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QUALIFICATION WORK

**to obtain Bachelor's Degree on Specialty 5220100 – English
Philology on theme
*“Literature in Teaching English: Use of Symbolic Frame”***

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INTRODUCTION

From the inception of human history, language, defined as a system of communication by written or spoken words, which are used by the people of a particular country or area, remains a fundamental and common heritage of human society. It is, this language heritage that distinguishes human species from other living species. With the use of language for instance, human species have been able to make inventions, communicate ideas and spread such inventions and ideas from generation to generation. As important as this human heritage is, it is a coat of many colours in many societies. In other words, within a language group, there could be much dialectical diversity. Therefore, there is hardly a nation or society, where just only one language is spoken. Instead, different languages, separate human societies and the human beings therein from one another. This does make it difficult for people belonging to different language groups to understand one another. Because of this, a second language that would unify all the people of different language groups is therefore necessary if people, who speak different languages must have a common understanding of ideas and have meaningful interactions in their day to day activities. Given the fact that second language is not one's language, it has to be taught and learnt. The objective of this study therefore is to examine the place of literature in the teaching and learning processes of a second language.

Topicality of the research problem. As we have mentioned above English language teaching is becoming an essential part of human life nowadays, studies carried out are discovering and proving the efficiency of language teaching methods and approach applied to language teaching in our country. Many approaches such as task based learning, content based learning, process approach, communicative approach, interactive teaching are being applied to ELT but some points, such as exact

applicable methods are still not fully examined ones. Using literature in teaching Russian language has been the very part of teaching Russian to Uzbek pupils but teaching English through literature is not being applied within higher education and only in specialties. The question of applying literary text in teaching English in secondary education is the most debatable and urgent issues of teaching English.

The aim of the research is to define using literature and symbolic frame as a technique of teaching English.

According to the aim of the research the below given **research tasks** were set before the research:

- to review theoretical materials in using literature in teaching and learning English;
- to review different opinions of theoreticians of language teaching methodology on the benefits of literature usage in English language classroom;
- to define symbolic frame in literary texts and its place in learning English;
- to study methods of applying symbolic frame in literary texts in English lessons.

Novelty and results of the research are based on the initial overview of theoretical approaches of applying literature in teaching and learning English language as a foreign language.

Among the results of the research we may mention the following:

- theoretical side of applying literature in ELT were studied in the work;
- opinions of various language teaching methodologists were contrasted and compared in the research;
- advantages and disadvantages of the literature use in ELT were outlined;

- approaches of applying literature and literary text in English language classroom were outlined in the work.

Object of the research is using literature in language teaching.

Subject of the research is a symbolic frame in literature and its use in language teaching.

Scientific value of the research Materials and conclusions brought about in the work can be applied in teaching English as a foreign language in secondary education institutions by English teachers, materials and results are also applicable in studying Foreign Language Teaching Methodology courses by students of Language faculties of universities. Results can also be used by students in compiling research papers, reports on language teaching.

Structure of the qualification paper. The present qualification paper consists of introduction, the main part and its two chapters, conclusion and the list of used literature.

Introduction outlines the features of the research and gives brief information on aims, tasks, and value of the research.

The main part's first chapter mainly reviews related theoretical materials on language teaching and applying literature in language teaching.

The second chapter gives definition to symbolic frame in literature and its use in language teaching and further considerations on practical application of symbolic frame in the process of teaching English as a foreign language.

The list of used literature comprised more than 30 items, materials and related literature titles which were used in the research.

Chapter 1. Literature in English Language Teaching

1.1 Literature and Language Interaction in Educational Context

Language in any human society, is an important human heritage. The significance of language in human life cannot be over-emphasized. It is indeed central not only to our social interactions and relationships, but also in distinguishing us and enabling others to ascertain the position in the society. This would explain why people with speech or hearing disabilities find it difficult to integrate and participate fully in their communities. What this means is that every language community has developed unique modes of using its language. At the same time, each language has been moulded in a special way to serve the needs of the community that speaks it. In this way, every language is a unique system and therefore, a resource for humankind. It is because of the many unique systems in each language that we talk of linguistic diversity. This linguistic diversity, like biodiversity, is an important feature of our universe. The many languages spoken by the various world populations signify the communication problems, which human societies are likely to face in their day to day interactions¹.

Generally, all languages are unique in some senses because languages, the world over, are not only significant to the personal and social well-being of their speakers, but they are also valuable as a resource and constitute an invaluable heritage for humanity². This is because each human language has a unique linguistic inventory and rules, reflects its own cultural experience, expresses its own world view and manifests its own artistic peculiarities. Thus, taken together, all the many world languages have an enormous wealth of linguistic, cultural, world

¹ Brumfit, C.J., Carter, R.A. Literature and language teaching. Oxford. Oxford

² Carter, R., Long, M.N. Teaching Literature. Essex. Longman, 1991. 200 p. ISBN 0-582-74628-0.

view and artistic phenomena to offer mankind. The complexity of human languages, has many implications for the scholastic understanding of a language that is foreign to us¹.

Today, as a result of globalization, there has been an increasing need to interact at both official and unofficial levels. In particular, nationals of different countries have to move from one geographical region to another, needing a language of communication. In this case, some languages such as English Language, French, Spanish, German and Arabic have become what can be described as second language in many communities of the world. In other words, they have become the language of communication, interaction and relationship. For this reason, these languages mentioned above, need to be learnt if we must develop along with others.

Since it is a science using, as every science does, language as a tool, making use of literary texts in teaching foreign languages it has been one of the methods to be applied since the ancient times. There are several definitions of Literature from different points of view.

The most general definition can be seen in H.L.B. Moody's approach. According to Moody literature is like an umbrella term giving information on every business. Therefore literature, foreign interested in every kinds of written and spoken business, can be termed as expressing a specific subject e.g. literature for construction, literature for medicine, literature for child raising, literature for construction, literature for medicine, texts may express the author's style. In this case stylistically written literary texts may not be real life, whereas language use in literary texts is created by the authors and therefore may not suit classroom activities. If we go on to define "Literature" from the Language Teaching point of view, we come across a very important definition. According to Alexander Baird, "Literature is the use of language effectively in suitable

¹ Carter, R., Long, M.N. Teaching Literature. Essex. Longman, 1991. 200 p. ISBN 0-582-74628-0.

conditions". To him literary texts can be used in language teaching, because the language used in literary text is suitable for the contexts of the events¹.

Among the functions of literature, as seen in the definitions above, the most important one is the use of language. Foreign language teachers adopt the method in accordance with the students' level and their syllabus.

In England, English language has been accepted as the official language since colonial rule. In spite of this long history of English language as an official language, many England do not still communicate in the language except during official engagement. The reason for this is because English language is not the first language of England. In England, English Language exists in relation to some major national languages such as Hausa, Igbo, Yoruba and many others, which total about 400 languages. In a circumstance like this and being a former British colony, English language has naturally become a means of communicating ideas and information at both official and unofficial levels. It serves a very important means of establishing and maintaining unifying relationship with other people of diverse cultures and mother tongues. This may explain why Kehinde (2004) observed that English language has a centrifugal force in England societies. It pulls together people of diverse origins speaking different language.

Over the year, English language in England has become diversified with emergence of some native versions such as the England Pidgin English (NPE) and the England Standard English, which are spoken alongside the local languages and national languages. With this development, it has been possible for many England to code-switch and code-mix in their day to day interactions. It is important to note that the

¹ Collie, J., Slater, S. Literature in the language classroom. Cambridge. Cambridge University Press, 1987. 266 p. ISBN 0-521-31224-8.

choice of any of these varieties as a means of communication depends on the educational level of the actors in the social interactions. In spite of the existence of these varieties, the English language as handed down by the colonial masters, still remains the official language of communication, interaction and relationship in England. It is also the only one that is recognized as a subject to be taught in the English educational system¹.

Consequent upon the above, English Language is taught at almost all levels of educational system in the country and therefore, is introduced to students right from the pre-primary to the tertiary level. English language thus becomes a major criterion for admission into tertiary institutions and a compulsory subject that must be taken in the University Matriculation Examination conducted by the Joint Admission Matriculation Board as every candidate that sits for the examination must compulsorily take use of English as a paper, along with three other subjects. English language being a second language in England, must therefore be learnt. Learning and comprehension of any language involves proper understanding of the people's culture, which can only be facilitated through numerous literature about the people. Learning of foreign language like English is therefore, impossible without an adequate understanding of the study about the people. It is in this context that this study theoretically examines the place of literature in the teaching and understanding of English as a second language. In order to achieve this objective, the remaining part of this study is organized to consist of conceptual issues, an overview of the problems of learning of English language in England, relationship between language and literature, benefits of using literature to teach language any language.

¹ Collie, J., Slater, S. Literature in the language classroom. Cambridge. Cambridge University Press, 1987. 266 p. ISBN 0-521-31224-8.

The two concepts, which form the focal point of this paper, are the concept of language and literature. According to The Longman Dictionary of Contemporary English, language generally is defined as a system of communication by written or spoken words, which is used by the people of a particular country or area¹. There are different types of languages, which include body language, second language, first language, modern language, etc. In this research, the focus is on the second language, which is also defined as a language that one speaks in addition to the language one learned as a child (one's native language). On the other hand, the Longman Dictionary of Contemporary English also gives three different meanings to the word, literature. The first meaning sees literature as books, poems, plays, etc. that people think are important and good. Secondly, literature in another sense is seen as books, articles, etc. on a particular subject. Thirdly, literature may be defined as printed information produced by people, who want to sell or say something. From the three components of what literature is all about, it may be seen as any written text, which according to Jeremy Harmer is categorized into four, namely fiction, fact, content area text and newsreel. Fiction consists of poetry, prose and drama. Many of the books by American and England authors fit into this group. Fiction is needed by language learners to enhance their imaginative ability and creativity as they read the language, they want to learn in the curriculum². Fact is informational text, carefully written to inform non-experts. Such texts include historical accounts of past national events, where statistics dates of events are stated. Content Area Text denotes a type of written text, where the author writes for the would be experts. Here, the texts are designed to enhance the knowledge base of the language learner in the subject area. Finally, Newsreel are published or written texts to entertain and to pass on current news items

¹ Ellis, G., McRAE, J. The Extensive reading handbook for secondary teachers. London. Penquin Books, 1991. 160 p. ISBN 0-140-81023-4.

² Grellet, F. Developing reading skills. Cambridge. Cambridge University Press, 1991. 252 p. ISBN 0-521-28364-7

to the reader. Examples of newsreels are newspapers, magazines, newsletter, etc. Harmer therefore, opined that all the four types of texts are needed in order to make English language curriculum result and goal-oriented¹.

Literature has however, been seen by literary experts and writers from different perspectives. For instance, Pearse defines literature as written or oral composition deriving from and mirroring a society and the historical experiences of the society and its people. Corbin sees it as an experience and imagination. Some other researchers see it as a body of written texts produced by a culture and highly valued within that culture over a period of time as part of its literary heritage. Hence, in offering English literature as a subject, works of writers such as Shakespeare, Wordsworth, etc. become the fundamentals in the understanding of English language as a second language as such literatures clearly represent the cultural heritage of the people, whose language we want to learn as a second language.

Thus, treatment/reading of these texts is considered as an important part of the English culture. This has therefore, informed the choice of texts of literature in the learning of English language. Thus, going through the curriculum of the subject, Literature in English, there exists a blend of texts from both foreign and national researchers.

If the purpose of learning a language is communication and literature is communication, then the two are two sides of a coin, which are not separable. The two aspects i.e., language and literature are used by people in everyday activities. When people speak, read novels, newspapers, etc., language is being used to express their thoughts and experiences. As mentioned earlier, The Longman Dictionary of Contemporary English defines language as a system of communication by

¹ Krashen, S.D. The power of reading: Insight from the research. Westport. Libraries Unlimited, 2004. 199 p. ISBN 1-59158-169-9

written or spoken words, which are used by the people of a particular country or area. This definition shows that the language of a people reflects their peculiarity as a country or area or society, which is reflected in their customs, culture, beliefs, traditions, norms and expectations. All these are usually expressed in the literature texts, especially in the fiction. The interpretation of this is that language does not develop in a vacuum and therefore, is part of the culture of a people and the chief means by which the members of a society communicate. A language therefore, is both a component of culture and a central network through which other components are expressed¹.

From the foregoing, it can be seen that these two subjects-English Language and Literature-in-English are related. The general belief here is that the knowledge of literature prepares the foundation for language learning. Apart from entertainment, literature enhances students' general use of language since communication takes place all the time in Literature. Literature helps learners develop their understanding of other cultures, make them aware of the differences in cultures as well as enable them tolerate and understand other peoples' cultures. Through literature, universal themes such as love, war, loss, etc. that are not always covered in the language course books are treated². Through literature, the learner achieves the following: cultural assimilation or acculturation; language development and competence; conflict resolution; a good liberal education and development of desired and desirable attributes. There is no doubt that a learner/ student exposed to all the virtues listed above shall be fully integrated into his culture as well as other people's culture. He should also be fluent in language, having a very wide range of vocabulary at his disposal. From the above, it can be seen that literature

¹ Krashen, S.D. The power of reading: Insight from the research. Westport. Libraries Unlimited, 2004. 199 p. ISBN 1-59158-169-9

² Ellis, G., McRAE, J. The Extensive reading handbook for secondary teachers. London. Penquin Books, 1991. 160 p. ISBN 0-140-81023-4.

has become an important window through which we can reach the stage of fluency in English Language and of course any language.

Realizing the importance of literature, as quoted in Harmer opined that the two subjects should be integrated since they are inter-related. This perhaps led to the decision of policymakers in education to merge the two subjects at the Junior Secondary School (JSS) level. Thus, the National Curriculum for English Language in the Junior Secondary School has fused the two subjects into one subject named English Studies.

The implication of this is that the English Language teachers in the JSS are now saddled with the responsibility of teaching the new subject (English Studies), which consists of English language and Literature in English. However, this new arrangement is rocked with a number of problems. First and foremost, because there is no specific period allocated to Literature in English on the school's general time-table, the teachers are faced with the problem of balancing the time allocation for the two aspects of the new subject at the junior secondary school level. Secondly, deriving from the first problem, teachers at this level of education, do not normally give enough attention to the literature aspect of the subject in the class as many of them do not even know the rationale for merging the two subjects¹.

At the Senior Secondary School (SSS) level, Literature-in-English is treated as a separate subject. That is while, English language is made a general subject for all students at this level of education, Literature-in-English is restricted to only Art students, in which case, the Science students are usually made to opt for Geography. To ensure that no student in science class offers Literature-in-English, Geography is made compulsory and it is taken, when Literature-in-English is taken by the Art Students.

¹ Baird, Alexander. Explorations in Applied Linguistics. England. Oxford Univ. Press. Harris and Harris.

This arrangement at the Senior Secondary School level is impacting negatively on the understanding of English Language. This points to the fact that Literature-in-English and English language are twin subjects, which if taught together, would enhance understanding of other subjects and would also widen the scope of reasoning of students in their world view.

1.2 ELT and Literature

As shown in this study, language is an instrument of communication, which makes it possible for two or more persons to establish and sustain a relationship, while literature is a means of communication through which peoples' culture is transmitted from generation to generation. That is, literature represents a written text about a culture over a period of time, which is preserved as literary heritage. The close connection between literature (cultural heritage) and language is obvious from the fact that the former is usually written in a language. Thus, because of this close link, there is no way the peoples' culture (literature) can be separated from the language. From the foregoing, it can be seen that literature, being an aspect of language, is an important factor in the teaching and understanding of language¹. However, in today's world, language learners see language as a set of transactions, which is different from literature. This belief has precluded learners from seeing language as part of literature. The implication of this is that learning of language as an enterprise is now seen as an uphill task because the literature, which is supposed to provide the rudiments of language, is given secondary role and recognition, which indeed is affecting the proficiency of learners in oral and written aspects of language.

¹ Baird, Alexander. A Selected Annotated Bibliography of American Literature for TESOL Part i. TESOL Quarterly 1 (3); 56-62. – 1998.

In the light of the above, one can say that literature is language put to use and therefore, should be used in teaching language. What this means is that using literature to teach language will definitely attract some benefits for both the learner and the teacher. The use of literature often promotes motivation in the classroom. Through literature, learner's sense of involvement is developed as the affective domain of the learner is strengthened. This domain of the educational development of the learner cannot be taken care of in the English Language course books except in the three genres of literature namely, prose, poetry and drama. According to Mcrae, this emotional involvement also gives the learners the pleasure of using the language imaginatively by making the learner to free towards the target language, which is English Language in the context of this study.

Another benefit from literature is exposing the learner to the culture of the native speakers of the language. Since, literary texts often reflect practices, culture, attitudes and beliefs of the native speakers of the language, the learner has no option other than assimilating the culture. Literature in this context enables the students to develop their own perceptions as to how people of different cultures relate to their experiences and assess them. Such perceptions help students to see the core of human situations that can occur cross-culturally. Through literature, beauty and splendor of nature are enjoyed by the student (reader) as experiences that are not possible in real life situations are gone through imaginarily. For example, going through stories filled with images of love, adventure, war, etc., creates an outlet for emotion. This therefore, leads to sharper and deeper real life experiences. These imaginary situations enable the reader (learner) to identify with others and their experiences. It also enlarges the student's knowledge of the world. The opportunity so created by the use of literature makes the learner to understand that human nature is multi-dimensional. Literature

is of immense help in language learning through extensive reading skills. Reading is the easiest way of bringing the foreign learner into sustained contact with a substantial body of the language. If the piece read is interesting, the language remains in the mind of the reader. The patterns of collocative and idioms are established. Extensive reading widens the horizon of the reader in terms of vocabulary and usage, which invariably promotes the thoughts¹.

Despite the benefits that could be derived from using literature to teach language, there could be problems if certain precautions are not taken. Some students find literature very difficult because of the choice of literary texts. If difficult authors are chosen, students will not enjoy reading their works. As Rosenkjar puts it, the students will rely on word-for-word translation, which is not the way to develop language skills or literary appreciation in students. Therefore, literary texts have to be chosen in such a way that they would capture the interest of the reader (learner). The texts should lead the students to discover language features. They should be chosen to serve as a springboard for creative communicative post-reading activities.

Another problem could be the teaching strategies adopted by the teacher. The manner in which the teacher handles the literature class goes a long way in giving the students the right attitude towards the subject. Ogunnaike observed that there is no specific method in teaching literature hence, the teacher uses whatever approach/method available to him. The attitude of the teacher as well as his competence in handling the text will determine his output in the class. The teacher, in using literature in his language class, should relate the class activities to real life situations. The class should be made to be lively, interesting and attractive. The teacher should ensure that the students' background and

¹ Baird, Alexander. A Selected Annotated Bibliography of American Literature for TESOL Part i. TESOL Quarterly 1 (3); 56-62. – 1998.

culture are taken into consideration, when choosing literary texts. Since literature is language in action, there should be actual reading in the class. Though, extensive reading should be encouraged, which is mainly reading out of interest, intensive reading is required of the students in order to ensure that they understand the text¹.

1.3 Arguments for Using Literature in Language Teaching

According to Collie and Slater, there are four main reasons which lead a language teacher to use literature in the classroom. These are valuable authentic material, cultural enrichment, language enrichment and personal involvement. In addition to these four main reasons, universality, non-triviality, personal relevance, variety, interest, economy and suggestive power and ambiguity are some other factors requiring the use of literature as a powerful resource in the classroom context.

1. Valuable Authentic Material

Literature is authentic material. Most works of literature are not created for the primary purpose of teaching a language. Many authentic samples of language in real-life contexts (i.e. travel timetables, city plans, forms, pamphlets, cartoons, advertisements, newspaper or magazine articles) are included within recently developed course materials.

Thus, in a classroom context, learners are exposed to actual language samples of real life/real life like settings. Literature can act as a beneficial complement to such materials, particularly when the first “survival” level has been passed. In reading literary texts, because students have also to cope with language intended for native speakers, they become familiar with many different linguistic forms, communicative functions and meanings.

¹ Birch, D. *Language, Literature and Critical Practice: Ways of Analysing Text*, London, Routledge. – 1999 – 232 p.

2. Cultural Enrichment

For many language learners, the ideal way to increase their understanding of verbal / nonverbal aspects of communication in the country within which that language is spoken - a visit or an extended stay - is just not probable. For such learners, literary works, such as novels, plays, short stories, etc. facilitate understanding how communication takes place in that country. Though the world of a novel, play, or short story is an imaginary one, it presents a full and colorful setting in which characters from many social / regional backgrounds can be described. A reader can discover the way the characters in such literary works see the world outside (i.e. their thoughts, feelings, customs, traditions, possessions; what they buy, believe in, fear, enjoy; how they speak and behave in different settings. This colorful created world can quickly help the foreign learner to feel for the codes and preoccupations that shape a real society through visual literacy of semiotics. Literature is perhaps best regarded as a complement to other materials used to develop the foreign learner's understanding into the country whose language is being learned. Also, literature adds a lot to the cultural grammar of the learners¹.

3. Language Enrichment

Literature provides learners with a wide range of individual lexical or syntactic items².

Students become familiar with many features of the written language, reading a substantial and contextualized body of text. They learn about the syntax and discourse functions of sentences, the variety of possible structures, the different ways of connecting ideas, which develop and enrich their own writing skills. Students also become more productive and adventurous when they begin to perceive the richness and diversity of the language they are trying to learn and begin to make use of some of

¹ Birch, D. *Language, Literature and Critical Practice: Ways of Analysing Text*, London, Routledge. – 1999 – 232 p.

² Boretz, M. et al. "Realbooks: Literature as Content in ESL Classrooms", *The CATESOL Journal*, vol. 5, no. 1 april, - 1992 – pp. 59-70.

that potential themselves. Thus, they improve their communicative and cultural competence in the authentic richness, naturalness of the authentic texts¹.

4. Personal Involvement

Literature can be useful in the language learning process owing to the personal involvement it fosters in the reader. Once the student reads a literary text, he begins to inhabit the text. He is drawn into the text. Understanding the meanings of lexical items or phrases becomes less significant than pursuing the development of the story. The student becomes enthusiastic to find out what happens as events unfold via the climax; he feels close to certain characters and shares their emotional responses. This can have beneficial effects upon the whole language learning process. At this juncture, the prominence of the selection of a literary text in relation to the needs, expectations, and interests, language level of the students is evident. In this process, he can remove the identity crisis and develop into an extrovert.

Harmer lists some of the reasons for regarding literature as a potent resource in the language classroom as follows:

1. Universality
2. Non-triviality
3. Personal Relevance
4. Variety
5. Interest
6. Economy and Suggestive Power
7. Ambiguity

1. Universality

Because we are all human beings, the themes literature deals with are common to all cultures despite their different way of treatment -

¹ Blatchford, Peter., Kutnick, Peter., Baines, Ed. Galton, Maurice. Toward a social pedagogy of classroom group work. London: Elsevier Ltd. 2003.

Death, Love, Separation, Belief, Nature...the list is familiar. These experiences all happen to human beings.

2. Non-triviality

Many of the more familiar forms of language teaching inputs tend to trivialize texts or experience. Literature does not trivialize or talk down. It is about things which mattered to the author when he wrote them. It may offer genuine as well as merely “authentic” inputs¹.

3. Personal Relevance

Since it deals with ideas, things, sensations and events which either constitute part of the reader’s experience or which they can enter into imaginatively, they are able to relate it to their own lives.

4. Variety

Literature includes within it all possible varieties of subject matter. It is, in fact, a battery of topics to use in ELT. Within literature, we can find the language of law and of mountaineering, of medicine and of bull-fighting, of church sermons and nursery talk.

5. Interest

Literature deals with themes and topics which are intrinsically interesting, because part of the human experience, and treats them in ways designed to engaged the readers’ attention.

6. Economy and suggestive power

One of the great strengths of literature is its suggestive power. Even in its simplest forms, it invites us to go beyond what is said to what is implied. Since it suggests many ideas with few words, literature is ideal for generating language discussion. Maximum output can often be derived from minimum input².

7. Ambiguity

¹ Collie, J.; Slater, S. Literature in the Language Classroom, Cambridge U. Press. – 1997 – 123 p.

² Collie, J.; Slater, S. Literature in the Language Classroom, Cambridge U. Press. – 1997 – 123 p.

As it is highly suggestive and associative, literature speaks subtly different meanings to different people. It is rare for two readers to react identically to any given text. In teaching, this has two advantages. The first advantage is that each learner's interpretation has validity within limits. The second advantage is that an almost infinite fund of interactive discussion is guaranteed since each person's perception is different. That no two readers will have a completely convergent interpretation establishes the tension that is necessary for a genuine exchange of ideas.

Apart from the above mentioned reasons for using literature in the foreign language class, one of the main functions of literature is its sociolinguistic richness. The use of language changes from one social group to another. Likewise, it changes from one geographical location to another. A person speaks differently in different social contexts like school, hospital, police station and theatre (i.e. formal, informal, casual, frozen, intimate styles speech). The language used changes from one profession to another (i.e. doctors, engineers, economists use different terminology). To put it differently, since literature provides students with a wide range of language varieties like sociolects, regional dialects, jargon, idiolects, etc., it develops their sociolinguistic competence in the target language.

Hence, incorporating literature into a foreign language teaching program as a powerful source for reflecting the sociolinguistic aspects of the target language gains importance.

1.4 Role of Literature in Developing Four Basic Language Skills

Literature plays an important role in teaching four basic language skills like reading, writing, listening and speaking. However, when using literature in the language classroom, skills should never be taught in isolation but in an integrated way. Teachers should try to teach basic

language skills as an integral part of oral and written language use, as part of the means for creating both referential and interactional meaning, not merely as an aspect of the oral and written production of words, phrases and sentences¹.

Literature and Reading

ESL / EFL teachers should adopt a dynamic, student-centered approach toward comprehension of a literary work. In reading lesson, discussion begins at the literal level with direct questions of fact regarding setting, characters, and plot which can be answered by specific reference to the text. When students master literal understanding, they move to the inferential level, where they must make speculations and interpretations concerning the characters, setting, and theme, and where they produce the author's point of view. After comprehending a literary selection at the literal and inferential levels, students are ready to do a collaborative work. That is to state that they share their evaluations of the work and their personal reactions to it - to its characters, its theme(s), and the author's point of view. This is also the suitable time for them to share their reactions to the work's natural cultural issues and themes. The third level, the personal / evaluative level stimulates students to think imaginatively about the work and provokes their problem-solving abilities. Discussion deriving from such questions can be the foundation for oral and written activities².

Literature and Writing

Literature can be a powerful and motivating source for writing in ESL / EFL, both as a model and as subject matter. Literature as a model

¹ Collie, J.; Slater, S. *Literature in the Language Classroom*, Cambridge U. Press. – 1997 – 123 p.

² Edwards C. *Teachers Exploring Tasks in English Language Teaching*. – Palgrave, Macmillan. 2005. – 311 p.

occurs when student writing becomes closely similar to the original work or clearly imitates its content, theme, organization, and /or style. However, when student writing exhibits original thinking like interpretation or analysis, or when it emerges from, or is creatively stimulated by, the reading, literature serves as subject matter. Literature houses in immense variety of themes to write on in terms of guided, free, controlled and other types of writing.

Literature as a Model for Writing

There are three main kinds of writing that can be based on literature as a model:

Controlled Writing: Controlled model-based exercises which are used mostly in beginning-level writing typically require rewriting passages in arbitrary ways to practice specific grammatical structures. For instance, students can be reporters doing a live newscast, or they can rewrite a third person passage into first person from a character's point of view.

Guided Writing: This activity corresponds to intermediate-level ESL / EFL. Students respond to a series of questions or complete sentences which, when put together, retell or sum up the model. In some cases, students complete the exercise after they receive the first few sentences or the topic sentence of a summary, paraphrase, or description. Guided writing exercises, especially at the literal level, enable students to comprehend the work. Model approach and scenario approach are very beneficial in this respect.

Reproducing the Model: This activity comprises techniques like paraphrase, summary, and adaptation. These techniques are very beneficial ESL / EFL writing exercises. In paraphrasing, students are required to use their own words to rephrase the things that they see in print or hear aloud. Since paraphrase coincides with the students' trying to make sense of the poem, it is a strikingly useful tool with poetry.

Summary work goes well with realistic short stories and plays, where events normally follow a chronological order and have concrete elements like plot, setting, and character to guide student writing. Adaptation requires rewriting prose fiction into dialog or, reversely, rewriting a play or a scene into narrative. This activity enables students to be aware of the variations between written and spoken English¹.

Literature as Subject Matter for Writing

Finding appropriate material for their writing classes is sometimes difficult for composition teachers since writing has no subject matter of its own. One benefit of having literature as the reading content of a composition course is that the readings become the subject matter for compositions. In a composition course whose reading content is literature, students make inferences, formulate their own ideas, and look closely at a text for evidence to support generalizations. Thus, they learn how to think creatively, freely and critically. Such training helps them in other courses which require logical reasoning, independent thinking, and careful analysis of the text.

There are mainly two kinds of writing based on literature as subject matter: writing “on or about” literature, and writing “out of ” literature. These categories are suitable and useful for ESL / EFL

Writing “On or About” Literature

Writing “on or about literature” comprises the traditional assignments – written responses to questions, paragraph writing, in-class essays, and take-home compositions – in which students analyze the work or in which they speculate on literary devices and style.

Writing “on or about” can occur before students begin to read a work. The teacher generally discusses its theme or an issue it raises, and the students write about it with reference to their own life experience.

¹ Edwards C. *Teachers Exploring Tasks in English Language Teaching*. – Palgrave, Macmillan. 2005. – 311 p.

This helps interest them in the work and makes them ready for reading and writing about it. Most writing assignments done during as well as after the reading, however, derive from class discussion. They take many forms, such as questions to be answered, assertions to be debated, or topics to be expanded, discussion groups to be established¹.

Writing “Out of” Literature

Writing “out of” literature means making use of a literary work as a springboard for composition - creative assignments developed around plot, characters, setting, theme, and figurative language. There are many forms of writing out of literature, such as Adding to the Work, Changing the Work, Drama-Inspired Writing and A Letter Addressed to Another Character, etc².

Adding to the Work: This comprises writing imaginary episodes or sequels, or, in the case of drama, “filling in” scenes for off-stage actions that are only referred to in the dialog.

Changing the Work: Students can make up their own endings by comparing the author’s ending to their own. Short stories can be rewritten in whole or in part from the point of view of a character versus a third person narrator or of a different character.

Drama-Inspired Writing: It is possible to derive drama-inspired writing activities from plays, short stories, novels, and sometimes poetry. The student steps into the consciousness of a character and writes about that character’s attitudes and feelings.

A Letter Addressed to Another Character:

The student can write a letter to one of the characters, in which he / she gives the character personal advice about how to overcome a particular problem or situation

¹ Erben Tony, Ban R. Teaching English Language through Technology. – Routledge. 2008. – 235 p.

² Harmer Jeremy. The Practice of Teaching English. – Longman. 2000. – 386 p.

Literature, Speaking, and Listening

The study of literature in a language class, though being mainly associated with reading and writing, can play an equally meaningful role in teaching both speaking and listening. Oral reading, dramatization, improvisation, role-playing, pantomiming, reenactment, discussion, and group activities may center on a work of literature¹.

Oral Reading

Language teachers can make listening comprehension and pronunciation interesting, motivating and contextualized at the upper levels, playing a recording or video of a literary work, or reading literature aloud themselves. Having students read literature aloud contributes to developing speaking as well as listening ability. Moreover, it also leads to improving pronunciation. Pronunciation may be the focus before, during, and / or after the reading².

Drama

Needless to say, literature-based dramatic activities are valuable for ESL / EFL. They facilitate and accelerate development of the oral skills since they motivate students to achieve a clearer comprehension of a work's plot and a deeper comprehension and awareness of its characters. Though drama in the classroom can assume many forms, there are three main types, which are dramatization, role-playing, improvisation³.

Dramatization

Dramatization requires classroom performance of scripted materials. Students can make up their own scripts for short stories or sections of novels, adapting them as closely as possible to the real text. Based on the

¹ Harmer Jeremy. *The Practice of Teaching English*. – Longman. 2000. – 386 p.

² Johnson, D.W., Johnson, R.T. *Learning Together and Alone. Cooperative, Competitive and Individualistic Learning*. Massachusetts: Allyn and Bacon. 1994.

³ Johnson, D.W., Johnson, R.T. *Learning Together and Alone. Cooperative, Competitive and Individualistic Learning*. Massachusetts: Allyn and Bacon. 1994.

story, they must guess what the characters would say and how they would say it. Scripts written by students are also probable with plays. Poems comprising one or more personae may also be scripted by students. Students should attentively read assigned sections of dialog in advance and be able to answer questions about characters and plot. They should indicate vocabulary, idioms, or dialog they don't understand and words they cannot pronounce. Students next rehearse the scene with their partners.

Although they don't memorize it, they learn it well enough to make eye contact and say their lines with meaning and feeling. Moreover, they discuss semiotic aspects of staging the scene (i.e. facial expressions, gestures, and the physical aspects). At last, the dramatization is presented before the class.

Improvisation and Role-Playing

Both improvisation and role-playing may be developed around the characters, plot, and themes of a literary work. Improvisation is a more systematic activity, i.e., a dramatization without a script. There is an identifiable plot with a beginning, middle, and end in improvisation. However, in role playing, students picture characters from the work being read and join in a speaking activity other than a dramatization, such as an interview or panel discussion¹.

Group Activities

Making each student responsible for facts and ideas to be contributed and discussed, group activities stimulates total participation. All students are involved and the participation is multidirectional. When teaching English through literature, some of the group activities used in language classroom are general class discussion, small-group work, panel discussions, and debates. All of these group activities both develop the

¹ Johnson, D.W., Johnson, R.T. Learning Together and Alone. Cooperative, Competitive and Individualistic Learning. Massachusetts: Allyn and Bacon. 1994.

speaking abilities of the students and give importance to pronunciation practice. Teachers indicate pronunciation errors of the students during the act of such activities so as to correct such errors.

Chapter II. Symbolic Frame in Literature and Using it in Teaching English

2.1 A Symbolic Frame and Its Origins

The theoretical part of this essay describes what the symbolic frame is, its origins and the concepts that lay behind it. It also gives reasons for the use of a symbolic frame in the classroom. Because a literary text is often used as a basis of symbolic frame lessons, it is more closely compared to extensive reading and to the use of literature in English language teaching. There are many concepts that the symbolic frame makes use of but for the purpose of this essay the only the major ones are described. Describing all of the similar features would be too complicated, so this chapter only concentrates on the features that are necessary for the understanding the concept of a symbolic frame and for the successful preparation of lessons within the symbolic frame¹.

The second part of this chapter describes in detail the process of preparing a lesson with the use of a symbolic frame. It starts from the very first moment, with the process of choosing the symbolic frame and continues with other features that need to be considered while preparing symbolic frame lessons.

It is hard to determine what the exact origins of the concept of a symbolic frame are. The research suggests there is more than one origin. In this chapter, the possibility of the symbolic frame being derived from the business environment is discussed. There are also other possibilities of symbolic frame being just a compound of other directions in ELT. Some of these directions, such as task-based teaching, role playing, extensive reading and others are compared to the symbolic frame and their similar features. This comparison is useful for symbolic frame teaching as it will be mentioned. The knowledge of these concepts is

¹ Collie, J., Slater, S. Literature in the language classroom. Cambridge. Cambridge University Press, 1987. 266 p. ISBN 0-521-31224-8.

important for the creation of the lessons with a symbolic frame, because in these lessons the methodology of these differing ELT directions is frequently used¹.

The concept of a symbolic frame as used in this qualification paper derives from many different concepts which are iterating with symbols. Therefore, to understand the concept of symbolic frame, it is crucial to define the term “symbol”. According to *The Merriam-Webster Dictionary* the term “symbol” comes from Latin word *symbolum*, which means token or sign, or from the Greek word *symbolon*, which means a token of identity verified by comparing its other half. The same dictionary then defines a symbol as “an act, sound, or object having cultural significance and the capacity to excite or objectify a response” (Webster). Another definition from *The Cambridge Dictionary* claims that “an object can be described as a symbol of something else if it seems to represent it, because it is connected with it in a lot of people's minds” (Cambridge). From the definitions mentioned, it is clear that a symbol must stand for something and has some cultural significance because it is connected to a larger group of people. According to the definition of Bolman and Deal, in their book *Reframing Organizations* “the symbolic frame seeks to interpret and illuminate the basic issues of meaning and faith that make symbols so powerful in every aspect of the human experience, including life in organizations” (Bolman and Deal 1991: 244). Even though Bolman and Deal wrote their book aimed at business organizations, according to them are symbols crucial for every aspect of human life and it is the symbolic frame that explains why.

Also according to Bolman and Deal, a symbolic frame is built on certain assumptions about human behavior: “(i) What is important about

¹ Collie, J., Slater, S. Literature in the language classroom. Cambridge. Cambridge University Press, 1987. 266 p. ISBN 0-521-31224-8.

any event is not what happened, but what it means. [...] (iii) Many of the most significant events and processes in organizations are ambiguous or uncertain – it is often difficult or impossible to know what happened, why it happened or what will happen next. [...] (v) Faced with uncertainty and ambiguity, human beings create symbols to resolve confusion, increase predictability and provide direction”¹ (Bolman and Deal 1991: 244). This could be interpreted that the interest of people lies not in the direct product of various events and processes, but in the experiences which they provide to others and which thus become the most memorable part of these events. To apply this statement to classroom environment, children will remember the fun they had while doing a particular task more than the actual outcome of this task. What they learned during this task will therefore be mediated to them through their experience. Also during difficult tasks, symbols, as the most memorable part of the event, can be used for teaching and explanation in case of any ambiguity. In this way, symbols can contextualize education and they can also be used in ELT.

2.2 A Symbolic Frame in ELT

A symbolic frame in ELT is therefore best described as an adventure which can add another dimension to an English lesson, and in this way, make lessons more memorable and enjoyable. As Petr Klápště and Kateřina Hořavová say, “A symbolic frame is an attractive wrap for education, which motivates children to do activities, in which they would not be interested without this attractive wrap”. Considering this quotation, a symbolic frame is understood as the driver that stands behind the lesson and which frames the lesson into a certain memorable coat, “wrapping” it into an attractive story. Through the story all of the

¹ Collie, J., Slater, S. Literature in the language classroom. Cambridge. Cambridge University Press, 1987. 266 p. ISBN 0-521-31224-8.

elements of the lesson are connected together and in this way they are easier to comprehend and remember¹.

However, a symbolic frame is not typically used in a regular English lesson. In the many western countries, this concept is mainly used by volunteer organizations working with youth and children. The use of a symbolic frame enables them to teach children various subjects, e.g. first aid, ecology, arts and crafts, biology etc. without children actually noticing that they are undergoing the process of learning. These organizations draw from the advantage of being leisure time organizations which are not dependent on the classroom environment. Obviously, in the English lesson, it is impossible for children not to notice that they are learning. It is especially evident when they are actually present in the classroom. With their textbooks and then are expected to learn something. But as I found out, and as the experience from other alternative types of schools show, it is only a matter of adaption to new things. Once the children get absorbed by the story, the symbolic frame starts to work and the process of learning becomes more enjoyable and effective. Helen Parkhurst, the author of the book *Education on Dalton Plan* and a great protagonist of the Dalton Laboratory Method says about children that “they naturally like to learn. They possess great curiosity, but they must be interested in the subject. Our educational methods fail to do this. Change these methods and many more ‘freaks’ will be produced”. This still relevant comment was made almost ninety years ago during a period of emerging alternative tendencies in education of which Dalton education, Waldorf education or the Montessori Method are examples. All of these methods approach learning from a different perspective yet they all have something in common: it is the effort to make the learning

¹ Krashen, S.D. The power of reading: Insight from the research. Westport. Libraries Unlimited, 2004. 199 p. ISBN 1-59158-169-9

process less institutionalized and more student-centered. The focus is on learning by experience and learning through cooperation¹.

2.2.1 A Symbolic Frame and Task-based Teaching

These characteristics are still true today, not only for many methods in ELT learning such as task-based approach or extensive reading classes to which learning through a symbolic frame could be compared, but also for many other different directions in education in foreign countries. In The teaching methods using symbolic frame could most possibly be closely related to Integrated Thematic Instruction Teaching, which was originally described by Susan Kovalik. Research describes the advantages of Integrated Thematic Teaching that it “enables students to communicate more, it teaches them how to give arguments and how to use materials. Students really learn for life. They learn to use materials such as books, newspapers, the Internet etc. Important is that they work on the same problem and they learn together about exchanging different opinions and experiences” (Šulcová 2007: 10). Learning with the symbolic frame, as well as the integrated thematic teaching approach, is task-based.

The central characteristic of any task-based teaching is that it integrates various curricular subjects into one task. Because of the claim that “The symbolic frame forms a conceptual umbrella for ideas from variety of disciplines” (Bolman and Deal 1991: 253), it can be assumed that teaching with the use of a symbolic frame is particularly effective with the combination of task-based teaching. Task-based teaching, according to the definition of a key concept article in *The ELT Journal*, gives “learners tasks to transact, rather than items to learn, provides an environment which best promotes the natural language learning process. By engaging in meaningful activities, such as problem-solving,

¹ Krashen, S.D. The power of reading: Insight from the research. Westport. Libraries Unlimited, 2004. 199 p. ISBN 1-59158-169-9

discussions, or narratives, the learner's interlanguage system is stretched and encouraged to develop". Task-based teaching makes an extensive use of pair and group work and therefore it motivates students to function as a group. Symbolic frame activities are often based on group activities that lead to personal development. Indeed, it is cooperation that motivates students to purposefully use the language. As Aleksandra Golebiowska says, "Group work is an inherent part of any effective lesson because it generates more student talking time than any other technique"¹. Within the fictional world of a symbolic frame, students function as a group of inhabitants of that world. Through the activities that are connected to their lives in this new environment, they are encouraged to speak to each other, to solve problems and to cooperate.

Since task-based teaching, based on this description is quite similar to the previously-mentioned alternative methods of teaching, when composing a symbolic frame curriculum, all of these methods could be considered and used for the ELT purposes. A symbolic frame concept draws inspiration from many methods and devices used not only in language teaching. It is therefore unsurprising that the original idea was used for better management of human resources, as one of the important inspirations comes from classroom dynamics theory.²

2.2.2 Symbolic Frame and Classroom Dynamics

While designing a lesson which is supported by a symbolic frame it is important to pay attention to the correct placement of peaks. Peaks can shortly be described as the most memorable parts of the lesson. (for more about peaks see chapter 2.2.2. on the lesson preparation) This concept copies the process of forming, maintaining and ending groups and it is

¹ Krashen, S.D. *The power of reading: Insight from the research*. Westport. Libraries Unlimited, 2004. 199 p. ISBN 1-59158-169-9

² For more on Task-based teaching see: Ellis, Rod (2009) *Task-based Language Learning and Teaching*. Oxford: Oxford University Press.

closely linked with classroom dynamics. It is because both, a symbolic frame concept and classroom dynamics are trying to make the process of learning more effective through establishing a positive classroom atmosphere and improving relations within the group. Moreover, they pay attention to the natural process of forming, maintaining and ending groups. The author of the book on classroom dynamics, Jill Hadfield, claims that “whereas a lot of attention has been paid to the way we form groups and the initial stage of group life, very little attention has been paid to the process of maintaining groups after they have been formed”. She claims that this often results in a malfunction of a classroom as a group. Just as in classroom dynamics concept, a symbolic frame also pays attention to the peaks that represents challenge for the group during the time when it is necessary to maintain the good atmosphere in the group and students are therefore forced to work towards a collective goal.

2.2.3. A Symbolic Frame and Role-playing

A symbolic frame also often draws its features from role-playing games. Children can take up the role of a character from the story of the symbolic frame, they can role-play how they would live in the world of a symbolic frame, or even try to interact with the characters of the symbolic frame. Helping them in certain situations, just to cite one example. “Drama involves children at many levels, through their bodies, minds, emotions, language and social interaction” (Phillips 1999: 6). It positively influences the process of language learning in many areas such as motivation, confidence, and group dynamics. Dramatization is also suitable for various learners, since it connects different learning styles. “We receive and process information in different ways, the main ones are through sight, hearing, and our physical bodies¹. [...] When children

¹ Krashen, S.D. The power of reading: Insight from the research. Westport. Libraries Unlimited, 2004. 199 p. ISBN 1-59158-169-9

dramatize they use all the channels, and each child will draw on the one that suits them best” (Phillips 1999: 7). Furthermore, role-playing personalizes language and puts it into context.

2.2.4 Symbolic Frame and Extensive Reading

One of other concepts in ELT that a symbolic frame derives benefit from is extensive reading. Extensive reading uses literature, both authentic and graded readers, to cultivate good reading habits of students which increases their exposure to the target language. Before starting an extensive reading program, it is crucial to know what reading is and what is the students’ purpose for reading an authentic text in a second language. While answering these questions some similarities with the use of a symbolic frame may be found. This is not only the result of the fact that the symbolic frame is based on literary text, but also because symbolic frame classes and reading classes share some similarities in the procedure of tasks as well¹.

The question, “what is reading?” should be answered prior to the use of any kind of text in the classroom. Students read different types of texts for many different purposes. From all of these various pieces of reading, the symbolic frame is mainly concerned with those, whose purpose could be summed up as a piece of text which is read mainly for pleasure and which belongs to category of fiction prose. There are several reasons for this. Firstly, a symbolic frame serves as a background story or a plot line, that connects the lessons and gives them purpose. That is why the choice of a piece of reading that has some kind of story is quite important. The story could be either fiction or non-fiction. However a fiction story allows the teacher more space for creativity.

¹ Allen and R. Campbell (ed.) Teaching English as a Second Language. New York: McGraw Hill. – 1992 – 212 p.

Readers also have their own purposes for reading. Following Christine Nuttall's ideas, they all have "authentic reasons for reading" (Nuttall 1982: 3). This means that they do not read in order to learn some new grammatical structures or increase their knowledge of vocabulary, but they simply read to "get something from the writing: facts, ideas, enjoyment..."¹ (Nuttall 1982: 3). Nuttall is also concerned with the purpose of students reading in a foreign language and she claims that if students have a problem reading in foreign language for authentic reasons, it is mainly motivational problem. Linking an extensive reading program with a symbolic frame, the motivation of students can be increased, because a symbolic frame goes beyond the reading tasks. It gives the an atmosphere to the lessons and contextualizes everything that is taught in the lesson into one story. It also encourages students to use their imagination, to be creative and arouses interest, since students want to know how the story will continue.

As it was stated before and also following Nuttalls view, reading for language improvement purposes "is not an authentic use of a text. It is perfectly true that reading widely is an effective means of extending our command of a language, whether the first language (L1) or the FL: but outside of the classroom most of our reading is not done with this purpose, and it is certainly not the purpose for which most writers are writing" (Nuttall 1982: 19). Even the graded readers with language exercises at the back of the book are not specifically designed to teach the language. They only make various books more accessible and comprehensible to the students with a lower level of language. This might be applicable as well to the whole process of a classroom language learning. As much as teachers try, a classroom for students is not an

¹ Marckwardt, Albert H. "What Literature to Teach: Principles of Selection and Class Treatment". *English Teaching Forum*, 19, - 1991- 1, pp. 2-7.

authentic environment and they have to use their imagination to make it authentic, e.g. while doing role plays, exercises, practicing dialogues etc.

“For the FL student, the authentic purposes of reading are often submerged by the purpose of language improvement”¹ (Nuttall 1982: 19). While this is certainly true for adults, for high school students it is even more true. Of 80% of students who were questioned about their purpose for reading in English answered that they read to improve their command of the language. Here with the help of a symbolic frame teachers can help students to return to a more authentic purpose of reading which is getting the message from the text, for pleasure, or acquiring information.

Just as the extensive reading makes use of non-verbal information such as pictures or graphs, a symbolic frame is also not only based on the story that carries the frame. Following Nuttall’s statement about non-verbal information that it “is often of great assistance in interpreting the text. Used together, verbal and non-verbal information support each other” (Nuttall 1982: 52), it can be said, that a symbolic frame in combination with literary text does the same. It supports the lesson and leads to better comprehension and remembrance. Moreover, symbolic frame itself makes use of non-verbal, or not textual information, even though it is based on a literary text. It uses the setting, characters and events from the text for further exploitation and a better understanding of the main topics of the English lesson.

Another similarity that a symbolic frame and an extensive reading program share is the purpose with which the tasks are completed. The learning takes place during the work on the task, thus the primary goal should not be the result, or the outcome, but the process itself. Considering Nuttall’s statement about the reading task; “Their principal function is to make the student concentrate on the text and to give him a

¹ Marckwardt, Albert H. "What Literature to Teach: Principles of Selection and Class Treatment". *English Teaching Forum*, 19, - 1991- 1, pp. 2-7.

clear purpose for reading.” (Nuttall 1982: 137) It might be said that the basic function of both, symbolic frame tasks and reading tasks is to give students purpose, motivation and support to continue in their work and while the students are working on the task a learning process is taking place¹.

2.3. Why Teach With a Symbolic Frame

According to Petr Klápště and Kateřina Hořavová, a symbolic frame serves mainly two purposes. Firstly, it is a factor of motivation, and secondly, it can be used as an organization principle of the lesson.

An organization principle is how a symbolic frame connects all the activities in the lesson. And not just in one lesson, it “can help to connect many games and activities under one topic into bigger chunks”. By this the authors meant more than just one lesson, perhaps an entire month, semester or even a school year. Depending on the frame that the teacher chooses and the topics that are meant to be covered, the frame can last for as long as the teacher wishes and as long as it works for students. However, careful planning in this case is necessary. The planning of the lesson requires a lot of creativity and imagination from the teacher. But once the teacher masters the procedure, it might be said that the planning is in fact made easier. It is because the frame adds to the lessons lots of additional material, topics for conversation and projects in a way that it creates a huge material support. The claim that “many organizational events and processes are important more for what they express than for what they produce: they are secular myths, rituals, ceremonies, and sagas that help people find meaning and order in their experience” also supports the organization factor of a symbolic frame. It is true not only for organizational events but for any events, even an English lesson. For

¹ Oster, Judith The ESL Composition Course and the idea of a University. College English 47 (1): 66-76. – 1995.

instance, the symbolic frame can help children to organize their grammar rules better if the rules are framed in some familiar story. For children it is easier to remember a more or less linear story than grammar rules which are cut out of any context. Thus it is the function of a symbolic frame to contextualize things that would otherwise be difficult to learn. When these things become comprehensible and easier to deal with, children have more motivation to continue in learning, because they do not feel frustrated by difficult things, which is closely connected to the motivation factor of the symbolic frame.

A symbolic frame as an organization principle and motivation factor serves not only teachers but also the students. It is “the tool which helps children to organize new things, which the program brings and to learn from them more easily.” In other words it “is a guide for structuring the personal development and self-reflection” (Klápště, Hořavová 2006: 8). This can be imagined as an inner motivation of students to complete tasks given to them by the teacher, not because they have to learn something, but because it is a part of the story. As an example, by completing the task they might help the hero to escape from a dangerous situation. As the story continues, the development of characters should motivate students in their own personal development themselves. Within the symbolic frame it is also easier for students to formulate their personal learning goals. Learning language is quite a complex thing and for young learners it is often difficult to imagine some learning goals. With the use of a symbolic frame, students can in some way become part of a concise literary world where the main hero functions as a role-model for them. To give an example: If the hero needs their help to get from one city to another, suddenly the students’ learning goal is the ability to give directions. Students are not learning how to give directions because it is a part of the textbook, because they will be tested on it or because it might be useful

one day. They are learning it because they need it now and it becomes their personal learning goal.

Another reason for the choice of a symbolic frame is the change from unsuitable artificial English classes, in which the things that students learn are often course book based and often out of the context. The artificiality of the foreign language lessons in classrooms is not just a problem of the lack of students or teachers' imaginations, but very often it is a problem of course books which deal with over-familiar topics which are the basis of many classes now. In fact, research shows that from five different high schools in Brno, all the students questioned have their classes based on one or two course books. Analyzing these course books, it becomes obvious that the topics often repeat themselves and they, as Nuttall says, "recount the facts that have long been part of the reader's general knowledge" (Nuttall 1982: 20). She also claims that textbooks are often over-explicit and the articles often have nothing to say. By being over explicit she means that especially at lower levels when the article is accompanied by a picture, the text itself often does not say much more than is shown in the picture. Also the texts in course books often do not contain any fresh ideas, or even thrilling stories. In addition, they are filled with vocabulary and grammar items that need to be learned or studied¹.

This leads to the question of why course books should be used at all. There are various good reasons why teachers choose to follow course books. Course books often consist of a student's book, a teacher's book and some additional materials such as a workbook, CDs with listening or even software with additional exercises, a resource book for teachers, lists of vocabulary and other additional material. The articles and exercises are chosen and proofread by experts, so the teachers do not have

¹ Oster, Judith The ESL Composition Course and the idea of a University. *College English* 47 (1): 66-76. – 1995.

to worry about correctness of the used material. Also the choice of grammatical items, vocabulary and exercises that practice various skills in a good contemporary textbook are balanced, to the extent that not even very experienced teacher does not have to be concerned about forgetting to teach something very important. However, the textbook can never satisfy all the needs of the students, because every student is different. That is why teachers who use textbooks must be selective and adapt their lessons to suit the needs of their students.

2.3 How to Work With A Symbolic Frame

This chapter serves as a bridge between the theoretical and the practical part. The concepts that lay behind the ideal of a symbolic frame have already been discussed. The following section describes the actual methodology through which the symbolic frame is formed. Since for the practical part a literary symbolic frame is chosen, there are some reasons and concepts of teaching given with the use of literature that supports this choice.

2.3.1 Suitable Literary “Frames” (Books)

While choosing the frame that corresponds to students needs and interests, the actual literary text that is going to be used for this frame must be considered as well. Christine Nuttall, for example, suggests looking at possible reading material from the following three points of view; readability, suitability of content and exploitability. For the suitability of content see chapter 2.2.2. on the lesson preparation. In this chapter the other two criteria are explored in a greater detail.

The readability of the text is its structural difficulty and also the difficulty of the vocabulary used. In this case, the teacher has many options for choosing the most suitable text for the students. Teacher’s choice is mainly influenced by the purpose for which the text will be used

in the language teaching. Types of texts connected to the symbolic frame and also appropriate for the lessons are usually taken from authentic material or from graded readers. The text could then be used for analysis with students in class or students might simply read it for pleasure. For evaluation of readability of authentic text SMOG index can be used. SMOG index is a formula by which it is possible to count the difficulty of any text for a student of English.¹

Exploitability is another very important indicator not only for choosing the text but also for turning this text into a symbolic frame. If the symbolic frame should be more long-term, the literary text must match certain criteria to be able to fully serve its purpose. From my experience of lesson creation, I would suggest the following criteria, but it is not necessary for the literary text to match all of them simultaneously. First of all, it should be a story with turning points. Secondly, the story should have an interesting background. Finally, there should be strong characters in the story. It can be said that these criteria cover most of the different topics of any sort of lesson. The interesting background refers to the world around us or it can also cover imaginary or historical places. The strong characters cover the topics about people and society. And turning points refer to actions that are experienced by the people in the environment.

The characters, environment and turning points, however, should not be chosen randomly. By the criterion “story with turning points” it is meant a story which is not monotonous or easily predictable. If the story line is thrilling and has many turning points, students cannot guess what is going to happen next. This stirs their imagination and makes them to look forward to the next lesson. Additionally, it might be an excellent

¹Mc Laughlin, Harry G. *Readability Formula*

[http://webpages.charter.net/ghal/SMOG_Readability_Formula_G._Harry_McLaughlin_\(1969\).pdf](http://webpages.charter.net/ghal/SMOG_Readability_Formula_G._Harry_McLaughlin_(1969).pdf) (November 10, 2011)

reward for doing the homework, or a driving force for students to work on a project. The second criterion “interesting background” represents the setting of a literary text. Within the symbolic frame, students can explore the world that the story takes place in. They can therefore learn more about geography or different cultures. The world of the story can also be different from the normal world that students live in. In this way they can look into history, the future, or to different countries. The frame of the setting might serve as a great support for the teacher planning the lesson, if there are some problematic topics that cannot be adapted or linked to the story the teacher can just invent it within the frame of the world of the book. It might also serve as a good starter for students’ projects. The last criterion named “strong characters” represents the characters of the literary text. These should be characters that students can identify with, share their feelings, dreams and expectations, or they could perhaps be some famous people that they would look up to. In a case of negative characters teachers should be aware of not putting them into the position of role models for students. However even the negative characters should not be shallow. They should be interesting, intriguing and really malicious.

Symbolic frames can also have a different level of interactivity. Christine Nuttal in *Teaching Reading Skills in a Foreign Language* claims that reading is an interactive process and teachers should not make students just “consumers”. This is certainly true for the symbolic frame lessons as well. Even when teachers choose a linear story as the basis of their lessons, this story must be interactive in order to function as a symbolic frame. Even though the ending of the story is given from the beginning, students do not know this. Their approach to the story is new. Students should also be able to interact with the characters of the story. They can either communicate with them through letters or they can even virtually become a part of the story and help the characters in certain

situations. For example if the book *The Lord of The Rings* was chosen as a symbolic frame, students can become part of the fellowship of the ring and therefore escort Frodo to Mordor or Aragorn to Minas Tirith. While becoming a part of the story, students can live through it alongside the main characters and in this way help the characters in many situations on the way. Sometimes, if suitable, students can even substitute for main character by becoming the main characters themselves and almost literally acting in the story.

2.3.2 Preparation of the Lessons

Once the suitable frame is chosen, it is important to bear in mind some rules for lesson preparation. The ten rules I provide here I took from the book *Symbolický rámeček podle 3.B* written by Kateřina Hořavová and Petr Klápště. These ten rules were then adapted to suit the ELT purposes. The rules are the following:

- a) Aims (what are the aims of your lesson/s?)
- b) Finding an attractive symbolic frame (What attracts children of the age that you are teaching? What's IN and OUT?)
- c) Choosing the correct frame (Is the frame correct from the point of educating children? Will it encourage positive behavior?)
- d) Players (Will children mostly work in groups, pairs or separately?)
- e) Form (For how long will you use this frame? Will students be able to influence the story or not?)
- f) Environment (Environment of the story and little things around... notice boards, cards etc. - they help draw students into the story)

- g) Peaks (Where does the story have emotional peaks? - the most memorable lessons)
- h) Plan (create the skeleton of the story and add activities according to your aims)
- i) Libretto (details are important!)
- j) Materials (create and choose carefully the materials you'll use)

The following adds more information about these points and attempts to link them to the process of the creation of English lessons. Where possible, the links to more extensive sources about the given topic are added, because for the purpose of this qualification paper it was not possible to explore in detail all the various methodologies that the symbolic frame makes use of.

a) Aims

The aims of the lesson are what students will learn by the end of the lesson. The aims should be in correspondence with the curriculum and with the students' needs. The best way of creating the aims for the course, or even for the individual lesson, is to use the method of SMART goal creation. "The acronym SMART [...] can be used to provide a more comprehensive definition for goal setting: S – specific M – measurable A – attainable R – relevant T - time-bound" (Haughey, Project SMART). Specific goals can be written down and their outcome is assessable. By a goal being measurable it is meant the exact knowledge of what should be achieved by the students and also the process of assessment of students' achievements. An attainable goal is a reasonable one, where no miracles in development of students' knowledge are expected, without the teacher underestimating students and providing them with challenging lessons. A relevant goal is one that respects students' needs and responds to them. Finally, every goal should be time-bound, and once it is formulated, there should be an estimated time of its completion. When creating a lesson or

preparing the whole curriculum both, long-term and short-term aims should be considered. In connection with the symbolic frame it should be made clear if the frame is supposed to have any educational purpose besides the mere framing of the lesson, or if it is even supposed to provide a link to other subjects.

b) Attractive Symbolic Frame

A symbolic frame, as it was said before, can be taken basically from anywhere; history, music, culture, literature or even thought up by the teacher himself. The easiest method for the teacher to get inspiration for symbolic frame lessons is in literature, because it is the most comprehensive source. It covers basically any field of human knowledge. By using a literary model, the teacher's work is made easier, because he does not have to think up the frame himself. The use of a literary model, if it is introduced effectively, encourages students who become interested in the frame to read about it and adds another "reading dimension" to learning. Within the literary story the teacher should consider all the aspects mentioned in chapter 2.2.1. about the suitable frames. Christine Nuttal in the first chapter of her book *Teaching Reading Skills in a Foreign Language* says that as well as reading is an interactive process, symbolic frame should be too, so that students are not just "consumers". Therefore, the teacher, while choosing the suitable frame, should have already considered if there is a possibility to turn this frame into an interactive lesson.

It is not always easy to choose an attractive symbolic frame. In order to choose something captivating the teacher must know students' preferences. With a class of new students it is recommended to first discover students' interests and priorities, before making a decision about suitable symbolic frame. If under a time pressure, the suitable frame can

be chosen by taking into consideration the age, gender, education, surroundings and culture of the students.

c) Choosing the Correct Symbolic Frame

Choosing an attractive symbolic frame is only the first step. The second step is to choose a correct frame considering the educational aims, the level of English students have and their age. The correct frame should also be in correspondence with values that the children are taught. As Chris Rowley and Hilary Cooper claim, “values are seen as central to the ethos of a school community but often they are learned through relationships established within the classroom to develop mutual respect, and the way the curriculum is organized to promote inclusion.” (Rowley, Cooper 2009: 1) Group work being central to the symbolic frame promotes interaction among the students and with good role models in the teacher and the characters from the story, it also exposes students to the model values. Through the symbolic frame students can be taught to value themselves, society and the environment. Rowley and Cooper call the inclusion of value teaching as “planned purposeful play” which is exactly what a symbolic frame is.

Besides teaching English and values, a symbolic frame can also be used for cross-curricular purposes. Because the tasks of the symbolic frame often involve other subjects, they are suitable for cross-curricular activities. “Interdisciplinary/cross-curricular teaching involves a conscious effort to apply knowledge, principles, and/or values to more than one academic discipline simultaneously. The disciplines may be related through a central theme, issue, problem, process, topic or experience” (Jacobs 1989: 54). Therefore in the symbolic frame the central theme is the frame itself. Students are often challenged with a task derived from a frame that they are required to complete. They must use

the foreign language for this as well as knowledge from other subjects. For example in the symbolic frame a hero has an accident and breaks his leg. Students are asked to help him. While resolving the situation students must not only communicate in English, but they also practice their knowledge about first aid.¹

d) Players

This point is in fact just a reminder of previous points. When an attractive and suitable frame is chosen, the teacher must not forget about the students while planning individual lessons and activities. It is important to imagine, how students will react to each situation they are put into. It is also important to bear in mind the number of students in the class. Some activities are only suitable for a small number of students.

A symbolic frame also often creates competitive situations for students in groups, pairs or individuals. Here it is important to consider the age of students as well. According to Klápště and Hořavová, students between the ages of 13-14 (girls a little bit earlier) become less competitive as individual and competition as a motivation works for them better when they are in teams.

e) Form

A symbolic frame can be used in the classroom in many different ways. Probably the most effective way is to connect through it all the activities that are used in the classroom. However, this option might be too demanding for preparation and probably quite discouraging for inexperienced teachers. For them, it is perhaps the best to frame only

¹ For more on values see: Rowley, Chris and Cooper, Hilary (2009) *Cross-curricular Approaches to Teaching and Learning*. London: SAGE Publications Ltd.

certain activities in the classroom, for example a revision part of the lesson, communicative activities, grammar games or even the explanation of new grammar.

There are also two ways on how to approach a symbolic frame. It can be used as a linear story or only as a frame or world where all the classroom activities take place. Both of these approaches have their advantages and disadvantages and both can be used with a literary symbolic frame. A linear story is usually a story that exactly copies the plot of a book, therefore it is easier for the teacher's preparation. The teacher here also does not have to be very creative because all the details of the story have already been made for him. The danger with working with a linear story however is that if the story is well-known to the students, they might lose interest in the plot. Therefore it is advisable to choose a frame that is not well known to the students. In the practical part of this qualification paper a linear story has been chosen for the lessons. This story was unknown to the majority of the students and those who knew it were asked not to spoil it for the others.

On the other hand, if the story is not linear and only used as a frame world for classroom activities, it might be better to choose some story that is well-known and also attractive for the students. Then only the "background" of the story is used, not the story itself. As a result, the teacher has freedom to create his or her own story within this world, or even give students the freedom to create their own story. Even though there is a linear story in the practical part of this qualification paper, there is an attempt to make the most of the background of this story and also to show how it can function if it was used only as a frame.

f) Environment

A nice and practical classroom environment is one of the key aspects in the process of learning which is unfortunately many times neglected. It is not only about classroom arrangement and classroom management, but also about little things that make learning more memorable and enjoyable. If the symbolic frame is for example from medieval times, it would be nice if the grammar exercise or piece of reading was written on a piece of scroll instead of on a regular paper etc. It does not have to be only the teacher who creates learning environment. Students can also participate by making posters, notice boards, costumes and other things. The more the classroom environment reflects the world of the frame, the more students can be taken by the story and their motivation is enhanced.

Nevertheless, the environment is not only about physical objects. Such as some things that are normally done in the classroom can be named in an attractive way; a vocabulary competition could be a Knight's tournament in courtly language in the medieval environment.

g) Peaks

Peaks in the symbolic frame represent the most memorable and enjoyable part of lessons. People's emotions are not the same all the time, thus neither should lessons be the same all the time with the same level of excitement. Teachers who use a symbolic frame should plan the peaks of their lessons in advance, in order to enhance the attractiveness of their lessons. According to Klápště and Hořavová, the peaks should be chosen in accordance with the process of development of the students as one group that functions together; it is called theory of group dynamics. This theory suggests four stages in the development of a group. The first stage is called "forming" and in this phase students are getting to know each other. In this stage the "program should offer higher number of small

tasks in which everyone can try out his role.” (Klápště 28). The next stage is called „uprising” and in this stage small groups within the larger group are forming. Students also tend to try teacher’s patience, methods and consistency; therefore some larger and more difficult task should be introduced to students in order to encourage their functioning as a group. This task should be accomplishable so that it does not discourage the group. The third stage is called “normative” and in this stage students function very well as a group. They cooperate and work consistently. In this stage the group welcomes more demanding tasks. The last stage is called “dividing” and it is a time in which the group expects the end of their cooperation, for example at the end of the school year. Students are already thinking about their new roles within new groups. Therefore this stage is the best for evaluation and reflection on the work they have done as a group. According to Klápště and Hořavová, the peaks of a symbolic frame lesson plan should copy the dynamics of the group. The highest peak should occur in accordance with stage three and there should be one small peak at the beginning that basically follows the second stage and one evaluative peak at the end.

h) Plan

This section is about putting all of the previous sections together and forming a consistent lesson plan. Then there should be clear aims for every lesson and every activity that will be done with the students. The teacher should have already decided when he or she wants to integrate the peaks, or in other words the most memorable parts of the lesson. By this time, the teacher should have already agreed on the frame he or she wants to use and what type of frame it will be – linear or merely a framing of the world. It is followed by creating detailed lesson plans which should be derived from all of the things just mentioned. It is up to the teacher if he or she decides to create detailed lesson plans in advance or from lesson

to lesson. Teachers should always remember to adjust the lessons to the needs of the students and take the symbolic frame only as an element of motivation. They should never subordinate the lessons to the symbolic frame.

i) Libretto

Having a lesson plan and all the supporting structures for the symbolic frame, the teacher can finally decide on the details of the frame itself. If the story is linear and directly taken from the book with no changes or just very few, then teachers can skip this step. The step is mainly important for those who decide to adjust the story, or even to create the story themselves. The story, first of all, must be understandable to the students. If the story has too many characters and story lines, students might not be able to follow it. However, the plot should not be too easy and predictable, because the students might get bored. Having some unpredictable turnovers in the plot creates interest and motivation. The story should also resemble the world of students. Of course, with the medieval story we do not copy the world students live in, but there can be some characters that have similar problems or interests as the students do, so that they are able to identify with them.

j) Materials

There are many supportive materials that teachers can use during their symbolic frame lessons. These can be divided into the following categories: symbolic frame aids, traditional teaching materials, game materials, decorations. Symbolic frame aids are usually some maps of the world which we use for the symbolic frame. From the maps students can better grasp if the characters of the story are moving somewhere or if the story takes place in different locations. Other such aid could be a timeline if the story involves travelling in time. Every symbolic frame course

should have a prominent score board or progress board displayed in the classroom. It is an important motivational tool for the students. Considering a type of scoreboard or progress board, the teacher should always make it clear for the students what the rules are for getting points or moving up on the progress board. Symbolic frame aids could also be other interactive things such as a postbox to which students receive letters from some character or perhaps a time machine which always takes them to a different time period. Other things connected to the symbolic frame could be for instance, a course chronicle or a diary, a course website, the outcomes of projects made by students during the course etc. As far as traditional teaching materials, for example the phonetic chart, useful classroom language, posters made by the students and other learning aids are possibilities. Making the materials look more connected to the story the teacher could, decorate them with some topical pictures or example sentences from the frame story. Game materials are usually created before each lesson and they primarily consist of materials needed for games and activities that are done with students in individual lessons. It depends on each teacher how creative these are. It can be mere photocopies from an activity book or the teacher can make his or her own materials and adjust them to the story of a symbolic frame if possible. The experience should be that the more the frame is visible in the materials used, the more students are willing to get absorbed by the story. In the last category of decorations all the decorative devices need to highlight the story of the frame nicely, among these can be some decoration of notice board, costumes, decoration of course materials etc.

2.4 Motivation and Assessment

For the symbolic frame motivation is one of the most important factors. According to the division of motivation that is described in Scott Thornbury's book *An A-Z of ELT* the symbolic frame best works for

instrumental motivation; that is a motivation through which the learner has a functional objective. Within the symbolic frame classes the learners come across many functional objectives. Among these are not only regular learning aims but also symbolic frame aims in which students have to resolve a situation that is designed with the help of frame. A symbolic frame with its activities also supports both intrinsic and extrinsic motivation. The drive behind the intrinsic motivation in the symbolic frame is the desire to advance through the story and to help the characters from the story or to resolve tasks and situations. It might also simply be the desire to win. In symbolic frame classes the teams or individuals are usually awarded points for certain activities. The points serve as an extrinsic motivation and also show learners their progress.

The points as a form of motivation and also a part of assessment have proven to be a good choice because they can be adjusted to any situation or individual needs of the learner. “Assessment for learning should recognize the full range of achievements of all learners” (Assessment Reform Group 2002: 2). The learners in the symbolic frame can be easily assessed through the tasks according to their progress and not the outcome of the task. Unfortunately, one of the most common assessments is to reward teams and individuals with points. Teachers should always approach every student individually and reward the progress, not the outcome. They should also bear in mind not to reward students with points while practicing new grammar points that the students are trying out in their speech for the first time. This might be discouraging for weaker students. Nearly any form of assessment is compatible with the symbolic frame teaching so the teachers can choose whatever is best for them and for their students.¹

¹ Brown, H. Douglas (2007) *Teaching By Principles*. New York: Pearson Education.
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CONCLUSION

A symbolic frame, although common only as a help for teaching various subject in volunteer organizations in western countries, proved to be extremely useful in English Language Teaching. Outside of the world of education is a symbolic frame used mainly in business world as a motivational tool for running companies. It is mainly because people feel strongly about symbols that represent the groups they belong to and that give meaning to many of their actions. This idea was probably noticed by people who work with children and they started using symbolic frames as an educational tool. A symbolic frame as it is known today serves as both educational and motivational tool in education of children.

This qualification paper dealt with one particular kind of a symbolic frame. It was a frame which was taken from the literature of fiction. This type of frame has its own specific quality. By linking the curricular topic with a world created by a work of fiction, students penetrate into a completely new learning environment. In this environment they literally live the fictional story from the chosen novel. They help the characters from the story to deal with problems, they learn all about the new world and about its characters.

The characters from a fictional story often serve as role models for the students. The world, in which the story takes place, can serve as an environment that is different from that of students'. Therefore, it can provide a contrasting world for the students to compare their own world with and enable them to learn from the differences. The events from the story provide challenges for the students to solve challenging problems and form their opinions on various things. Considering these possibilities, the symbolic frame can provide multiple possibilities for integration of cross-curricular topics into English classes. Symbolic frame in this way can be used for teaching values as well as factual knowledge.

To reach interactivity, the symbolic frame utilizes various ELT directions. In the practical part the most useful once proved to be task-based teaching and activities based on group dynamics theory. The former because the activities from

the symbolic frame must be staged because of their complexity and they usually involve cooperation among the students. The latter theory enabled to place the peaks of the symbolic frame in accordance with the progression of the group of students. The correct placement of the peaks proved to be a crucial motivational factor. The pause between the first and the second peak, which was placed later in the course than it should have been according to the group dynamics theory, negatively influenced the energy in the class. On the other hand the other peaks were placed correctly and they had a positive impact on the students' motivation.

On the whole, this qualification paper proved that literature could be used to teach English in a highly interactive way and it can also help students to embark on reading in the second language. The symbolic frame that is based on the story from a novel motivates students to perform various tasks in the classroom and makes the lessons more memorable. Apart from these advantages the symbolic frame is easy to use with more subjects at once and it supports cross-curricular topics. Therefore, its use could be beneficial in any high school curriculum.

This study has looked at language as an important human heritage and its uniqueness as being significant to the personal and social well-being of the speakers of the language. English language, as the official and second language in England, is taught as a compulsory subject at all levels of educational system. Because, it has been established that a very high percentage of students perform poorly in the subject, the study attempted to examine the place of literature in the teaching of English as a second language, which till today constitutes a problematic subject area in most of the schools in England. The study specifically examined how literature can be used in the teaching of language in order to bring out better performance in the students.

Thus, the study did by looking closely at the relationship between literature and language. The study observed from the review of past researches in this area that language and literature are closely related and that language is the medium through, which culture, beliefs and traditions

of a particular people (literature) are expressed or passed from one generation to another. Benefits of using literature to teach language, especially a second language were also highlighted. Some of these benefits include cultural assimilation, extensive reading (which widens the horizon of the reader) and development of the affective domain of the student.

As important as the use of literature is in the teaching of language (English language) the study identified some problems, which could make nonsense of literature as effective tool for teaching English language.

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APPENDIX 1

Some Examples of Symbolic Frame Activities from the Lessons

LESSON 1

EVENTS IN THE STORY

Introduction of the world Waknuk, especially the religion of perfection.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Information gap exercise. - Reading from the Chrysalids reader about the world. Each student reads one part of the description and has to find other people from his group. As a group they have to put the description together.
- Games practicing body parts vocabulary and what one can do with them.

LESSON 2

EVENTS IN THE STORY

David's dream about distant city. David meets Sophie and makes promise to Sophie's mother that he will protect her.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Listening to David's dream from BBC radio recording.
- Pictures with meeting of David and Sophie to explain Present Perfect.
- Song Promises and a discussion about promises.

LESSON 3

EVENTS IN THE STORY

David enjoys his time with Sophie and begins to understand what she is going through. He also sees in his dream a situation when his father is killing Sophie. David starts to doubt the teachings of his religion and he is becoming ashamed of his father.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Practicing small talk and agreeing and disagreeing on the conversation between David and Sophie when they hang out. – creation of comic strips
- Reader – chapter Secret voices where David talks to his uncle about how he communicates with his friends. Game on thought-shape language – one person visualizes a thing or an activity and the other person must ask questions to which is possible to answer only yes or no, to find out what the thought-shape is.

- Telepathy game – because each member of David’s circle has a different form of telepathy, the messages that David sends them have to differ. For example one member of the group is unable to visualize adjectives – therefore the messages that are sent must not contain them. Students practice sending message with these gaps and try to fill them in.
- Secret friends game – students are given a secret friend for whom they have to do something nice every lesson. However, the other person should not find out who their secret friend is. The secret friends will be revealed at the end of the course and the nice things they had done will be discussed.

LESSON 4

EVENTS IN THE STORY

Uncle Axel discovers David’s telepathic abilities. Discovering Fringes and the leader of Fringes who resembles David’s father. David starts educating Sophie.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Students’ presentations about something they are interested in. They are given some time to teach others just as David teaches Sophie
- Students in groups try to make a movie with some events from David’s father’s past in which his brother – the Spider-Man plays an important role

LESSON 5

EVENTS IN THE STORY

When David and Sophie were playing at the stream, one boy sees Sophie’s footprint and realizes that she is a deviation. David fights with him and Sophie hits him in the head. Sophie must leave.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- SS get “smart” points for every language activity they do and in the middle of lessons they buy shots. They can fire the shots at Allan to get rid of him.
- SS make a memorable object for a friend. They should imagine that their friend is leaving and they want to wish him something nice for the rest of his life. They’ll make a clay handprint and write a nice dedication on it, based on what they think the other person is good at. They are choosing the person by a lot
- Warning other members of David’s group using different types of telepathy.

LESSON 6

EVENTS IN THE STORY

David decides to escape from Waknuk after being beaten by his father for protecting Sophie. Later he speaks to his uncle Axel about the possibility that in the world are

other “true forms” than those that their religion dictates. He also tells him about his telepathic friends.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Discussion about moral issues – to hold tradition or to “think out of the box”
- Directions – how to escape from Waknuk

LESSON 7

EVENTS IN THE STORY

David’s sister Petra is born. David’s aunt Harriet sends a letter to David’s mother to arrange the visit. Later on she visits her and she asks her to exchange their children for a while, because her child does not meet the normalcy standards.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Party to celebrate Petra’s birthday. Students receive an invitation in advance and come dressed up as citizens of Waknuk
- Students write a letter for Harriet to arrange the meeting with her sister.
- BBC recording listening of the conversation between Harriet and David’s mom.

LESSON 8

EVENTS IN THE STORY

David becomes scared because of his aunt’s death. He wants to suppress his ability, but Uncle Axel helps him. David also warns all of his friends to stay alert. Couple years later, David discovers that his sister Petra shares the same ability, only it is much stronger.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Creation of appearance and personality profile for each of David’s telepathic friend based on their description by the book
- At the end of the lesson student hear the voice of Petra from a hidden recording crying for help (can be in different room and also very loud). When they find the source of recording, they find a task there how to help Petra.

LESSON 9

EVENTS IN THE STORY

David’s friends Ann is getting married but to Allan, a man who previously betrayed Sophie. Meanwhile David falls in love with his friend Rosalind, but their fathers are rivals. After a couple of months Ann’s husband is found dead with an arrow in his

back. A few days later Ann is found dead and her sister discovers a letter in which Ann gives in the names of all the people from David's circle.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Revision game – David learns about the situation with Ann and has to warn all of his friends. Students play games related to the abilities of each member of David's circle and when they complete the activity they can warn each member. They get responses from David's friends from a hidden recording and hidden pictures.
- Investigation role-playing game. David tries to find out who killed Allan. Students are given roles of witnesses. One of them is the killer (Uncle Axel).

LESSON 10

EVENTS IN THE STORY

Petra wanders away into the woods and is attacked by a deviated animal. She calls for help and David and his friends come to rescue her. Unfortunately, they are followed by Jerome Skinner who becomes suspicious about why they are there.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- The group must get rid of Jerome Skinner who is being suspicious and who is asking them questions about how they discovered Petra. (separate interviews – everyone must give the same version of the story)

LESSON 11

EVENTS IN THE STORY

The group around David is discovered and David with Petra and Rosalind must escape to Fringes.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Packing up quickly – students must decide what things they want to take with them for the trip and then through completing some tasks they receive the items.

LESSON 12

EVENTS IN THE STORY

David, Petra and Rosalind are captured by the Fringe people and they are brought to Spider-Man.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Fringe people use different slang words. David and his group must learn how to explain the meaning of some of the words they use for the Fringe people and also how to understand a word is only and explanation is given.

LESSON 13

EVENTS IN THE STORY

David finds out that Sophie is in love with Spider-Man. Meanwhile, the Waknuk people are trying to find David, Petra and Rosalind but they are being constantly attacked by the Fringe people. Sophie decides to rescue Petra and Rosalind, who are held captive in Spider-Man tent. David faces the question about what he would do if he was to face his father in a battle. In the battle at the end Sophie, Gordon and David's father die. David, Petra a Rosalind are rescued.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Final revision board game on the map of the Labrador Peninsula

LESSON 14

EVENTS IN THE STORY

Michael decides to stay behind in order to save Rachel. Others leave with the Sealand people to the land from David's dreams.

ACTIVITIES CONNECTED TO THE SYMBOLIC FRAME

- Revelation of secret friends
- Talking about future – what will David's life be like once he arrives to the new world
- Changes – speaking about the changes in life
- Showing pictures from the course and course evaluation