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## **Declaration of Authenticity**

I confirm to have conceived and written this paper in English all by myself. Quotations from other authors and any ideas borrowed and/or passages paraphrased from the works of other authors are all clearly marked within the text and acknowledged in the bibliographical references.

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Anna Meindlberger



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## **List of abbreviations**

AHS: Allgemeinbildende höhere Schule

BMBWF: Bundesministerium für Bildung, Wissenschaft und Forschung

CEFR: Common European Framework of Reference for Languages

EFL: English as a Foreign Language

MALL: Mobile Assisted Language Learning

## 1. Introduction

The importance of reading as an integral skill for life is undeniable. Nevertheless, scientific studies show that the reading skills of Austrian students are mostly insufficient. This might be connected to the fact that reading books as a leisure activity continually loses value while other forms of media consumption, such as Netflix, Spotify or social media channels, for example Instagram or TikTok, gain more and more popularity but are often dismissed as inappropriate in an educational context. A German survey which analyzed the media consumption of adolescents, which were between 12 and 19 years old, found out that on average only 35% of the participants stated that they read books daily or at least a few times a week (Medienpädagogischer Forschungsverbund Südwest 23). The survey also showed that the older the participants got, the less they read – only 26% of the people aged 18 to 19 read daily or a few times a week, and 21% declared to have never read books (Medienpädagogischer Forschungsverbund Südwest 24). In comparison, the percentages for the age group 12 to 13 show that 42% are regular readers and only 14% of them never read outside of school (Medienpädagogischer Forschungsverbund Südwest 24). One way of counteracting this trend is to include literature in school, especially in language lessons, which has proven to be beneficial to the learners' language skills. The following quote by Cunningsworth explains one major advantage of reading in a language learning context:

“Reading texts [...] allows students to reflect on the structure and use of language at their own pace without the sometimes stressful real-time constraints that go with listening and speaking. This is an essential characteristic of reading as an activity: the reader is in control of the pace and this is an important consideration for foreign-language learners.” (73)

Due to this benefit as well as others, which will be mentioned in chapter 2, and the fact that literature integration in language teaching improves reading skills and language proficiency overall, this thesis strongly argues for the inclusion of literature in Austrian English language classrooms. As mentioned in the title, an analysis of three course books used in grade 6 of Austrian upper secondary is employed in order to investigate whether literature is integrated in adherence to theoretical frameworks as well as the educational frameworks relevant in Austria, which are the curriculum, the Common European Framework of Reference for Languages and the Matura

examination. The analysis of the course books with the background information gathered from the discussion of the theory part of this thesis as well as the three educational documents investigated allows the identification of shortcomings and problems within the course books but also on the level of the educational documents. These gaps between the different parameter and the faulty implementation of literature in the course books are responsible for the marginalization and neglect of literature in the classroom which results in unfulfilled potential of language education. This potential can be realized through the integration of literature which is informed by scientific research. One major limitation of this course book analysis is that the scope of this thesis only allows for a pre-use analysis of the material which means that contextual factors which influence the use of the course books in the actual classroom are not taken into account.

Previous to the overview of literature in the language classroom, the question of what is meant by literature needs to be answered. Even though literature seems to be a rather clear term, everyone would define it differently and include and exclude different literary works. The following paragraphs aim to counteract the myriad of definitions for this term by establishing a, for this project, feasible definition of literature appropriate for the language classroom. The definition of literature, which will be used for this thesis and specifically the analysis part, is based on definitions and classifications provided and summarized by Engelbert Thaler (*Teaching English literature* 15-22), whose book primarily focuses on literature in the classroom throughout German-speaking countries. Since this thesis focuses on the Austrian context of teaching literature, Thaler, as well as other German-speaking researchers working in literary didactics, such as Nünning and Nünning, are consulted.

Since the objects under investigation in the analysis part of this thesis will be English course books used in upper secondary, the literature relevant in this context is English literature; the definition of literature adopted for the purpose of this thesis is the following: “English literature does not only mean the literature of England or the British Isles, but all literature written in the English language” (Thaler; *Teaching English literature* 12).

Moreover, the term can be defined broadly or narrowly; everything that is or has been written down for a communicative purpose is included in the broad definition of the term literature, whereas the narrow definition “reduce[s] the scope by focusing on various criteria, very often referring to the poetic and imaginative quality of literary texts” (Thaler; *Teaching English literature* 16). A problem with the broad definition is that literature is often performed based on written material, such as plays or poetry performances; thus, not every piece of literature is written down in order to be solely read. Surkamp also argues for including “visual, auditory and audio-visual texts” (122-123). Moreover, the narrow definition is also problematic because there is “a remarkable lack of consensus” (Nünning and Nünning 15) concerning the criteria for this definition. For the remaining part of this paper, literature does not have to be written down and printed in the course books in order to qualify as an occurrence of literature. An example for this is a listening task including poetry slam performances (Abram and Williams 26). Moreover, the focus does not have to be on poetic and imaginative qualities as mentioned above.

“Reality and ambiguity” are two other criteria which can be used to define whether a text can be seen as literature (Thaler; *Teaching English literature* 16-17). The criteria “reality” is concerned with in how far a text reflects the real world; as Nünning and Nünning put it: “literature makes no claim to convey or represent ‘facts’ ” (16). Furthermore, literary texts are ambiguous and are “open to a variety of interpretations” (Nünning and Nünning 18), which is why literature can be useful in the classroom since “pupils are offered enough freedom to construct their own meanings” (Thaler; *Teaching English literature* 17).

Taking these different possibilities of defining this term into account, this is the definition of literature which will be applied in the analyses of the different course books: the distinction of a broad or a narrow definition is abandoned, which means that not every (written) text is seen as literature, and not every piece of literature has to be written down in order to qualify as literature. Moreover, for the texts under investigation to be classified as literature, their content does not necessarily have to be an account of real life and it should be open for interpretation.

Another possible aspect of classification, which is of interest in this context, is the classification of different genres. Genres are “groups of literary works that share significant characteristics in terms of content, form and/or function” (Nünning and Nünning 31). Some genres are more appropriate in a language learning context than others. In his book about literature in the language classroom, Thaler mentions the usefulness of the following genres (*Teaching English literature* 78-165): short narratives forms or “shorties”, which include short stories but also jokes, puzzles or fables (79), novels (100), poetry (115) and plays (137). Apart from these literary genres, Thaler also recognizes the significance of modern media in regards to literature lessons – modern media can take various forms in this case, such as audio-books or songs, which can be seen as a modern type of poetry, or movie adaptations of famous plays (*Teaching English literature* 169). A similar list is provided by another German-speaking author of didactics, Frank Haß: according to him, literature includes poems, short plays, plays, short stories, short novels, novels (148) and songs due to their similarity with poems (157). Writers of language didactics in an English-speaking context agree with this list; Parkinson and Thomas dedicate their book on literature in second language teaching to the genres of poetry, short stories, novels and drama (53, 80, 106, 122) and Showalter provides information on how to teach “fiction, poems, and plays” (22). Moreover, these lists need to be expanded to also include newer forms or variations of literature, such as digital genres, story-telling apps, writing platforms, etc.:

For the future of the literature classroom, we argue that it will become necessary to avoid articulating the relationship between the digital and the literary in such purely bipolar oppositions where the pedagogic trajectory is either clearly negative or excessively positive. Instead, we propose taking up a more sober and mediating position to explore the diverse ways in which digital literatures are bound to develop, and to engage with the manifold perspectives and potentials these developments will engender for the theory and practice of literature didactics. (Lütge et al. 521-522)

This also includes social media platforms which have become more and more popular and should therefore be regarded as additions and not avoidances in the EFL classroom. Furthermore, the discussion of literature oftentimes includes the literary canon which is of no importance regarding the definition of literature in this context since the traditional canon of English literature is problematic because “it is

elitist and unrepresentative of the work and experience of subordinate and minority groups and of popular literature” (Parkinson and Thomas 25).

Even though, as will be mentioned in chapter 2, there are multiple benefits of integrating literature in English lessons, the degree to which it is included varies drastically. From the teacher’s perspective, this mostly has to do with the fact that literature is not relevant to the Matura and with time issues, both of class time and preparation time, as well as the issue of finding and selecting appropriate material. Nevertheless, some teachers prioritize literature while others abandon it altogether. This leads to the fact that some students might encounter various types of literature accompanied by creative activities, while other students only encounter texts which are provided by the course books, if they are dealt with at all.

The variation of literature encountered by Austrian students contradicts with one of the main aims of the most recent curriculum, specifically standardization. Since the curriculum has been changed to cater for standardization and therefore has introduced competences, it has also become extremely vague. Therefore, teachers who wish to integrate literature have to infer rationales from the curriculum, if they decide to consult this document. Therefore, the curriculum is the root problem in connection to why literature is marginalized. Since course books are based on the curriculum, teachers trust in their adherence to the curriculum’s key aspects. The significant influence of course books is also expressed by Thaler: “Das Lehrwerk nimmt [...] eine bedeutende Stellung als Mittler zwischen offiziellem Lehrplan und konkreter Stunde ein” und „in der Praxis wirkt das Lehrwerk deshalb nicht selten wie der Stellvertreter des Lehrplans im Unterricht, der für einige Lehrkräfte eine Auseinandersetzung mit ministeriellen Richtlinien überflüssig zu machen scheint“ (Thaler; *Englisch unterrichten* 83). The Austrian curriculum has a few shortcomings, it excludes more modern approaches to teaching literature and partly contradicts the *Common European Framework of Reference for Language*, on which it claims to base its English curriculum. This and the absence of literature in the final exams are why the integration of literature is marginalized in an Austrian context.

In order to clearly identify the problems of the curriculum, chapter 2 investigates the theoretical importance of literature in language education, elaborates on the

benefits of integrating literature, the methods needed, and on how to integrate literature and how to deal with the difficult topic of assessment. In chapter 3, the AHS curriculum (for upper secondary), and specifically the English syllabus for grade 6, the *Common European Framework of Reference for Languages* (Council of Europe) and specifications for the Matura will be analyzed and compared, to each other and to the general theory on literature in the EFL classroom, to uncover shortcomings and contradictions among these educational documents, which are of great relevance in an Austrian context.

Subsequently, the next part of this thesis (4. Analysis of Course Books) focuses on the investigation of how far the aspects of chapter 2 and 3 are included in the three Austrian AHS course books designed for grade 6. As McGrath points out, “[c]oursebooks do not reflect the findings of research into language, language use or language acquisition; and their representation of cultural realities is limited, biased or inaccurate” (*Teaching Materials* 10). The course books selected for analysis are *English in Context 6; Student’s Book, Prime Time; Coursebook 6* and *way2go! 6 Coursebook*. The analysis will be undertaken with the help of a framework, which will be modified to fit the needs of this research. The fact that course books are an integral part of language teaching and oftentimes provide an aid for teachers has influenced the decision to base this thesis on a course book analysis in order to identify to which degree the curriculum influences course books or to which degree recent scientific findings are incorporated in them. Furthermore, as mentioned above, course books heavily influence the course of language lessons and teachers rely on them; thus, if the material provides literary texts, which the teachers trust is appropriate for their students, literature is most likely integrated in the lessons. This benefit and opportunity to counteract the vagueness of the curriculum is dependent on the quality of the course books since they have the capacity to influence teaching, positively or negatively. Nevertheless, as briefly mentioned above, the analysis of the course books is restricted to the material at hand and not focused on the material in actual use. Other aspects of teaching, such as the teacher themselves, students, classrooms and other material influence how efficient the use of a text book is – Prodromou mentions the importance of context as follows: “a textbook does not teach itself” (27).

Subsequent to the discussion on integrating literature and how this is included in the three educational documents previously mentioned as well as the analysis of the course books, the results of the analysis will render small-scale implications for teachers actually using the course books investigated. Moreover, changes to the course books, concerning content and method, will be discussed and suggested. Furthermore, implications on a larger scale concerning the curriculum for the AHS, the teacher training program and implications for schools as well as the Matura will be proposed at the end of this thesis.

This research is concluded with a summary of the most salient insights of this thesis, a brief paragraph on the limitations of this work as well as an outlook for further research in this area. In general, it can be concluded that a clear and comprehensive integration of the various types of literature in all levels of the Austrian education system as well as in the course books is necessary in order to counteract the problem of insufficient reading proficiency.

## **2. Literature in the EFL Classroom**

It is important to establish a theoretical foundation of literature in the EFL classroom prior to the analysis and discussion of the role of literature in relevant educational documents in an Austrian context. EFL means English as a Foreign Language, which is the position of the language English in Austria. The following sub-chapters provide an overview of what, mostly German-speaking, literary didactics contribute to this topic. The discussion commences with the benefits of including literature, provides an overview of the most popular methodological approaches, suggests how reading material should be selected, elaborates on what changes and innovations should be implemented and discusses the difficult topic of assessment. The following summary is by no means comprehensive but salient aspects are included.

### **2.1. Benefits**

“[A]ll of us who teach literature believe that it is important not only in education but in life” (Showalter 24) – even without specific benefits in mind, those teachers who want to include literature in their lessons feel that this endeavor is beneficial on various levels. Ahrens lists “aesthetic education [...], stimulus to imagination, [...], media

competence, student motivation and creativity” (181) as possible benefits of including literature. Moreover, as mentioned by Haß, including literature provides opportunities for improvement of reading comprehension and text skills (159). The following sub-chapters provide a glimpse into the benefits of teaching (with) literature, such as authenticity, learner motivation and the fostering of intercultural competence.

### **2.1.1. Authenticity**

Authenticity is a keyword when it comes to selecting material in EFL and is frequently listed as one benefit of including literary texts in language teaching (Parkinson and Thomas, Haß, Thaler). Haß mentions that literary texts can serve as an authentic starting point for exercises regarding vocabulary, grammar and practice in how to treat different types of text (159). Furthermore, a connection between authenticity and learner motivation is suggested by him:

[Altersgerechte authentische Texte] verhindern ein Abflachen der Motivation. Solche Textsorten weisen einen eindeutigen Real- und Sachbezug auf, sie wirken verfremdend, exzeptionell, überraschen, lösen Betroffenheit aus, gehen unter die Haut, machen neugierig und garantieren ein Leseerlebnis. Überdidaktisierte Texte, die nur der Beantwortung von Fragen zu Überprüfung des Textverständnisses dienen, sind erschreckend demotivierend. (Haß 189)

Furthermore, authenticity is mentioned in connection to intercultural encounters too. Thaler suggests that using authentic novels, plays or short stories provides alternative worlds and invites their readers into these worlds, therefore sparking self-reflection and maybe even the changing of perspectives (*Englisch unterrichten* 277).

Even though authenticity in language teaching seems to be a widespread goal, there are some critical voices too. Thaler, who argues for including literary texts for reasons of authenticity, warns that authentic material might overwhelm students, both content and language wise, due to the material not being produced for language learning purposes (*Englisch unterrichten* 60). As will be mentioned in the brief historical overview of language integration in the classroom (2.2.1.), there is a literary text form which can be seen as a compromise between authenticity and language didactics, namely graded readers – “[a]ls eine Art Zwischenform gibt es vor allem im Bereich literarischer Texte auch didaktisierte Medien. Dabei handelt es sich um authentische Texte, die gekürzt oder vereinfacht wurden, um auch von nicht so

fortgeschrittenen Lernern gelesen werden zu können“ (Thaler; *Englisch unterrichten* 60-61). Parkinson and Thomas comment that there often is a “lack of functional authenticity” in using authentic literature since “[literature] is never [...] written for people to take it apart and write essays on it” (12). Therefore, the deliberate use of graded readers is important since they are authentic concerning their function and students overwhelmed by non-didactic material are prone to lose motivation for reading.

### **2.1.2. Learner Motivation**

As mentioned above, reading literature in the classroom is tightly connected to learner motivation. It is proposed that integrating literary texts increases reading motivation and the motivation for the subject (Thaler; *Englisch unterrichten* 259). Haß offers an explanation for this proposition:

Literarische Texte motivieren den Fremdsprachenlerner in besonderem Maße, weil er sich neben der Lektüre von interessanten Inhalten auch mit der Sprache auseinandersetzen muss, was zu einem stetigen Ausbau der Kompetenzen führt. Für den Fremdsprachenunterricht ist ‚interessant‘ folgendermaßen zu definieren: Neben dem Kennenlernen anderer Personen, anderer Lebensweisen und Verhältnissen vollzieht sich letztlich auch das bessere Kennenlernen der eigenen Person im Sinne einer Selbsterfahrung. (159)

Motivation in this context can be raised by including students in the process of selecting reading material (Thaler; *Englisch unterrichten* 261) as well as by inviting aspects of the students’ lives into the classroom, such as using modern technology (Thaler; *Englisch unterrichten* 77). Ahrens mentions that motivation, which is increased through literature, is needed by learners “to pursue their progression in the EFL curriculum” (183).

### **2.1.3. Fostering of Intercultural Competence/ Education/ Learning/ Awareness**

Lütge emphasizes the role of literature in connection to intercultural competence: “The teaching of foreign literature in its representation of linguistic and cultural otherness is seen as an ideal starting-point for reflections on the perspectivity of individual viewpoints” (191). As expressed by the title of this sub-chapter, the topic of interculturality in connection to (language) education has many names. Hereafter,

the term used for more consistency is intercultural competence. This concept gained momentum in the 1980s and 1990s. It is still relevant today since the curriculum as well as the newest version of the CEFR, which was published in 2020, designate space for it. When discussing interculturality, a brief clarification of the term culture has to be provided. The term culture can entail many things, from the colonial view of their culture being more worthy than the ones of other peoples to the categories of high and low or pop culture to the definition which is adopted in the context of this thesis which is that culture should be seen “as a set of shared meanings” (Freitag-Hild 160). It is important to add that these shared meanings are not cast in stone and there are multitudes of how something can be seen. This notion of culture also influences how culture should be integrated in the classroom: “Any representation of culture in the classroom [...] needs to make sure that this diversity of meanings is also made accessible to learners so that they can understand cultures as complex, heterogeneous entities” (Freitag-Hild 160-161). Karen Risager mentions that interculturality started to impact course books and classroom material from the 1950s onward (“Cultural References” 181). The following paragraphs specify why this concept is important in a foreign language context, what this concept entails, why and how literature should be included to provide opportunities for developing intercultural competence, and some critique about this concept.

Language education is subject to constant change. The introduction of the concept of intercultural competence brought about some changes concerning how the learning and teaching of a language was and is seen. Firstly, as already mentioned in the discussion of the CEFR, intercultural competence – or intercultural education as Beacco et al. refer to it – includes various skills, knowledge, but also personal attitudes, “diversity of learning experiences, and construction of individual and collective cultural identities” (9). Risager, whose research focuses on culture in textbooks, mentions the aspect of interculturality in an educational context as follows: “intercultural learning [...] is [...] seen as the development of the student’s awareness of different sociocultural perspectives and identities and their implications for intercultural communication and understanding, empathy and collaboration” (*Representations* 125). Secondly, the question of how this contributes to better language learning is answered by Britta Freitag-Hild who mentions that “it is not only necessary to focus on language as a linguistic system, but that we also need to help

our learners understand the cultural contexts which are reflected in the language and which are necessary to understand if they want to *communicate* successfully in a foreign language” (159; emphasis added). Successful and effective communication is the core of modern language teaching. The concept of “intercultural communicative competence (ICC)” combines the communicative with the intercultural aspect of foreign language learning, “refers to the ability to communicate and interact with people who speak a different language and come from a different cultural background” and is associated with Michael Byram (Freitag-Hild 164).

Oftentimes, it is suggested or simply assumed that the representation of culture is achieved through the integration of literature. In the following, some aspects of why literature can be used for this are provided; Burwitz-Melzer mentions in connection to fictional literary texts that they provide opportunities for the reader “to view subjectively a nation or an ethnic group by portraying specific values, prejudices and stereotypes” (29). Moreover, by encountering different world views through the eyes of the protagonist or the narrative voice, the reader’s opinion of another culture is challenged and the point of view of the main character might be adopted (29) or incorporated. This is also expressed by Freitag-Hild who argues that “literary texts can provide insight into different cultural realities [...], they invite readers to change perspectives and they can also challenge the learners’ views and prompt a critical reflection of negotiation of self and other” (170) through active engagement with the text. This active engagement of the reader contributes to successful meaning making and encompasses aspects of the reader response approach; aspects such as “predicting abilities”, “emotional responses” and the “forming and re-forming of hypotheses” (Burwitz-Melzer 29).

Literary texts do not only provide different points of view through their characters, they are themselves a glimpse into a different culture since they are a “part of cultural discourses” which means that the way a text is written is also dependent on the cultural background. Therefore, “literary texts [...] provide access to the cultural discourses to which they belong” (Freitag-Hild 170). Lastly, according to transcultural approaches, literary texts that represent the many facets of cultural identity “can raise the learners’ awareness of the complexity and diversity of cultures and identities” (Freitag-Hild 170). This means that the notion of culture and cultural

identity as being fluid and not fixed is reinforced if the students encounter characters with complex (cultural) identities.

The potentials of reading literature in order to achieve intercultural competence are not unlocked through simply reading literary texts but through methods and specific tasks accompanying the reading of literature. Firstly, Freitag-Hild presents two methods, or better two ways of reading, that provide opportunities for progress in intercultural competence; these are “empathetic reading” and “cultural reading” (171). Adopting views different from their own and critically reflecting and understanding their own point of view is what empathetic reading entails, whereas cultural reading might be seen as similar to wide reading, which focuses on the contextualization of the literary text “in order to understand how a literary text responds to or comments on cultural discourses” (Freitag-Hild 171). Based on these two types of reading, Freitag-Hild proposes seven task categories:

1. warming up / tuning in
2. self-reflection
3. interpretation and change of perspectives
4. analysis and reflection
5. negotiation and participation
6. contextualisation
7. reflection (171)

Reflection constitutes an important part in education that fosters intercultural competence; in the list above, reflection is included on three occasions: firstly, “self-reflection” which is about critically questioning oneself and one’s views (Freitag-Hild 171). Secondly, the fourth task type includes “analysis and reflection” which focuses the attention on the text’s literary techniques whereas the focus in “7. reflection” is the “own intercultural learning process” (Freitag-Hild 171). The tasks categorized under the task types above mentioned range from guessing what a text is about, to discussing the readers’ responses as well as creative writing tasks to tasks that require close reading and analysis of a text or research about the historical context (Freitag-Hild 171). Creative tasks are generally seen as appropriate for intercultural competence; Burwitz-Melzer proposes that

creative tasks lend themselves to a blend of literary and intercultural objectives, leaving enough space and an ‘anxietyfree’ zone for the learners in which they

can experiment with different perspectives and culturally different points of view as well as compare their own culture to the culture in the text. (30)

Oster similarly suggests that creative writing tasks, in which the students have to “shift points of views”, foster the understanding and awareness about how perspective has the ability to manipulate how something or someone is seen; thus, fostering critical thinking and reflection, which is an essential part of intercultural competence (85).

Intercultural competence has a long background in language education and is still relevant today. Nevertheless, it is a concept which should be questioned critically. The first aspect to criticize is concerned with the term “intercultural” and whether the term is still appropriate today. The answer given by Freitag-Hild claims that this term is outdated:

Due to the fact that our world and our societies today are largely influenced by migration, cultural change and the global exchange of information as well as goods, terms like ›interculturality‹ and ›multiculturality‹ have been found to be unsuitable to come to terms with the growing heterogeneity and entanglements of cultures. (166)

On the one hand, some researchers argue that terms which are better suited to reflect the situation described above are “transculturality” or “hybridity” which are taken from the academic field of Cultural Studies; they “describe cultural complexity, the dynamics of cultural change [...] and the interconnectedness of cultures” (Freitag-Hild 166). On the other hand, some do not agree that the term interculturality needs to be changed since it is needed to express that cultures do differ from each other (cf. Bredella). Others argue that the term intercultural learning is obsolete altogether since it is synonymous to foreign language learning (Thaler; *Englisch unterrichten* 275). A second aspect to be criticized regarding culture in connection to language education is that the cultures, and literary texts thereof, included in EFL are the ones of the core English-speaking countries, such as the UK, the USA or Ireland. The approach of “global education” tries to counteract this based on the arguments that schools are responsible to educate students in order for them to become “global citizens” and the fact that English is most often spoken between non-native speakers, i.e., English is spoken as a lingua franca. These aspects argue for the inclusion of a

“global perspective”, which means expanding the circle of cultures which are included (Freitag-Hild 169).

## **2.2. Methods**

In order for these benefits to become a reality, literature has to be included and taught in a meaningful way. The following sub-chapters elaborate on the most common methods, both in the past and present, of applying activities to teach (through) literature.

### **2.2.1. Changing Trends in the Integration of Literature in EFL**

This part of the thesis provides an overview on how literature was treated in a foreign language learning context in the past. This overview is included in this thesis because it gives insight to how the current situation as well as the educational documents (to be discussed later in this thesis) are influenced by the past of literature didactics in foreign language teaching.

Even though using literature in teaching English as a foreign language only now seems to be gaining momentum, literature has a long history of being used to teach and learn foreign languages. Claire and Robert Kramsch summarize the integration of literature in foreign language education in the 20th century as follows:

Literature has been used for the aesthetic education of the few (1910s), for the literacy of the many (1920s), for moral and vocational uplift (1930s-1940s), for ideational content (1950s), for humanistic inspiration (1960s-1970s), and finally for providing an "authentic" experience of the target culture (1980s-1990s). (553)

The following paragraphs outline some of the changes in how literature is included in language teaching. It is necessary to emphasize at this point that some didactic concepts have gone extinct, some have come back, some overlap with each other timewise and, therefore, it is not possible to identify clear time boundaries (Haß 16).

The didactics behind teaching literature and teaching with literature have not always played an important role; the 1970s marked the emergence of this research area (Surkamp 119). One major shift, which shaped the further use of literature in a language learning context, was the shift from mere translation of texts as a way of

gaining knowledge about the culture and society to an approach called “new criticism” which focused on the text, an intensive/close reading of it and the analysis of specific literary devices of the text (Surkamp 119). New criticism views a text as standing alone, neglecting “the author’s intention or biography or its relationship to literary history” (Thaler; *Teaching English literature* 39).

Another turn in how literature was treated in educational contexts has emerged because of the communicative approach to language learning in the 1970s and 1980s in which communication and speaking were the central focus. After the new criticism approach, literature was mainly used as a way of prompting conversation among older students, whereas younger students hardly ever encountered literature (Surkamp 120). Subsequently, significant insight into the so-called “reader response criticism” was gained in the 1980s and literature didactics “buil[t] on the learners’ cognitive and emotional processes of sense-making [...] conceptualized literature lessons as a place for individual textual encounters” (Surkamp 120). Rosenblatt argues that while the author and especially the text were mainly the center of attention in the centuries before her publication, the focus rarely shifted to the reader: “As we survey the field of literary theory, [...] the reader is often mentioned, but is not given the center of the stage” (4) and “the reader was left to play the role of invisible eavesdropper” (2). Reader response criticism shifts away from the notion of the reader as a “passive recipient” (Rosenblatt 4) towards an “active relationship between reader and text” (Rosenblatt 10). The realization of reading and making sense of a text as a process gave rise to the still implemented method of providing pre-reading, while-reading and post-reading tasks (Surkamp 120).

A general trend from teacher-centered approaches to a focus on the learner happened not only in connection to integrating literature in language teaching, but in education in general. In the context of literature in the language classroom, the importance of “learner autonomy” led to the fact that “language reading comprehension”, including reading skills and strategies, gained significance (Surkamp 120-121). Intensive reading is often associated with reading comprehension and includes a detailed reading of a text, which is, most often, accompanied by tasks (Biebricher 111). Surkamp suggests that in general, “literary texts can and should be used in all stages of language learning” (121). Books and

readers specifically written for specific age groups, such as graded readers or young adult novels, provide the opportunity of accompanying students of different proficiency levels with appropriate literature. Young adult literature “offer[s] a high degree of identification potential, which [...] might work to compensate for any comprehension problem a reader might encounter” (Reichl; “Children’s and young adult literature” 114). In the 1990s, there was a significant increase in the number of books published for young and adolescent learners; furthermore, the “new guiding principle of intercultural learning” emerged as an integral part of teaching a foreign language (Surkamp 121). Intercultural learning came into focus during the last two decades of the 20th century (Freitag-Hild 164). Reading literature was and is seen as a way of promoting intercultural learning and understanding. After all “the abilities to empathize with others and change perspectives [...] are considered an essential component of reading literary texts” (Surkamp 121). This was also expressed by Collie and Slater in 1987 who argue that well-selected texts offer “a full and vivid context in which characters from many social backgrounds can be depicted” (6) or, years later in 2008, by Daniel R. Schwarz, who mentions that “from each reading experience [...] we learn something about how humans live” (74).

The approaches above-mentioned and varieties thereof have coexisted and still do. Some scholars argue for the reintroduction of literature as a subject, i.e. analyzing texts in detail in order to develop reading skills and to “acquire literary understanding” (Surkamp 121). Furthermore, the “cultural turn” and the “pictorial turn” heavily influenced recent literary didactics, for example through challenging the literary canon to become more multifaceted, through including “visual, auditory and audio-visual texts” or by adding methods such as “wide reading” (Surkamp 122-123). Wide reading is a method for reading literary texts which connects the text to its co-texts, which are other relevant (non-literary) texts; this is done in order to gain additional historical and cultural information about the text under investigation (Hallet 294). Concerning the variety of texts, recent literary didactics suggest including “new narrative genres”, which are an important part of the learners’ lives, and “other media and hybrid aesthetic forms such as picture books, cartoons, audio plays, music videos and feature films” (Surkamp 124). Thaler also expresses the need for “intertextuality and intermediality”, the latter one prompted by the tremendous popularity of new types of media which resulted in “approaches which examine the

interplay between different types of texts and media (e.g. book and film, song, music videos)” (*Teaching English literature* 41).

In general, even though literary didactics adapt to changes, such as adding new genres and challenging the canon, literature as an aspect of language education is a rather marginalized one. Surkamp mentioned the CEFR as one possible factor of this marginalization (124); nevertheless, the most recent CEFR at least tries to counteract this problem. Another possible factor might be the fact that literary reading “includes affective, motivational and attitudinal components that are difficult to measure and evaluate” (Surdamp 125), and is, therefore, more readily neglected by educators. The following paragraphs focus on aspects, which are still relevant in today’s language teaching with literature. Some aspects of the overview given above are also included.

### **2.2.2. Intensive and Extensive Reading**

Intensive and extensive reading are two methods or approaches to integrating reading practice and tasks into the classroom which are very common in an EFL context. On the one hand, intensive reading is the method of choice when it comes to the analysis of a text. An example of intensive reading is provided by Hedge: “Intensive reading involves looking carefully at a text, as a student of literature would look at a poem to appreciate the choice of words” (195). Moreover, intensive reading of texts usually differs from extensive reading regarding the length of texts (Hedge 202).

Extensive reading, on the other hand, provides students with the opportunity to read texts of their own choosing in large quantities without regarding the quality of the material (Renandya and Jacobs 296). The purpose of reading extensively also differs from reading intensively. The purpose of the former is to grasp the overall meaning of the material and the process of reading should be enjoyable (Hedge 202). Furthermore, the answering of comprehension questions after reading a text should not be the main focus. Rationales arguing for extensive reading programs provided by Janzen include the following:

1. enhanced language learning in such areas as spelling, vocabulary, grammar, and text
2. structure

3. increased knowledge of the world
4. improved reading and writing skills
5. greater enjoyment of reading
6. more positive attitude toward reading
7. higher possibility of developing a reading habit (298)

Another argument for this type of program is as simple as this: the more we read, the better we become (Janzen 298). The following quote by Day and Bamford seems to be an appropriate conclusion to this discussion: “An extensive reading approach aims to get students reading in the second language and *liking it*” (6; emphasis added). Nevertheless, the length of the reading material and the time which needs to be invested for this method are major disadvantages in regards to including it in language lessons at school.

### **2.2.3. PWP-Approach and Teaching Reading Strategies**

The traditional approach to reading, which is still implemented today, is the PWP-approach. It consists of three stages: “the pre-, while-, and post-reading stages” (Hedge 209). The continuing popularity of this approach is retained due to its simple embedment into single lessons. The pre-reading phase is essentially the preparation phase – the students can be prepared for the reading of a text, with various tasks ranging from introducing new and necessary vocabulary, or familiarizing themselves with the context of a text to tasks that ask the learners to predict what the text is about; pre-reading tasks can be about the text’s language and/or serve as “schematic preparation” (Hedge 210). This pre-reading stage needs to be considered carefully because teaching more than just the essential vocabulary for understanding has many disadvantages: it is time-consuming, tiring, hinders progress in the skill of guessing unknown words from context and suggests that it is important to know every word in the text (Thaler; *English unterrichten* 192). While-reading tasks accompany the reading of a text and demand active engagement with the text from the reader (Hedge 210). Haß suggests that visualizing of the story line and its chronology or making a mind map are suitable while-reading activities (152).

Concluding the reading process, post-reading activities can take multiple forms, such as “debate, role-play, reading of contrasting texts” (Hedge 211), but they can

also adopt principles from the reader response approach or practice a different skill such as writing. It is also suggested to watch the film version of the literary text, if there is one available (Haß 152). This PWP-approach is rather traditional and current research about how reading should be taught in the L2 brought about new methodological insights. Grabe provides a brief summary of these findings; one that can be connected to post-reading tasks is about “the benefits of integrating reading and writing” (277).

Another aspect of teaching reading is that reading strategies impact how successful the comprehension of texts is – the importance of “strategy learning” (277) is another insight shared by Grabe. One difference between a proficient and a less proficient reader is the extent to which reading strategies are used to make sense of a text. Fortunately, reading strategies can be taught and improved in English language instruction (Janzen 287-288). Teachers who aim at improving their students’ use of reading strategies should keep the following aspects in mind: firstly, the use of strategies should be combined with the students’ “regular reading for a variety of purposes” (Janzen 288). Reading literature for the purpose of entertainment might be one of these purposes and can be combined with practicing reading strategies. Secondly, the role of the teacher has many facets in this context, such as the teacher explains, overtly uses the strategies themselves and provides the students with necessary feedback (Janzen 288). Furthermore, Janzen explains that these strategies are not only applicable to one text type but can be transferred with some adaptations to different text types (288). Lastly, teaching reading strategies is a lengthy process and only mentioning the strategies without appropriate context once or twice will not be of long-lasting effect (Janzen 288).

#### **2.2.4. Reader Response Criticism**

As the telling name of the reader response criticism or theory expresses, the focus here is on the reader and their response to a text. Thaler describes this approach represented by Rosenblatt, Iser and Fish as “focusing upon the active response of the reader to a text” (*Teaching English literature* 39). As mentioned in 2.2.1, the reader has not been the center of attention until a few decades ago. Before that mainly the text and its author were seen as relevant in (language) education and in

the consumption of literary texts. The underlying assumption of the relationship between the reader and the text is that reading is a non-linear dynamic process and that it “is a situation, an event at a particular time and place in which each element [i.e. the text, the author and the reader] conditions the other” (Rosenblatt 16-17). In connection to foreign language education, the reader response criticism “aims at eliciting learner production of discourse in the target language” (Hirvela 127) and demands a personal response from the learner. These responses which the learner produces can be “intellectual *and* emotional reactions” to a text (Ikshak et al. 119; emphasis added). The possibility of students refusing to discuss personal opinions and reactions to a text might pose difficulties in the integration of this type of method.

According to Surkamp, the reader response criticism has its origin in the second half of the 20<sup>th</sup> century (120), and interestingly, Thaler lists this approach as an example for “[m]odern approaches to literary theory” in a book published in 2016 (*Teaching English literature* 53). Moreover, the CEFR, in its most recent version, includes a scale which focuses on “personal response[s] to creative texts (including literature)” and in the introduction to this scale, it is also mentioned that this approach is a method often favored in schools and adult education (Council of Europe 106). Furthermore, preparing students for the communicative challenges that they might encounter is mentioned in the curriculum and is in line with the main approach to language teaching, namely communicative language teaching (CLT); according to Hirvela, the reader response approach “rules the use of literature within communicative language teaching” (127). This information and the frequent mention of expressing one’s opinion about various aspects in the curriculum and the CEFR suggest that this is still one of the most relevant concepts in literary didactics. On the one hand, according to Ikshak et al., adopting a reader response approach “pedagogically promotes learners’ (as active readers) freedom, enjoyment, and engagement in reading texts and literary works” and it “allows students [...] to collaboratively share ideas and feelings after [the] reading process” (118). On the other hand, the difficult assessment of the students’ responses might be seen as a disadvantage (Ikshak et al. 122), depending on how or even if the teacher decides to handle assessment in connection to literature.

A variety of methods can be implemented to adhere to the underlying assumptions of the reader response theory. One essential aspect is the type of questions teachers pose when talking about literature – questions which focus on the relationship between the reader and the text should be posed instead of questions that are concerned with the text merely content wise (Hirvela 133). These types of questions also go hand in hand with a major benefit of this approach, “if students know that their opinions about a book are considered important and actually make a difference to what happens, both the act of reading and the act of talking about the book should be more real, authentic and communicative” (Parkinson and Thomas 34). Another classroom activity which accompanies reading literature is the keeping of a reading log which should encourage the learners to write down their response to literature (Carlisle 12). Similarly, Ikshak mentions the “reader response journal (RRJ)” (119), which can be compared to a reading log since it is also concerned with the connections which the reader forms with the material. “Literature circles” can be seen as the oral equivalent to a reading log or a reader response journal which also “triggers students’ active involvements in reading” and are a type of activity which focuses on the students’ responses to a text within a “peer-led discussion to collaboratively” discuss responses to the texts (Ikshak et al. 121). Some other activities mentioned by Carlisle in connection to the reader response approach are “role play, drama, and letter-writing in conjunction with texts” and “rewriting short narratives from another character’s point of view” (12).

### **2.2.1. Genre-Specific Methods**

While the above-mentioned approaches and methodology are mostly applicable to all genres, a few authors of didactics books for EFL also list genre specific methodology. The following paragraphs provide selected genre-specific methods for teaching novels, drama, short stories and poetry.

For longer text types, such as the novel or drama, it is suggested, and in some countries even required, to read at least one a year (Haß 149). There are different approaches on how to handle the length of these pieces. While the “Straight through approach” requires the students to have read the literary text previously to discussing it in class, other approaches, such as the “Appetizer approach”, focus on selected

parts of the texts (Thaler; *Englisch unterrichten* 265). The "Topic approach" and the "Patchwork approach" focus on a specific aspect, such as the author, topic, genre, etc., and more literary texts concerning this specific aspect are read (Thaler; *Englisch unterrichten* 265). Concerning the analysis of a novel, Thaler mentions six categories which can be analyzed: "Composition, Point of view, Characters, Plot, Setting, Style" (*Teaching English* 107). The categories used for the analysis of plays are "Genre, Setting, Plot, Character, Theme, Language, Evaluation" (Thaler; *Teaching English* 142). The last category is one of the most subjective in this context. Moreover, he advocates for bringing the play to life and emphasizes that it does not have to be a big production but that it would suffice to read a passage with different roles assigned (*Teaching English* 145).

Short stories, in contrast to the novel or the drama, are an often-preferred text type for literature lessons. Due to their length, they lend themselves to discussion and elaboration in a single lesson. A few other advantages of short stories are: availability, range of topics and authors, the suspense in combination with a "surprise ending" or the structure, which is similar to the more traditional text types, for example the drama (Haß 148). Due to these aspects, Haß suggests that the short story can be used to prepare students for longer and more complex literary texts (149). The short story as a narrative text type can be analyzed with the "herringbone technique" (*Teaching English* 89), as suggested by Thaler; this technique focuses on the main aspects of a text answering the questions "Who? What? When? Where? Why? How?" (*Teaching English* 88-89). Moreover, short stories should not only be used for analysis, they also have creative potential, hence, "[c]reative, process and product oriented approaches including writing and telling one's own stories must be added" (Thaler; *Teaching English* 89).

Concerning poetry, Thaler provides a list of possible reading activities which can be integrated using the PWP-approach (*Teaching English* 117) and argues for the integration of "nonsense poems, shape poems, limericks, haikus" in addition to more traditional types of poems in order to draw students in (*Englisch unterrichten* 266). Poetry is often seen as being distant from our students' realities; Thaler suggests including pop songs as a form of poetry to counteract this assumption:

„Für den Englischunterricht steckt besonders in aktuellen Popsongs ein großes Potenzial. Sie stellen ein authentisches Format dar, das von Gleichaltrigen nicht selten rund um den Globus gehört wird, das zur Lebenswelt der Jugendlichen gehört, oft eine spontane emotionale Reaktion auslöst und somit eine willkommene Ergänzung zu fiktionalen und nicht-fiktionalen Texten darstellt“.  
(*Englisch unterrichten* 65)

Moreover, he proposes a list of activities which can be applied to poems; such activities might require the students to put a poem into the correct order (“Jumbled lines”) or to read a poem in a dramatical way (“Mood reading”) (266-267). As with the short story, the post-reading stage can be used to include creative tasks such as turning the poem into a painting or singing it (Thaler; *Teaching English* 121).

All of the above-mentioned genres can be analyzed and some aspects for analysis were provided in the previous paragraphs. Text analysis in EFL lessons is, according to Thaler, three-dimensional. The first dimension is concerned with the analysis of the text, the second one is about the terms needed for analysis, such as narrator or protagonist, and the third dimension is the aspect of vocabulary that is needed to express what the students have found out (*Englisch unterrichten* 267).

### **2.3. Selection of Reading Material**

The selection of literary texts which are included in language lessons heavily influence how successful the lesson is in achieving its specific aims. Thaler suggests to turn to the “3 C’s” for advice: “catalogue, canon, criteria” (*Teaching English* 18). A catalogue is a list of books which are offered by publishers; in the context of language learning, publishers often include information about the required reading proficiency with the titles (Thaler, *Teaching English* 19). The concept of the canon, which is often criticized for its lack of diversity, is a list of “the most important pieces of literature – artistically superior examples known as classics” (Thaler, *Teaching English* 19).

Concerning the third C, several German authors of language didactics books provide lists of selection criteria – one aspect that is emphasized by most of them is that it is of great importance to include the students in the process of selection of the material to be read (Thaler; *Englisch unterrichten* 261). This is also mentioned by McGrath: “materials selection and materials use have to take learners’ interests and

preferences into account, ideally directly rather than on the basis of assumptions or predictions” (*Teaching Materials* 189). Similarly, Haß mentions that “Für die Oberstufe ist die Lektürewahl sehr schwierig, aber natürlich auch reizvoll und lohnenswert, vor allem, wenn die Schüler in den Entscheidungsfindungsprozess mit einbezogen werden“ (Haß 149). Hedge proposes to present the learners with a “Reading interest questionnaire” to investigate the interests of students (206). Concerning other criteria, Thaler proposes a comprehensive list of criteria which takes aspects of school, learner, teacher and text into account:

Criteria of Selection	
school	<ul style="list-style-type: none"> <li>• type of school</li> <li>• level (primary, secondary)</li> </ul>
learner	<ul style="list-style-type: none"> <li>• age</li> <li>• level of proficiency</li> <li>• subjective valence (<i>Betroffenheit</i>)</li> <li>• interests</li> <li>• background</li> </ul>
teacher	<ul style="list-style-type: none"> <li>• personal favourites</li> <li>• study background</li> <li>• competences</li> </ul>
text	<ul style="list-style-type: none"> <li>• availability of text</li> <li>• linguistic difficulty</li> <li>• thematic complexity</li> <li>• literary genre</li> <li>• curricular conformity</li> <li>• length</li> <li>• aesthetic quality</li> <li>• topicality</li> <li>• popularity</li> <li>• methodological material (lesson plans, worksheets, analyses)</li> <li>• text-related media (film adaptations, audio books, websites)</li> <li>• exploitability for language learning (skills, competences)</li> </ul>

Fig. 1: Criteria of literary text selection (Thaler; *Teaching English* 20)

The criteria by Thaler, listed in figure 1, will play a role in the subsequent analysis of the course books. Furthermore, Haß mentions criteria such as “intensionality”, which means that the purpose of the text must be clear, “structure” which is about whether or not the text is structured clearly or “suspense” which questions whether the text is intriguing (165).

## 2.4. Use of Modern Technology and Mobile Assisted Language Learning

Technology plays a big role in our lives as well as in our students' lives. The past 1.5 years spent in lockdowns and virtual classrooms have shown that technology is and should be an integral part of school and language teaching in particular. Technological devices, most often mobile phones, are banned from the classroom even though they can be used in a beneficial way. Mobile Assisted Language Learning (MALL) is one possibility of enhancing one's teaching with the help of mobile devices, such as mobile phones or laptops. The digital times, in which we and our students interact, call for competence with information technology. Hence technology has to be integrated to develop this competence and technology can be integrated in connection to literature. In order to do so, barriers such as availability and access to devices and the internet as well as privacy and supervision issues need to be removed. In the following paragraphs, reasons for including technological devices and a model about the possible impact of technology on language lessons are presented.

Firstly, including technology, especially mobile phones, can increase the relevance of the language lessons since it "breaks down the barrier between school and life" (Godwin-Jones 2). The popularity mobile devices have among teenagers can serve as a "hook to re-engage disaffected youth" (Thaler; *Englisch unterrichten* 77). Moreover, it offers a greater variety of tasks and methodology. By using mobile devices, tasks which are authentic, multimodal and foster collaboration as well as digital literacy can be included (Godwin-Jones 2). Gautam adds to this and mentions that tasks which can be executed with mobile devices are able to improve the students' communicative skills, provide spatial freedom from the classroom and support the teacher in offering tasks and activities of varying degrees of difficulty (52).

The model (figure 2) which will be introduced in this paragraph is called the SAMR (Substitution, Augmentation, Modification and Redefinition) model and is concerned with the degrees of technological impact on educational tasks (Puentedura). Godwin-Jones provides the following description of this model: it "lays out a spectrum from using technology to do familiar tasks better or easier to, on the

upper end, redesigning educational approaches, using technology to enable activities not previously possible” (4). It is important to note that, as Dudeney, Hockly and Pegrum explain, “some uses of new technologies lead at most to an enhancement of education, while other uses lead to real transformation” (46). For example, reading a young adult novel on an e-reader instead of the physical book could be categorized as substitution, whereas collaboratively filming a book review and posting it onto YouTube falls into the category of redefinition.

For reading literature, social media can and should also be considered as an opportunity to combine modern technology, which interests the students and is of relevance to them, with reading literature. BookTube and Bookstagram are just two examples of online “communit[ies] for booklovers” (Lo 614). On the one hand, there is BookTube – a community which posts book reviews and recommendations in the form of videos on the video platform YouTube (Lo 613). Similarly, there are also accounts on the more recent video platform TikTok dedicated to reading literature and recommending books. On the other hand, avid readers also use Instagram as a virtual book club. Compared to BookTube, the contributions to the Bookstagram community “[do] not require users to dedicate much time to know about a book; it merely catches the audience’s attention with a beautiful picture and an engaging caption” (Lo 614) while producing and watching YouTube videos about books is more time-consuming. Moreover, Instagram also provides the feature to tag the authors of the books in the user’s posts (Lo 614). These forms of social media communities can be used in classrooms. Tasks which prompt the students to get creative and work on videos or posts for these types of book reviews combine the aspects of reading literature as well as using technology, and are relevant to the students’ lives, so it is worth replacing or supplementing traditional portfolio activities with activities that gear towards students creating content for these platforms.

## **2.5. Digital Literature and the FINaLe Model**

Digitalization is an aspect of our everyday lives that is also heavily discussed in connection to teaching in general, but also language teaching particularly. Again, as with MALL, literature is one possibility to engage students with the aspect of digitalization. Therefore, digital literature adds a layer to the question of what

literature is. Digital literature is a “multimodal and interactive literary form” (Lütge et al. 519) which “is often no longer a linear endeavor as with print literature, but, indeed, a discontinuous decoding of textual and multimodal information” (Lütge et al. 521). This changes how digital literature is read; the reading process is characterized by “switching, zapping [and] zooming” (Dawidowski 13). The adding of digital literature to EFL lessons calls for a blending of digital education and literary education:

We further argue that our crossover of digitalization and literature in the context of EFL pedagogy must be accompanied by combining the didactic discourses of using literature and of using media in the classroom, which are currently considered in a fairly separate manner rather than being investigated for productive overlap. (Lütge et al. 522)

This overlap and interconnectedness of these two didactics are also integrated in a model which is proposed by Lütge et al. “to describe and typologize the phenomenon of digital literature” (523).

The model for a typology of digital literature is called “FINaLe”; the name derives from the aspects it includes: “*Functionality, Interactivity, Narrativity and Learner-Reader-Role*” (Lütge et al. 524). This model is not only needed for typologizing, but also for selection processes regarding which digital literary texts to include in teaching and for designing appropriate teaching sequences (Lütge et al. 523). Concerning functionality, the creators of the FINaLe model refer to Puentedura’s SAMR model, which is mentioned above, of which the modification and redefinition aspect are of interest since “[o]n the level of transformation, the innovative technological components may substantially affect the didactic and methodological possibilities compared to analog approaches, particularly where the relevant media is paired with appropriate tasks” (Lütge et al. 526). Transformative aspects in digital literature compared to analog literature are the various modal layers (e.g. text and play, added animations or graphics, timelines etc.) (Lütge et al. 526-527).

The second aspect, interactivity, is defined as a “reciprocal activity between a learner and a multimedia learning system, in which the [re]action of the learner is dependent upon the [re]- action of the system and vice versa” (Domagk et al. 1025)

and ranges from “peripheral interactivity” (Lütge et al. 527), which does not have influence on the story, to levels of interactivity which influence the story through “creating variations in a predefined story” (Lütge et al. 529) or to “[m]eta-interactivity” which adds communication with other users to interacting with the text (Lütge et al. 530).

Thirdly, the concept of narrativity is tightly connected to interactivity and “is marked by radical openness, indeterminacy and multi-linearity” of the story development (Lütge et al. 531). In contrast to traditional literature, digital literature with its openness adds an “experience gap”, which means that not every reader/learner will experience the same story, which might be seen as a problem in teaching or, more positively, as an opportunity for meaningful communication (Lütge et al. 532).

The fourth and last aspect of the model at hand is the learner-reader-role; this role can either be external or internal and exploratory or creative (Lütge et al. 533). External/internal refers to whether the reader is situated outside or within the story, whereas the aspects of exploratory/creative are concerned with the degree of influence of the plot the reader has (Lütge et al. 533-534). Moreover, Lütge et al. also argue for the integration of “digital storytelling” which is about “producing digital texts” (534).

## **2.6. Assessment**

As teachers, assessment is on our minds constantly, even if we do not want it to be. In the context of literature used in the language classroom, one predominant question arises: “Why not reserve a *test-free literature zone*, when all the other aspects of learning are permanently tested anyway?” (Thaler; Teaching English 189). This view is also supported by learners of EFL in Hong Kong who were asked about assessment and literature in English – they mentioned there is no “need to assess an area which was meant to be for interest and entertainment” (Tsang and Paran 470). Furthermore, the participants of the study were also concerned with the fairness of including literature in exams (Tsang and Paran 470). Nevertheless, our primary task as teachers is to prepare our students for their futures, and this also means to prepare them for exams since exams and assessment serve various functions; they

are used “for placement [...], diagnosis [...] and certification” (Parkinson and Thomas 141) as well as for feedback (for students and teachers), motivation (for studying) and eventually for selection (Thaler; *Englisch unterrichten* 298). Since the integration of literature ideally causes improvement in various areas of the students’ proficiency levels, it is beneficial to include literature. Another aspect of assessment, which is of great importance, especially regarding the question asked above, is the so-called backwash effect which describes the fact that only the matter that is tested, will be learnt and taught (Thaler, *Englisch unterrichten* 298). This is unfortunately why literature is easily neglected in language teaching in Austria.

There are manifold opportunities of assessing aspects of literature dealt with in English lessons: the traditional “comprehension questions” which deal with the content of the material, “creative writing“, “reading logs“, “book report“ or a “short presentation“ as suggested by Haß (166-167). Furthermore, he mentions that creative writing is part of the German school-leaving exam (167), which constitutes a significant difference to the Austrian equivalent. Only comprehension questions have found their way into the Matura exam due to the exam’s aim of standardization. Lütge also claims that standardization is one of the major challenges for the integration of literature in the classroom; moreover, she mentions that it is important to think about “how to itemize the skills that (may) go into literary competence” (“Developing ‘Literary Literacy’?” 198). Thaler proposes five assessment categories for the literary communicative competence; those categories are “comprehension, analysis, evaluation, creation, process orientation” (*Teaching English* 192-193). The creation part, which can be a type of assessment, is often misunderstood as being completely without rules – Thaler contradicts this: “Wichtig bei allen Formen der kreativen Auseinandersetzung mit Texten ist, dass kreatives Arbeiten nicht als regellos-freies Tun missverstanden wird.“ (*Englisch unterrichten* 264). A rule which can be listed as an example in this context is the adherence to genre conventions. Therefore, it is also possible to include creative tasks in the assessment dimension of EFL.

In general, the understanding of how and why to include literature has changed over the past centuries, new genres have been added, and the canon and the notion of what needs to be included and how it should be included was challenged and expanded. The next part of this thesis closely investigates the role of literature in the

Austrian curriculum for upper secondary as well as the CEFR and reviews whether literature plays a role in the Matura.

### **3. Contradictory Educational Documents Employed in the Austrian Context**

The Austrian AHS curriculum, published by the Bundesministerium für Bildung, Wissenschaft und Forschung, from now on referred to as BMBWF, is a framework which should support teachers in their decisions concerning the what and how of teaching a specific subject: “[d]er Lehrplan dient als Grundlage für [...] die Planung und Steuerung des Unterrichts in inhaltlicher und in methodischer Hinsicht“ (Bundesministerium für Bildung, Wissenschaft und Forschung 8). Course books, as an integral part of teaching, are designed in concordance with the curriculum, at least according to the publishers. In reality, teachers often trust that the course books adhere to the curriculum and rarely consult it because of its vagueness. A brief analysis of the curriculum in combination with the *Common European Framework of Reference for Languages*, henceforth CEFR, and information about the standardized Matura examination precedes the analyses of the course books. This analysis is conducted in order to identify outdated concepts and contradictions across these documents since these problems impact the integration of literature in Austrian classrooms. Figure 6 (chapter 5) represents how intertwined these documents are and how they are influenced by each other.

Whether you are a language teacher or a person who just started to learn a language aiming to reach a certain language level, the CEFR has in some ways touched all of our lives since it was published more than 20 years ago. The definition for this European framework provided by the authoring organization of the CEFR, the Council of Europe, is stated as follows:

The CEFR is intended to promote quality plurilingual education, facilitate greater social mobility and stimulate reflection and exchange between language professionals for curriculum development and in teacher education. Furthermore the CEFR provides a metalanguage for discussing the complexity of language proficiency for all citizens in a multilingual and intercultural Europe, and for education policy makers to reflect on learning objectives and outcomes that should be coherent and transparent. (11)

To investigate the role of literature in the CEFR is important in this context because, according to Spöttl and her colleagues, “teachers [are] required by law to base their teaching on the principles laid out in the CEFR framework” (“Evaluating the achievements” 4). The version of the CEFR used in the context of this thesis is the newest companion volume which expands on the concepts presented in the original version since “[t]his publication [companion volume 2020] updates the CEFR 2001, the conceptual framework of which remains valid” (Council of Europe 3). The decision about which version to use is based on the aspect that, on the one hand, using the newest version of the CEFR renders more possible critique as well as more implications for the improvement of the curriculum and, subsequently, the course books. On the other hand, analyzing recent course books using a twenty-year-old document seems rather senseless. The B1 level of the descriptors and can-do-statements is used to exemplify to what extent literature plays a role in the CEFR; the B1 level is also the level targeted by the course books to be analyzed in chapter 4.2.

The third aspect to take into account is the Matura which is the Austrian school-leaving-exam. This high-stakes exam is a prerequisite for receiving tertiary education and has been changed and implemented nationwide in 2015 in order to achieve standardization across schools, at least in the written part of it, and that its coherence with the curriculum of 2004 is realized (Spöttl et al.; “Reform” 220). Students have the possibility to take a written or an oral exam in English, however, only the written one is standardized and consists of four parts, namely reading, listening, language in use and writing (Standardisierte Reife- und Diplomprüfung – Lebende Fremdsprachen). Regarding the reading portion of the Matura, the relevant test formats are: “multiple choice, multiple matching, note form, true/false/justification” (Spöttl et al.; “Reform” 231). There is no list of possible topics; therefore, there is also no mention of literature.

The information provided for the oral English exams are compiled in a document, published by the former Bundesministerium für Bildung und Frauen. According to this document, this oral exam is supposed to focus on effective communication and not on assessing memorized facts and knowledge (Bundesministerium für Bildung und Frauen 6). The Matura specifications provide a list of relevant topic areas and is more detailed than the information on the written

counterpart; in general, it is stated that topic areas from the CEFR need to be included in the Matura and that the English teachers of the school agree on a selection of these topics (Bundesministerium für Bildung und Frauen 11) – these relevant topic areas are listed in figure 3.

1.	Beziehungen und soziale Netzwerke	13.	Kunst und Kultur
2.	Wohnen und Umgebung	14.	Medien
3.	Mode und Trends	15.	Kommunikation
4.	Ernährung, Gesundheit und soziale Absicherung	16.	Natur und Umwelt
5.	Sport (inkl. gesellschaftspolitische und wirtschaftliche Dimensionen)	17.	Moderne Technologien
6.	Schule und Bildung	18.	Persönliche Zukunft / Pläne
7.	Arbeitswelt (inkl. übernationale und globale Aspekte)	19.	Interkulturelle Aspekte
8.	Freizeitverhalten	20.	Erwachsenwerden und Identitätsfindung (inkl. Rollen und Vorbilder, nationale Identität...)
9.	Konsumgesellschaft	21.	Politik und Institutionen des öffentlichen Lebens
10.	Tradition und Wandel	22.	Die globalisierte Welt
11.	Transport und Tourismus	23.	Gesellschaftliche Gruppierungen (Minderheiten, Randgruppen...)
12.	Landeskundliche Aspekte	24.	Regeln, Vorschriften, Gesetze (Jugendkriminalität, persönliche Freiheit...)

Fig. 2 Topic areas for the oral exam (CEFR level B2)  
(Bundesministerium für Bildung und Frauen 13)

The following sub-chapters outline some interesting aspects of these documents and uncover some problematic dissonances regarding literature in connection to language teaching which are partly responsible for the reluctant integration of literature for educational purposes.

### 3.1. A Vague Curriculum as a Strong Foundation of Teaching?

The vagueness of the curriculum mentioned above is particularly obvious concerning the integration of literature which leads to insecure teachers. This vagueness is also expressed by Reichl who mentions that “[t]he curricula for the Austrian type of grammar schools [...] occasionally suggest literary texts explicitly, but most of the time refers to them as one text type or medium among others, such

as film or newspaper articles” (“Intervention” 129). The Austrian curriculum is not the only one which is indistinct in its nature: “syllabus documents [i.e. the curriculum] embody general expectations about what will be taught, not how learning objectives will be achieved” (McGrath; *Material Evaluation* 51). The AHS curriculum, which consists of several parts focusing on general aims, didactic principles, etc., first includes literature explicitly in its sixth part about second languages, before this, teachers need to infer rationales for using literature. The following quotes are examples of the rare explicitness of the curriculum: “Die verschiedenen Themenbereiche sind durch möglichst vielfältige Quellen zu erschließen, wobei bei der thematischen Auswahl fremdsprachiger Texte auch literarischen Werken ein angemessener Stellenwert einzuräumen ist” (BMBWF 128) and the students should be able to talk about literature – “Gedanken zu eher abstrakten, auch kulturellen Themen ausdrücken und sich darüber austauschen können (zB zu Filmen, *literarischen Texten*, Musik” (BMBWF 132, emphasis added).

In contrast to the new curriculum, according to Spöttl et al., the previous curriculum of 2004 was more explicit and “had focused on linguistic and cultural knowledge, detailing the contents and topics of language education in the different grades, with an emphasis on *literary works*” (21, emphasis added). The shift from a more explicit curriculum to the one applied now is connected to “the transition from a knowledge-based exam to a competence-based exam” (Spöttl et al.; “Reform” 221) since it is easier to provide a list of areas to focus on than listing exactly what needs to be done with the help of specific material in order to acquire a certain competence.

Similarly to the curriculum, the specifications for the oral Matura exam also need inference in order to find a rationale for including literature. Literature is not explicitly included as a clearly defined thematic category relevant for the final oral exam. As can be seen in figure 3, it can be allocated to “Kunst und Kultur”, but also to less evident categories, such as “Medien”, “Interkulturelle Aspekte” or “Erwachsenwerden und Identitätsfindung” (Bundesministerium für Bildung und Frauen 13). Bluntly stated, there are works of literature concerned with almost every aspect of life, so if a teacher wishes to include literature, this list of topics can serve as a rationale– this use of literature would be categorized as using literary material to teach schematic knowledge, whereas the aspect “Kunst und Kultur” lends itself to

teaching literary analysis. The document about the oral Matura examination provides some example prompts. In one of these examples the student is asked to discuss “British literature” in connection to how Austrian students are taught in general and how they learn about “British culture and tradition” (Bundesministerium für Bildung und Frauen 32); this prompt would probably fall in the category of “Tradition und Wandel” or “Schule und Bildung”. This extensive list of topics invites teachers to make individual decisions about their teaching and about the extent to which literature might play a role in it.

On the other hand, the most recent version of the CEFR is more explicit in its inclusion of literature as an asset for language learning. It was published after requests were made to include even more descriptors; one request argued for descriptors focusing on “reactions to literature” (Council of Europe 13). The authors of the newest volume responded to the request for new descriptors connected to literature by adding three new scales: “reading as a leisure activity”, “expressing a personal response to creative texts” and “analysis and criticism of creative texts” (Council of Europe 25). Besides the new scales, there are numerous other instances in the CEFR of including literature explicitly in its scales (Council of Europe 47, 58, 62, 140 etc.). Moreover, some can-do-statements also mention specific text types that language learners of a certain level should be able to read and comprehend:

Can understand simple *poems* and *song lyrics* provided these employ straightforward language and style.

Can understand descriptions of places, events, explicitly expressed feelings and perspectives in *narratives* [...] that employ high frequency everyday language.

Can follow the plot of stories, simple *novels* and *comics* with a clear linear storyline and high frequency everyday language, given regular use of a dictionary. (Council of Europe 59; emphasis added)

Contrary to the information provided by CEFR, the detailed description provided by the curriculum of what students need to be able to do in which semester of the upper secondary does mention literary texts but no specific text types are listed (BMBWF 132). Neither does the Matura specification provide information on specific text types in connection to reading. The scales categorized within the receptive skill of reading

are not the only ones integrating literature; a can-do-statement of the productive skill of reading explicitly refers to books: “Can express thoughts on more abstract, cultural topics such as films, books, music, etc.” (Council of Europe 72). Therefore, it can be claimed that the companion volume of the CEFR is more explicit in its integration of literature than the curriculum even though it states to “have NOT set out to tell practitioners what to do, or how to do it” (Council of Europe 2001, Notes to the User).

The vagueness described and discussed in this sub-chapter is a key aspect of the curriculum which is intentional. Teachers have freedom to choose what to do in their lessons which seems to be a positive characteristic of the curriculum. In contrast, there is standardized testing. Teachers are supposed to walk the fine line between being asked to set individual priorities while simultaneously preparing the students for their standardized final exams.

### **3.2. Recurring Aspects of the Curriculum, the CEFR and the Matura**

In the following sub-chapter, aspects which are mentioned multiple times in the different documents will be discussed. The school type under investigation in this thesis is the AHS, the “allgemeinbildende höhere Schule”; “[v]ertiefte Allgemeinbildung“ (BMBWF 8), or general education, is listed as one of the legal obligations of teachers and schools. The question arises what exactly is meant by that vague and excessive term, what competences are teachers supposed to teach in this regard and what topics need to be included in lessons to cater to this aim of general education. Richard Olechowski offers a definition:

*Allgemeinbildung ist die Gewinnung von Grundkompetenzen in möglichst allen Bereichen des Lebens für die kritische Auseinandersetzung mit der gesamten physischen und geistigen Wirklichkeit des Lebens. (368)*

This quote can be used to argue strongly for the integration of literature since reading has the ability to foster critical thinking. Moreover, “geistige[...] Wirklichkeit” can also be related to literature. Furthermore, the curriculum offers a list of areas (“Bildungsbereiche”, BMBWF 10-12) which includes almost every aspect of human experience, such as health, creativity, nature, language etc. Therefore, it can be argued that integrating literature in whichever form into one’s teaching of English

contributes in some way to the overarching aim of providing our students with a general education.

In order to provide students with a general education, teachers and schools are obligated to communicate and transfer values – “Leitvorstellungen” (BMBWF 9), such as critical thinking. The values mentioned in the curriculum are manifold. In light of current and ever-changing global issues in various areas, such as economy, science, culture or technology, the curriculum places a strong focus on “Weltoffenheit” (BMBWF 9). According to the curriculum, “Weltoffenheit” or openness is a crucial value and includes intercultural learning, the challenging of stereotypes, showing respect, and acceptance of diversity in cultural backgrounds, sex and gender, or religion (BMBWF 9). The importance of openness and other values mentioned, such as critical thinking, ethics and morals, can be communicated through lessons in which students are confronted with diverse identities. One way of doing this could be with the help of literature, therefore the key terms “Weltoffenheit” and critical thinking are of relevance to teaching (through) literature. Furthermore, “[i]nterkulturelles Lernen“ (10) is emphasized several times throughout the curriculum. A central theme concerning intercultural learning is that the students should be involved actively when dealing with cultural values; these values and cultural knowledge should not just simply be presented by the teacher and then memorized uncritically by the students; therefore, active engagement with information about and values of other cultures is of great importance (BMBWF 12). It is also stated in the curriculum that this intercultural education serves to develop an understanding between individuals and groups, and one’s own identity:

Interkulturelle Bildung behandelt nicht nur Fragen der Kommunikation über sprachliche Unterschiede hinweg, sondern auch die Zusammenhänge zwischen Sprachen und ihren kulturellen Hintergründen, Fragen des Austauschs und des Verstehens zwischen Gruppen verschiedener sprachlicher, sozialer, geographischer oder sonstiger Herkunft und damit Fragen der individuellen und sozialen Identität sowie der Zugehörigkeit und der Strategien zum Umgang mit kulturellen Praktiken. (BMBWF 13)

Even though, the term used in the CEFR is pluricultural competence, the curriculum and the CEFR argue for the integration of these very similar concepts. This concept includes “acquisition of competences, knowledge, dispositions and attitudes, diversity of learning experiences, and construction of individual and collective cultural

identities” in order to meet “the needs and requirements of quality education” (Beacco et al. 9). The competence under discussion also includes “readiness and capacity to expand [...] cultural/pluricultural awareness through an attitude of openness and curiosity” (Council of Europe 124); openness is again a concept, which has been mentioned by the Austrian AHS curriculum as “Weltoffenheit” (BMBWF 9). As mentioned earlier, using literature could serve as one way of confronting students with diverse cultural backgrounds and identities.

Another aspect which is interwoven tightly with interculturality is identity. In the curriculum, the CEFR and the Matura specifications, identity is mentioned several times. The Austrian AHS Curriculum includes the aspect of social and individual identity in connection with interculturality: “Interkulturelle Bildung behandelt [...] Fragen der individuellen und sozialen Identität sowie der Zugehörigkeit und der Strategien zum Umgang mit kulturellen Praktiken“ (BMBWF 13). In regard to literature, the CEFR references identity when it comes to identification with literary texts and the characters therein; one example is the descriptor: “Can explain in some detail which character they most identified with and why” (CEFR 107). Lastly, the Matura specifications for the oral exams include “Erwachsenwerden und Identitätsfindung” as one of the possible topics discussed at the final exam (Bundesministerium für Bildung und Frauen 13).

One principle mentioned in the didactics part of the curriculum is the rather obvious principle of connecting what we teach to what the students already know or have experienced (BMBWF 12). In connection to literature, this can be seen as a crucial factor when deciding on material or specific media through which literature is consumed. Similar to the first principle mentioned in part two (“1. Anknüpfen an die Vorkenntnisse und Vorerfahrungen der Schülerinnen und Schüler”) is the principle „8. Herstellen von Bezügen zur Lebenswelt“ (BMBWF 15), which focuses on the selection of current topic areas and media. Similarly, the CEFR also mentions the importance of relevance and learner interest: the learner “[c]an enter unprepared into conversation on familiar topics, and express personal opinions and exchange information on topics that are familiar, of personal interest or pertinent to everyday life” (Council of Europe 72).

Moreover, sub-heading 8 of the curriculum also instructs teachers to include programs of information technology for various purposes (BMBWF 15); of relevance in this context are tools for the design of media, and word processing and presentation tools, which can be used for language learning activities dealing with literature. The CEFR and the curriculum agree upon the importance of including a variety of media (Council of Europe 84-85). The following can-do-statement exemplifies this: “Can post a comprehensible contribution in an online discussion on a familiar topic of interest, provided they can prepare the text beforehand and use online tools to fill gaps in language and check accuracy” (85). In connection to literature, an online discussion might take place on a platform used in school or on more public platforms, such as Goodreads or Instagram. Social media provide a space for new types of book clubs to emerge, such as for example Bookstagram on Instagram.

Another principle of the curriculum is concerned with the outcome of the lessons – “Sicherung des Unterrichtsertrages” (BMBWF 16). Suggested activities are working on portfolios and presentations with the help of information technology, as mentioned above. Such activities used for consolidating specific knowledge and skills often require the students to state their opinion; thus, a personal response to the discussed material is required. This popular type of literature activity is also represented by the CEFR scale “Expressing a personal response to creative texts (including literature)” (Council of Europe 106). The reader response theory is, as established in chapter 2, a well-known theory in the context of teaching and reading literature in the classroom.

While the CEFR and the curriculum both include some form of reader response activities, only the CEFR specifically mentions analysis of literary texts. The scale “Analysis and criticism of creative texts (including literature)” is concerned with the description, analysis and comparison of features of creative texts (107). Activities which fall into this category are more complex than the ones concerned with a personal response; nevertheless, the B1 descriptors are mostly concerned with the simpler description of the work than an in-depth analysis, which is presented by this can-do-statement: “Can describe the key themes and characters in short narratives involving familiar situations that contain only high frequency everyday language” (108). This analytical aspect of the CEFR argues that literature should not only be

taught to evoke a personal reaction which then can be discussed, literature should also be taught as a subject, i.e., meta-language for discussing literature needs to be introduced to some extent.

Another aspect which is included in the Austrian curriculum for AHS is the importance of authentic input. The curriculum mentions that authenticity can be achieved through communication with native speakers or the implementation of new media (BMBWF 58). Moreover, the more proficient the students become, the more important is the selection of material that is as authentic as possible (BMBWF 127). The CEFR does not use the term authentic but emphasizes that language learners need to be confronted with real-life tasks and situations (Council of Europe 22). Here one can argue that the implementation of literature would serve as authentic input or provide the students with real-life situations.

### **3.3. The Four Skills System versus Modes of Communication**

The general aims of the subject English claim that an integral part of knowing and learning a language is to develop the basic skills of listening, reading, speaking and writing because these skills are needed to communicate effectively and culturally appropriate in the foreign language (BMBWF 126). Even though it is stated in the curriculum that the sub-curriculum for second languages is based on the CEFR (BMBWF 130), there is one significant discrepancy. The current version of the CEFR criticizes this four-skills-system: “With its communicative language activities and strategies, the CEFR replaces the traditional model of the four skills (listening, speaking, reading, writing), which has increasingly proved inadequate in capturing the complex reality of communication” (Council of Europe 33).

As a substitute of these four skills, the CEFR proposes the distinction of “four modes of communication: reception, production, interaction, mediation” (Council of Europe 33). This obvious dissonance stems from the fact that the version of the CEFR on which the sub-curriculum for English is based is the original one which was piloted in 1998 and officially launched in 2001 (*Historical Overview of the Development of the CEFR*). The curriculum under investigation dates back to 2017 and is partly based on a document which has been published two decades ago; therefore, the question arises why there has not been an update to match the most

recent version of the curriculum to the most recent version of the CEFR. Moreover, the Matura examination claims to assess whether the students have reached a certain language level from the CEFR but at the same time still employs the same four skills system which is criticized by the CEFR. This mismatch results in insecurities and confusion since teachers are obligated to follow both of these frameworks; this confusion hinders the educated implementation of literature.

### **3.4. Overview of Aspects Related to Literature in the EFL Classroom and the Educational Documents**

The short overview of how literature was integrated into foreign language education over the last decades, the summary of current methodologies as well as the analysis of important Austrian educational documents show that there were and are various approaches to including literature. There are obvious contradictions between what language didactics request of English lessons and what aspects the educational documents emphasize. Table 1 gives an overview of the aspects elaborated on in the introductory chapter on literature and whether they are reflected in the curriculum, the CEFR and the specifications for the standardized Matura.

As can be seen, some aspects, such as extensive reading and digital literature, which are mentioned as being important and relevant concerning reading in language classes, were not mentioned in the educational documents at all. Admittedly, due to its time issues and lengthy texts, extensive reading is rather difficult to integrate; nevertheless, the curriculum proposes to read novels without mentioning this method. Authenticity is an important aspect of English language teaching and is also mentioned by the curriculum; nevertheless, the internet and therefore also digital literature and use of modern technology are not emphasized enough in the educational documents. Moreover, the standardized Matura specifications do not reflect the aspects of authenticity, extensive reading, reader response theory, use of modern technology and digital literature in a way which is relevant in this research context. Another underrepresented aspect is intensive reading or literary analysis; it is only mentioned in the CEFR even though it can lead to improvement in language proficiency. This mismatch of the various documents will

play a bigger role in chapter 5 in which the results and implications of this research will be discussed.

<b>Aspects of Literature in the Language Classroom (Benefits, Rationales, Methodology)</b> as mentioned in chapter 2 “Literature in the EFL Classroom”)	<b>AHS Curriculum (Oberstufe)</b>	<b>CEFR</b>	<b>Standardized Matura specifications</b>
Authenticity of material	X		
Intercultural competence	X	X	X
Intensive reading (analysis of literary texts)		X	
Extensive reading			
Reading strategies	X	X	X
Reader response theory	X	X	
Use of modern technology	X	X	
Digital literature			

Table 1:  
Comparison of the research review of literature in the EFL classroom with the relevant educational documents in Austria

#### **4. Analysis of Course Books**

The first part of the thesis (chapter 2) provided a literature review of research in the field of literary didactics and the second part (chapter 3) focused on educational documents. Ideally, course books are based on a curriculum which integrates research of language teaching since course books are the link between the requirements of the curriculum and the teacher’s lessons. Therefore, the success of literature integration in language lessons depends heavily on how the books include literature. The following part will investigate how well the books under analysis are designed in connection to what the curriculum and the CEFR emphasize and how this fits in with general literary didactics. Prior to analyzing the course books, an

approach to the analysis has to be developed. The design of the approach is prefaced by some definitions for frequently used terms, such as material, course book, analysis as well as evaluation. The term literature has been defined in the introduction of this thesis. The approach to the analysis is based on a framework by Littlejohn and the modifications made are stated below. The new version of the model for analysis will be applied to three Austrian course books for the sixth grade of upper secondary.

## **4.1. Methodology**

As established in the introduction, course books are of great importance in a language learning context since they are mostly the main input which students receive. A brief summary about course books as classroom material and their advantages, disadvantages and roles will be provided. Subsequently, quantitative analyses will be conducted to gain insights into the occurrences of literature in the three different course books selected. Based on these quantitative results, the qualitative analyses will focus on one example of each type of literature occurrence, their context and their accompanying tasks; this will be analyzed according to a checklist in order to investigate in how far language didactic theory and the educational documents influence the integration of literature and its accompanying tasks in the course books. The shortcomings and dissonances identified are to blame for the marginalized position literature has in Austrian EFL classrooms.

### **4.1.1. The Course Book as Classroom Material**

Thinking of the prototypical modern language classroom, many people would agree that the teacher, the students and the course book, or more broadly the material, are the key aspects of it. The importance of materials is also expressed by Richards:

Teaching materials are a key component in most language programs. Whether the teacher uses a textbook, institutionally prepared materials, or his or her own materials, instructional materials generally serve as the basis for much of the language input learners receive and the language practice that occurs in the classroom. (251)

Input in the form of material can take many forms and course books are one of these textual forms; in contrast, realia or pictures/drawings could also be categorized as

material, since they can also “be exploited effectively for language learning” (McGrath; *Material Evaluation* 7). Tomlinson, who published many articles and books on materials and course books and their design, analysis and evaluation, defines materials as the following:

'Materials' include anything which can be used to facilitate the learning of a language. They can be linguistic, visual, auditory or kinesthetic, and they can be presented in print, through live performance or display, or on cassette, CD-ROM, DVD or the internet. They can be *instructional* in that they inform learners about the language, they can be *experiential* in that they provide exposure to the language in use, they can be *elicitative* in that they stimulate language use, or they can be *exploratory* in that they seek discoveries about language use. (*Materials Development* 66; emphasis added)

Most of these aspects are compiled in course books. In Austria, students and their families are financially supported regarding the purchase of course books – they are mostly completely paid for by the Austrian state (*Schulbuchaktion*). This is why every student in Austria owns course books, thus, they are an integral part of the lessons, unless the teacher decides not to use them.

As with any other material, course books and the use thereof have advantages and disadvantages. Some of the advantages, and the reason why they are used, are that they reduce the teachers' lesson preparation time, they offer a sequence of (instructional) content, they provide the possibility of “standardized instruction” and often they offer supplementary material (McGrath, *Teaching Materials* 5-6) in the form of various media (e-books, online versions of the book, teacher's guides and test templates). Furthermore, inexperienced teachers might find “methodological support” (McGrath; *Teaching Materials* 5) in course books; Richards takes this a step further and claims “[t]hey [i.e. course books] can train teachers” and “can serve as a medium of initial teacher training” (Richards 255). Course books can also be of advantage for the learners as a “convenient resource” (McGrath; *Teaching Materials* 5) for them which is, ideally, “visually appealing” (Richards 255).

The advantages above mentioned are important, but so is it to mention the downside of course books. Some of the disadvantages are that if the teacher does not adapt the content of the course book, it is impossible for the course book to cater for all student needs and study preferences. Furthermore, many course books still

reinforce the notion that to communicate successfully, a learner needs to strive for native speaker proficiency (McGrath; *Teaching Materials* 9). Moreover, as McGrath points out, “[c]oursebooks do not reflect the findings of research into language, language use or language acquisition; and their representation of cultural realities is limited, biased or inaccurate” (*Teaching Materials* 10). As helpful as this type of resource might be, it also bears the danger of diminishing the work teachers do and for which they were educated, namely preparing and organizing learning; this might go as far as that course books might “deskill teachers” (Richards 255).

The roles of a course book are very similar or nearly identical to the advantages which it provides. Cunningsworth mentions the following roles:

- a resource for presentation materials (spoken and written)
- a source of activities for learner practice and communicative interaction
- a reference source for learners on grammar, vocabulary, pronunciation, and so on
- a source of stimulation and ideas for classroom activities
- a syllabus (where they reflect learning objectives that have already been determined)
- a support for less experienced teachers who have yet to gain in confidence (7)

The first reason of the list included above is also why course books are useful for the teaching of literature. The course books can provide the teachers and their students with literary texts which, ideally, have been carefully selected, taking away the selection and procurement responsibility of the teacher which in turn might lead to more literature being integrated. Moreover, course books have the ability to inspire: if a course book offers a well-thought through variety of methodology it can

take on a new role, as an ‘ideas bank’, a source of practical examples of ideas for teaching and an inspiration stimulating teachers’ creative potential. The benefits of such a partnership between coursebook and teacher are considerable: the coursebook is not expected to do what it manifestly cannot do, which is to tailor the material to each individual class, and teachers can base the development of their own materials on ideas from the book. (Cunningsworth 139)

For this partnership to work, teachers have to engage with the course book; as so often in life: attitude is everything. Cunningsworth expresses this notion as following:

A positive approach to published materials involves looking below the surface for underlying ideas that are good and can be developed further. If the basic idea is good, it can probably be used with different subject matter, with different contextualization or with a different skills focus. (139)

Furthermore, as expressed above, this only works if the material at hand already offers a variety of helpful tasks and activities. Even though there are many, often positive, roles the course book can take, it is important to consider that “the role of the coursebook is to be at the service of teachers and learners but not to be their master” (Cunningsworth 7).

#### **4.1.2. Analysis and Evaluation of Material**

Oftentimes, the concepts of analysis and evaluation are used almost synonymously, especially in everyday life language use. In the context of this thesis, it is important to have a clear distinction between these different concepts. The starting point of both is to look at the object of study, but then differences occur. The explanation by McGrath is the following: analysis “is a process which leads to an objective, verifiable *description*” (*Materials Evaluation* 22) and “its purpose is descriptive-analytical rather than evaluative” (*Teaching Materials* 53) while “[e]valuation [...] involves the *making of judgements*” (*Materials Evaluation* 22). Therefore, the aim of an analysis is to remain as objective as possible whereas evaluation, since it involves judgments, always includes some subjectivity. The analysis of the material is, according to Littlejohn, a “preliminary step to any desire to evaluate materials for use in a specific context” (198). Another aspect which distinguishes analysis from evaluation is that the evaluation of a course book involves deciding whether the material is appropriate for specific purposes, aims and contexts (Littlejohn 181). Nevertheless, the research focus of this thesis, namely literature integration in year 6 AHS course books, does not require or allow for an analysis of the various school contexts in which these materials are used. Therefore, the evaluation of the course books is limited to whether they reflect the curricular aims, the CEFR objectives and the Matura specifications as well as whether more current research findings and modern approaches to literature teaching have found their way into the material.

The significance of material analysis in the wider picture and its relation to other steps in a selection process is represented by the following figure by Littlejohn:

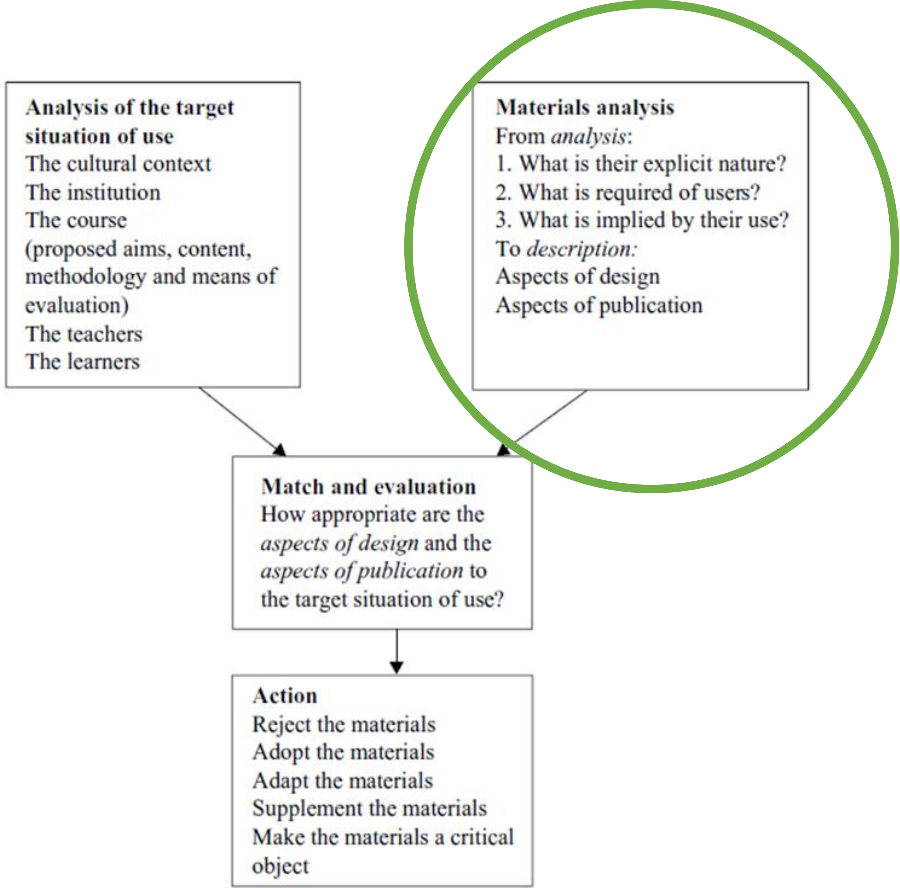


Fig. 3 “A preliminary framework for materials analysis, evaluation and action“ (Littlejohn 202)

As mentioned above, material analysis will be the main focus of this thesis (highlighted with a green circle in figure 4) since aspects concerning the different schools, their teachers and learners needed for evaluation can and will not be analyzed in this paper. Thus, the “analysis of target situation of use” cannot be matched with the analysis of the material. Nevertheless, regarding the action part of figure 4, implications of the course book analysis will be presented in chapter 5. The figure on the whole process was included here since it illustrates the further steps which could be taken after the analysis.

Ideally, as in contrast to this thesis, every analysis and evaluation of material is organized in a cycle with different stages and feedback in-between: the different stages, as mentioned by McGrath, are “pre-use”, “in-use” and “post-use” (*Material Evaluation* 14-15), which is rather self-explanatory. In the context of this thesis, only

the pre-use analysis will be conducted which limits the significance of the results and implications discussed in chapter 5. In the following, the framework for analysis proposed by Littlejohn is introduced, adapted and expanded to meet the needs of this research project.

#### **4.1.3. Model of Analysis by Littlejohn and Its Necessary Modifications**

There are multitudes of frameworks focusing on material analysis and evaluation in the context of teaching English as a second or foreign language, however, these frameworks were designed for numerous specific purposes and varying contexts (Littlejohn 183). Therefore, these frameworks available can only be used as a starting point and have to be adapted for the specific needs of one's own research. The framework and its corresponding schedules and questions suggested by Littlejohn focus "on materials as a *pedagogic* device, that is, as an aid to teaching and learning a foreign language" (182). This is the rationale for using it as a starting point for analysis in this thesis since literature in material used for pedagogic purposes will be analyzed. This framework can be useful to the educational community on different levels (Littlejohn 198), but in this context the research focus is the primary one.

Littlejohn's framework is divided into two main parts, namely "1. Publication" and "2. Design", and includes aspects which have to be considered when analyzing material (183). The publication aspect is concerned with the "physical aspects of the material", whereas the second part, design, focuses on the pedagogic decisions and principles underlying the composition and content of a course book (Littlejohn 183). Both aspects will be considered in the subsequent analysis but the main focus is on the design part. Moreover, the author of this framework also suggests working through this list of aspects on three levels – from level 1, which is an "objective description" of the material, to level 2, in which a detailed analysis of the material's tasks is required, up to level 3, in which the question "what is implied" has to be answered (Littlejohn 185). This three-level structure will also be reflected in the analysis approach taken. As mentioned by Guilloteaux, the "three levels of analysis requir[e] progressively more inference" (232). In this thesis, level 1, i.e., the objective description of the aspects, will be given the least attention. The focus will be on 2. Design and level 2 and 3 of the examination since the tasks which accompany the

occurrences of literature excerpts and the underlying principles and aims are of interest.

As mentioned above, contexts differ and not every checklist can cater for all the different needs. Cunningsworth also emphasizes this point: “As different criteria will apply in different circumstances, it is best to identify your own priorities and draw up your own checklist, [...] adding [criteria] of your own, based on your concerns and priorities” (3). The first decision to make about this modification of Littlejohn’s framework (183) is the one about which format to choose; the format of the analysis tool will be the checklist, since “[checklists] ensure that *systematic* attention is paid to all aspects considered to be important; and information is recorded in a manner that is *cost effective* and in a format that is *convenient* for purposes of comparison” (McGrath; *Teaching Materials* 55).

The core of the analysis are tasks related to the literary texts. Again, as with many other terms which seem easy to define, there are many definitions explaining what a task is. A definition which fits the needs of the analysis part is the following: “‘task’ refers to any proposal contained within the materials for action to be undertaken by the learners, which has the direct aim of bringing about the learning of the foreign language” (Littlejohn 188). The core aspects which constitute a task are concerned with the “process through which learners and teachers are to go”, the social arrangement of a task, i.e. are the students supposed to work individually, in pairs or in groups, and the content of a task (Littlejohn 189). Concerning course books, one possible way of separating different tasks is by looking at the assigned numeration of activities. Unfortunately, in most cases it is not as simple as that; the problem with this is that within one task as assigned by the course book authors, there might be changes in process, social form or the content; every change constitutes a new and different task. This means that in the following hypothetical example activity, three tasks are hidden: Look at the cover and the title of this book and hypothesize what the novel could be about. Discuss your ideas with your partner. Individually, write a possible blurb text of about 150 words. This poses the question of how occurrences of literature and their accompanying tasks will be separated from each other and how they will be counted and documented for the analysis. For simplicity, the occurrences will be counted with the help of the literary text excerpts,

whereas the qualitative analysis looks at the tasks as numbered in the course books and lists information about it with the level 2 table. Furthermore, the task analysis part focuses on multiple tasks that are connected to the literary text extracts; the group of tasks which are concerned with the same literary text will be called a task cluster from now on. As an example, the short story *Destination Unexpected* by David Lubar (Abram and Williams 70-75, see appendix) is accompanied by various tasks. The final level of analysis, level 3, answers the questions “What is implied?” (Littlejohn 197). After level 1 and 2, the analyst will be able to uncover, partly with the help of the accompanying teacher’s guides, the underlying aims and principles of the course books as well as the roles the course books assign to the teacher, the learners and the material itself (Littlejohn 197).

The following paragraph is concerned with the necessary modifications which narrow the scope of the subsequent course book analysis. First and foremost, aspects regarding literature, such as a few of the “criteria of selection” (*Teaching English Literature* 20) by Thaler shown in figure 1, need to be added to the framework. An overlooked or at least not explicitly mentioned aspect in this framework for material analysis is the issue of the material being of relevance and interest to the students; relevance of material focuses partly on the students’ goals, their pre-existing knowledge and their needs, but is also concerned with “the appropriateness of [the material’s] content to the personal interests of learners” (Breen and Candlin 19). Tomlinson also argues that “cognitive and affective engagement is a pre-requisite for the deep processing needed for durable language acquisition” (“Engaged to Learn” 35) and mentions that one aspect of increasing student engagement is to work with “[t]exts and tasks which connect with what is important for the learners” (“Engaged to Learn” 39). The importance of these aspects is undeniable; therefore, students’ interests should be incorporated in the framework above.

Moreover, in order to be able to infer and deduce aims and principles underlying the material, it is important to know the context in which the material is supposed to be used. Therefore, the framework presented here has to be enhanced with background knowledge from the important educational documents used in Austria, which were discussed in chapter 3. This need was also identified by Guilloteaux: “to

make a complete predictive evaluation the kind of analysis proposed here needs to be complemented by a further step using criteria related to the [...] curriculum” (231-232). Therefore, for assessing whether course books adhere to the curriculum, the curricular criteria of the integration of technology and interculturality has to be added. Moreover, aspects mentioned by the CEFR as well as Matura relevant features, such as relevant topics and test formats, also need to be investigated; thus, they are also included in the checklist. In the context of interculturality, Freitag-Hild mentions the importance of representation and the diversity of the material which is supposed to represent cultures: “course book editors [...] have to select a combination of texts and materials which can open up the complexity and diversity of cultures and cultural meanings to their learners” (162). Moreover, the cultures included should not only be those of the core English-speaking countries, such as the United Kingdom, Ireland, the United States of America, Australia or New Zealand (cf. Cortazzi and Jin).

After answering the questions about what form the analysis tool should have, how to transgress through the framework, what a task is and a brief explanation of some important modifications, the question about what and how much to analyze has to be answered. Ideally, the whole book would be analyzed in connection to literature integrated in the material; nevertheless, this would go beyond the scope of this thesis. According to Littlejohn, “the length of most materials would make it impractical to analyse their entire contents in any further depth” (186). Therefore, it is necessary to select parts of the material to be examined in more depth. In the context of this thesis, the following approach is applied: first, the occurrences of the different excerpts have to be identified and categorized. Following this quantitative approach, one example per category will be chosen randomly and will be analyzed in more detail. The examples to be analyzed should ideally be located in different parts of the course book.

One difficulty which was encountered during the quick skimming of the three course books was that in some cases, such as on pages 112 to 114 in the course book *way2go! 6 Coursebook*, the topic is literature but there are no literary texts provided. The topic of those pages is “The changing face of reading” which includes meta-language about literature (“plot”, “characters” or “genre”) or discussion tasks about reading habits, among other aspects. The question of how to classify or

analyze occurrences as this arises since they do not adhere to the definition of literature established in the introduction of this thesis. Nevertheless, it will be included in the analysis since it is of importance in an educational context. Therefore, the aspect “meta language for literature/ literary theory/ meta discussion about literature” is included in the modified framework as well as in the tables summarizing the occurrences of literature.

After including criteria relevant to literature in the language classroom and key elements of the curriculum in the modified framework, the analysis of the course books and their integration of literature can be performed. An empty version of the modified model of analysis can be found in the appendix of this thesis (8.3.).

## **4.2. Analysis of Three Austrian Course Books**

The following chapter finally applies the gained knowledge from previous chapters to the analyses of three Austrian course books, namely *English in Context 6; Student's Book, Prime Time; Coursebook 6* and *way2go! 6 Coursebook*. These course books were chosen because they are fairly recent and are based on the most recent AHS curriculum. The first two books were chosen randomly, while the third was recommended because of its inclusion of literature. The analyses consist of three levels: general information and description (level 1), task cluster analysis (level 2) and analysis of underlying aims and principles (level 3).

### **4.2.1. Analysis of *English in Context 6; Student's Book***

The course book *English in Context 6; Student's Book* is part of a course book series targeted at upper secondary (AHS) and is published by the Austrian publisher Veritas. According to the description provided by the accompanying teacher's guide, *English in Context 6. Teacher's Guide (Download) - Language and Skills Practice*, the book was designed in accordance with the new curriculum for AHS (2017) and is suited to prepare the students for the standardized Matura (1. Konzeptbeschreibung 1); furthermore, it is stated that the students' course book practices the four skills (as classified in the curriculum) (1. Konzeptbeschreibung 1). It is mentioned in the teacher's book that the course book adheres to the CEFR, especially in connection to

the skills system (4. Skills Strategies 1) but as mentioned above, the CEFR refers to this system as outdated.

Regarding the inclusion of literature, the teacher’s guide accompanying the course book under investigation claims that a variety of authentic texts are included and that they are introduced with the help of pre-reading stages and that they are used to practice reading strategies (*English in Context 6. Teacher's Guide (Download) - Language and Skills Practice*; 1. Konzeptbeschreibung 1). The genres that are included range from fictional texts (short stories, poetry or excerpts of novels) to non-fictional texts, such as newspaper or magazine articles (*English in Context 6. Teacher's Guide (Download) - Language and Skills Practice*; 1. Konzeptbeschreibung 1); the former are of interest in the context of this analysis. The importance of texts is also expressed: “Texte bilden das Kernstück des Lehrwerks” (*English in Context 6. Teacher's Guide (Download) - Language and Skills Practice*; 1. Konzeptbeschreibung 1).

<b>General information - Publication (Level 1 – “objective description”)</b>		
<b>Title:</b>	<i>English in Context 6; Student’s Book</i>	
<b>Authors:</b>	James Abram & Steve Williams	
<b>Publisher:</b>	Veritas	
<b>Version/ Year:</b>	Version 3/ 2017	
<b>Type:</b>	course book for class use	
<b>Intended audience:</b>	age: ≈ 16	school: AHS
	location: Austria	CEFR level: B1+
<b>extent:</b>	components of student’s book: <ul style="list-style-type: none"> <li>• course book               <ul style="list-style-type: none"> <li>○ Topics 1-6</li> <li>○ List “Language for Tasks (‘Operatoren’)”</li> <li>○ answers for the “Check your progress”-pages</li> </ul> </li> <li>• CD               <ul style="list-style-type: none"> <li>○ listening tracks</li> <li>○ partner pages</li> <li>○ vocabulary lists</li> </ul> </li> </ul>	

	<ul style="list-style-type: none"> <li>online material (access keys provided in book, throughout and a list at the end)</li> </ul>	
	<p>estimated time: one school year (September – June)</p>	
<b>Design and layout:</b>	two-colored teacher's book (online version)	four-colored student's book
<b>Distribution: availability of material</b>	<p>Teacher: Teacher's Guide in addition to the components of the student's book:</p> <ul style="list-style-type: none"> <li>answer keys</li> <li>methodological suggestions &amp; additional tasks</li> <li>list of aims for the main topics</li> <li>outline of teaching ("Jahresplanung")</li> <li>transcripts</li> </ul>	<p>Student: see above (extent)</p>
<b>Route through material:</b>	⊗ specified	⊗ user-determined (=teacher-determined)
	<p>by the suggested outline of teaching</p> <p>"no extra preparation is required for the teacher" (<i>English in Context 6. Teacher's Guide (Download) - Language and Skills Practice</i>; 3. Vorschlag für eine kompetenzorientierte Jahresplanung 1)</p>	<p>"Dieses Werk wurde auf Grundlage eines zielorientierten Lehrplans verfasst. Konkretisierung, Gewichtung und Umsetzung der Inhalte erfolgen durch die Lehrerinnen und Lehrer." (Abram and Williams 4)</p>

<b>Subdivision:</b>	<p>The book is divided into the two terms (third and fourth semester of the upper secondary).</p> <p><b>Topics:</b> six, which are further divided into units</p> <p><b>Units:</b> 18 units in total, three for each topic; units are further divided into sections A, B or C (not always three sections)</p> <p><b>Sections:</b> A, B and/or C</p> <p><b>Can-do statements:</b> at the end of each unit</p> <p><b>Check Your Progress part:</b> at the end of each topic</p> <p><b>Is literature a recurring aspect in each unit?</b> – not in each unit, but each of the 6 topics contains an excerpt of literature</p>
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Table 2  
Level 1 Analysis of *English in Context 6; Student's Book*

Figure 5 is an example of the subdivision of the material found in the course book and should clarify the structure of the course book described in table 2.

<b>3. Semester/Kompetenzmodul 3</b>		text type: report
<b>Topic 1</b>	<b>The Web of Communication</b>	<b>10</b>
<b>UNIT 1</b>	<b>Connecting through the Internet</b>	<b>14</b>
A	Online Pressure	14
B	An Online Hoax	16
C	Risky Behaviour	17
<b>CAN-DO STATEMENTS</b>		<b>19</b>
<b>UNIT 2</b>	<b>To Talk or Not to Talk?</b>	<b>20</b>
A	Meeting the Stepmother	20
B	A New Kind of Connectedness?	22
<b>CAN-DO STATEMENTS</b>		<b>24</b>
<b>UNIT 3</b>	<b>Creative Communication</b>	<b>25</b>
A	Expressing Yourself through Poetry	25
B	Presenting Yourself Creatively	26
<b>CAN-DO STATEMENTS</b>		<b>27</b>
<b>CHECK YOUR PROGRESS 1</b>		<b>28</b>

Fig. 4 Example of the subdivision of the material (Abram and Williams 7)

Table 3 provides a quantitative overview of literature occurrences in the course book *English in Context 6 Student's Book*; the page numbers in the third column refer to where in the book the extract/examples and the accompanying or related tasks can be found:

<b>Genre</b>	<b>Title and author</b>	<b>Page number</b>	<b>Unit/Topic of Unit</b>
<b>Novel</b>	<i>Black Swan Green</i> by David Mitchell	20-22	Unit 2: "To Talk or Not to Talk?"
	<i>The Hunger Games</i> by Suzanne Collins	38-41 & 146	Unit 4: "Violence in Popular Culture"  Unit 18: "Looking for Alaska"
	<i>The Astonishing Adventures of Fanboy and Goth Girl</i> by Barry Lyga	50-52	Unit 5: "Bullying and Conformism"
	<i>The Curious Incident of the Dog in the Night-Time</i> by Mark Haddon	132-135	Unit 16: "The Curious Incident of the Dog in the Night-Time"
	<i>The Absolutely True Diary of a Part-Time Indian</i> by Sherman Alexie	137-140	Unit 17: "The Absolutely True Diary of a Part-Time Indian"
	<i>Looking for Alaska</i> by John Green	142-145	Unit 18: "Looking for Alaska"
<b>Poetry</b>	<i>How to Eat a Poem</i> by Eve Merriam	25-26	Unit 3: "Creative Communication"
	<i>If I can stop one heart from breaking</i> by Emily Dickinson	69	Unit 8: "Can I Help?"
	<i>Earth's Clock</i> by Pat Moon	94-95	Unit 11: "Different Points of View"

<b>Song lyrics</b>	<i>River Runs Red</i> by Midnight Oil	94-95	Unit 11: “Different Points of View”
<b>Short story</b> (including fables, fairy tales, etc.)	<i>Destination Unexpected</i> by David Lubar	70-75	Unit 8: “Can I Help?”
	<i>Black Hoodie</i> by Roddy Doyle	123-124	Unit 15: “The Downside of Migration”
<b>Meta language for literature/ literary theory/ meta discussion about literature</b>	The World of Books: Teenage reading habits; What makes a good book?	130-131	Topic 6: A Good Read

Table 3

Integration of Literature in *English in Context 6 Student's Book*

Summarizing this table, the course book includes literature in the form of six extracts of novels, three poems, one song and two short stories. The last topic of this course book, topic six – “A Good Read” (Abram and Williams 128), is dedicated to the activity reading (as a leisure activity) and includes extracts of three different Young Adult novels as well as activities on reading habits, on how to foster reading or how to write a book report.

<b>Design of literature tasks (specific) (Level 2 – “subjective analysis”)</b>					
<b>Course book:</b>	<i>English in Context 6; Student’s Book</i>				
<b>Literary text/ meta-knowledge literature</b>	<i>The Curious Incident of the Dog in the Night-Time</i> by Mark Haddon p. 132-135	<i>How To Eat a Poem</i> by Eve Merriam p. 25	<i>River Runs Red</i> by Midnight Oil p. 94-95	<i>Destination unexpected</i> by David Lubar p. 70-75	The World of Books p. 130-131
<b>Task cluster:</b>	whole Unit 16 (except task 6)	Unit 3A, No.1	Unit 11A, No. 2-3	Unit 8B, No.1-4	Unit 6, Section: Words in Context: The World of Books, No. 1-5
<b>Principles of sequencing</b> (Where in the unit is literature/ this task cluster embedded?)	The whole unit is about the literary text. Sub-section A: first impression & speculation about the narrator B: extract + comprehension questions & close reading C: interview with the author, language in use; creative writing  task 6: speaking (unrelated to YA novel)	At the beginning of the new unit, introduction to new unit about “Creative Communication”.	At the end of sub-section A.	At the beginning of sub-section B.	non-literary introductory text, vocabulary mind-map, vocabulary task (gap-fill), chart and listening about reading habits; discussion: what makes a good book?
<b>• pre-reading task/activity/ preparatory stage</b>	X introduction to whole chapter; pre-listening task	X (hypothesizing about title)	X (pre-teaching of vocabulary & hypothesizing about		

	(vocabulary)		title)		
• while-reading task/activity	X		X (taking notes)	X (comprehension questions)	
• post-reading tasks, building on the literary text	X (speculating, reading comprehension, close reading, creative writing)	X (analyzing metaphors)	X (comparison of song with preceding poem)	X (reading comprehension task, a discussion about the characters, a close reading task and a writing task)	...building on the non-literary text: X (mind map, gap-fill exercise)
<b>What is the learner expected to do with the text?</b>					
• acquire reading skills/strategies	X (skimming)		X (skimming)	X (skimming)	
• comprehension task	X		X	X	
• use modern information technology	X (online key → pdf with links to YouTube videos)				
• think critically			X	X	
• hypothesize	X	X	X		
• summarize			X	X	X
• close reading	X	X	X	X	
<b>Who with? (Social form)</b>					
• individually	X			X	X
• with a partner	X		X	X	X
• group work					X
• individual to class					
<b>With what content?</b>					
<b>Type of input:</b>					
• literary genre	YA novel	poem	song lyrics	short story	non-literary text

	• meta language for literature/ literary theory / meta discussion about literature	X (characterization)	X (metaphors)			discussion about literature & reading
	• mode of reception	reading & listening	reading	reading & listening	reading	reading & listening
	• graded material	no	no	no	no	yes, text for language learners
	• linguistic difficulty & support	appropriate vocabulary + vocabulary support	appropriate vocabulary + vocabulary support	appropriate vocabulary + vocabulary support	vocabulary support in margin; only phrases from sermon might be difficult to students	appropriate vocabulary + vocabulary support
curricular conformity	○ diversity of material	X (input wise; text, listening, videos)				
	○ authentic material	X	X	X	X	
↕	○ relevance to students' lives/ identity	X (age)		X (environment)	X	X (teenage reading habits)
	○ intercultural competence					
	○ reader response task	X			X	

CEFR conformity	o genre mentioned by CEFR: poems, song lyrics, narratives, novels and comics	X	X	X	X	
	o reference to CEFR descriptor(s)	X	X	X	X	X
	o literary analysis	X	X			
Matura conformity	• reading comprehension: test format	X				
	• topic relevant for oral Matura (see figure 3)	X ("Erwachsenwerden und Identitätsfindung")	X ("Kunst und Kultur", "Kommunikation")	X ("Natur und Umwelt")	X ("Gesellschaftliche Gruppierungen")	X ("Kunst und Kultur", "Medien")
	• length of literary text	about 1 page (divided into more than 1 extract)	61 words	4 lines (but whole song as a listening)	4,5 pages	half a page
	• text-related media	online key (YouTube links and speaking & writing prompts about videos)	online key (leads to a link for a YouTube video and speaking & writing prompts)	listening		listening
	• methodological material (in teacher's guide)	suggests emphasizing the reading strategy skimming			suggests pre-teaching of certain words and phrases and emphasizing the reading strategy skimming	

<b>Expected output from learners:</b>					
• mode of production:	partly specified; spoken & written	not specified	partly specified; written	partly specified; spoken & written	partly specified; spoken & written
• source	material (vocabulary support in margin) & learner	material	material (language help in margin; provides phrases for discussion) & learner	material (language help in margin; provides phrases for discussion) & learner	material (language help in margin; provides phrases for discussion) & learner

Table 4  
Level 2 Analysis of *English in Context 6; Student's Book*

Table 5 depicts the results for the third level of analysis which are drawn from the analyses of level 1 and 2. Contrary to the level 2 analysis, level 3 was performed by skimming *all* the literary occurrences.

<b>Aims and principles of material &amp; roles of teacher/learner/material (Level 3 – “subjective inference”)</b>	
<b>Course book:</b>	<i>English in Context 6; Student’s Book</i>
<b>Aims and objectives:</b> Claims made by the course book (authors) and the teacher’s guide	<ul style="list-style-type: none"> <li>• authenticity of texts</li> <li>• focus on the four skills (listening, speaking, reading and writing)</li> <li>• focus on preparation for Matura examination (<i>English in Context 6. Teacher’s Guide (Download) - Language and Skills Practice; 1. Konzeptbeschreibung 1</i>)</li> <li>• importance of texts mentioned but no aims in this regard</li> <li>• no mention of intercultural learning</li> </ul>
<b>Principles of selection: (of all task clusters)</b>	<p><b>types of tasks:</b></p> <ul style="list-style-type: none"> <li>• comprehension task               <ul style="list-style-type: none"> <li>○ true/false and justify</li> <li>○ comprehension questions</li> <li>○ true/false/not given</li> <li>○ multiple choice</li> </ul> </li> <li>• creative writing</li> <li>• hypothesizing</li> <li>• discussion about literary devices and style</li> <li>• summarizing</li> <li>• reading strategies: skimming &amp; scanning</li> <li>• discussion about literary text</li> <li>• writing (relevant text type for the Matura)</li> <li>• deriving meaning of words from context</li> <li>• personal/reader response</li> <li>• note-taking</li> <li>• comparing two texts</li> <li>• text jigsaw</li> </ul> <p><b>Language in use:</b></p> <ul style="list-style-type: none"> <li>• single choice</li> </ul>
	<b>literary texts:</b> integrated mostly in the introductory sections of new units; genres included are the novel, the poem, song lyrics, the short story, and a meta-discussion about reading in general. At the end of the book, there is a whole topic dedicated to

	<p>reading and books (the different units are about different YA novels).</p> <p><b>language level:</b> appropriate for the targeted language level B1+; vocabulary support in margin presents “words which are essential for understanding the interesting texts” (<i>English in Context 6. Teacher's Guide (Download) - Language and Skills Practice; Skills Strategies 2</i>)</p>
<b>Purpose of integrating literature:</b>	<ul style="list-style-type: none"> <li>• schematic preparation (topic and vocabulary)</li> <li>• preparation Matura examination (task types and topics)</li> <li>• grammar instruction</li> <li>• prompting productive skills</li> <li>• literature as a subject/ literary analysis of text</li> <li>• improvement of reading skills/strategies</li> <li>• vocabulary instruction</li> <li>• practice of reading comprehension</li>   <li>• intercultural competence (one task: <i>Black Hoodie</i>, topic: migration)</li> </ul>
<b>Are the claims about aims met?</b> (in theory, no evaluation of in-use situation possible)	Regarding the four skills, most task clusters include tasks that target at least three of the four skills. The literary texts included can be identified as authentic because they are not adapted, but language support is provided to help the students' understanding.
<b>Underlying principles of the AHS curriculum/CEFR:</b>	<b>Are they met?</b>
<ul style="list-style-type: none"> <li>• interculturality (diversity of material)</li> </ul>	no; literary excerpts are from authors from the UK, the US and Australia
<ul style="list-style-type: none"> <li>• authentic material</li> </ul>	yes
<ul style="list-style-type: none"> <li>• relevance to students' lives</li> </ul>	yes
<ul style="list-style-type: none"> <li>• diversity of methodology</li> </ul>	yes, but there are some repetitive structures (e.g. writing of Matura relevant text types such as a blog post, often serves as the conclusion of task clusters)
<ul style="list-style-type: none"> <li>• integration of modern technology</li> </ul>	no; sometimes as additional tasks and material but not as the sole focus
<b>Teacher roles:</b>	Concerning the roles of the teacher, the teacher's guide does not provide any information. One major implicit task of the teacher is to make decisions and specify the social form for most tasks, since the course book does not. The course book anticipates possible student questions (e.g. about

	vocabulary) and provides explanations or refers to other material. The authors of the course book state that the teacher should decide which topics to emphasize.
<b>Student roles:</b>	As far as the content of the course book is concerned, the students do not contribute to the selection process of what is read unless the teacher decides to include them.
<b>Roles of material:</b>	The content of the teacher's guide indirectly suggests that the material should be more or less strictly followed.

Table 5

Level 3 Analysis of *English in Context 6; Student's Book*

#### 4.2.2. Analysis of *Prime Time; Coursebook 6*

*Prime Time; Coursebook 6* in its second edition is the second part of the course book series of the same title. The teacher's guide states that the version of the curriculum which was valid in 2017 is the basis for this course book and in the second edition, there is a stronger focus on preparing the students for the standardized Matura (Hellmayr et al; *Prime Time 6 Teacher's Handbook 3*). Moreover, authenticity is mentioned as one key aspect and each task (or task cluster) aims at connecting receptive and productive skills (Hellmayr et al; *Prime Time 6 Teacher's Handbook 3*). The CEFR levels mentioned are B1 and B1+.

Concerning literature in the course book, the teacher's handbook as well as the description of how to use the book in the beginning of the course book does not mention literature explicitly, except when the authenticity of the texts is emphasized, but interculturality, which is of importance in the curriculum and in literature didactics is addressed: "In den Units regen authentische [.....] Texte zur Auseinandersetzung mit den Themen an. Dabei nehmen interkulturelle Begegnungen einen hohen Stellenwert ein" (Hellmayr et al.; *Prime Time; Coursebook 6 2*).

<b>General information - Publication (Level 1 – “objective description”)</b>		
<b>Title:</b>	<i>Prime Time; Coursebook 6</i>	
<b>Authors:</b>	Georg Hellmayr, Stephan Waba and Heike Mlakar	
<b>Publisher:</b>	Österreichischer Bundesverlag Schulbuch GmbH & Co.KG	
<b>Year:</b>	2016	
<b>Type:</b>	course book for class use	
<b>Intended audience:</b>	age: ≈ 16	school: AHS
	location: Austria	CEFR level: B1 to B1+
<b>extent:</b>	components: <ul style="list-style-type: none"> <li>• course book               <ul style="list-style-type: none"> <li>○ Units 1-10</li> <li>○ internet resources</li> <li>○ answer keys for self-assessment sections (“Check-out”)</li> <li>○ writing guide</li> <li>○ grammar overview</li> <li>○ vocabulary</li> </ul> </li> <li>• CD-ROM</li> <li>• DVD</li> </ul>	
	estimated time: one school year (September – June)	
<b>Design and layout:</b>	two-colored teacher’s book	four-colored student’s book
<b>Distribution: availability of material</b>	Teacher: <ul style="list-style-type: none"> <li>• course book</li> <li>• CD-ROM</li> <li>• DVD</li> <li>• Teacher’s Handbook:               <ul style="list-style-type: none"> <li>○ answers to tasks in</li> </ul> </li> </ul>	Student: <ul style="list-style-type: none"> <li>• course book</li> <li>• CD-ROM</li> <li>• DVD</li> <li>• online-codes (for further material)</li> </ul>

	<p>course book</p> <ul style="list-style-type: none"> <li>○ methodological suggestions &amp; additional tasks</li> <li>○ outline of teaching (“Jahresplanung”)</li> <li>○ transcripts</li> </ul>	
<b>Route through material:</b>	⊗ specified („Jahresplanung“)	⊗ user-determined („Konkretisierung, Gewichtung und Umsetzung der Inhalte erfolgen durch die Lehrerinnen und Lehrer“ (Hellmayr et al.; <i>Prime Time; Coursebook 6</i> back side of front matter)
<b>Subdivision:</b>	<p><b>Units:12</b></p> <p>Additional sections focus on the various skills and at the end of each unit, there is a check-out (self-assessment) section. The check-out sections contain references to the CEFR.</p> <p><b>Is literature a recurring aspect in each unit?</b></p> <p>Literary texts are not included in each unit.</p>	

Table 6  
Level 1 Analysis of *Prime Time; Coursebook 6*

The importance of literature is not as heavily emphasized as in the course book which was previously analyzed. Nevertheless, table 7 shows that there are occurrences of literature in the course book:

Genre	Title and author	Page number	Unit/Topic of Unit
Novel	<i>Slam</i> by Nick	12-14	Unit 1: “Growing up”

	Hornby		
	<i>Long walk to freedom</i> by Nelson Mandela (autobiography)	80-81	Unit 6: "South Africa"
	<i>Looking for Alibrandi</i> by Melina Marchetta	111-113	Unit 8: "Famous Speeches"
	<i>Uglies</i> by Scott Westerfeld	135-137	Unit 10: "Beauty and fashion trends"
<b>Poetry</b>	<i>Give and take</i> by Roger McGough	36	Unit 3: "The Blue Planet"
	<i>In detention</i> by Christopher van Wyk	81	Unit 6: "South Africa"
<b>Short story</b> (including fables, fairy tales, etc.)	<i>She doesn't speak</i> by Marita van der Vyver	82-86	Unit 6: "South Africa"

Table 7  
Integration of Literature in *Prime Time; Coursebook 6*

The predominant genre or type of literature which is included in the course book under investigation is the novel; there are four occurrences of extracts of novels. Furthermore, two poems can be found in *Prime Time; Coursebook 6* for the sixth grade of the AHS as well as one short story.

<b>Design of literature tasks (specific) (Level 2 – “subjective analysis”)</b>			
<b>Course book:</b>	<i>Prime Time; Coursebook 6</i>		
<b>Literary text/ meta-knowledge literature</b>	<i>Uglies</i> by Scott Westerfeld p. 135-137	<i>Give and take</i> by Roger McGough p. 36	<i>She doesn't speak</i> by Marita van der Vyver p. 82-86
<b>Task cluster:</b>	Unit 10, No. 1-4	Unit 3, No.1b & 1c	Unit 6, No. 1-8
<b>Principles of sequencing</b> (Where in the unit is literature/this task embedded? Is there a preparatory stage? What follows after the literature tasks?)	At the end of Unit 10, followed by the sections “Reading skills” and “Check-out”.	At the beginning of the new unit, introduction to new unit.	At the end of Unit 6, followed by the section “Check-out”.
• <b>pre-reading task/activity/ preparatory stage</b>	X (short introduction to the novel; listening to the text first before reading it)		X (pre-teaching of vocabulary & brainstorming)
• <b>while-reading task/activity</b>	X (highlighting specific words)	X (close reading)	X (identifying parts of a short story)
• <b>post-reading tasks building on the literary text</b>	X (categorize vocabulary, comprehension questions, listening, writing task)	X (add a verse to the poem)	X (summary, characterization, narrative technique, writing, close reading)
<b>What is the learner expected to do with the text?</b>			
• acquire reading skills/strategies	X (scanning)		
• comprehension task	X	X	
• use modern information technology			
• think critically		X	
• hypothesize	X		X
• summarize		X	X
• close reading		X	X

<b>Who with? (Social form)</b>			
• individually	X	X	X
• with a partner	X		X
• group work			
• individual to class			X
<b>With what content?</b>			
<b>Type of input:</b>			
• literary genre	YA novel	poem	short story
• meta language for literature/ literary theory / meta discussion about literature			X
• mode of reception	reading & listening	reading	reading
• graded material	yes ("adapted")	no	no
• linguistic difficulty & support	appropriate vocabulary	appropriate vocabulary	appropriate vocabulary
curricular conformity	○ diversity of material		X
	○ authentic material	adapted material	X
↕	○ relevance to students' lives/ identity	X (appearance, age)	X (environment)
	○ intercultural competence		X
	○ reader response task	X	X

CEFR conformity	○ genre mentioned by CEFR: poems, song lyrics, narratives, novels and comics	X	X	X
	○ reference to CEFR descriptor(s)			
	○ literary analysis		X	X
Matura conformity	• reading comprehension: test format			
	• topic relevant for oral Matura (see figure 3)	X ("Mode und Trends", "Erwachsenwerden und Identitätsfindung")	X ("Natur und Umwelt")	X ("Landeskundliche Aspekte", "Erwachsenwerden und Identitätsfindung")
• length of literary text	about 1,5 pages	about 80 words	4,5 pages	
• text-related media	listening	online key for whole Unit, no reference to poem	listening	
• methodological material (in teacher's guide)	suggests listening to the text before reading it & asking questions about the content, the text type and linguistic aspects.	background information about author of poem	suggests to talk about the students' reactions to the story in the plenum	
<b>Expected output from learners:</b>				
• mode of production:	partly not specified; written	partly not specified; written	partly not specified; spoken & written	
• source	mostly the material & learner	material & learner	material & learner	

Table 8  
Level 2 Analysis of *Prime Time*; Coursebook 6

With the information gathered in level 1 and 2, aims and principles as well as claims made by the course book authors can be analyzed with the help of the framework for level 3 of the analysis.

<b>Aims and principles of material &amp; roles of teacher/learner/material (Level 3 – “subjective inference”)</b>	
<b>Course book:</b>	<i>Prime Time; Coursebook 6</i>
<b>Aims and objectives: Claims made by the course book (authors) and the teacher’s guide</b>	<ul style="list-style-type: none"> <li>• focus on preparatory tasks for the standardized Matura examination (Hellmayr et al; <i>Prime Time 6 Teacher’s Handbook 3</i>)</li> <li>• authentic language (Hellmayr et al; <i>Prime Time 6 Teacher’s Handbook 3</i>)</li> <li>• connection and integration of receptive and productive skills in task clusters (Hellmayr et al; <i>Prime Time 6 Teacher’s Handbook 3</i>)</li> <li>• intercultural learning (Hellmayr et al.; <i>Prime Time; Coursebook 6 2</i>)</li> </ul>
<b>Principles of selection: (of all task clusters)</b>	<b>types of tasks:</b> <ul style="list-style-type: none"> <li>• note-taking</li> <li>• discussion of literary text</li> <li>• discussion about literary devices and style</li> <li>• role play</li> <li>• comprehension questions</li> <li>• creative writing</li> <li>• pre-reading brainstorming</li> <li>• summarize</li> <li>• writing (Matura relevant text types)</li> <li>• personal/reader response</li> <li>• close reading</li> <li>• compare and contrast</li> <li>• hypothesizing</li> </ul> <p>Language in use:</p> <ul style="list-style-type: none"> <li>• multiple choice</li> </ul>
	<b>literary texts:</b> integrated in different places within the units (introduction to unit, in the middle of the unit, conclusion of the unit); genres included are the novel, the short story, the poem.
	<b>language level:</b> appropriate for level B1/ B1+, some texts are adapted; there is no vocabulary

	support except word banks (words and phrases without explanation or translation)
<b>Purpose of integrating literature:</b>	<ul style="list-style-type: none"> <li>• schematic preparation</li> <li>• literature as a subject/ analysis of text</li> <li>• improvement of reading skills/strategies</li> <li>• practice of reading comprehension</li> <li>• challenging of stereotypes</li> <li>• intercultural competence</li> <li>• preparation for Matura examination (tasks and topics)</li> <li>• prompting productive skills</li> </ul>
<b>Are the claims about aims met by the occurrences of literature and their accompanying tasks?</b> (in theory, no evaluation of in-use situation possible)	<p>The overall aims which can be found in the course book description in the teacher's guide are mostly fulfilled. The texts chosen are mostly the original texts, sometimes they are abridged or adapted, the task clusters are comprised of tasks which target different skills.</p> <p>Concerning the intercultural aspect, there is room for improvement, nevertheless, the unit about South Africa offers a variety of perspectives on the topic (an excerpt of an autobiography, a poem and a short story).</p>
<b>Underlying principles of the AHS curriculum/CEFR:</b>	<b>Are they met?</b>
• interculturality	partly
• authentic material	yes
• relevance to students' lives	yes
• diversity of methodology	yes
• integration of modern technology	no
<b>Teacher roles:</b>	For most tasks, the teacher needs to define the social form. Nevertheless, the book offers a logical sequence of material which could be taught as suggested. The teacher's guide does not mention specific teacher roles, but it suggests additional tasks and introductory tasks for each new unit and offers helpful background knowledge about different topics. Teacher autonomy is mentioned in the teacher's guide regarding the setting of the focus and decisions about the time spent on different topics.
<b>Student roles:</b>	As far as the content of the course book is concerned, the students do not contribute to the selection process of what is read.

<b>Roles of material:</b>	The teacher's guide also provides helpful methodological information; therefore, the material has the capacity to support less experienced teachers.
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Table 9  
Level 3 Analysis of *Prime Time; Coursebook 6*

#### 4.2.3. Analysis of *way2go! 6 Coursebook*

*way2go! 6 Coursebook* is the second book of the course book set for AHS and was designed to meet the needs of the new AHS curriculum (2017) and the requirements for the standardized Matura examination; it was published by Österreichischer Bundesverlag Schulbuch GmbH & Co. KG. The CEFR level relevant for this course book is B1, but over the course of the semester the students should reach the CEFR level B1+ (Born-Lechleitner et al.; *Teacher's Book 3*). As in the curriculum, the focus is also on developing the four skills of reading, writing, listening and speaking; moreover, the teacher's guide also emphasizes one more important requirement of the curriculum, namely intercultural competence – "Interkulturellen Aspekten ist in Band 6 eine eigene Unit gewidmet, interkulturelle Kompetenz wird aber auch in anderen Teilen des Buches wiederholt behandelt" (Born-Lechleitner et al.; *Teacher's Book 5*).

This course book specifically mentions the focus of this thesis, namely the integration of literature. The authors Born-Lechleitner et al. include two separate sections, each four pages long, in this book with the title "Literature along the way" (*Teacher's Book 4*). This section serves as input for creative encounters with literature written in the English language (*Teacher's Book 4*). Similarly to the other two course books, the teacher's guide claims that the texts selected are authentic and that the students are prepared well in order to conquer the text and its accompanying tasks (Born-Lechleitner et al. 3)

<b>General information - Publication (Level 1 – “objective description”)</b>		
<b>Title:</b>	<i>way2go! 6 Coursebook</i>	
<b>Authors:</b>	Ilse Born-Lechleitner, Sally Brunner, Anna Harkamp, Eva Holleis & Andreas Kaplan	
<b>Publisher:</b>	Österreichischer Bundesverlag Schulbuch GmbH & Co.KG	
<b>Version/ Year:</b>	Version 1/ 2018	
<b>Type:</b>	course book for class use	
<b>Intended audience:</b>	age: ≈ 16	school: AHS
	location: Austria	CEFR level: B1 to B1+
<b>extent:</b>	components: <ul style="list-style-type: none"> <li>• course book               <ul style="list-style-type: none"> <li>○ Units 1-12                   <ul style="list-style-type: none"> <li>▪ introductory page(s)</li> <li>▪ language boxes</li> <li>▪ strategies boxes</li> <li>▪ By the way elements (cultural information)</li> <li>▪ topic vocabulary</li> <li>▪ Looking back tables (can-do statements)</li> </ul> </li> <li>○ Literature along the way</li> <li>○ Grammar revisited</li> <li>○ Writing coach</li> <li>○ Strategies (for standardized testing)</li> <li>○ vocabulary list</li> <li>○ answers to semester checks</li> </ul> </li> </ul>	
	estimated time: one school year (September – June)	
<b>Design and layout:</b>	two-colored teacher's book	four-colored student's book
<b>Distribution: availability of material</b>	Teacher: <ul style="list-style-type: none"> <li>• course book for teachers</li> </ul>	Student: <ul style="list-style-type: none"> <li>• course book</li> <li>• online codes for</li> </ul>

	<ul style="list-style-type: none"> <li>○ CD &amp; DVD</li> <li>● Teacher's Guide</li> <li>○ answer keys</li> <li>○ methodological suggestions &amp; additional tasks</li> <li>○ outline of teaching ("Jahresplanung")</li> <li>○ transcripts</li> </ul>	audio and video files
<b>Route through material:</b>	⊗ specified (by the suggested outline of teaching)	○ user-determined
<b>Subdivision:</b>	<p><b>Units:</b> 12</p> <p><b>Can-do-statements:</b> at the end of each unit</p> <p>The book is divided into the two terms (third and fourth semester of the upper secondary), after which "Semester checks" evaluate the student's progress.</p> <p><b>Is literature a recurring aspect in each unit?</b> – not in each unit but the book contains sections called "Literature along the way" (after unit 3 and 9) in which the focus is on English literature</p>	

Table 10  
Level 1 Analysis of *way2go! 6 Coursebook*

The general description of this course book as well as the description of it provided by the teacher's guide suggest or claim that occurrences of literature will be found – at least two in the form of the "Literature along the way"-sections. In table 11, all the extracts or examples of literary work that are found in *way2go! 6 Coursebook* are listed:

Genre	Title and author	Page number	Unit/Topic of Unit
Novel	<i>The Life and Times</i>	46-49	"Literature along the way"

	<i>of the Thunderbolt Kid</i> by Bill Bryson		
	<i>Lord of the Flies</i> by William Golding	121-122	Unit 9: "Make a change!"
<b>Poetry</b>	<i>Little Red Riding Hood and the Wolf</i> by Roald Dahl	60	Unit 4: "It's traditional"; sub-unit "Once upon a time ..."
	Haiku by Richard Wright	66	Unit 5: "Wild world"
<b>Song lyrics</b>	Presentation about song lyrics	29	Unit 2: "You call this art?"
<b>Short story</b> (including fables, fairy tales, etc.)	<i>The Tortoise and the Hare</i>	57	Unit 4: "It's traditional"; sub-unit "Once upon a time ..."
	<i>A Street Cat Named Bob</i> by James Bowen (autobiographical short story)	100-101	Unit 7: "The story of my life"
	<i>The Lottery</i> by Shirley Jackson	128-131	"Literature along the way"
	extract from a short story by Maya Angelou taken from the collection <i>Letters to my Daughter</i>	146-147	Unit 11: "Culture is key"
<b>Play/ movie adaptation of a</b>	<i>10 Things I Hate About You</i>	84	Unit 6: "Of angst and Oscars"

<b>play</b>			
<b>Meta language for literature/ literary theory/ meta discussion about literature</b>	talking about stories/plot analysis	56/57	Unit 4: "It's traditional"; sub-unit "Once upon a time ..."
	fairy tales and gender stereotypes	61	Unit 4: "It's traditional"; sub-unit "Once upon a time ..."
	talking about literature and reading habits	112-113	Unit 8: "Read all about it!"
	genres and reading project	114	Unit 8: "Read all about it!"

Table 11  
Integration of Literature in *way2go! 6 Coursebook*

As the table above shows, the following occurrences of literature are included in the course book: two extracts from novels, two forms of poetry, four shorties, in this case also fables, fairy tales and autobiographical short stories and one movie adaption of a classical play is also included. Song lyrics are a subject of discussion ("Listen to Mark giving a presentation about lyrics in popular music"; Born-Lechleitner et al.; *Student's Book* 29); since this is treated purely as a listening task it is not included here.

Moreover, the book includes information about reading and talking about literature, such as reading habits nowadays, storytelling, plot analysis and gender stereotypes in literature (Born-Lechleitner et al.; *Student's Book* 55-63) and exemplify this partly with examples such as *The Tortoise and the Hare* and *Little Red Riding Hood*. Furthermore, the sub-unit: "The changing face of reading" provides the students with phrases for talking about books and literature and instructs them on how to do book presentations; other topics related to literature are the discussion about the advantages and disadvantages of e-books, information about genres or a short video by the BBC about books and reading (Born-Lechleitner et al.; *Student's Book* 112-114).

<b>Design of literature tasks (specific) (Level 2 – “subjective analysis”)</b>					
<b>Course book:</b>	<i>way2go! 6; Coursebook</i>				
<b>Literary text/ meta-knowledge literature</b>	<i>Lord of the Flies</i> by William Golding p. 121-122	Haiku by Richard Wright p. 66	<i>The Lottery</i> by Shirley Jackson p. 128-131	film review about <i>10Things I hate About You!</i> p. 84	meta discussion about plot analysis: Freytag’s Pyramid & tale <i>The Tortoise and the Hare</i> p. 57
<b>Task cluster:</b>	Unit 9, No. 16 a-c, 17	Unit 5, No.6-8	Literature along the way	Unit 3, 24 a-b	Unit 4, Sub- section: Once upon a time ... , No. 21-22
<b>Principles of sequencing</b> (Where in the unit is literature/this task embedded?)	In the middle of the unit, embedded in sub- section “Being a leader”.	After the introduction pages (pictures & vocabulary) of the unit.	Own section in- between units.	Almost at the end of the unit, only followed by a vocabulary summary and the unit’s aims.	In the middle of the sub-section about tales.
• <b>pre-reading task/activity/ preparatory stage</b>	X (pre-teaching: vocabulary)	X (grammar exercise & information on how to write haiku)	X (brainstorming)	X (pre-teaching: film review)	X (article about tales, introductory questions, expressions for talking about stories, grammar)
• <b>while-reading task/activity</b>	X (questions focusing on specific aspect)		X (answering questions, taking notes, underlying	X (gap-fill-exercise)	

			certain aspects)		
<ul style="list-style-type: none"> <li>• <b>post-reading tasks building on the literary text</b></li> </ul>	X (compare characters, creative writing)	X (analysis of haiku, writing of own haiku).	X (discussion questions, creative writing, interview with the author, summarize a YouTube-video, poster task)	...building on the non-literary text: X (writing)	...building on Freytag's pyramid and <i>The Tortoise and the Hare</i> : X (putting story in order, discussion of moral; writing and putting a tale in order)
<b>What is the learner expected to do with the text?</b>					
<ul style="list-style-type: none"> <li>• acquire reading skills/strategies</li> </ul>	X				
<ul style="list-style-type: none"> <li>• comprehension task</li> </ul>		X	X	X	
<ul style="list-style-type: none"> <li>• use modern information technology</li> </ul>			X (research using the internet)		
<ul style="list-style-type: none"> <li>• think critically</li> </ul>	X		X		
<ul style="list-style-type: none"> <li>• hypothesize</li> </ul>	X		X		
<ul style="list-style-type: none"> <li>• summarize</li> </ul>		X	X		
<ul style="list-style-type: none"> <li>• close reading</li> </ul>	X	X	X		
<b>Who with? (Social form)</b>					
<ul style="list-style-type: none"> <li>• individually</li> </ul>	X	X	X	X	X
<ul style="list-style-type: none"> <li>• with a partner</li> </ul>	X		X		X
<ul style="list-style-type: none"> <li>• group work</li> </ul>	X		X		
<ul style="list-style-type: none"> <li>• individual to class</li> </ul>		X	X		
<b>With what content?</b>					
<b>Type of input:</b>					
<ul style="list-style-type: none"> <li>• literary genre</li> </ul>	novel	poem/haiku	short story	film review about movie adoption of play	non-literary text: Freytag's Pyramid & literary text: <i>The Tortoise and the Hare</i>

	• meta language for literature/ literary theory / meta discussion about literature		X			X (plot analysis)
	• mode of reception	reading	reading	reading	reading	reading
	• graded material	no	no	no	adapted for students' proficiency level	no
	• linguistic difficulty & support	appropriate vocabulary + vocabulary support (footnotes)	appropriate vocabulary	appropriate vocabulary + vocabulary support (footnotes)	appropriate vocabulary	appropriate vocabulary (1 footnote for 1 word)
curricular conformity	○ diversity of material					
	○ authentic material	X	X	X		X
↕	○ relevance to students' lives/ identity		X (nature & environment)		X (age, pop culture)	
	○ intercultural competence					
	○ reader response task	X	X	X		X

CEFR conformity	○ genre mentioned by CEFR: poems, song lyrics, narratives, novels and comics	X	X	X		X
	○ reference to CEFR descriptor(s)	X	X		X	X
	○ literary analysis		X			X
Matura conformity	• reading comprehension: test format					
	• topic relevant for oral Matura (see figure 3)	X ("Regeln, Vorschriften, Gesetze")	X ("Natur und Umwelt")	X ("Tradition und Wandel", "Regeln, Vorschriften, Gesetze")	X ("Kunst und Kultur", "Medien")	X ("Tradition und Wandel", "Kunst und Kultur")
	• length of (literary) text	about 1 page (divided by a task)	4 haiku	about 4 pages with tasks & questions in-between	about 1 page	figure: Freytag's Pyramid; tale: half a page (divided into snippets)
	• text-related media			suggestion to watch a YouTube video about the story		

<ul style="list-style-type: none"> <li>methodological material (in teacher's guide)</li> </ul>	X (advice on writing task & additional activity – "Choose a leader")	X (suggests follow-up activity: illustration of students' haiku & presentation in classroom)	X (information about the short story, suggestion: voting for the best alternative end)		X (suggests to emphasize student autonomy)
<b>Expected output from learners:</b>					
<ul style="list-style-type: none"> <li>mode of production:</li> </ul>	spoken & written	partly not specified; spoken & written	partly not specified; spoken & written	written	spoken & written
<ul style="list-style-type: none"> <li>source</li> </ul>	material & learner	mostly learner	material, internet & learner	material; individual film review: learner	material & learner

Table 12  
Level 2 Analysis of *way2go! 6 Coursebook*

<b>Aims and principles of material &amp; roles of teacher/learner/material (Level 3 – “subjective inference”)</b>	
<b>Course book:</b>	<i>way2go! 6 Coursebook</i>
<b>Aims and objectives:</b> Claims made by the course book (authors) and the teacher’s guide	<p>All this information is taken from Born-Lechleitner et al.; <i>Teacher’s Book</i>:</p> <ul style="list-style-type: none"> <li>• authenticity (3)</li> <li>• preparation for standardized Matura (3)</li> <li>• learner autonomy (5)</li> <li>• intercultural competence: “viele Lese- und Hörtexte [...] vermitteln Einblicke in Länder und Kulturen (5-6)</li> <li>• diverse methodology (6)</li> </ul>
<b>Principles of selection: (of all task clusters)</b>	<p><b>types of tasks:</b></p> <ul style="list-style-type: none"> <li>• comprehension task: <ul style="list-style-type: none"> <li>○ answering and designing comprehension questions</li> <li>○ correct-order-task</li> <li>○ gap-fill task</li> <li>○ sentence-completion task</li> <li>○ true-false-task</li> </ul> </li> <li>• note-taking</li> <li>• discussion about literary devices and style</li> <li>• guessing and hypothesizing</li> <li>• creative writing</li> <li>• discussion of literary text</li> <li>• writing (text type relevant for Matura)</li> <li>• presentation</li> </ul> <p>Language in use:</p> <ul style="list-style-type: none"> <li>• word formation</li> </ul>
	<p><b>literary texts:</b> mostly integrated somewhere in the middle of the unit, not used as an introduction to a new unit; genres included are the novel, the poem, the short story and a text about a movie adaption of a play. There are various occurrences in different places in the course book which deal with a meta-discussion about literature and literary devices, but also about reading in general.</p>
	<p><b>language level:</b> appropriate for level B1/ B1+; support for understanding difficult vocabulary is provided in footnotes.</p>
<b>Purpose of integrating</b>	<ul style="list-style-type: none"> <li>• prompting productive skills</li> </ul>

<b>literature:</b>	<ul style="list-style-type: none"> <li>• schematic preparation</li> <li>• activation of vocabulary and familiar grammar</li> <li>• preparation for Matura examination (tasks and topics)</li> <li>• intercultural competence</li> <li>• literature as a subject/ analysis of text</li> </ul>
<b>Are the claims about aims met? (in theory, no evaluation of in-use situation possible)</b>	<p>The literary texts are authentic, they have not been changed to better fit the target audience. Some literary texts are followed by reading comprehension or writing tasks which are relevant for the Matura. The learner's autonomy is partly achieved by letting the students choose which kind of task they would prefer to do or in the case of the movie lyrics, the students are allowed to choose the primary material themselves. Moreover, a range of methodological activities is employed.</p> <p>There are some instances where interculturality is emphasized but there are also missed opportunities to present differing realities or a range of authors and viewpoints (e.g. unit 2 "You call this art" and unit 11 "Culture is key").</p>
<b>Underlying principles of the AHS curriculum/CEFR:</b>	<b>Are they met?</b>
<ul style="list-style-type: none"> <li>• interculturality (diversity of material)</li> </ul>	<b>no</b>
<ul style="list-style-type: none"> <li>• authentic material</li> </ul>	<b>yes</b>
<ul style="list-style-type: none"> <li>• relevance to students' lives</li> </ul>	<b>yes</b>
<ul style="list-style-type: none"> <li>• diversity of methodology</li> </ul>	<b>yes</b>
<ul style="list-style-type: none"> <li>• integration of modern technology</li> </ul>	<b>no</b>
<b>Teacher roles:</b>	<p>The course book and its accompanying teacher's guide complement each other and provide the teacher with a logical sequence of what to teach and when. Furthermore, the teacher's guide offers inspiration for creative extension activities.</p> <p>No specific teacher roles are mentioned in the teacher's guide. One of the teacher's main tasks implicitly assigned to them by the course book is to make decision regarding social form since the book frequently does not specify this.</p>
<b>Student roles:</b>	The two "Literature along the way"-sections

	provide the students with some autonomy over what they want to do with the text (“Choose one of these activities[...]”). The students are not involved in the selection process of the material.
<b>Roles of material:</b>	The teacher’s guide proposes “Just for fun”-activities which can inspire the teacher to copy and adapt these tasks as needed; therefore, the material also serves the role as an “ideas bank” (Cunningsworth 139).

Table 13  
Level 3 Analysis of *way2go! 6 Coursebook*

#### 4.2.4. Limitations of the Analyses

Subsequent to the analysis and preceding the part on the results’ implications, it is crucial to mention that this material analysis should not be confused with an analysis and evaluation of the effectiveness of the material *in use*, although this might be tempting. This type of limitation is also mentioned by Littlejohn (181) and Nunan (qtd. in McGrath; *Material Evaluation* 15 ). This is one of the biggest limitations of this thesis and the applied framework: even though this analysis might provide a comprehensive overview of what is in the material and how well the books are designed in accordance with the research context as well as the educational documents, nothing can be said about the actual classroom use of the material under investigation.

The second shortcoming of this analysis is that the sample size of literature occurrences which are analyzed qualitatively and in more detail is not very extensive; an in-depth analysis of *all* the literature extracts, of the input about literary theory and discussions about literature is not feasible in this context. Nevertheless, the decision to analyze one example of each category gives an overview of the material.

Furthermore, some of the aspects included in the framework are hard to examine and pose the danger to be influenced by the analyst’s opinion. One example for this is the linguistic difficulty of an excerpt of literature. A text might be interpreted as being too difficult concerning its vocabulary, and it could still be understood well by most students.

Finally, the fact that only a few literary texts and their task clusters are analyzed has to be highlighted. This might mean that some of the claims made by the course books and their authors might not be fulfilled by these selected excerpts of literature but these claims might be met by other tasks and parts of the book which are not included in the analysis since the analysis of the course books is only concerned with the literature parts, not with the course books as a whole.

## **5. Discussion and Implications of Results**

The three course books analyzed are designed for an Austrian context and based on accompanying educational documents. The research on literature in the classroom and its recent didactic findings suggest more uses of literature than the ones included in the educational documents as well as the course books. As mentioned in the thesis statement in the beginning of this paper, not all relevant aspects in literary didactics are mentioned in the AHS curriculum, the CEFR and the Matura specifications and even if they are included, some are not considered and included in the course books. This statement is supported by the analyses in chapter 4.2. While the importance of intercultural competence and of integrating modern media has found its way from didactics research into the curriculum, a list of genres to be taught, and especially the more recent genre of digital literature, has not. Moreover, all of these aspects are not or only insufficiently included in the course books under investigation. Therefore, the implications and suggestions for improvement presented below focus on these aspects and are twofold: firstly, they are concerned with the course books and, secondly, they focus on the root problem, the curriculum, and the different levels of the Austrian education system influenced by it. The following figure visualizes the interconnectedness of the educational documents and the influence they have on course book design as well as the course book usage:

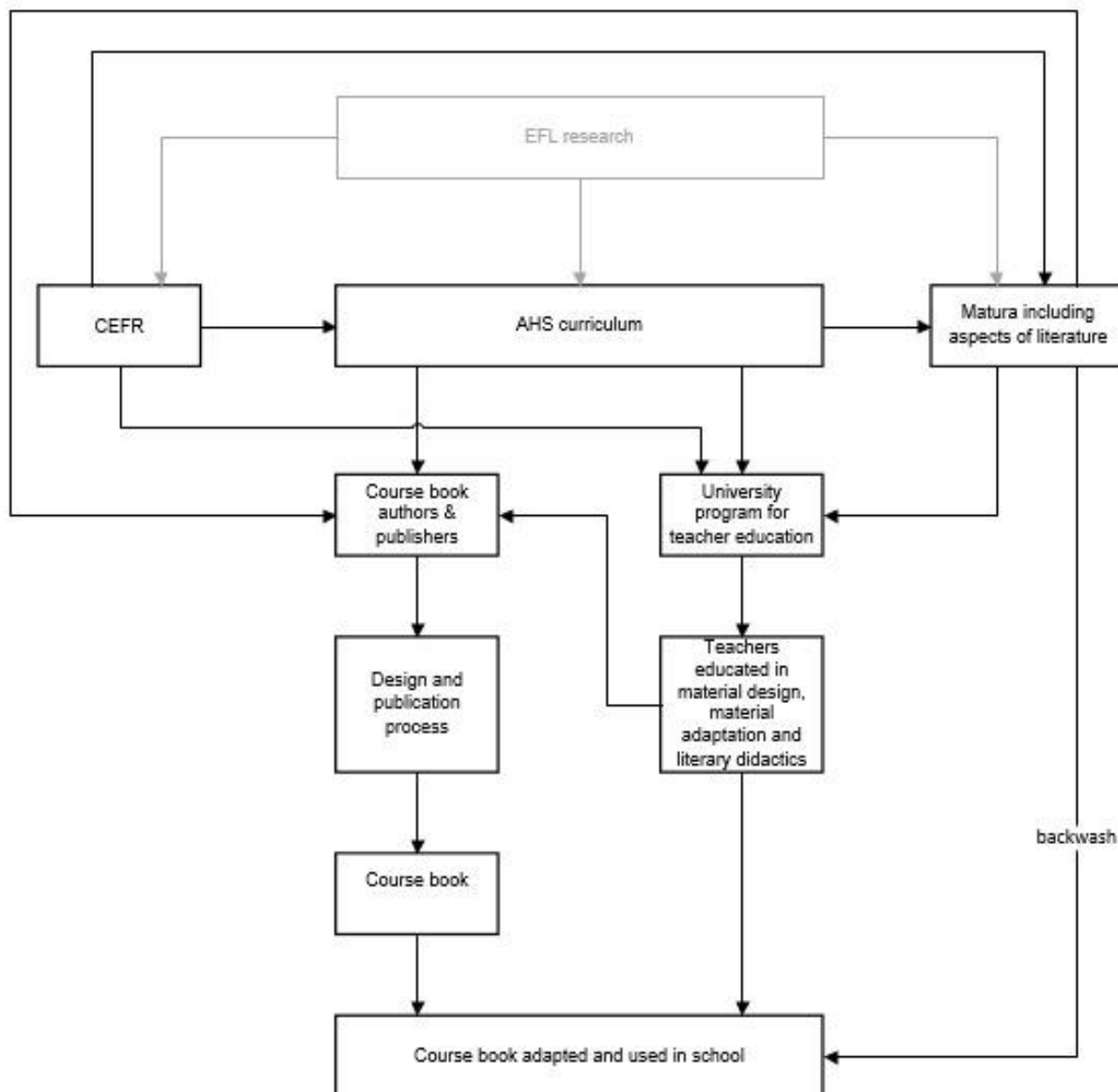


Fig. 5 Interconnectedness of educational documents and their influence on course books

As can be seen in figure 6, the curriculum is at the core of the educational context in Austria and is influenced by the CEFR, as visualized by arrows. The curriculum and the CEFR inform the Matura examination. On the one hand, the curriculum also impacts the course book design and publication process and results in a course book ready for use. On the other hand, the curriculum, the Matura and the CEFR also shape how teachers are educated at universities. Figure 6 shows some necessary changes, which will be discussed below, and their consequences. There needs to be a stronger focus on theory about language learning and teaching (EFL research) in

the curriculum. Moreover, aspects of literature need to be included in the Matura examination because this will lead to a backwash effect which means that teachers will emphasize literature in their lessons.

### **5.1. Implications for the Use of the Course Books Analyzed**

This sub-chapter is dedicated to a situation that occurs regularly in the Austrian education system: a course book is selected and purchased, the teachers then receive it and they are tasked with making the best out of it. That is where the first problem can be identified: the ones who have to work with the material chosen oftentimes do not participate in the selection process – “selection decisions may be taken by administrators or committees; and in centralized systems there may be a requirement to use a national textbook series, thus precluding choice altogether” (McGrath; *Teaching Materials* 54).

The ideal situation would be that teachers are deciding which material to use in their classrooms; unfortunately, that is not always the case. Furthermore, administrators or the heads of subjects who make the decision about course book purchases should also make use of the opportunity to ask the learners about their constructive opinion and criticism on the material used and then react accordingly; “learners should be involved in textbook evaluation and selection or decisions about which parts of a textbook should be studied” (McGrath; *Teaching Materials* 21). Nevertheless, there are possibilities to improve the situation by adding to, supplementing and adapting the course book which is widely done already, not only in regard to literature but other aspects of EFL too. Every course book, no matter how perfect it seems to be pre-use, can be enhanced and improved since every context in which the material might be used differs from the next. Factors which influence the context in this regard are “the dynamics of the classroom, the personalities involved, the constraints imposed by syllabuses, the availability of resources” and “the expectations and motivation of the learners” (Cunningsworth 136). Obviously, some of these contextual aspects are impossible to be anticipated by course book writers.

The adapting of material has many facets and is caused by a variety of issues within the course book. Adapting can take the form of omitting material that does not

fit the needs of the students, adding additional material, either the teacher's or someone else's, "replacing material with something more suitable" or using a modified version of the material provided by the course book (Cunningsworth 136). Cunningsworth mentions some reasons that render adapting necessary, such as the difficulty of the task does not match the abilities of our students or if the methods suggested by the course books have been inefficient with the particular student group before (136-137). Of course, adapting can also influence the learning of students negatively, as can be exemplified with literature in course books: sometimes omitting literature extracts and accompanying tasks in course books happens due to time-restrictions or because teachers emphasize other aspects of language learning. Adaptation in the context of the analysis of these three course books would be necessary in the following areas which were identified in a pre-use analysis: intercultural competence, use of modern technology, and digital literature. These areas were identified as being insufficiently integrated in the course books.

#### **5.1.1. Interculturality and Intercultural Competence**

The concept of intercultural competence in a language learning context has already been discussed in 2.1.3. The importance of this is also emphasized by Risager – "[o]ne central task of future textbooks is [...] to give a structured insight into culture and society" ("Cultural references" 191). The following paragraphs add to this, explain some of the shortcomings of the course books and provide problem-solving approaches.

The biggest issue of the three course books is that if they provide the students with a text which is relevant for developing intercultural competence, they only provide one perspective. This is an issue because the diversity, complexity and heterogeneity of cultures is ignored. Freitag-Hild also stresses this point: "course book editors [...] have to select *a combination of texts* and materials which can open up the complexity and diversity of cultures and cultural meanings to their learners" (162; emphasis added). One possible aspect of adapting the course book material to counteract this problem is to research and find other literary works which are related to the topic at hand and provide the students with a variety of texts and perspectives. This approach is similar to "[t]he Cultural studies approach [which] suggests an

intercultural competence that focuses on cultural variability and change. It implies an ability and motivation to manage cultural and linguistic complexity, and to see oneself as part of the complexity” (Risager; *Representations* 222). Concerning the issue of stereotypes, which is closely connected to interculturality, all three course books included literary texts in which stereotypes were included and mostly challenged. These stereotypes range thematically from stereotypes against people on the autism spectrum, to stereotypes about immigrants or followers of certain religions. Where stereotypes occur, the course books respectfully deal with them. Related to this, Cunningsworth states that “[w]here [...] stereotypes are unearthed, they can be taken into account in evaluating material for future use, or, if the material is already in use, they can be identified, confronted and discussed openly with students” (91).

The second issue of the course books is the diversity of the authors’ origins – the authors are mostly from the core English-speaking countries, such as the USA, the UK or Ireland. An integration of literature such as this does not take into account the fact that English is mostly spoken as a lingua franca and, therefore, it is debatable that literary texts written in English by non-native English speakers or by authors from the outer or expanding circle of English-speaking countries should also be included. The solution for this problem is the same as mentioned above: supplementing relevant material. For example, if the topic is the environment, a work of literature about this topic area written by someone outside of the traditionally included cultures in English course books should be integrated.

In addition, graphic novels, a text type mentioned by the CEFR but not included in the course books, hold great potential for the fostering of intercultural competence. Moreover, introducing a greater variety of genres might trigger the passion for reading in someone who might not be interested in traditional novels but likes comics and graphic novels. The more proficient the learners’ language level, the more different genres and text types should be included (Cunningsworth 75). Graphic novels are particularly well suited to be read in connection to intercultural competence since their “unique attributes [...] – the interplay between images and text – are exactly what make graphic novels an engaging narrative form for students to explore sophisticated sociopolitical issues” (Sun 23). Due to this interplay, the genre graphic novel “allows for an easy identification between reader and text”; thus,

aspects of prejudice, stereotypes and interculturality can be discussed and reflected (Sun 24). Post-reading tasks of reading passages from graphic novels can be traditional discussion questions or more creative approaches, such as creating a comic strip which depicts a part of the graphic novel from a different perspective. Following websites are suggested by O'Loughlin: Witty Comics (<http://www.wittycomics.com/make-comic.php>), Toony Tool (<https://www.toonytool.com/>) and Storyboard That (<https://www.storyboardthat.com/comic-maker>) (16). These tools can also be used for post-reading tasks for all other genres: to summarize, to change perspective or to visualize the plot. Moreover, she also provides a list of different websites, such as one by the Young Adult Library Service Association, on which age-appropriate and recommended graphic novels are presented (13).

### **5.1.2. Modern Technology and Digital Literature**

Modern technology plays an important role not only in everyday life but also in language teaching and its related frameworks. In chapter 2.4. a model was presented which showed the varying impact technology can have on teaching (see SAMR model, figure 2). The analyses of the three course books have shown that, firstly, modern technology does not play an important part in connection to the literature excerpts and secondly, if there is a task connected to the use of modern technology, it is mostly operating on the level of "enhancement" of a task and not on the level of "transformation" (Puentedura).

An example for enhancement would be the online code provided by the course book for the young adult novel *The Curious Incident of the Dog in the Night-Time* by Mark Haddon (Abram and Williams 132). This code leads to a document with a task using YouTube videos and providing discussion questions:

## **UNIT 16: THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME**

### **B: WHO IS TELLING THE STORY?, P. 132**

**Who is Telling the Story?**

**Links:**

<https://www.youtube.com/watch?v=NuQk-J6zye0>

<https://www.youtube.com/watch?v=bPiY2miwKzo>

Content Key: **783**

**1. Watch the short movie and the movie trailer of "The Curious Incident of the Dog in the Night-Time".**

**2. Summarize both videos. Write down which informations are conveyed about the story and Christopher in each of them.**

**3. Discuss in groups of 3-4: Which video did you like better and why? Examine the differences in music, voice and images and how they influence your impressions of the story and the characters.**

Fig. 6 Example of including technology as enhancement of teaching

A more transformational use of modern technology could take the form of producing YouTube videos about literature read in the classroom, such as the ones provided in the document. The students could also practice the skill of summarizing and reviewing a book by producing a TikTok video about it, thus contributing to the book community on TikTok, which is called BookTok. It might also be a good idea to introduce this online community and others (Bookstagram, BookTube) in relation to reading habits, which is a topic in two of the three books analyzed. For a list of TikTok users focusing on reading see *The best TikTok accounts to follow for book lovers* (Penguin Books Ltd).

Another way of promoting modern technology within course books might be to provide the students with tasks concerning a literary text but handing the responsibility of choosing and finding additional texts online over to the learners. Here is an example of how this could be organized: the topic of the unit is "Culture is key"; in this unit, there is already a text by Maya Angelou in which she describes her experience about visiting a friend in Senegal (Born-Lechleitner et al. 146-147). Tasks accompanying this literary text could be to find other literary works from (Senegalese) authors about Senegal and then to do something with the text (collaborative summary, presentation slide design, creative writing task with the help of online tools, etc.). An approach such as this does not only increase the integration of modern

technology, it also opens up opportunities for intercultural encounters by presenting a variety of perspectives.

As included in the summary of literature in the EFL classroom (chapter 2), digital literature is a new layer of literature, which can be used in the language classroom to engage learners. The literary excerpts included in the books are rather traditional, text-on-paper extracts. There are only a few exceptions, such as a recording of a poetry slam performance (Abram and Williams 26). Digital literature, as defined by the FINaLe model (see 2.5.), is not included. Therefore, this type of literature needs to be added by the teacher – Lütge et al. provide a few examples of digital literature, such as *80 Days* by Inkle (526).

In conclusion, it is important to integrate technology into language teaching as the teaching of literature provides great and motivating possibilities for this integration. Nevertheless, the integration needs to be meaningful and should lead to tasks which would not have been possible without technology, i.e. tasks that are on the level of “modification” or “redefinition” (Puentedura). Moreover, this can be achieved through including digital literature.

## **5.2. General Implications**

The previous chapter focused on actions which help improve the teaching situation when using the course books analyzed. The following chapter is concerned with general implications of the results at hand which show that some aspects of relevance in literature didactics are not integrated in the curriculum and if they are, some of them are not implemented in the course books under investigation. These implications range from curricular changes, to changes in the university curriculum for teacher education and in-service education to the specific school contexts, to the teachers themselves as well as to the school-leaving exam– these are all aspects which are interwoven tightly and affect as well as shape each other (see figure 6).

Most importantly, changes in the AHS curriculum concerning the explicit mentioning of literature are necessary, as well as integrating current findings of language learning and, specifically, literary didactics. This in turn influences how course books are designed and how much emphasis is given to literature in the

training of future teachers at universities. Therefore, there also need to be adaptations of the teacher training program offered by universities and pedagogical colleges. The programs need to add the focus of material development, analysis, evaluation and adaptation as well as more classes on literature methodology instead of an abundance of literature content, including literary history, classes. This leads to in-service teachers who are educated in these areas and can, therefore, contribute to the design and publication process as well as make informed decisions about material selection and adaptation in regards to literature in their educational institutions.

### **5.2.1. Changes in the AHS Curriculum**

Criticism by McGrath on course books states this: “Coursebooks do not reflect the findings of research into language” (*Teaching Materials* 10), and neither does the curriculum. The main reason for this is the long time which passes between publication of new research findings, the reviewing and publishing of a new curriculum and then the process of developing a new course book. Moreover, curricula do not get edited and updated regularly as can be exemplified with the fact that the current curriculum is still based on the original CEFR even though the most recent version of the CEFR has been available since 2018. Furthermore, authors of the curricula are often removed from the learners’ lives and therefore, cannot relate to, for example, new media, such as TikTok, which play an important role in the learners’ lives. The criticism of research being absent from the curriculum and the course books can be confirmed by the conducted analyses of the course books even though the teaching of the students legally has to be based on scientific findings: “Der Unterricht hat sich entsprechend § 17 des Schulunterrichtsgesetzes [...] an wissenschaftlichen Erkenntnissen [...] zu orientieren“ (BMBWF 9). Yet it is not mentioned whose responsibility this is – should not the curriculum be based on recent findings? Is this the sole responsibility of course book writers or is it the teacher’s task to adapt existing material in order for it to adhere to these findings? Since the curriculum is the point of reference for course book design as well as pre-service and practicing teachers, relevant research findings should be incorporated appropriately into the curricula. The rather vague inclusion of these aspects, which

was elaborated in chapter 3, hinders, in the case of this research, literature integration with the help of technology and the inclusion of digital literature.

Moreover, as already mentioned in the discussion of the curriculum above, the Austrian AHS curriculum is rather open for interpretation regarding to what extent literature should be integrated since literature is barely mentioned explicitly. Contrary to the school curriculum, literary theory plays a more significant role in the Austrian language teacher training program and its curriculum. Reichl describes this discrepancy as follows:

The position of literature in the curriculum for secondary schools, then, would not in itself justify the prominent role that literature plays in the curriculum for teacher education. Therefore, we need to turn to research into language teaching to support any claims that might be made for the role of literature in the secondary classroom [...]. ("Intervention" 129)

Even though scientific studies prove the positive influences of reading literature for learning a language (see 2.1.), teachers need to infer rationales in order to justify their decision to include literature in their lessons. Therefore, this aspect should be included more explicitly in the curricula for secondary schools, so that the teachers and course book writers do not have to infer and search for rationales. This might also ensure that teachers who might be reluctant to include literature will be encouraged to do so. Moreover, an official list of recommended books suitable for specific ages and proficiency levels would help teachers struggling with the selection process. Therefore, the answer to this problem would be a curriculum which offers more explicit guidelines, such as the one used in France which provides a reading list for its students, which is updated every year (Aigner).

### **5.2.2. Changes in the University Program for Teacher Education**

In general, teacher education can be categorized into pre-service and in-service teacher education. While didactics and methodology concerned with literary texts and aspects of intercultural or transcultural competence have partly found their way into university curricula and in-service trainings, material analysis and evaluation barely have. McGrath also identifies this problem: "materials evaluation and design is not a core component of pre-service curricula, and on postgraduate programmes usually figures only as an elective or a small part of a broader module" (*Teaching Materials*

188). Additionally, from personal experience, these classes mostly deal with evaluation and design of grammar instruction and not of the literature component of teaching.

Firstly, the University of Vienna includes the aspect of teaching literature in form of this brief sentence: “ [die Lehrpersonen] können Wertschätzung für das Ästhetisch-Kreative und Freude am Lesen in der Unterrichtspraxis weitergeben“ (Universität Wien; *Teilcurriculum Bachelorstudium 1*). The social dimension of reading literature is as emphasized as the aesthetic aspect of it:

Die Absolventinnen und Absolventen des gemeinsamen Masterstudiums Lehramt im Verbund NordOst mit dem Unterrichtsfach Englisch verfügen über Handlungskompetenzen in der zielgruppenadäquaten Vermittlung von Literatur, basierend auf vertieften Kenntnissen in den Bereichen von Textrezeption und -produktion. Sie können mit Hilfe adäquater Theorien und Analysetechniken eigene Fragestellungen zur Ästhetik und Bedeutung anglophoner literarischer Texte und ihrer sozialen Relevanz entwickeln (Universität Wien; *Teilcurriculum Masterstudium 2*).

The importance of literature in the teacher training program at the English department of the University of Vienna can also be seen in the course portfolio, which lists several different classes on different literary aspects, such as the lecture on “Introduction to the Study of Literature and Culture“ or the class “Literature for Language Teachers” (Universität Wien; *Teilcurriculum Bachelorstudium 3, 8*). Nevertheless, there is an imbalance between content classes on literature and didactics classes on this topic. Furthermore, the didactics classes, even though they include hands-on methodology, are normally removed from practice since the student teachers do not have the opportunity to try out these methods in an actual classroom.

Secondly, another aspect of great importance connected to the teaching of literature, which is not incorporated properly in the course books, is interculturality or tasks and activities which foster intercultural competence. The curricula for the English teacher training program, both on the BEd and MEd level, include information about this. On the one hand, it is about the transcultural competence of the student teacher – “Die Absolventinnen und Absolventen [...] erkennen die historische und kulturelle Bedingtheit ästhetischer sowie alltagssprachlicher Produkte; sie haben *transkulturelle Kompetenz* erworben“ (Universität Wien; *Teilcurriculum*

*Bachelorstudium 1*; emphasis added). On the other hand, the curriculum also mentions the teaching dimension of it:

Die Absolventinnen und Absolventen [...] sind befähigt durch englischsprachige Medienprodukte vermittelte Sekundärerfahrungen mit den lebensweltlichen Bezugssystemen ihrer Schülerinnen und Schüler in Verbindung zu bringen, um so den Erwerb *transkultureller* Handlungs- und Kommunikationskompetenzen *im Fremdsprachenunterricht anzuleiten*. (Universität Wien; *Teilcurriculum Bachelorstudium 1*; emphasis added)

Interestingly, the curricula do not agree on a term for this concept. While the curriculum for the bachelor's degree includes information on transcultural competence, the curriculum for the master's degree, which is more recent, is concerned with intercultural competence – “Die Absolventinnen und Absolventen [...] wissen um die Komplexität *interkultureller Kompetenz* und sind in der Lage, englischsprachige Texte bzw. Medienprodukte für dieses Lernziel zu selektieren und didaktisch aufzubereiten” (Universität Wien; *Teilcurriculum Masterstudium 2*). This extract of the MEd curriculum also acknowledges the significance of including texts for developing intercultural or transcultural competence.

Lastly, materials analysis, evaluation, design and adaptation of material are mentioned in the following quotes:

[Studierende] können unter Anleitung Sprachlehraufgaben (unter Einbeziehung unterschiedlichster Textsorten und -quellen) kompetenzorientiert erstellen und *zielgruppenspezifisch modifizieren* sowie Lerndesigns bzw. längerfristige Planungen erstellen. (Universität Wien; *Teilcurriculum Bachelorstudium 6*; emphasis added)

Studierende erwerben theoretisches Wissen und Handlungskompetenz in ihrem Berufsfeld für spezifische bzw. aktuelle Themen aus dem Bereich Fachdidaktik Englisch. Sie sind mit verschiedenen fachsprachlichen Texttypen vertraut, können deren spezifische sprachliche Eigenheiten und Konventionen identifizieren und sind befähigt, fachsprachliche Texte *zielgruppengerecht zu adaptieren*. (Universität Wien; *Teilcurriculum Masterstudium 3*; emphasis added)

There is one class mentioned in the curriculum which focuses on classroom material which is called “Materials Evaluation and Development” (Universität Wien; *Teilcurriculum Bachelorstudium 7*). Unfortunately, this is not an obligatory class

which every student striving for the bachelor of education has to take; it is only an elective of module 7.

Concerning the literature aspect of language teacher education at the University of Vienna, a literature professor drew this conclusion several years ago:

What is missing, however, is a principled way of integrating content knowledge and teaching methodology and a way of creating time and space to reflect on an envisaged teaching practice. This leads to the question of the role of subject knowledge, or content knowledge, in teacher education, and its relationship to more pedagogically relevant types of knowledge. (Reichl; "Intervention" 126)

This quote can also be used to address the aspect of material development, analysis and evaluation. There needs to be a stronger connection between content knowledge and knowledge relevant for the actual classroom. It has to be noticed that Reichl's criticism is from the year 2012 and there is a new curriculum for future language teachers underlying their training now in which this criticism was addressed. Now there are literature classes with a focus on the teaching dimension of literature and intercultural competence. Nevertheless, the practical dimension of it needs to be strengthened. Furthermore, what needs to be addressed in future curricular changes is the absence of obligatory lectures and classes on material design, analysis, evaluation and adaptation. Moreover, if included as parts of other methodology courses, continuity should be provided, i.e. to avoid repetition of certain aspects while others are neglected.

### **5.2.3. Design and Publication Process**

In 5.2.1 necessary changes in the AHS curriculum were mentioned. They are also important in this sub-chapter since designers of course books use the curricula as their starting points. This is also why it would be important for the curriculum to be more explicit about what needs to be taught instead of leaving the deduction of key aspects and concepts to the teachers and the course book writers. The following paragraphs are about the reviewing and piloting of material and which aspects might be necessary to be improved in this regard.

Firstly, the question of who is qualified to design course books arises. In general, it is not requirement for course book writers to have written many course

books before, but it is necessary to “have access to professional expertise” (McGrath; *Teaching Materials* 194). In Austria, it is customary that practicing teachers collaboratively work on course books. The Österreichischer Bundesverlag Schulbuch GmbH & Co. KG., which published two of the three course books analyzed in this thesis, encourages teachers to apply for course book writing positions (*Karriere bei öbv*). McGrath suggests that “teacher representatives” should be involved in the whole process, from design to selection (*Teaching Materials* 194). If the changes suggested above concerning the university curricula are implemented, this also influences the design and writing process of course books since properly educated teachers can function as course book authors.

Piloting and reviewing before the material is commercially published is standard procedure but it is also important to elicit feedback from everyone involved *after* the publication of the material. The teachers’ and the learners’ feedback is very valuable and should therefore be taken into account when updating material (McGrath, *Teaching Materials* 194). The students’ views on the course books are especially important because it is a hard endeavor to correctly guess the interests of language learners of a specific age; hence, it is hard to judge whether the topics and the materials, such as literary texts or audio-visual material, are actually relevant to students’ lives or if those predictions and guesses are incorrect.

Information on whether the teacher’s book is also piloted, reviewed and given feedback on from actual teachers could not be found, but this should also be included in the feedback cycle. The quality of the teacher’s guide also heavily influences how well the course book supports teaching and learning. The teacher’s guide should provide “ideas for adaptation (and especially personalization and localization) and additional activities” (McGrath; *Teaching Materials* 196).

#### **5.2.4. Material Selection and Adaptation in Schools**

One aspect mentioned in 4.1.3. was to include the students in the selection of additional texts to supplement and adapt existing material. The following sub-chapter goes a step further back and is concerned with teacher involvement in the selection process of course books. In Austria, the decision of which course book to choose is often in the hands of head teachers, of those in charge of all the course books in

school or of the heads of the specific department. On many occasions, those who have to use the material do not have a vote in the selection. This is one aspect which needs to be addressed in order to improve the general teaching situation. Some schools adopt a “voting system” (McGrath; *Teaching Materials* 191); others “delegate some responsibility [e.g. of choosing a course book] to working groups” (McGrath; *Teaching Materials* 192).

Not only does the selection of a course book (series) need to be a democratic and collaborative enterprise but adaptation and modification of pre-existing material should also be undertaken in groups to be more effective and long-lasting. This is also an opinion voiced by McGrath:

Any solitary enterprise is difficult and teachers working alone to develop materials can feel lonely. By working in a wholehearted way with others, they can become aware of common problems, exchange ideas for overcoming them, work together to produce materials, then pilot and evaluate them. What probably seemed a time-consuming, laborious, even impossible task for the individual becomes manageable, interesting, and satisfying when one works as a group. (*Teaching Materials* 189)

This sentiment can also be adopted for the analysis, evaluation and selection of course books for future use.

#### **5.2.5. Matura Examination and Inclusion of Literature**

The discussion of the specifications of the Austrian Matura has revealed that the Matura specifications do not explicitly mention literature. The specifications for the written Matura include the information that there is a reading comprehension part and list relevant test formats. The test formats can be found in the course books, which serves as preparation for the Matura. The oral Matura, which is not as standardized as the written one, requires the teachers to make decisions about which topic areas out of a provided list will be used for the communicative part of the exam. For literature to regain some significance, it would be necessary to explicitly include it in some way into the final exam because what is tested is what will be taught. This is the so-called washback effect which is not the ideal situation in this context but at least it would mean that literature is seen as important and relevant by all language teachers.

## 6. Conclusion

In conclusion, the thesis statement mentioned in the beginning of this paper can be confirmed. After a brief historical overview and a research review as well as a discussion of the AHS curriculum, the CEFR and the Matura specifications, it can be stated that current research of literature and language teaching is not sufficiently integrated in these documents, especially in the curriculum. Moreover, to find rationales for including literature in English lessons in this curriculum, some inferences have to be drawn since the curriculum is open for interpretation, does rarely mention literature explicitly and is very vague in general. Adding to the vagueness of the curriculum are some contradictions in connection to the CEFR on which the curriculum claims to be based. This, and the absence of literature from the Matura examination, led and lead to a marginalization of literature in Austrian EFL classrooms.

The analysis of the course books uncovered that not only the aspects which were not mentioned in the curriculum are missing, aspects that were included and emphasized in the curriculum, such as intercultural competence, the implementation of modern technology as well as digital literature, are hardly implemented in the course books.

The implications which were drawn from the results of level 1, 2 and 3 of the analysis are concerned with improving the course books when they have been purchased through adapting the material. Subsequent to these small-scale implications, the thesis proposed implications on a larger scale which have to do with the AHS curriculum, the teacher training program at university, the material's selection process at the target institutions and the inclusion of literature in the Matura exams.

Overall, this thesis and the analyses conducted support the hypothesis stated in the beginning. Nevertheless, there are limitations to the results and the accompanying implications. First of all, the sample size which consists of three Austrian course books designed for grade 6 of AHS is rather small, and, therefore, limits the significance. Moreover, only small sections of the course books were analyzed since the focus was on the literary occurrences only. Thus, the result that,

for example, tasks for developing intercultural competence were mostly missing from the course books might be too general since other parts and sections of the course books might deal with this but were not investigated. Moreover, only the hypothetical efficiency could be analyzed since the analyses were performed pre-use without regard to the target use situation. The last factor which poses a limitation of this research is that there is, unavoidably, an ounce of subjectivity – from choosing which course books to analyze, to modifying the framework – personal as well as professional experiences influenced these decisions unconsciously.

Further research on this topic would be very valuable. Interesting aspects to investigate would be to either compare course books of the same series, but for different grades, or course books for different school types with each other. It would also be favorable if these course books would be analyzed regarding the actual use in a real classroom, including questioning of teachers and students. Moreover, research focusing on how teachers actually integrate literature, i.e. supplement material which is missing from the course books, would be of interest.

Word count: 30,303

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## 8. Appendix

### 8.1. Abstract

This thesis investigates the integration of recent scientific findings of literature didactics in the Austrian curriculum and whether as well as to what extent they are included in Austrian AHS course books of year 6. Moreover, it discusses the relation between the curriculum, the CEFR and the Matura specifications with the focus on literature in the EFL classroom. The underlying hypothesis is that certain recent aspects of literature methodology are not included in the curriculum and therefore, are also absent from course books. Furthermore, curricular features concerning literature are not integrated in Austrian AHS coursebooks. The course books under investigation are *English in Context 6; Student's Book, Prime Time; Coursebook 6* and *way2go! 6 Coursebook*. The analyses of the course books are performed with a framework for analysis which was modified for this specific research. This framework takes the form of a checklist and includes general aspects of the course books as well as aspects specifically important for confirming the hypothesis underlying this paper. Based on the results of the discussion of relevant educational documents and the analyses, implications for the use of the course books analyzed as well as implications for changes on different levels of the Austrian education system are provided at the end of the thesis.

## 8.2. Deutsche Zusammenfassung

Diese Masterarbeit beschäftigt sich mit Literatur im Englischunterricht, insbesondere damit, inwiefern aktuelle Literaturdidaktik den AHS Lehrplan beeinflusst und wie literarische Texte in ausgewählten Schulbüchern integriert sind. Es wird angenommen, dass einige Aspekte der Literaturdidaktik nicht im Lehrplan vorkommen und wenn doch, nicht alle Aspekte in den Schulbüchern verwirklicht werden. Jene Schulbücher, die einer Analyse unterzogen werden, sind *English in Context 6*; *Student's Book*, *Prime Time*; *Coursebook 6* und *way2go! 6 Coursebook*. Die Analyse der Schulbücher erfolgt mithilfe einer Checkliste, die modifiziert wurde, um den Ansprüchen des Forschungsschwerpunkts gerecht zu werden. Die Resultate und Antworten des Vergleichs von aktueller Literaturdidaktik, des Lehrplans, des GERS (CEFR) und der Maturarichtlinien sowie die Resultate der Schulbuchanalysen lassen die Formulierung von Handlungsvorschlägen zu. Einerseits werden Anregungen zur effektiven Adaptierung der Schulbücher thematisiert, andererseits werden auch Vorschläge, die das österreichische Schulsystem betreffen, formuliert.

## UNIT 16 The Curious Incident of the Dog in the Night ...

### A Opening Lines

#### 1 First impressions

Sometimes the opening lines of a novel immediately make you want to read on, sometimes you have to force yourself to read on, and sometimes you stop reading altogether.

Read the opening passage of *The Curious Incident of the Dog in the Night-Time* and give it a grade from A-D:

- A. I have to read this book!
- B. This book sounds interesting. I would have to read more to know if I would like it.
- C. I'm not sure whether I would like this book. Perhaps I'll read it in a year or so.
- D. I will definitely not read this book.

#### 2

It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The points of the fork must have gone all the way through the dog and into the ground because the fork had not fallen over. I decided that the dog was probably killed with the fork because I could not see any other wounds in the dog and I do not think you would stick a garden fork into a dog after it had died for some other reason, like cancer for example, or a road accident.

But I could not be certain about this.

Mark: Hobson, *The Curious Incident of the Dog in the Night-Time*, Berlin: Cornelsen, 2008 © Mark Hobson

#### 2 Speculating

- a From what you have read, speculate in pairs on who the narrator might be. Consider the following questions and give reasons for your answers.
- Is the narrator male or female?
  - Is he or she popular at school?
  - Is he or she intelligent?
  - Does he or she have a sense of humour?
- b Why do you think the first chapter starts with the number 2?
- c Look at the book cover and title. Speculate on what the book might be about. What genre could it be?

### B Who Is Telling The Story? Key: 783

*Christopher, the narrator of 'The Curious Incident of the Dog in the Night-Time', is reporting a conversation with his teacher Stobhan about the book he is writing.*

This is a murder mystery novel.

Stobhan said that I should write something I would want to read myself. Mostly I read books about science and maths. I do not like proper novels. In proper novels people say things like, 'I am vexed with iron, with silver and with streaks of common mud. I cannot contract into the firm fist which those clenched who do not depend on stimulus.' What does this mean? I do not know. Nor does Father. Nor do Stobhan or Mr Jeavons. I have asked them.

Stobhan has long blonde hair and wears glasses which are made of green plastic. And Mr Jeavons smells of soap and wears brown shoes that have approximately 60 tiny circular holes in each of them.

But I do like murder mystery novels. So I am writing a murder mystery novel.



**wound** [waʊnd] injury  
**grower** a serious disease in which growth of cells forms in the body and all normal body cells

**SP** 28 Teaching (tutorial p. 59)

**Stobhan** [stɒbən] female (UK first name)  
**approximately** [əˈprɒksɪmətli] about  
**attention** the act of listening to, or thinking about, sth  
**am vexed** I am annoyed about sth  
**make the wiggly quotation sign** here: use the more and middle fingers of both hands to show you are not being serious  
**firm** a sweater, for example, that is very hard that is used for hunting

## Unit 16 – The Curious Incident of the Dog in the Night-Time



**▲ Trouble Spot**  
 murderer = Mörder (in)

**U** 27 Take Friends (p. 27)  
**U** 6 Impials, Stress, da/dass/Ed, Word Order (p. 10)

In a murder mystery novel someone has to work out who the murderer is and then catch them. It is a puzzle. If it is a good puzzle you can sometimes work out the answer before the end of the book.

Stobhan said that the book should begin with something to grab people's attention. That is why I started with the dog. I also started with the dog because it happened to me and I find it hard to imagine things which did not happen to me.

Stobhan read the first page and said that it was different. She put this word into inverted commas by making the wiggly quotation sign with her first and second fingers. She said that it was usually people who were killed in murder mystery novels. I said that two dogs were killed in *The Island of the Bakerkilles*, the hound itself and James Mortimer's spaniel, but Stobhan said that they weren't the victims of the murder. Sir Charles Baskerville was. She said that this was because readers cared more about people than dogs, so if a person was killed in the book readers would want to carry on reading.

I said that I wanted to write about something real and I knew people who had died but I did not know any people who had been killed, except Edward's father from school, Mr Paulson, and that was a murder, and I didn't really know him.

I also said that I cared about dogs because they were faithful and honest, and some dogs were cleverer and more interesting than some people.

Mark: Hobson, *The Curious Incident of the Dog in the Night-Time*, Berlin: Cornelsen, 2008 © Mark Hobson

#### 1 Reading: true/false or not given

Read the extract, then decide whether the statements (1–9) are true (T), false (F) or not given (NG) in the text. Put a cross (X) in the correct box. The first one (0) has been done for you.

statements	T	F	NG
0 Christopher, the narrator, likes reading proper novels.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
1 He reads books about science and maths and he also likes murder mystery novels.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2 Mr Jeavons is the headmaster of Christopher's school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3 Christopher thinks a good murder mystery novel is one that can be solved before you get to the end of the book.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4 Stobhan tells him to write something that other people will want to read.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5 Stobhan tells him to start with something that will grab the reader's attention.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6 Christopher has a lively imagination.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7 Stobhan doesn't believe that Christopher can write a novel.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8 Stobhan thinks that people care more about other people than about dogs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9 Christopher thinks that most people are more interesting than dogs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

#### 2 Reading between the lines

- a What are the characteristics of the types of books that Christopher likes and doesn't like? What does this tell you about his character?
- b With a partner, analyse the text for additional information about Christopher.
- 1 Look at the things Christopher talks about and describes. What does this tell you about his behaviour?
  - 2 Does Christopher follow Stobhan's advice? Give examples from the extract to support your statement.
  - 3 What adjectives would you use to describe Christopher? Naive, mysterious, simple, ...

## Extract from Abram and Williams (132-135)

## 3 Writing a dialogue

Look at the last three paragraphs of the extract. What do Sabban and Christopher actually say? Rewrite their dialogue using direct speech.

Sabban: 'It is different. It is usually people ...'  
Christopher: 'Two dogs ...'

## C The Author and the Narrator

You are going to listen to an interview with Mark Haddon, the author of *The Curious Incident of the Dog in the Night-Time*.

## 1 Before you listen

Match the words on the left (1–12) with the definitions on the right (a–l).

- |                           |  |
|---------------------------|--|
| 1. circumscribed          | a. referring to mental processes of understanding  |
| 2. cognitive              | b. understand sb's feelings                        |
| 3. diverse                | c. referring to the usual meaning of a word        |
| 4. empathize with sb      | d. describe sb. in a particular way, esp. unfairly |
| 5. have a disability      | e. have a handicap                                 |
| 6. keep sth. at bay       | f. able to think only of one thing                 |
| 7. incomprehensible       | g. form a regular arrangement of sth. on sth. else |
| 8. label sb.              | h. stop sth. from having a bad effect              |
| 9. literal                | i. impossible to understand                        |
| 10. be obsessed with sth. | j. limited   |
| 11. pattern sth.          | k. destroy sth.                                    |
| 12. weck sth.             | l. very different from each other                  |

## 2 Listening comprehension: multiple-choice

Now listen to the first part of the interview with Mark Haddon. Choose the correct answer (A, B, C or D) for questions 1–4. Put a cross (X) in the correct box. The first one has been done for you.

0. According to Mark Haddon, what is Christopher's main behavioural problem?
- |  |                                     |
|--|-------------------------------------|
| A. He doesn't like looking people in the face.   | <input type="checkbox"/>            |
| B. He can't empathize with other people.         | <input checked="" type="checkbox"/> |
| C. He doesn't understand what people say to him. | <input type="checkbox"/>            |
| D. He doesn't like going out on his own.         | <input type="checkbox"/>            |
1. Why doesn't the author use the terms 'Asperger's syndrome' and 'autism' to describe Christopher?
- |   |                          |
|---|--------------------------|
| A. He doesn't think they are the correct labels for Christopher.        | <input type="checkbox"/> |
| B. He doesn't want to hurt anybody's feelings.                          | <input type="checkbox"/> |
| C. He thinks his book is about maths rather than autism.                | <input type="checkbox"/> |
| D. He doesn't think this is the most important thing about Christopher. | <input type="checkbox"/> |
2. Which characteristic of Christopher is not mentioned in the interview?
- |   |                          |
|---|--------------------------|
| A. He doesn't understand jokes.         | <input type="checkbox"/> |
| B. He never goes out without company.   | <input type="checkbox"/> |
| C. He only eats green vegetables.       | <input type="checkbox"/> |
| D. He gets violent if people touch him. | <input type="checkbox"/> |



3. How did the author manage to make Christopher's character so real?
- |   |                          |
|---|--------------------------|
| A. He tried very hard to get him 'right'.                               | <input type="checkbox"/> |
| B. He did a lot of research about Asperger's syndrome.                  | <input type="checkbox"/> |
| C. He tried to make him like a typical person with Asperger's syndrome. | <input type="checkbox"/> |
| D. He imagined all the time what it would be like to be Christopher.    | <input type="checkbox"/> |

4. According to Mark Haddon, what is the biggest advantage for the author in Christopher's voice?
- |  |                          |
|--|--------------------------|
| A. Christopher always gets everything wrong.         | <input type="checkbox"/> |
| B. Christopher never tells the reader what to think. | <input type="checkbox"/> |
| C. Christopher's voice is very simple to write.      | <input type="checkbox"/> |
| D. Christopher can't empathize with other people.    | <input type="checkbox"/> |

## 3 The narrator's voice

- a. Now listen to the second part of the interview. Explain why Haddon finds Christopher's voice attractive for a narrator.
- b. EXTRA – Haddon describes his narrator as having a 'flat, emotionless' voice. State whether, in your eyes, Haddon has succeeded in achieving this tone of voice. Comment on (the effect of) the extract he reads in the interview.

## 4 Language in Use: word formation

Some words are missing from the text. Use the words in brackets to form a word that fits in the gap (1–10). Write your answers in the spaces provided at the end of the text. The first one (0) has been done for you.

Autism is a lifelong developmental (0) \_\_\_\_ (disable) four times more common in boys than girls. It affects the way a person communicates and relates to people around them. People with autism have (1) \_\_\_\_ (difficult) with everyday social interaction, making sense of the world and (2) \_\_\_\_ (process) information. However, some telecommunications and IT companies in Denmark have started hiring people with autism due to their high level of (3) \_\_\_\_ (concentrate) when working with numbers. Their jobs include administration of databases as well as computer (4) \_\_\_\_ (program) and testing.

Asperger syndrome is (5) \_\_\_\_ (consider) by experts to be a 'soft' form of autism. People with Asperger syndrome may have problems understanding body language, (6) \_\_\_\_ (face) expressions or tone of voice. They might not understand jokes and find other people unpredictable and (7) \_\_\_\_ (confuse) as a result they cannot predict what will happen next or understand other people's (8) \_\_\_\_ (think), feelings or actions. One common symptom of Asperger syndrome is a series of rules and daily rituals which they insist on adhering to or carrying out. They may also become (9) \_\_\_\_ (obsess) with a single object or topic, ignoring everything else. Children with Asperger syndrome often present many facts about their subject of interest, but there will seem to be no point or (10) \_\_\_\_ (conclude) in what they say.

## 5 Creative writing: diary entry

Later in the story, Christopher takes a train to London. (Remember: he never usually goes beyond the end of his street on his own.) Write Christopher's diary entry describing how he gets to the station and buys a train ticket to London. Write about 150 words.

impassable, on sth. such as a shop  
pointed out through sth.  
forensics, connected with scientific  
tests used by the police  
loopy, funny, crazy  
intuitive, going by instinct, not  
reason  
size sb. up, form an opinion  
dislike sb., not like sb.  
clue, information that  
helps solve a crime  
approach sth., come near to sth.  
weep, cry, weep

TF Word formation (p. 77)

0 disability

- |    |       |
|----|-------|
| 1  | _____ |
| 2  | _____ |
| 3  | _____ |
| 4  | _____ |
| 5  | _____ |
| 6  | _____ |
| 7  | _____ |
| 8  | _____ |
| 9  | _____ |
| 10 | _____ |

TF Creative Writing (p. 98)

## UNIT 3 Creative Communication

1

### A Expressing Yourself through Poetry Key: 984

*In this section, you will experience how writing poetry can be a means of expressing your thoughts and feelings.*

#### How To Eat a Poem

Dont be polite.  
Bite in.  
Pick it up with your fingers and lick the  
juice that may run down your chin.  
It is ready and ripe now, whenever you are.  
You do not need a knife or fork or spoon or  
plate or napkin or tablecloth.

For there is no core  
or stem  
or rind  
or pit  
or seed  
or skin  
to throw away.

**napkin** piece of cloth or paper used  
at meals for cleaning your lips and  
fingers  
**core** hard central part of the fruit that  
contains the seeds  
**stem** long thin part of a plant from  
which the leaves or flowers grow  
**rind** [ˈrɪnd] thick skin of some fruits  
**pit** (AE) stone-like, large seed of some  
fruit

Eve Merriam: How to Eat a Poem. In: *A Sky full of Poems*. Yearling 1967 © 1964, 1970, 1973,  
1986 by Eve Merriam

#### 1 Poems for everyone

What do you expect when you read the title of the poem below?  
What metaphor does the poem make use of?  
Perhaps its message can help you when writing your own poem.

#### 2 Creative writing: poem

Look at the following three poems.  
Choose one as a model to write a poem about yourself. If you don't want to write about

## Extract from Abram and Williams (94-95)

### 2 Understanding the issues: the song 'River Runs Red'

- a Before you listen, make sure you understand the words on the left.
- b Look at the song title and speculate on the artist's attitude to the environment.

- precious little** (*informal*) very little, almost nothing
- Flood** (*biblical*) large amounts of water covering the Earth in the time of Noah
- Fall** (*biblical*) when Adam and Eve didn't obey God
- drive sb.** force sb. to move in a particular direction
- black rain** radioactive rainfall
- conquer** take control of a country or city by force
- riches** (*plural*) large amounts of money and possessions
- commons** (*plural*) the common, not royal or noble, people
- strangle** kill sb. by squeezing on their throat; *also*: prevent sth. from growing
- wrestle sth.** battle/fight sth.
- pursue sth.** follow sth., try to achieve sth.
- curse** sth. that causes harm or evil
- age** a particular period of history

### River Runs Red Midnight Oil

So you cut all the tall trees down  
 You poisoned the sky and the sea  
 You've taken what's good from the ground  
 But you left precious little for me

Midnight Oil was a popular Australian rock band that sang protest songs – often about the environment. Their lead singer, Peter Garrett, became Australian Minister for the Environment, Heritage and the Arts in 2007.



94

## Unit 11 – Different Points of View

# 4



### c Listen and make notes on these topics:

- what humans have done to the land \_\_\_\_\_
- \_\_\_\_\_
- why they have done this \_\_\_\_\_
- \_\_\_\_\_
- what the land looks like now \_\_\_\_\_
- \_\_\_\_\_

### d Summarize the main idea of the song in one sentence.

\_\_\_\_\_

### 3 Talking: comparing the two

Compare the poem and the song with a partner. Look at the last line of each and decide who is more optimistic about the future – the poet or the songwriter? Explain why.

### Language Help

- I think the ... is much more optimistic/pessimistic than the ...
- Really? I don't think he sounds as ... as the ...
- I agree. I think the poem/song is much less optimistic/pessimistic than the ...
- For example, in the first line / in line ... he says ...
- He compares the ... to a ...

**B Bread on the Water**

*This short story by David Lubar describes one event in the life of a teenage boy in a typical US small town.*

Read each part of the short story. Make sure you can answer the questions in the margin before you read the next part.

It's going to be a long sermon, Andy whispered to me.

'Yeah, we're doomed.' I could tell we were in trouble all the way from the back pew. Pastor Donald had stuck so many little colored slips of paper in his Bible, it looked like a piñata. He wasn't the sort of preacher who'd share a couple short verses and set us free to enjoy the day. He really liked to hammer home his messages.

'Turn with me to Romans twelve,' Pastor Donald said.

Andy started to snicker. 'Romans twelve, Christians nothing,' he whispered.

'Ssshhh.' I gave him an elbow and looked around. Mrs. Skiffington, three pews ahead and over to the left, was glaring at us. So were Mr. and Mrs. Linden, over on the right. [...]

Pastor Donald started to read out loud. 'Verse twenty tells us, if your enemy is hungry, feed him.' 'Feed him some knuckles,' Andy said, lifting his face from his hands.

I checked out my parents, up front. They hadn't looked back. Not yet. Neither had Andy's parents. If I could just get Andy to calm down, everything would be okay. Just cut it out, I said. 'All night?'

No such luck. Andy was on a roll. And Pastor Donald was about to hand him even better material to work with. After a brief visit with the Good Samaritan in Luke, and a short hop through Ecclesiastes, he landed squarely in James, chapter two, verse fifteen.

'If a brother or sister be naked...'

'If a sister be naked, I'm staying,' Andy said. 'If a brother be naked, I'm splitting.'

... and destitute of daily food...'

'I thought destitutes made good money. He scratched his head. 'Hold it, I think I got my toes mixed up.'

'And one of you say unto them, Depart in peace, be ye warmed and filled; notwithstanding ye give them not those things which are needful to the body; what doth it profit?'

'Doth?' Andy said, stretching it out welly like Daffy Duck. 'Doth who? Doth Vader?' He looked at me and raised one eyebrow. 'Be ye warm, Tommy?'

As I reached over to smack Andy, the shadow of Assistant Pastor Join fell across us.

'Out,' he whispered, pointing at the door with one hand and clenching the edge of the pew with the other. I could almost hear the wood splintering beneath his grip.

'I wasn't doing anything,' I said.

His index finger curled in, joining the rest of his fist. 'Out. Both of you.'

Andy shrugged and slipped past me. I followed him toward the door, hoping nobody noticed that we'd just been banished from church. As I glanced back, I saw that Mrs. Skiffington was following our exodus with the glowing satisfaction of someone who has just seen her worst enemy caught stealing money from the collection plate. No doubt, she'd make sure that my parents didn't remain uninformed of my transgression.

My only consolation was the sight of Pastor Donald's Bible, which still had enough slips in it to fuel a small fire. I was going to miss a ton of Scripture.

I could still hear Pastor Donald as the door closed behind me. 'We are here to help others. Friend, enemy, brother, sister, neighbor, stranger – it doesn't matter.' [...]

59 Reading Fiction (p. 50)

- sermon /ˈsɜːmən/ a talk on a religious subject, given by a religious leader during a service
- be doomed /biː ɪn ˈduːmd/ to be in trouble or danger
- pew /piː/ (bench) in a church
- piñata /piːˈniːətə/ (from Spanish) figure decorated with colorful feathers and confetti, used to feed children on birthdays
- be on a roll /biː ɒn ə ˈrɒl/ to be in good form and unstoppable
- split /splɪt/ to have: leave company, without sth.
- destitute of sth. /dɪˈstɪtjuːt/ to be in need of sth.
- be needed by sb. /biː ɪn ˈniːdɪd baɪ sb/
- look sb. (and) (for sth./sb.)/ look sb. (and) (for sth./sb.)/ look sb. (and) (for sth./sb.)
- Don't need a chance in the bar /dɒn't niːd ə ˈtʃɑːns/ to do sth.
- Ward's sense of time /wɜːd ɪz ˈsɛns əv ˈtaɪm/
- smack sb. /hɪt sb/
- shrug /mɛvə ˈneɪvə/ to shrug one's shoulders up and down
- banish sb. from a place /bənɪʃ ɪz ˈfrɒm ə ˈpleɪs/ to force sb. to leave a place
- exodus /ɪˈbɒdɪnəs/ situation in which many people leave a place at the same time
- transgression /frɛŋ ˈstræŋdʒən/ a sin, wrongdoing
- consolation /kənˌsɒləˈʃən/ sth. that makes you feel better when you are unhappy
- Scripture /ˈskrɪptʃə/ religious writings

- Questions on part 1**  
(ll. 1–40)
- 1 Where does the story take place?
  - 2 When does it take place?
  - 3 Who are the main characters?
  - 4 What happens and why?

It felt good to be free.

'So, whatcha want to do?' Andy asked when we'd walked down the steps to the street. I want to snap your head off, I said.

'Now that's not very Christian.' Andy pointed over his shoulder. 'You should spend more time in church.'

'Look who's talking.' I wanted to be angry, but what the heck – it was a beautiful autumn day. Cool and crisp, without a cloud in the sky. And my fate was at least an hour and a half away. Between the sermon and the singing, church wouldn't get out until eleven. I slipped into my jacket.

Andy was already walking toward the center of town. 'What do you feel like doing?' I asked when I'd caught up with him.

'I don't know. How much money you got?'

I looked through my wallet. 'Enough for a couple orders of fries and some shakes,' I said. 'But not enough for a cruise to the Bahamas.'

'Guess we'll have to settle for the fries.' Andy checked his own wallet. 'I think I can upgrade our meal in the direction of a couple burgers.'

We headed toward the Bridgeview Diner. When we were half a block away, I noticed a guy huddled in the entrance of a small office building across the street. He noticed me, too. He stood and headed toward us in a way that reminded me of how my cat acts when I open the fridge.

'Man, he's going to ask for spare change,' I said. His hand was already out. I hated dealing with bums.

'I never give them money,' Andy said.

I was glad to hear that. I figured they probably just spent it on booze.

'Sure enough, the guy reached us before we could get to the door of the diner. I took a step back. He looked pretty grubby. His wool plaid jacket was so worn that the squares were all the same color. I dropped my gaze and found myself staring at shoes that had split on the sides and were now wrapped with twine.

'Could you boys spare some money? I haven't eaten in a while.' His voice was so quiet I almost couldn't make out the words.

Before I could tell him to leave us alone, Andy said. 'I'd be happy to buy you some food. You want a meal? Come with us.'

I glanced at Andy, surprised. But then I figured out what he was doing. He was calling the guy's bluff. That was brilliant. The bum didn't want food. He wanted our money so he could go buy a bottle of cheap wine. No way he'd come with us.

'After you,' Andy said, holding the door open.

The guy went in. Man, I'd have bet a million bucks he'd have walked away from the offer. I figured Andy would back off now, but he followed the man right in. I didn't. I was used to Andy doing what he wanted. I'd seen him do stuff at school – like talk with the kids who everyone else made fun of. But this was way over the top. Whoever the joke was on, it wasn't funny.

I thought about splitting. No way I wanted to eat with this guy. I glanced at my watch. It was too early to go back to church. Besides, I couldn't ditch Andy. He'd stuck with me a couple times when it would have been more fun to take off. And he was the only one from our school who'd visited me back when I'd had my appendix out. On the other hand, I'd never made him share a meal with a bum. 'Let's just get it over with,' I muttered as I went through the door.

- Questions on part 2**  
(ll. 41–85)
- 1 Where do the boys want to go next?
  - 2 Who do they meet?
  - 3 How does Tommy feel?
  - 4 What does Tommy do in the end?
  - 5 Why does he act this way?



The place wasn't exactly fancy. Even so, the waitress gave all three of us the same sort of look I'd probably just given the guy myself. I guess she'd already figured she wasn't in for much of a tip from two kids and a bum. She turned away from us and fidgeted with the coffee pot, then started wiping the counter with a rag.

We grabbed a booth. I slid in next to Andy. I didn't really want to face the guy, but it beat sitting next to him.

Andy pointed to himself. 'I'm Andy. This is Tommy.'

The man nodded toward Andy, then toward me, but he kept his eyes down and didn't tell us his name. His left hand was shaking. After a minute, he put it on his lap.

The waitress finally came over. 'Ready?' she asked, her pad out and pencil poised. I guess she didn't want to invest too much effort in conversation.

'After you,' Andy said to our guest.

The guy looked at the menu, but didn't speak.

'Get whatever you want,' Andy said. 'It's our treat.'

Our treat? I shot Andy a look. He shrugged, as if he assumed I wouldn't mind. I guess there wasn't anything I could do about it right now. And he'd sprung for a movie last month when I was broke, so it sort of worked out.

The guy glanced up at the waitress, then back at the menu. I thought about the times when someone was treating me and I wasn't sure how much they wanted to spend. I always wrestled with what to get.

The waitress cleared her throat, then sighed. I didn't see why she was in such a rush. There weren't any other customers at the moment except for one guy at the counter, eating a donut.

'How about a steak and a salad?' Andy suggested.

The man nodded. In my head, I could hear the ka-ching of the cash register.

'Cokes for us,' Andy added. He glanced at me. 'Split some fries?'

I shook my head. 'I'm not hungry.'

The waitress scribbled her pencil across the pad, then left.

'Thank you,' the man said.

'Our pleasure,' Andy said. 'Me and Tommy, we've known each other since we were little. I'm a jock. Tommy wants to be, but he's pretty uncoordinated. They let him on some of the teams because they feel sorry for him.' He glanced out the window. 'Nice day, today. Supposed to be sunny the rest of the week. I noticed they're tearing up part of Main Street for the new parking garage.'

Andy kept talking, stopping once in a while to allow the guy to say something if he wanted to, but not asking any questions. I guess Andy talked because that's what people do when they're waiting for their food. And I guess the guy didn't talk because it was hard enough just asking for the food. I wondered how many people had turned him down today. And I wondered how he'd ended up on the street. This close, beneath the whiskers and the dirt, he could pass for one of my uncles. Actually, I had an uncle who looked worse. For that matter, I had an aunt with more whiskers, too.

It was starting to sink in that this wasn't any kind of joke. This was just Andy being himself. Of course, if his act of kindness annoyed the waitress, I suspected that was just fine with him, too. I could smell the steak before it came out of the kitchen. My stomach rumbled, even though I'd stuffed myself on pancakes at breakfast. A whole hour ago. Across the room, the donut eater tossed a couple of coins on the counter and headed up front to pay his bill.

A moment later, the waitress came out of the kitchen. She plopped down the thick white plate with a loud clack, then gave us our sodas.

The guy tore into the food, eating so fast as if, I was afraid he'd choke. He finally slowed after half the steak and all of the salad had vanished. No question, he'd been hungry. I sipped my soda and thought about how lucky I was to have a home and a family. Even a family that dragged me to church every Sunday.

Andy kept talking. I talked some, too. The guy didn't talk, but he looked at each of us now as we spoke. I didn't look away when he caught my eye. I tried to imagine who he'd been. Tried to really see him.

Lifting his right hand, he pointed to the pile of French fries on his plate.

'They, thanks, don't mind if I do,' Andy said. He reached out and grabbed a couple.

He nudged me. I took one and ate it. It didn't kill me. Actually, it tasted pretty good. The three of us sat there and shared the rest of the fries.

The waitress was back the instant the guy swallowed his last bite. I still hadn't finished my soda. 'Try there,' she said, putting the ball down by Andy's glass and tilting her head toward the register. I gave him all my cash and he went up front.

'Thank you,' the guy said as he stood.

'You're welcome.'

He started to leave, then turned back and held out his hand. We shook. His grip was firmer than I expected. He headed out, stopping by Andy for a moment. They shook hands, too. Andy came back as I slurped the last of my drink. I saw he still had some money. He jammed a dollar in my shirt pocket. 'Can't let my best friend walk around flat broke.' Then he dropped the rest of the money on the table. Three dollars and eighty cents.

'What was that for?' I asked as we left the diner.

'Tip,' he said. 'She works hard. This place is open all night. She's probably been here since four.'

'She wasn't very friendly,' I said.

'Would a small tip make her more friendly?' he asked. I guess he had a point.

We walked back through town, reaching the church just as the crowd was coming out the door. I worked my way against the flow, hoping to book up with my parents before they figured out I hadn't been there during the service.

'I'm toast,' I muttered to Andy as I caught sight of Mrs. Skeffington talking to my mom. When my folks reached me, my dad didn't waste any time. 'I'm very disappointed with you,' he said.

'Sorry.'

'Getting thrown out of a church service. Of all the places to misbehave.' He went on for a while, and I nodded and made the proper noises to show how bad I felt. Out of the corner of my eye, I could see Andy dancing through the same routine with his mom and dad.

Finally, my dad turned to my mom and said, 'Let's go. I'm starving.' I followed my parents to the car and got inside. Behind us, I saw old Mrs. Wilming hobbling slowly along the sidewalk. Mrs. Skeffington cruised past her, not offering a ride. On the church steps, the Lindens were pulling their little kid by the arms as he dragged his feet and screamed his head off, pleading for a Happy Meal. When they reached level ground, Mrs. Linden gave him a swat on the rear to speed him along.

Through my open window, I heard her say, 'Just wait till I get you home.'

'We're trying to raise you the right way,' my mom said as Dad shot out of the parking lot. 'We want you to have some decent values. Not like that friend of yours.'

#### Questions on part 3 (ll. 86–156)

Complete the following sentences.

- Andy suggests the man order a steak and salad because the man ...
- Tommy talks about the weather because ...
- The man is polite and generous because ...
- Andy gives the waitress a large tip because ...

#### Trouble Spot

It's our treat. = Wir bezahlen.  
treat sb. = jdn. einladen (z. B. in einem Restaurant/bezahlen)  
invite sb. = jdn. einladen (z. B. zu einer Party)

#### UP

is One German Word, 'we English Translations' (p. 21)

fancy elegant  
booth a place to sit in a restaurant with two long seats with a table between them  
spring for sb. (sl. inform.) pay for sth.  
be broke (inform.) have no money  
right, as our a long, deep breath to show that you are disappointed  
jock (sl. inform.) boy or man who is good at sports  
whiskers (sl.) hair that grows on a man's face  
nudge sb. push somebody gently  
expect sth. with your elbow  
flat broke (inform.) completely broke

#### Trouble Spot

wonder (wunder) = sich fragen  
sich wundern = be surprised

#### UP

27 New Friends (p. 27)

be starving (inform.) be really hungry  
hobble walk weakly and unsteady  
swat on the rear smack on the bottom  
drag sb. pull sb. (usually) across the board  
beater's about what + repr. and wrong

**task** *(infm)* showing bed taste

**Questions on part 4**  
(ll. 157–end)

- Say whether these statements are true or false:
- 1 After the service, Mrs Sieffington talks to Tommy's parents about the sermon.
  - 2 The Lindens hit their child to make him walk faster.
  - 3 Tommy's parents tell him off for behaving badly in church.
  - 4 The waitress from the diner gives a beggar money.
  - 5 Tommy loses the dollar bill by accident.

'But he's ...'  
 'Drop it.' Dad warned before I could say anything to defend Andy. I sighed and settled back in my seat. Dad cursed as he got caught in town by the long red light on Harmony Street. To my right, I saw the waitress from the diner. I guess she was on her way home. A guy in a long overcoat walked up to her, his hand out. She stopped and reached into her pocket.  
 The light changed and we drove off. I looked back, but I didn't get to see what happened. Maybe she gave him something. I'd like to think so.  
 In the front seats, my parents were playing Invisible Man, talking about me like I wasn't there. 'Tommy needs to show better judgment. That Andy kid is a bad influence,' my dad said.  
 My mom nodded. 'Teaching our son all the wrong things. Running around, getting into trouble. And his mother. Did you see the dress she was wearing? It was so tacky.'  
 'We'll straighten Tommy out,' my dad said. He floored the gas and tried to beat the next light. It was red by the time he went through it. 'I'm gonna make goddam sure he doesn't skip any more sermons. Somebody's got to teach him right from wrong. I'll tell you something else. Next Sunday, he's sitting up front with us. We'll see he doesn't miss anything.'  
 I reached into my shirt pocket and took out the dollar bill Andy had given me. As my parents continued to discuss the lessons I was going to learn, I held the bill near the window and let the breeze tug at it, then loosened my grip and watched it fly free.

*David Lubar, Jr., Donald R. Grillo (F&G), Dominion Unscripted. Condensed. Press 2007 © David Lubar*

**17** D Multiple-Choice (p. 73)

**1 Reading comprehension: multiple-choice**  
 Choose the correct answer (A, B, C or D) for questions 1–6. Put a cross (X) in the correct box. The first one (0) has been done for you.

- 0 The boys are thrown out of church because ...
  - A they think Pastor Donald's sermon is too long.
  - B Andy was being rude to Mrs Sieffington.
  - C Andy was making fun of Pastor Donald's sermon.
  - D Tommy was trying to hit Andy.
- 1 After they are told to leave the church, Tommy is ...
  - A worried that he will miss the rest of the sermon.
  - B cross because it is so cold outside.
  - C angry with Andy but relieved to be outside.
  - D only worried about what his parents will say.
- 2 When Tommy sees the homeless man, he ...
  - A is happy that he and his friend can help him.
  - B doesn't want to give him any money.
  - C wants to buy the man a meal.
  - D runs ahead to the diner to avoid him.
- 3 When Andy offers to buy the homeless man a meal, Tommy ...
  - A thinks his friend is testing the man.
  - B offers to help pay for the man's dinner.
  - C is glad that he'll have the chance to talk to a homeless person.
  - D tells the homeless man to leave them alone.

- 4 While they are waiting in the diner, Tommy realizes that Andy ...
  - A is just trying to annoy the waitress.
  - B wants to find out about the homeless man.
  - C thinks the whole situation is just a big joke.
  - D is just acting normally with the homeless man.
- 5 Andy gives the waitress a large tip because ...
  - A she serves them even though she doesn't want a homeless man in the restaurant.
  - B he wants to make her feel bad about the way she treated the homeless man.
  - C he feels bad about bringing a homeless man into the restaurant.
  - D he feels sorry for her because she has to work long hours.
- 6 Tommy lets go of the dollar bill because ...
  - A he realizes that he has let his parents down badly.
  - B he is angry that people don't act the way they talk.
  - C he doesn't want anything more to do with Andy.
  - D the wind is too strong for him to hold on to it.

**2 Looking at the characters**

a Read the quotes from Pastor Donald's sermon again (ll. 10, 18–24). What are they about? Summarize Pastor Donald's message in one sentence.

b Give each of the following characters a mark: A (excellent), B, C, D or F (fail!) for how well they behave according to the lesson of the sermon:

	A	B	C	D	F
Andy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tommy's mum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other churchgoers (e.g. Mrs Sieffington)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tommy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tommy's dad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Be prepared to explain your marks with quotes from the story.

c Explain your marks to your partner. Try to agree on a mark for each character. Then report your results to the class.

**3 Close reading**

Read ll. 113–123 again. Describe and comment on the way Andy communicates with the homeless man. Do you think Andy is right to act the way he does in the situation? Why (not)?

**4 EXTRA Writing: blog entry**

- Write a blog entry on this short story, in the posting you should ...
- briefly present what the story is about.
  - discuss how the short story relates to the proverb 'Actions speak louder than words.'
  - explain why you liked or disliked it.
- Write about 150 words.

*Hi everybody*  
*I've just finished 'Bread on the Water' by David Lubar. ...*

**Language Help**

- Do you really think Andy and Tommy should get the same mark? Why was ...
- That's sure, let's mark ... up/down.
- I disagree. Tommy says it like ...
- OK, then we both have ... for Tommy.
- Yes, then we'll have to agree to disagree.

**17** Agreeing and Disagreeing (p. 28)

**5P** 13 Writing a Characterization (p. 57)

**17** 3 Blog Entry (p. 83)

**12** Increase your third power  
On the p. 18



**Trouble Spot**  
readers: 1. Lesch, 2. Lesch, 3. Lesch, 4. Lesch

**The World of Books**

The worldwide success story of the book began in 1439 with the invention of the printing press by Johannes Gutenberg, which made books available to a larger audience. Our problem today, though, is how to keep up in reading. In 1997, a survey on the reading habits of young adults revealed that in Great Britain 35% of 16- to 25-year-olds read regularly in their free time. By 2007 the figures had risen to almost 40%. Many parents, teachers, librarians and booksellers like to think that it was the arrival of the teenage wizard Harry Potter that really inspired kids to read for pleasure.

Reading habits change with age, and those teenagers who are not put off by the set books at school quickly move on from children's literature to young-adult fiction (YA for short) and adult fiction. But regardless of age, it is often the same genres that appeal to readers, namely science fiction, horror, love stories, murder mysteries, biographies, and of course fantasy novels like *Harry Potter*.

When the final volume of the *Harry Potter* series was published in 2007, booksellers wondered whether another book could achieve sales similar to these bestsellers. But they needn't have worried: Stephanie Meyer's *Twilight* saga about the love between a girl and a vampire has kept a large readership in suspense despite its dreary setting – Forks, Washington, is the rainiest place in the USA. And the film adaptation of *Twilight* (released in 2008) was not only an immediate success, but in turn raised the sales of the book.

At book fairs and festivals, ebooks are now one of the main talking points due to their many (and partly future) advantages: they will make it easier for unknown authors to get published, they are searchable and better for the environment as no transport costs arise, and the pollution connected, for example, with printing and transporting books is avoided. Moreover, ebook readers can easily contain a small library. Some day they may even be cheaper than printed books because of the paper saved. Still some people fear that ebooks will stop readers from buying printed books. The question remains open – but will avid readers really enjoy looking at a screen for hours as much as they previously enjoyed reading a book and turning its pages?

**1 Word power: mind map**

Collect the words and phrases highlighted in the text above in a table or a mind map, starting with 'The World of Books' as your topic phrase and the categories books, readers, the book made as branches. Add more words you already know from other sources. Remember to add new words and phrases as you go through this Topic. Make sure you include collocations.

**2 Activating your vocabulary**

Complete the sentences below using (not only the highlighted) words and expressions from the text above.

- As a child, he read under the bedcovers, kept \_\_\_\_\_ by murder mysteries and fantasy \_\_\_\_\_ alike.
- Don't let yourselves be \_\_\_\_\_ by the length of the book – the plot and the characters will make up for it.
- Victoria is not an \_\_\_\_\_ reader – the only thing she reads are fashion magazines.
- Books can be studied, analysed and interpreted, but they can also be read for \_\_\_\_\_.
- I only read bestsellers; if a book is not an \_\_\_\_\_ success, I won't touch it.
- Ebooks are better for the environment as they don't cause as much pollution as \_\_\_\_\_ books do.
- When books are made into successful films that usually helps the \_\_\_\_\_ of the book.
- People are worried that teenage reading \_\_\_\_\_ will be changed by Twitter and social networking websites.

**13** Working with Charts and Graphs (p. 39)

**3 Evaluating a chart**

a Read the following survey of British teenagers' reading top ten likes and dislikes.

Read up	Ranking	Fed up	Ranking
Heat magazine	1	Homework	1
Bliss magazine	2	Snakespire	2
Song lyrics online	3	Books over 100 pages	3
Computer game cheats online	3	Reading about slimy celebrities in magazines	4
My own online blog or fan fiction	4	The books I am made to read by school/my teachers	5
The Harry Potter series	5	Encyclopedias and dictionaries	6
Arne Franks Diary	6	The Bearo	7
Film scripts	7	The Harry Potter series (Maps/Directions)	8
Books by Anthony Horowitz	8	Facebook	9
The Lion, the Witch and the Wardrobe	9	Financial Times	10
RBC Online	10	Anything in another language	10
Books by Louise Rennison	10		

From National Literacy Trust, National Year of Reading 2008

b In groups of four analyse the ranking in the above list. Organize the reading material according to category (eg. comics). Some may go in more than one category. Which category was most popular in 'Read up' which in 'Fed up'?

Which categories surprised you most? Explain.

c Discuss what the Austrian equivalents of the reading material in the list could be. How would you rank them? Create your own top five list and present your results in class.

d Sum up what you can say about the reading habits of British teenagers based on the two lists and your discussion.

**4 Teenage reading habits**

a Listen to the interview with five teenagers about their reading habits and fill in the table.

	Andrew	Lorna	Caroline	Merlene	Daniel
What?					
Why?					
When, where?					

b Answer the questions for yourself. With a partner, compare the teenagers' answers to your own.

**5 What makes a good book?**

- Write down four or five features which make for a good read.
- Share your ideas with a partner. Agree on the four most important features, then name a book that, for you, fulfils these requirements.



**Language Help**

- A good book has to be exciting / funnier / scary / realiser / full of suspense / interesting / believable / ...
- It has to change me / grab my attention / make me laugh / cry / ...

## 8.3.2. Prime Time; Coursebook 6

Extract from Hellmayr, Waba and Mlakar (135-137)

10

Beauty and fashion trends

15-17

3.17-3.19

### Uglies

The novel *Uglies* takes place three hundred years in the future. Tally Youngblood is about to turn 16, and she can hardly wait for her birthday. All teenagers get operated on when they turn 16. They are turned from an ugly – a normal person – into a pretty with a perfect face and body. All they do after their operation is have fun. But then Tally meets Shay, and Shay doesn't want to be operated on. She disappears in the Smoke where unoperated people live, out in the wild and far away from New Pretty Town. Tally is forced to find Shay for Dr. Cable of Special Circumstances (the secret police) – or she won't get her own operation. So Tally goes on a long journey to the Smoke and finally finds her friend Shay.



#### 1 Reading: Uglies – Part 1

- a) Read this extract and highlight all the words and expressions that refer to the looks of people.  
 b) When you have finished make a list, group the words and find titles for your categories.

"Come on, I'll take you down to the library. You've got to meet the Boss," Shay said.  
 The Boss wasn't really in charge here, Shay explained. He just acted like it, especially to newbies.  
 But he was in command of the library, the largest of the buildings in the settlement's central square.  
 The familiar smell of dusty books overwhelmed Tally at the library door, and as she looked around, she realised that books were pretty much all the library had. No big aiscreen, not even private workscreens. Just mismatched desks and chairs and rows and rows of bookshelves.  
 Shay led her to the centre of it all, where a round kiosk was inhabited by a small figure talking on an old-fashioned handphone. As they drew closer, Tally felt her heart starting to pound. She'd been dreading what she was about to see.  
 The Boss was an old ugly. Tally had spotted a few from a distance on the way in, but had managed to turn her eyes away. But here was the wrinkled, veined, discoloured, shuffling, horrific truth, right before her eyes. His milky eyes glared at them as he berated whoever was on the phone, in a rattling voice and waved one claw at them to go away.  
 Shay giggled and pulled her toward the shelves. "He'll get to us eventually. There's something I wanna show you first."  
 "That poor man ..."  
 "The Boss? Pretty wild, huh? He's, like, forty! Wait until you talk to him." Tally swallowed, trying to erase the image of his sagging features from her mind. These people were insane to tolerate that, to want it. "But his face ..." Tally said.



Shay turned to a full-page picture of a woman wearing only some kind of formfitting underwear, like a lacy swimsuit.

"What the ...", Tally said. "Yeah."

The woman looked like she was starving, her ribs thrusting out from her sides, her legs so thin that Tally wondered how they didn't snap under her weight. Her elbows and pelvic bones looked sharp as needles. But there she was, smiling and proudly baring her body, as if she'd just had the operation and didn't realise they'd sucked out way too much fat. The funny thing was, her face was closer to being pretty than any of the rest. She had the big eyes, smooth skin, and small nose, but her cheekbones were too tight, the skull practically visible beneath her flesh.

"What on earth is she?"

"A model."

"Which is what?"

"Kind of like a professional pretty. I guess when everyone else is ugly, being pretty is sort of, like, your job."

"And she's in her underwear because ...?" Tally began, and then a memory flashed into her mind.

"She's got that disease! The one the teachers always told us about."

"Probably. I always thought they made that up to scare us."

Back in the days before the operation, Tally remembered, a lot of people, especially young girls, became so ashamed at being fat that they stopped eating. They'd lose weight too quickly, and some

would get stuck and would keep losing weight until they wound up like this "model". Some even died, they said at school. That was one of the reasons they came up with the operation. No one got the disease anymore, since everyone knew at sixteen they'd turn beautiful. In fact, most people pigged out just before they turned, knowing it would all be sucked away.

Tally stared at the picture and shivered. Why go back to this?

"Spooky, huh?" Shay turned away. "I'll see if the Boss is ready yet."

Before she disappeared around a corner, Tally noticed how skinny Shay was. Not diseased skinny, just ugly skinny – she'd never eaten much. Tally wondered if, here in the Smoke, Shay's undernourishing would get worse and worse, until she wound up starving herself.

Tally fingered the pendant. This was her chance. Might as well get it over with now.

These people had forgotten what the old world was really like. Sure, they were having a great time camping out and playing hide-and-seek, and living out here was a great trick on the cities. This starving almost-pretty was only one of them. Why go back to that?

Tally popped open the heart pendant, looking down into the little glowing aperture where the laser waited to read her eye-print. She brought it closer, her hand shaking. It was foolish to wait. This would only get harder. And what choice did she have?

2

#### Questions

- Work with a partner. Go through the text again and then answer the questions.
- When does the story take place?
  - Who are the protagonists in the story?
  - What is the Smoke?
  - Describe the setting in this part of the novel. What is different from New Pretty Town?
  - What happens to teenagers in New Pretty Town when they turn 16?
  - How does Tally react when she sees the picture of the skinny model?

135

136

**3 Listening: Uglies – Part 2**

3.20  
18

a) You are going to listen to a recording of the next section of the novel. First you will have 45 seconds to study the task below, then you will hear the recording twice. While listening, complete the sentences (1–5) using a maximum of four words. Write your answers in the spaces provided. The first one (0) has been done for you.

- 0 Shay said that she had never seen Tally ... *wear anything like that* ✓
- 1 If Shay knew that the pendant was a locating device she could at least prepare herself before this fantasy world came to ...  
\_\_\_\_\_
- 2 The Boss was angry with Tally because she had not ...  
\_\_\_\_\_
- 3 The Boss thought that Tally had come to ...  
\_\_\_\_\_
- 4 The Boss and Shay looked down at her puzzled expression, and suddenly Shay started ...  
\_\_\_\_\_
- 5 The heart pendant that Tally has around her neck is a "finder". Dr Cable of Special Circumstances gave it to her so that they ...  
\_\_\_\_\_

- b) Answer the following questions:
- What is Tally thinking about? What should she do?
  - What does she think of Shay's world?
  - Why does the Boss give her white cotton gloves?
  - What do you think? Will Tally activate the pendant so that the Specials can find them?



Unit **3**

**The Blue Planet**

⊙  
2  
⊙  
1.4

**Give and take**

I give you clean air  
You give me poisonous gas.  
I give you mountains  
You give me quarries.  
I give you pure snow  
You give me acid rain.  
I give you spring fountains  
You give me toxic canals.  
I give you a butterfly  
You give me a plastic bottle.  
I give you a blackbird  
You give me a stealth bomber.  
I give you abundance  
You give me waste.  
I give you one last chance  
You give me excuse after excuse.

Roger McGough



**1 Environmental issues**

- Choose one of the pictures on these two pages and describe it. You can use the words and phrases from the word bank.
- Read the poem by Roger McGough.
  - What is the message of this poem?
  - How does the title of the poem relate to its message?
  - Who is the *I* and who is *you*?
  - What environmental problems are mentioned?
- Write an extra verse that could be added to the poem before the last verse. Make sure you follow the structure of the poem.

**W Word bank**

reusable • biodegradable • climate change •  
to have an effect on • a result of global  
warming • to cause damage to • (air)  
pollution • to raise awareness of • (not) to  
waste natural resources • renewable/  
alternative energy sources • to recycle •  
to use/generate wind or solar power •  
hydraulic power plant • wind park/farm •  
farmers' market • organic food • bottle  
bank • landfill site

6 South Africa

She doesn't speak

Before you read

- a) What do the words in the word bank have in common?
- b) What reasons might someone have for not speaking?

Reading: She doesn't speak

The following short story takes place in Britain and South Africa today. While you are reading it, think about which elements of a short story it contains. Short stories are supposed to be read in one sitting. So when you read the story for the first time, try to get the gist and don't worry about understanding every word.

"Her name is Anouk and she doesn't speak."

That is how my mother always introduces me to other people.

My name is Nekié, I always say without moving my lips or making a sound.

I speak all the time in my head, to myself.

If anybody wants to know more about it she would say, "No, she isn't dumb."

Almost casually, as if there was nothing strange about a fourteen-year-old who doesn't speak.

"She stopped speaking after experiencing a traumatic incident."

Usually people don't ask any more questions after that. At least not immediately. Usually they would be scared off by the words *traumatic incident*. But later, if they wanted to know more, she would tell them everything. Like a tap that had been opened, the words would just pour from her – how the robbers burst into our lounge one evening and shot my father dead and how she was seriously wounded and how I saw it all while I was hiding behind the kitchen door with the maid, Rebecca. How Rebecca had pushed me behind the door and had held her hand over my mouth while Dad's blood stained the Persian carpet. How she had tried to crawl to her handbag to get to her cell phone while the robbers were searching the bedroom for money or jewels or whatever they were looking for. How she pretended to be dead when they came back into the lounge.

Do you see what I mean? I don't need to speak. My mother speaks enough for both of us.

The robbers had hardly looked at her. They had run out through the verandah door when they saw a car with a blue light patrolling the street. It was a security company's car, a routine patrol, like there was every evening. But the robbers probably didn't know about this. They had probably thought that one of the



my father who didn't want to go. He loved his country. So did I.

"I'm not going anywhere," Dad had said in his quiet way. "Over my dead body."

Then he died. And then we left.

It's almost three years since we moved. We live in a quiet village east of London where everything is so green that after a while you start longing for something pale and dry to look at. Brown soil that has been baked dry; this is what I miss. Soil that burns your feet, like on my father's family farm in the Free State. Pale veld and a cloudless sky and the taste of dust.

My mother doesn't miss anything. At least that is what she says. She didn't even want to come back on a holiday. I think she is scared to see all the things she misses. But now we are here on holiday – because she thinks it will be good for me. She wants to see me laugh again. But we have been back for a week already and I still haven't seen anything that makes me want to laugh.

"Doesn't she want to talk?" asks one of my mother's friends. She wears far too much make-up. All my mother's old friends from Pretoria wear far too much make-up. But this one's neck almost snaps from all the mascara. "Or is it that she can't talk?"

I am sitting on the other side of the same room, reading. People seem to think that if you can't speak you also can't hear. After a while they don't see you any more. I have become used to being treated like a piece of furniture. At school too, the kids talk right over my head, look right past me as if I am not there.

"It's probably a combination of factors," my mother replies, giving her what did-I-do-to-deserve-such-a-daughter sigh. "At first she couldn't speak and then she didn't want to any more, and now ... who knows?"

"Doesn't she know how lucky she is to be living in England!" Lashes heavy with mascara flutter and she utters a forced little laugh. "I wish I could leave this country!"

"Anouk won't be happy anywhere," my mother says after another long drawn-out sigh. "Not until she has worked through the past."

Work through the past. A combination of factors. A traumatic experience. My mother uses words like

bricks to build walls around her, to protect herself. As if she doesn't know that walls cannot protect one. Anouk is another one of her bricks. Anouk isn't me, Anouk is someone exotic, worldly, my mother's dream daughter with long dark hair. I am not exotic. I am small and ordinary. My hair is short and my face bare. I wear boy's clothes and like to walk barefoot even in England where no one does that. People generally think that I am two years younger than my real age. I can't help it. I don't look like someone called Anouk, and I don't feel like someone called Anouk.

"And the psychologists?" asks my mother's friend. "Couldn't they help?"

No, Mrs Mascara, the psychologists couldn't help. After a while I refused to go, refused to try and vomit out words. And once everybody started to leave me alone I had fewer nightmares.

They weren't less terrible, just less frequent. When they do come at night it is still as unbearable as ever. Blood on the carpet, a carpet that stains darker and darker, blood that flows over everything, furniture and walls, like brown-red paint, blood that streams out of the front door and runs down the street. Streets of blood, rivers of blood, a country full of blood. Then I also make strange noises in my sleep, my mother says, gurgling, rattling noises like words in a language that doesn't exist. Sometimes I sob loudly and then my mother shakes me softly, waking me up and holding me. Sometimes she cries with me.

I loved my father. My mother probably too. I don't know. Nowadays she is going out with another man. Dad was tall and thin with a soft voice. My mother's new friend is short and stocky (well, actually he is quite fat, but my mother describes him as short and stocky). He likes to laugh loudly. He tries terribly hard to be nice to me. It's probably quite difficult to be nice to someone like me.

I wish I were someone else. No, I wish I was myself, three years ago when Dad was still alive and we still lived in Pretoria and I could stand barefoot in the kitchen in the afternoon and watch Rebecca iron the washing. I wish I could turn back the clock, be eleven years old again, and listen to the hissing of the steam iron while I make myself a peanut butter sandwich. Forever and ever.

Word bank

- to be mute • to be dumb • to be silent • speechless • to be a chatterbox • to be talkative • to be chatty • to chatter • to be communicative • to be a talker

neighbours had heard suspicious sounds. Usually when my mother gets to this part of the story she gives a dejected little laugh. "Even if someone had suspected something," she would add, "they wouldn't have been able to see anything from the street. A few months before, my husband had built a high wall around the property to protect us."

My mother believes that the more you talk about a difficult thing the easier it will be to bear – my mother and all the psychologists I have already seen. But as yet, no one has been able to tell me about what you should do when something is so difficult that you simply can't talk about it. In the beginning I really tried. Forcing the sounds out of my throat like dry vomit. They said that if I forced myself to speak about it I would stop dreaming about it. But after a few awful sessions with a psychologist the nightmares just got worse.

"It was Rebecca who dialled the emergency number and got the ambulance to come. Saved my life. And Anouk's. If the child had made a single sound ..."

What my mother doesn't say is that maybe we could have saved my father's life, too. Maybe if I had slipped out the back door and called the neighbours, if I had stayed calm and done something. If I had just acted like Buffy against the vampires or someone like that. But I went rigid, scared stiff. Mute.

"And that is why we are living in England now."

That is how my mother always ends her story. As if the attack was the only reason why we had left. She doesn't say that she had wanted to go and live in England long before the attack. Her father was British and she had the right passport. She had always stood with one foot in the sea, ready to emigrate, every time she read a newspaper heading that scared her. It was



5-9 2.5-2.9

1

2

VIP file

- Marita van der Vyver
- born 1958 in Cape Town
- studied in South Africa and became a journalist and writer
- has written many novels and short stories
- now lives in southern France

And now my mother has this stupid idea that she wants to go and look at our old house – or rather at the wall around the house, because that is all that you can see from the street. She has brought along my Granny Anna to give her “psychological support”. Support to look at a wall!



“I have forgotten how dry the Highveld gets in winter,” my mother says as we drive past the Voortrekker Monument. “Or maybe it just looks paler because we have become used to a place that is always green.”

Because it always rains. Because the sun never shines properly, not like it shines here in Africa.

“The grass on the other side is always greener,” mumbles Granny Anna. Not for me. I miss the pale grass on this side of the fence.

I am sitting in the back of the car, staring at the high, pale blue sky, drinking in the air as if it were water. When last did I see such a wide, cloudless sky? The closer we get to our old suburb, the slower Mom drives. And the faster she talks, almost without breathing, her fingers clutching onto the steering wheel.

“Just look at all those fences! The burglar bars and the security gates! The alarm systems and the vicious dogs behind the gates! I’m sure it wasn’t so bad three years ago.”

“Three years ago you just didn’t notice it because you were used to it,” Granny says. “Familiarity breeds contempt.”

Dad always used to say that Granny Anna had swallowed a book of idioms when she was small. I sometimes wonder if she has any of her own words left in her head.

“Three years ago I didn’t feel contempt, Mom. I thought it was normal to live like this. Now I live in a village where no one hides behind security gates. Where the dogs sound friendly when they bark.”

“Maybe their bits is worse than their bark,” Granny says with a dry laugh.

My mother doesn’t catch the joke. She doesn’t even listen to what Granny is saying. She is far too worked up.

“I never want to live here again!”

“What you sow you shall reap,” mumbles Granny. Mother glares at her, irritated.

“I didn’t sow the crime in this country, Mom.”

“The sins of the fathers . . .”

I had never noticed before how much they look alike from the back. Both have short, dark and smooth hair, small ears and thin necks. Their voices also sound quite similar. They say that I also look like my mother. It’s hard to believe because she always wears dark red lipstick and black kohl around her eyes, which makes her look, well, quite exotic.

I can’t remember what my voice sounds like. I was never much of a chatterbox anyhow. My mother was always the talker in the house and my father and I understood each other without having to say anything – Dad, me and Rebecca.

When I was small I asked many questions, but when I was about seven I noticed that I could get more answers from books than from people. And so I started reading more and more and spoke less and less.

“Do you know what it’s like to live in a country where you don’t have to be scared all the time?”

I refuse to live in fear, Annelie. The only thing to fear is fear itself.”

As we turn into our old road my mother breathes in sharply. I remember the trees, many of

them now pale and naked, but in summer they form a green canopy over the pavement. How I used to jump from shade to shade on my way to the café, barfoot, trying not to get my foot burnt by the cement. My heels were almost as rough as Becca’s. My mother had bought me a grey stone to scrape my feet soft at night in the bath, but I never used it. I wanted to have feet like Becca’s, soles that don’t hurt on the cement, heels that can step on pieces of glass and thorns.

We stop in front of the house, the one on the left-hand side, on the corner. We stare at the high white wall and the red signs of two different security companies. The black steel gate that opens with a remote from inside the house. The driveway gate which also opens with a remote. My mother’s shoulders are shaking. She is crying. My gran takes her hand, turns around and gives me a worried smile. As if concerned that I too will start crying.

I get out of the car. I am hot and I don’t want to watch my mother cry because I can’t bear the expression in Gran’s eyes – as if she has forgiven me everything, will always love me, even if I never say another word.

I stumble across the pavement, all along the white wall, around the corner where they can’t see me. My eyes are filled with tears, my ears are filled with the familiar sounds of the street, the sound of a lawn mower and the soft hum of the pool cleaners and the barking of the dogs behind the gates – not friendly dogs, not here. Voices from the radios in the kitchens, usually Zulu or Sesotho, sometimes English or Afrikaans. Screaming sirens in the distance, in another suburb, or the highway. I had forgotten about all the sirens.

On the farthest side of the property there is a smaller iron gate that Rebecca used to get to her outside room. I hold onto the gate and press my face against the bars as if I want to press right through this barrier. I look at the kitchen window, the back door and the washing line full of baby clothes. Little white vests and pink jacksies. I didn’t know that the new people had a baby. I wonder if they know that my father was shot dead in their lounge. It’s probably not the type of thing that an estate agent tells you when she wants to sell a house.

The back door opens and my heart breaks into tiny pieces as I see Rebecca walking towards the washing line. Impossible. But it is Becca’s thin black body. Becca’s tough feet in her slops. Becca’s familiar light pink overall. It can’t be. Becca doesn’t work here any



more. My mother helped her to find other work before we went to England. We had sent her postcards the first year and then . . . we had lost contact. Someone had let us know that she no longer worked at the same address.

And now she is here standing at the washing line, of course it is she, the woman who looked after me when I was a baby. The body that I know better than my mother’s, busy packing the clothes of a stranger’s baby into a plastic basket.

I shake the gate to get her attention. It has to be her. But she is too far to hear anything.

“Rebecca!” The voice that burst out of my throat frightens me. It doesn’t sound human. More like a dying animal, a cow bellowing, or something like that. The woman turns around, comes closer, uncertain.

“Becca?” I try again. A hoarse rattle. Once when my dad had laryngitis it sounded like that. “Is it you?”

“Noekie?” her face bursts open with joy. She drops the basket with the baby clothes onto the lawn and comes running towards the gate. Pushes her rough hands through the bars, cups my face in her hands, laughs in amazement.

“Noekie! It’s you!”

I laugh and cry at the same time. She takes a bunch of keys out of the pocket of her pink overall and unlocks the gate. Her hands are shaking. She pulls me close to her and presses me against her. I didn’t know how much I had missed this body, the smell of clean washing and spices and . . . potatoes? Nobody in England smelled like this. No one in the whole world smells like this.

“Anouk!” my mother calls as she appears around the corner. “Anouk? Rebecca?”

“It’s me, Madam.” She wants to let go of me, but I cling to her. “The child is very happy to see me.”

“But . . . what are you . . . are you working here again?”

My mother’s voice is high with profound surprise, her face overwhelmed. My gran stands behind her, her mouth wide open.

“Things didn’t go too well with the other people, Madam.” Rebecca sounds embarrassed, like when she had burnt the food, as if she is scared that Mom will be cross.

“And then I heard that these people were having a baby and they were looking for someone to help them. I missed having a child in the house . . .” My mother hugs Rebecca, but all the time she is looking at me, at my tearstained face and at my laughing mouth.

- 365 "Do they treat you well?" Granny wants to know from Rebecca.
- "Very good, Madam. And the little one is so cute. She reminds me a lot of Noekie when she was a baby. Also has such round, curious eyes. She will probably
- 370 ask just as many questions when she begins to talk."
- I laugh, a breathy rattle, and my mother's hand flies to her mouth.
- "Anouk has stopped talking." Her dark red lipstick is slightly smudged, her eyes hidden behind her
- 375 sunglasses. "She has stopped laughing. I thought ..."
- "She spoke to me," Becca says proudly, teasingly, as
- if my mother has just made a joke. "She screamed like a mad one when she saw me."
- "Anouk?"
- "My name is Noekie," I say in my strange new voice. A bit less hoarse with each word. For the first
- 380 time in four years it is my mother who is speechless. She stares at me, the tears dripping from under her sunglasses.
- "You know I don't like to be called *Anouk*."
- 385 And with every word that comes out of my mouth I sound more like my mother.

(J. Jorita van der Vyver)

### 3 Your reaction

Orally summarise the story with your partner.

What do you think of Anouk's behaviour? How did the story make you feel?

### 4 About Anouk

- Briefly describe the events that lead to Anouk becoming mute.
- Briefly describe the events that lead to Anouk starting to speak again.

### 5 Characterisation

Anouk and her mother deal with their trauma very differently. Give a characterisation of Anouk and her mother.

### 6 Narrative techniques

- Anouk is the narrator of the story. The narrative **point of view** is that of a first-person narrator. Why is it important that she narrates the story?
- Think about what would happen if the mother narrated the story.
- There are some references to walls in the story that are used as **symbols**. Find the sentences and explain what the walls stand for.
- The author often creates a certain atmosphere or mood by using special words or descriptions. Describe the atmosphere in "She doesn't speak".



#### Word bank

- to be traumatised •
- to force oneself to do sth. •
- to work through sth. •
- to miss sth. •
- to be worked up about sth. •
- to experience sth. •
- to bear sth.



#### Tip

**Point of view:** The person telling the story, e.g. first-person or third-person.

**Symbol:** Something that represents something other than itself, e.g. our flag is the symbol of our country.

### 7 Writing: An e-mail

At the end of the day, Anouk's mother is writing an e-mail to her best friend back in London and tells her that Anouk has started speaking again. Write her e-mail.

Consider the following points:

- Make sure you know what happened that day. It might help to draw a timeline.
- What kind of language does she use?

### 8 South Africa versus Britain

- Take a look at the text again and underline words and phrases that portray South Africa and Britain. Make a list and write down phrases/sentences from the story, e.g. South Africa: "wall around the house" (line 175).
- What are the main differences between these two countries? Create a table and write one column about Britain and one about South Africa.

### Being a leader

**14** SPEAKING

Can you think of a person you'd say is a good leader? Maybe an athlete, a politician, a teacher or a class representative? Describe him/her to a partner and convince your partner of your choice.

**15** LANGUAGE

The qualities of a leader



Which of these qualities do you think a leader should/should not have? What would you add?

To be ...

a good communicator • a risk taker • calm under pressure • caring • creative • decisive • fair • good-looking • honest • manipulative • open-minded • respectful • self-confident • strong • trustworthy

**16** READING

In the classic novel *Lord of the Flies* by William Golding, a group of schoolboys become stranded on a deserted island. In the extract below, the boys choose a leader. Which qualities does Ralph show that make him a good leader?

Merridew turned to Ralph.

"Aren't there any grownups?"

"No."

Merridew sat down on a trunk and looked round the circle.

"Then we'll have to look after ourselves."

[...]

"We've got to decide about being rescued."

There was a buzz. One of the small boys, Henry, said that he wanted to go home.

"Shut up," said Ralph absently. He lifted the conch.<sup>1</sup>

"Seems to me we ought to have a chief to decide things."

"A chief? A chief!"

"I ought to be chief," said Jack with simple arrogance, "because I'm chapter chorister and head boy. I can sing C sharp."

Another buzz.

"Well then," said Jack, "I ..."

He hesitated. The dark boy, Roger, stirred at last and spoke up.

"Let's have a vote."

"Yes!"

"Vote for chief!"

"Let's vote—"

[...] Jack started to protest but the clamour changed from the general wish for a chief to an election by acclaim<sup>2</sup> of Ralph himself. None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack.

But there was a stiffness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart.

"Him with the shell."

"Ralph! Ralph!"

Ralph raised a hand for silence.

"All right. Who wants Jack for chief?"

With dreary<sup>3</sup> obedience the choir raised their hands.

"Who wants me?"

Every hand outside the choir except Piggy's was raised immediately. Then Piggy, too, raised his hand grudgingly<sup>4</sup> into the air. Ralph counted. "I'm chief then."

**b** Later in the novel, Ralph's leadership is challenged by Jack, who has become a violent and dangerous hunter. Does Jack show different qualities? Read on and see for yourself.

The boys ranged themselves in rows on the grass before him but Ralph and Piggy stayed a foot lower, standing on the soft sand. Jack ignored them for the moment, turned his mask down to the seated boys and pointed at them with the spear.

"Who's going to join my tribe?"

Ralph made a sudden movement that became a stumble. Some of the boys turned toward him.

"I gave you food," said Jack, "and my hunters will protect you from the beast. Who will join my tribe?"

"I'm chief," said Ralph, "because you chose me. And we were going to keep the fire going. Now you run after food—"

"You ran yourself!" shouted Jack. "Look at that bone in your hands!"

Ralph went crimson.<sup>5</sup>

"I said you were hunters. That was your job."

Jack ignored him again.

"Who'll join my tribe and have fun?"

"I'm chief," said Ralph tremulously. "And what about the fire? And I've got the conch."

"You haven't got it with you," said Jack, sneering.

"You left it behind. See, clever? And the conch doesn't count at this end of the island—"

All at once the thunder struck. Instead of the dull boom there was a point of impact in the explosion.

"The conch counts here too," said Ralph, "and all over the island."

"What are you going to do about it then?"

Ralph examined the ranks of boys. There was no help in them and he looked away, confused and sweating. Piggy whispered.

"The fire—rescue."

"Who'll join my tribe?"

"I will."

"Me."

"I will."

"I'll blow the conch," said Ralph breathlessly, "and call an assembly."

"We shan't hear it."

Piggy touched Ralph's wrist.

"Come away. There's going to be trouble."

**c** Now compare the leadership qualities of Ralph and Jack. Who would you rather have as a leader? Discuss your ideas with a partner and try to come to an agreement.

**WRITING 17** What do you think will happen next? Write the next 200 words of the story. Then get together in groups of four and share your texts.

**18** SPEAKING

Can you think of any films or books in which one of the characters is a good leader? Prepare to give a short description of the character and his/her actions in the story. How can you tell they are a good leader? Then work in pairs and present the character to each other.

<sup>4</sup> grudgingly: widerwillig

<sup>5</sup> crimson: dunkelrot

**LANGUAGE 6**

**Adverbs of degree**

Read the instructions on how to write a haiku poem and circle the correct expression whenever you have a choice. Sometimes both expressions are correct.



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**How to write a haiku**

How do you capture the moment when you see something beautiful or dramatic in nature? You might take a photo, but (1) ~~a much~~ / ~~an even~~ nicer way to save it is in words, and the ideal method is a haiku poem.

A haiku is a traditional Japanese poem and is one of the (2) ~~most~~ / ~~least~~ enjoyable and challenging forms of poetry to write. The goal is to capture a specific moment in three tight lines.

A haiku has a total of 17 syllables; the first line has 5 syllables, the second line 7 and the last line 5. This means they are (3) ~~hardly~~ / ~~pretty~~ short, so the trick when writing a haiku is to choose your words (4) ~~quite~~ / ~~very~~ carefully.

Haiku poems traditionally focus on describing nature, and they emphasise simplicity and direct expression. Apart from being short, haiku poems rarely rhyme, which makes them easier to write! (By the way, the word 'haiku' is both singular AND plural.)

The main idea of a haiku is to focus on a brief moment in time and to use colourful images. The reader should be able to read your haiku in one breath and still be able to (5) ~~rather~~ / ~~clearly~~ picture what you are writing about. Ideally, a haiku should be written in the present tense.

**L Language box**

Adverbs of degree describe:

- the intensity
- the extent

of verbs, adjectives or adverbs in more detail.

Here are some: *not very, a bit, rather, quite, fairly, pretty, really, very, extremely, ...*

Can you think of some more?

→ See *Grammar revisited, Adverbs of degree*, p. 172.

**READING 7 a** Read the haiku by American writer Richard Wright below.

- 1 Do they fit the pattern of 5-7-5 syllables?
- 2 What are the haiku describing? Do they give you a clear image of what is being described?

Heaps of black cherries  
Glittering with drops of rain  
In the evening sun.

A spring sky so clear  
That you feel you are seeing  
Into tomorrow.

**b** Now look at these haiku by the same poet. How do they give a different image?

On winter mornings  
The candle shows faint markings  
Of the teeth of rats.

The webs of spiders  
Sticking to my sweaty face  
In the dusty woods.

**WRITING 8**

Your turn! Now try writing at least two haiku poems. Remember the 5-7-5 pattern and make sure you choose your words carefully – every syllable counts! Try to make the topic of your poems something to do with nature. Share your poems with your classmates.



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Literature along the way

## The Lottery

by Shirley Jackson

**1** What comes to mind when you hear the word 'lottery'? Take one minute to write down all the things it makes you think of. Then compare your list with a partner. Which words do you have in common?

**2** Read the first extract from a short story called 'The Lottery' by Shirley Jackson, an American writer (1916-1965). Discuss these questions with a partner:

- Where and when does the story take place?
- How do you think the story is going to continue? Will it have a good or bad ending? Underline all the expressions that make you think it will have a good ending in blue, and the ones that make you think the ending might be bad in red. Compare what you've underlined with your partner.

The morning of June 27<sup>th</sup> was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely<sup>1</sup> and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days [...], but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.



The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous<sup>2</sup> play, and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix [...] eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly<sup>3</sup>, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

<sup>1</sup>profusely: übermäßig, üppig  
<sup>2</sup>boisterous: wild, laut, übermäßig  
<sup>3</sup>reluctant: widerwillig

The lottery was conducted – as were the square dances, the teen club, the Halloween program – by Mr. Summers, who had time and energy to devote to civic activities. He was a round-faced, jovial<sup>1</sup> man and he ran the coal business, and people were sorry for him, because he had no children and his wife was a scold<sup>2</sup>.

When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called. "Little late today, folks." The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool, and when Mr. Summers said, "Some of you fellows want to give me a hand"<sup>3</sup> there was a hesitation<sup>4</sup> before two men, Mr. Martin and his oldest son, Baxter, came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

**3** The author singles out one character, Mrs Hutchinson, in the next two paragraphs. Write down three details that you think stress the 'normality' of the situation, and three details that make you feel a bit uneasy.

Just as Mr. Summers finally left off talking and turned to the assembled<sup>5</sup> villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through: two or three people said, in voices just loud enough to be heard across the crowd, "Here comes your Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully, "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said, grinning, "Wouldn't have me leave my dishes in the sink, now, would you, Joe?" and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

**4** In the story, the lottery now proceeds with every head of family taking a piece of paper out of the black box. Read the next paragraphs and make a list of the words and phrases that describe the atmosphere and compare it with a partner. Then finish reading the extract.

A sudden hush fell on the crowd<sup>6</sup> as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names – heads of families first – and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

The people had done it so many times that they only half-listened to the directions: most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi, Steve." Mr. Summers said,

<sup>1</sup>jovial: heiter, fröhlich  
<sup>2</sup>scold: zornreiches Weib (Haus)Frau  
<sup>3</sup>hand: Zögern, Unentschiedenheit  
<sup>4</sup>hesitation: Verwirrung  
<sup>5</sup>A sudden hush fell on the crowd: Die Menge verstummte schlagartig



**LANGUAGE** 24 **α** Complete the film review below by filling in the words from the box.  
+ WRITING

based on ▪ characters ▪ dialogue ▪ favour ▪ highly ▪ lead roles ▪ must ▪  
pleasantly surprised ▪ plot ▪ recommend ▪ soundtrack ▪ starring ▪ suited to

## Want to see a classic film?

### Try *10 Things I Hate About You!*

There are some films you just have to see, and *10 Things I Hate About You* is one of them.



A 1999 classic (1) \_\_\_\_\_

Heath Ledger and Julia Stiles in the

(2) \_\_\_\_\_, the film's

action takes place in an American high school. Loosely (3) \_\_\_\_\_

Shakespeare's play *The Taming of the Shrew*, the (4) \_\_\_\_\_ follows

two sisters whose father refuses to let them date boys. One of the sisters, Bianca, desperately

wants to start dating. The other, Kat, is especially bad-tempered and stubborn, so what guy

would want to date her anyway? Finally, their father decides that Bianca can date, but only if

Kat is dating someone too. Some guys plan to pay a boy to date Kat. Their choice: Patrick Verona,

a bad boy with a mysterious reputation. Will he win Kat's heart?

I think you'll love this film as it's (5) \_\_\_\_\_ entertaining. There are

lots of high school teen movies, but I was (6) \_\_\_\_\_ to find this one

is different. The plot is unpredictable and the (7) \_\_\_\_\_ is genuinely

funny. The (8) \_\_\_\_\_ are believable, and Heath Ledger is really

amusing in the role of Patrick. Also, the (9) \_\_\_\_\_ is lively and fits

the film well. You will have to wait till the end to find out where the film gets its title.

I would definitely (10) \_\_\_\_\_ seeing *10 Things I Hate About You*.

It's a (11) \_\_\_\_\_ for anyone who wants to watch a fun film with

witty dialogue. It's particularly (12) \_\_\_\_\_ a teenage audience,

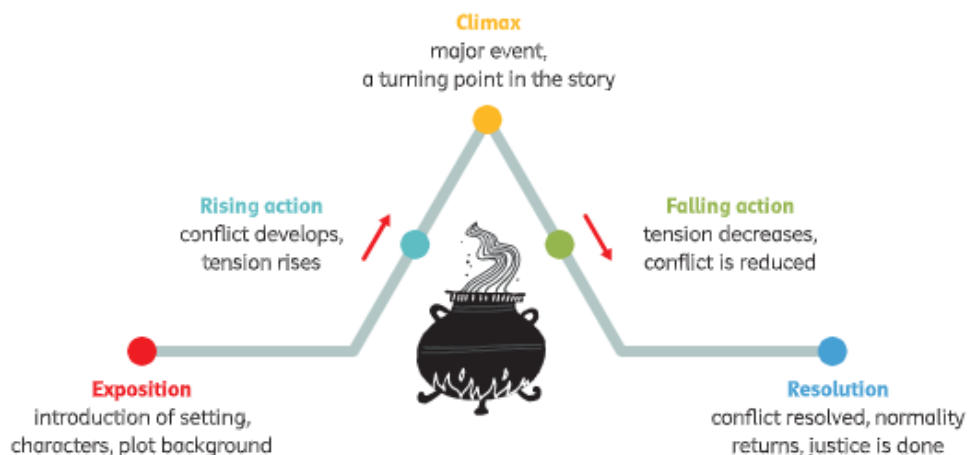
but parents will enjoy it too. Do yourself a (13) \_\_\_\_\_ and watch

this film. I promise, you won't regret it!



**b** Now write your own review of a film you have seen recently.

**READING 21** a Take a look at Freytag's Pyramid below. It shows how to analyse the plot of a story.



b Read the story of *The Tortoise and the Hare* below. Use Freytag's Pyramid to help you put the parts in the right order and label them with the stages of the pyramid.

**A**

The hare was embarrassed at being beaten by the tortoise and had to endure the laughter and teasing of all the other animals. "Call yourself fast?" they called to him. "You were beaten by a tortoise!"

**B**

The hare had to admit he had been boastful and proud, and he promised to change his ways. The tortoise just winked at the hare and told him, "Slow and steady wins the race!"

**C**

The next morning, the two set off for the race, watched by all the other animals. The hare thought it all a great joke and lay down under a tree for a nap, thinking he would have plenty of time to beat the tortoise later. The tortoise, meanwhile, was walking slow and steady on his way.

**D**

At midday, the tortoise passed the sleeping hare. He plodded along<sup>a</sup> the road and was nearing the finishing line when the hare awoke. Suddenly, he saw the tortoise about to pass the finishing line. He raced to catch up, but was just too late. The tortoise had won the race!

c Many traditional tales have a message or a moral at the end. What is the moral of this story? Discuss what you think it means.

**E**

Once upon a time, there was a hare who was always boasting how he could run faster than anyone else. He was forever teasing the tortoise for being slow. One day, the tortoise had heard enough and he challenged the hare to a race, which made the hare laugh aloud.

<sup>a</sup>to plod along the road: die Straße entlangstapfen/-trotten

**WRITING 22** Work with a partner. Think of a traditional tale that you know and try to fit the plot into the pyramid. Write the story in short sections like the one in 21 and label each one.