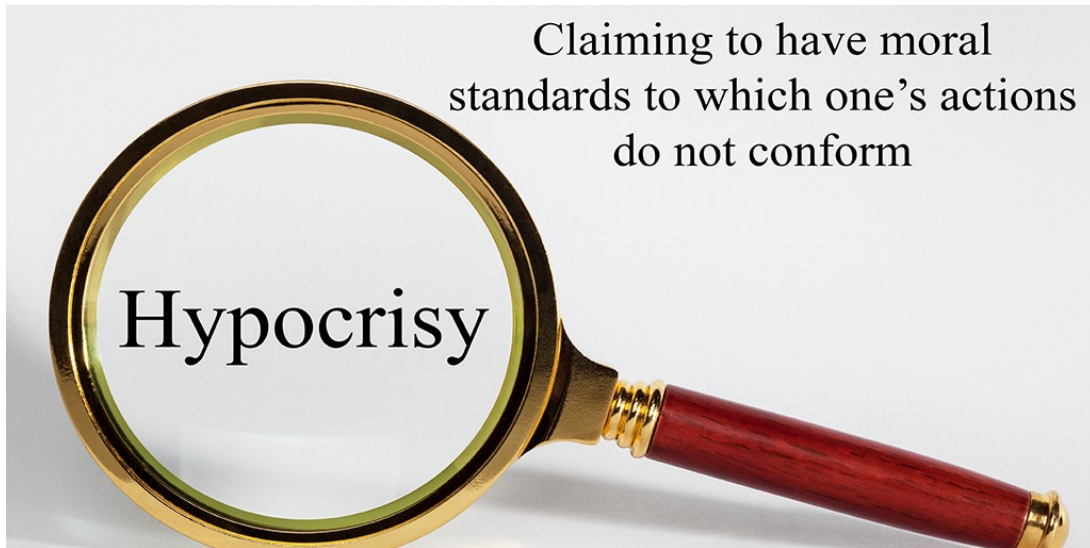
Themes in *The Scarlet Letter*
Individuality and Identity



- 1) Come up with a short summary of how this theme is dealt with in the book.
(2-3 sentences)
- 2) Try to answer the following questions and take notes
 - How do you think has the scarlet letter influenced Hester's identity.
 - Do you think that the scarlet letter has affected Pearl's growing-up and identity formation? Why? How?
- 3) Do you agree with the statement? Why? Why not? Make notes.
 - **What does not kill you makes you stronger.**

Themes in *The Scarlet Letter*

Hypocrisy



- 1) Come up with a short summary of how this theme is dealt with in the book. (2-3 sentences)
- 2) Try to answer the following questions and take notes
 - Do you think that Dimmesdale is the only character in the book who is an hypocrite? Who else? Why?
 - Do you think that Hawthorne uses the theme hypocrisy to criticize Puritanism in general? How?
- 3) Do you agree with the statement? Why? Why not? Make notes.

Be yourself rather than trying to fit in and pretend to be something you are not.

Solution – Revenge

Chillingworth spends many years and almost all his energy on torturing Dimmesdale because of his strong urge to seek revenge. After Dimmesdale's death, it seems like Chillingworth has lost his purpose in life (making Dimmesdale suffer) and dies too.

Solution – Sin

Hester is publicly shamed for her sin (adultery) but Reverend Dimmesdale and Chillingworth are sinners in secret too. Dimmesdale's sin is being a hypocrite and Chillingworth is a sinner because of his evil doing.

Solution – Individuality and Identity

The Puritan society seeks conformity (Übereinstimmung, Anpassung) and has very strict moral rules of how to behave. Hester's actions do not comply with the Puritan way of life. She has officially broken their rules and is publicly humiliated for it.

Solution – Hypocrisy

Dimmesdale is an honored and well-respected clergyman. He holds the best sermons and helps people when they need it. But he is living a lie because he preaches to be morally good (as strongly expected in the Puritan community) but watches Hester being punished although he committed the same sin.

Symbols in *The Scarlet Letter*

Symbolism =

something used for or regarded as representing something else; a material object representing something, often something immaterial; emblem, token, or sign.

The characters:

Hester Prynne – sinner; how punishment affects human nature; strong and independent woman;

Pearle - her mother's punishment and happiness; freedom of a broken law;

Reverend Arthur Dimmesdale - the "good"; secret sinner; weakness; hypocrisy;

Roger Chillingworth – cold reason; evil;

The scarlet letter : "adultery"; sin; hard work; skill ; "able";

The meteor : message from God; Dimmesdale's sin;

The black man : all evil; the devil; Satan;

Themes in *The Scarlet Letter*

Theme =

an issue that is dealt with in a book repeatedly or in great depth

Revenge - Chillingworth spends many years and almost all his energy on torturing Dimmesdale because of his strong urge to seek revenge. After Dimmesdale's death, it seems like Chillingworth has lost his purpose in life (making Dimmesdale suffer) and dies too.

Sin - Hester is publicly shamed for her sin (adultery) but Reverend Dimmesdale and Chillingworth are sinners in secret too. Dimmesdale's sin is being a hypocrite and Chillingworth is a sinner because of his evil doing.

Individuality and Identity - The Puritan society seeks conformity (Übereinstimmung, Anpassung) and has very strict moral rules of how to behave. Hester's actions do not comply with the Puritan way of life. She has officially broken their rules and is publicly humiliated for it.

Hypocrisy - Dimmesdale is an honored and well-respected clergyman. He holds the best sermons and helps people when they need it. But he is living a lie because he preaches to be morally good (as strongly expected in the Puritan community) but watches Hester being punished although he committed the same sin

Lesson Plan 7

1 min	<u>Welcoming</u>	T-S S	Speaking	Welcome them to the last session together.
5 min	<u>Predictions and Expectations</u>	T-S S-S S-T	Speaking	The students were asked to finish their predictions and expectations chart. Ask them to share their opinion in class. -> tell them that there are no wrong answers!
34 min	<u>Book vs movie</u>	T-S S S-S S-T	Speaking Writing	https://www.youtube.com/watch?v=QZ4EwBtyfaA https://www.youtube.com/watch?v=gC8FtdlzS2U- > for a better understanding of the character „Olive“ https://www.youtube.com/watch?v=RKLX5Xfvt4 -> because they were disappointed of the ending in the book , maybe they like this one better. After/While watching the video clips, the students should fill out the book vs movie grid individually. Afterwards, the answers are compared together. Secondly, the students are asked to discuss with a partner the follow-up questions and answer them shortly on the handout. Discuss the answers in class (use the picture “MODERN DAY SCARLET LETTERS” on the last slide as an impulse for the last follow-up question) Materials: Handout 11, ppt, Handout 12 YOU DID IT!! Congratulations!!
10 min	<u>Feedback, Thank-you and Good-bye</u>	T-S	Speaking	Ask them to fill out the Feedback honestly, tell them that it is anonymous. Afterwards ask them if they like to share their thoughts on the whole work they did with <i>The Scarlet Letter</i> and you. If not, you can start! Materials: Reflection-sheet

Materials:

Handout 3: predictions and expectations

Handout 11: Book vs Movie

Handout 12: Book vs. Movie – follow-up questions

Ppt (Sources pictures (last login 12.05.2017):

“Easy A”: <http://www.imdb.com/title/tt1282140/mediaviewer/rm2502591232>

“modern day scarlet letters: <https://donnellydailyapple.com/2015/10/08/modern-day-scarlet-letters/>)

Reflection-sheet

(source emoticons: <http://stackoverflow.com/questions/4197490/emoticon-rating-system> last login 12.05.2017)

Book vs. Movie

The Scarlet Letter by Nathaniel Hawthorne
vs.

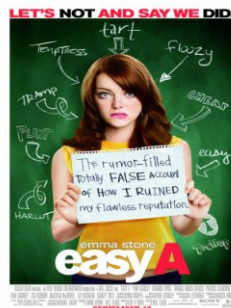
Easy A with Emma Stone by Will Gluck

Book vs. Movie - PPT:

Trailer : <https://www.youtube.com/watch?v=QZ4EwBtyfA>

Funny moments:
<https://www.youtube.com/watch?v=gC8FtdlzS2U>

The end:
<https://www.youtube.com/watch?v=RKLX5XfvtE4>



Is today's society still handing out (invisible) scarlet letters?



Book vs. Movie

- Fill in the grid after watching the sequences of the movie *Easy A* with a partner.
- Find differences and commonalities in terms of setting, storyline and characters by comparing your answers.
- What do you like more? Explain your decision in a few sentences.

	<i>The Scarlet Letter</i>	<i>Easy A</i>
Setting		
Storyline		
Characters		
The scarlet letter A		

My preference:

Book vs. Movie – follow-up questions

- Do you think that Olive just lied to save her (gay) friend from bullying, or is there another reason? How is that different to Hester?
- We talked about the theme “hypocrisy” in *The Scarlet Letter*, how does the movie deal with this issue? (think about how the crowd reacts to the boys who supposedly (angeblich) had an affair with Olive and how the students react to Olive)
- Even though Olive puts the scarlet letter on by herself and by choice, do you think that today’s society is still handing out (invisible) scarlet letters? Why/why not? How?

Reflection – sheet *The Scarlet Letter*

1) The book

Are you proud of yourself that you mastered the book?



Did you enjoy working with the book?



Did you understand the most important points?



Did you read the whole book?



2) The materials

Did you like the materials we worked with?



Do you think that the materials were helpful?



Did you understand the book with the help of the materials?



3) The work in class

Did the regular discussions help you to understand

- the novel?
- the characters?
- the symbols?
- the themes?



4) personal feedback

What I also want to say:

English Abstract

This diploma thesis explores why literature should be included in teaching a foreign language. Based on the observations that teachers often neglect literature in the Austrian classroom, due to the belief that teaching by the schoolbook is more profitable for the learners especially with regard to the 'New Matura', this paper is an attempt to secure literature in general and Nathaniel Hawthorne's *The Scarlet Letter* in particular in the Austrian English as a foreign language classroom. At first the theoretical background, i.e. advantages and approaches towards teaching literature are discussed. This serves as the basis for the second, practice-orientated part, which offers a suggestion of how to implement a whole book, namely the rather demanding romance *The Scarlet Letter*, in the Austrian EFL classroom. For this purpose, seven lesson plans and complementary materials, following a mixture of several suitable approaches towards teaching literature, were planned and conducted in the Konrad Lorenz Gymnasium, and are presented in this second part. The reflections of the conducted lessons and the used materials prove that literature can vitally contribute to the learners' language enrichment, and to their cultural and personal development and growth and that even a demanding novel can be taught with suitable and motivational materials. The outcome of the thesis hence supports an intensified use of literature in general, and novels in particular in the Austrian EFL classroom.

German Abstract

Die vorliegende Diplomarbeit untersucht, warum Literatur in den Fremdsprachen Unterricht einbezogen werden sollte. Basierend auf den Beobachtungen, dass LehrerInnen Literatur in österreichischen Klassenzimmer, auf Grund der Annahme, dass das Lehren durch das Schulbuch, vor allem im Hinblick auf die 'Neue Matura, ertragreicher ist, oft vernachlässigen, ist diese Arbeit ein Versuch Literatur im Allgemeinen und Nathaniel Hawthornes *Der scharlachrote Buchstabe* im Speziellen, im österreichischen englischen Fremdsprachenunterricht zu sichern. Zunächst wird der theoretische Hintergrund, d.h. die Vorteile und Unterrichtskonzepte, diskutiert. Dies dient als Grundlage für den zweiten, praxisorientierten Teil, der einen Vorschlag für die Umsetzung eines Buches, nämlich den anspruchsvollen Roman *Der scharlachrote*

Buchstabe, im österreichischen englischen Fremdsprachenunterricht bietet. Zu diesem Zweck wurden sieben Unterrichtseinheiten, die einer Mischung aus einigen geeigneten Unterrichtskonzepten folgen, geplant und im Konrad Lorenz Gymnasium durchgeführt und werden in diesem zweiten Teil dargelegt. Die Reflexionen der durchgeführten Unterrichtseinheiten und der verwendeten Materialien belegen, dass Literatur zum Spracherwerb und zu der kulturellen, sowie der persönlichen Entwicklung der Lernenden entscheidend beitragen kann und, dass auch ein anspruchsvollerer Roman mit geeigneten und motivierenden Materialien unterrichtet werden kann. Das Ergebnis der Arbeit unterstützt daher eine verstärkte Verwendung von Literatur im Allgemeinen und Romane im Speziellen im österreichischen Englischunterricht.