



Universidade Estadual da Paraíba
Centro de Educação – Departamento de Letras e Artes
Licenciatura Plena em Letras – Habilitação em Língua Inglesa

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**LITERATURE IN EFL CLASSES: A TASK/LITERATURE-BASED
APPROACH TO TEACHING**

CAMPINA GRANDE
2014

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Trabalho de Conclusão de Curso apresentado ao Departamento de Letras e Artes da Universidade Estadual da Paraíba (UEPB), em cumprimento as exigências e normas para a obtenção do título de Licenciatura Plena em Letras – Habilitação em Língua Inglesa

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S5861 Silva, Maiara Suenia da
Literature in EFL classes [manuscrito] : a task/literature-based
approach to teaching / Maiara Suenia da Silva. - 2014.
23 p.

Digitado.

Trabalho de Conclusão de Curso (Graduação em Letras) -
Universidade Estadual da Paraíba, Centro de Educação, 2014.
"Orientação: Prof. Me. Tiago Barbosa da Silva,
Departamento de Letras e Artes".

1. Ensino de Língua Inglesa 2. Literatura 3. Recurso
Didático 4. Teoria Socio-Interacionista I. Título.

21. ed. CDD 372.65

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Aprovada em: 12/12/2014

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To my family, my love and inspiration source.

ACKNOWLEDGMENTS

To God, who has blessed me in so unexpected ways and gave me strength to go in the pursuit of my objectives.

To my families. Firstly, to my original family - my parents Adriana and Marcos, my sister Francielle and brothers Álisson and André, for supporting me not only in these moments of production, but also in my whole life, helping me to find the right path to follow. Secondly, to my ecclesial family, specially my parents Josicleide and Marcones and my brother Felipe, for loving me despite of everything. I love you all.

To Tiago, my teacher advisor, who joined me in this work since the beginning, and even with the geographical distance, was always here for me when it was necessary. Also, for helping to raise in me a bigger love for literature and for Bishop. Thank you, Tiago.

To the friends who were with me since the beginning of my academic journey – Bruna, Gilberto, Larissa and Cílio. From you all I learn how to be a better friend, and without you this journey would not have had so many laughs and so much love. Thank you for your friendship.

To Danielly, Adson, Juliana, Mirelly, Michelly and Arthur for all the support in so many different situations and for being more than friends to me.

To my professors, specially to Karyne Soares, Raghuram Sasikala, Técio Macedo and Telma Farias, who were of crucial importance to me in this process of becoming an English teacher.

Last but not least, to my students, who are always teaching me how to be a better teacher.

LITERATURE IN EFL CLASSES: A TASK/LITERATURE-BASED APPROACH TO TEACHING

ABSTRACT

The following paper deals with the use of literature in the teaching of English as a Foreign Language (EFL), following the ideas of Socio-Cultural Theory (SCT) and the Task-Based Approach (TBA). The objective of this work is to present ways of bringing literature to the context of EFL Socio-Cultural Task-Based classes. To do so, we intend to plan tasks based on literary compositions meant to promote socio-interaction and negotiation of meaning among students. To achieve this aim, we conducted a bibliographic review, using the ideas of Harmer (2001) about Socio-Cultural and Task-Based theories; Aebersold & Field (1997) about the selection of reading materials to work in the classroom; as well as LoMonico (2006) and Collie & Slater (1987), about the use of literature in language classes. As results, we presented four literature-based activities which likely to promote interaction among students from the literary texts. In addition, we claim that these tasks allow students to develop of not only their reading skill, but also their speaking, listening and writing abilities. We acknowledge that the proposed activities may produce in the student the desire to read more in the target language, once these activities present themselves as a pleasant way of playing with the language.

Keywords: EFL classes. Literature-Based Activities. Socio-Cultural Theory.

1. INTRODUCTION

Along the years, English has become one of the most important languages in the whole world, and consequently it has become important to learn it. Because of this, plenty of methods and approaches have been developed to help students learn this language. Despite their differences, most of them tend to ignore the importance of Literature in the teaching of English as a Foreign Language.

Traditional approaches, such as Grammar Translation, made use of literature, but all in all, it was and still is undervalued. Perhaps, this is so due to teachers' lack of knowledge about the benefits that literature can bring to their classes, or because they see literature as a separate phenomenon, apart from the language itself, perhaps, because they do not know how to deal with this type of content.

Besides being aesthetically pleasing, literature is an authentic material, which means that literary work is not made to teach a language. However, it can contribute to the

teaching/learning process and to the development of learners' critical views, as it represents the socio-cultural context the writer is in, or the one he knows plenty about.

Literature is able to provide EFL readers with background knowledge they lack, which is important for students, particularly if we take into consideration their insertion as critical subjects in a globalized world. As it also is “support and reflex of the linguistics uses and its basic functions of its interrelationships” (MENDONZA 2002, p. 3)¹, literature may help students grow as critical individuals because it is living language that expresses culture, thoughts and individuals' understandings of how they relate to others and to places around them.

An example of this is found in the book *Why be Happy when you could be Normal?*, by Jeanette Winterson. A few times in the text, the protagonist analyses herself and compares her own life with the lives of characters of books she had read hidden from her mother, who used to say that books were dangerous things. The author agrees that books are dangerous, because they make you think and ‘travel’ inside stories. She says: “Yes, the stories are dangerous. She [the mother] was right. A book is a magic carpet that flies you off elsewhere. A book is a door. You open it. You step through. Do you come back?” (WINTERSON, 2012, p. 13).

Thus, contact with literature can provide readers with opportunities to analyze themselves and also to criticize the world around them, which may help them in the development of their own personality. In addition, it enables students to travel among worlds and discover places and cultures they may have no access to. All this can greatly influence students' creativity and attitude to life, because they are not only being connected with other worlds and cultures, but also with characters' points of view, which could make them think about their own reality. With this said, it needs no effort to understand why we recommend that literature should be granted a place in EFL teaching/learning.

With this in mind, we decided to think of ways students could get in contact with all the opportunities literature brings. Therefore, the present work aims at answering the following questions: how can we use/teach literature in EFL classes? Is it possible to use it in Socio-Cultural Task-Based classes? How can we do it? What are the implications of this use?

Thus, the *objective* of this work is to present ways of bringing literature to the context of EFL Socio-Cultural Task-Based classes, particularly by planning tasks based on literary compositions meant to promote socio-interaction and negotiation of meaning among students.

¹ “suporte y reflexo de los usos lingüísticos en sus funciones básicas de su interrelación en la comunicación estética” (MENDONZA, 2002, p. 3)

The Socio-Cultural Theory (SCT) is one of the most frequently used methods in the current language teaching scenario. This theory sees the social relationships students have as a very important factor that may contribute to the enlargement of their knowledge. By joining the SCT, the Task-based Approach (TBA) and literature, it is possible to develop activities that will produce several opportunities of real-life communication and interaction among students, from authentic pieces of language. The TBA “puts the use of tasks at the core of language teaching” (BROWN, 2007. p. 50), and its purposes and development are better explained in the Theoretical Background section.

The present work is divided into four sections: (i) the Methodology, where we present the type of study carried out; (ii) the Theoretical Background, where we describe the evolution of language teaching approaches, as well as the tenets applied to choose the pieces of text to be used; (iii) the Task/Literature-Based Approach, where we propose literature-based tasks for EFL classrooms, discussing its implications in students learning; and finally, (iv) our Final Remarks about this subject.

2. METHODOLOGY

This study is characterized as a bibliographic study, since we used “already ready material, mainly composed by books and articles”. (GIL, 2002, p. 44)² in order to bring literary texts to the context of EFL classes. Specifically, we used bibliographic resources both to present possible ways of using literature in the English classes and to discuss the implications these activities would bring to students’ language learning.

3. THEORETICAL BACKGROUND

In this section, we briefly present the theories on which this study was based on. First of all, we quickly describe the evolution of language teaching approaches and methodologies until the Socio-Cultural Theory. Then, we present key concepts of our proposal and, in the following part, we discuss the tenets applied to select texts to work with in the classroom.

3.1 Socio-Cultural Theory

² “material já elaborado, constituído principalmente de livros e artigos científicos” (GIL, 2002, p. 44)

The field of the English teaching methods has changed quite rapidly through the years. The first method used was Grammar-Translation, which aimed at enabling learners to read literature written in the target language so that they had to learn grammar rules and vocabulary, and were taught to translate from one language to another. Students' native language is the most used in the class, because the major focus was the reading of literature. This was so because "literary language is considered superior to spoken language and is therefore the language that students study" (LARSEN-FREEMAN, 2000, p.18). Although literature was part of the process, the teaching was not meant to enable students to real interactions, but to reading itself. Maybe, at the time, real interactions with foreigners were rare, while interaction through books were frequent and played an important social role.

Since the Grammar-Translation Method was not very effective in preparing students to communicate in the target language, the Direct Method arose to fill in the gap - this need for communication. This method undervalues the written form of language in the first stages of the learning – thus undervaluing literature. Instead, it prioritizes students' oral production, "listening the enunciates without the help of the written form, and a great attention to the pronunciation" (MARTINEZ, 2009, p.52)³. Students should not translate to their native languages; they are supposed to associate meaning and the target language directly, and they do it through an exposition to situations of communication. Grammar is taught inductively, and students practice the vocabulary by using the new words in complete sentences.

The Direct Method's lack of theoretical basis raises some doubts about the real effectiveness of this methodology. Thus, we have the Audio-Lingual Method, which differs from the former because

rather than emphasizing vocabulary acquisition through exposure to its use in situations, the Audio-Lingual Method drills student in the use of grammatical sentence patterns. It also, unlike the Direct Method, has a strong theoretical base in linguistics and psychology (LARSEN-FREEMAN, 2000, p. 35)

This method states that students need to learn to use the target language without stopping to think about it. New vocabulary and structural patterns are presented through dialogues, and learned by constant repetition, and students' errors are avoided. In this method, the use of literary texts was not common. After this method, came the influential Communicative Approach. It came from educators' observations that students were not able

³ "com uma escuta dos enunciados sem o auxílio do escrito e uma grande atenção à boa pronúncia" (MARTINEZ 2009, p. 52)

to communicate effectively, although they could produce accurate sentences in a lesson. Thus, it was important to make students possess more than the grammatical/lexical knowledge of the language, but also a functional knowledge, in order to know how to act appropriately when facing different communicative situations, because speakers

need to know that many different forms can be used to perform a function and also that a single form can often serve a variety of functions. They must be able to choose from among these the most appropriate form, given the social context and the roles of the interlocutors. They must be able to manage the process of negotiating meaning with their interlocutors. Communication is a process; knowledge of the forms of language is insufficient (LARSEN-FREEMAN, 2000, p. 128).

In this approach, the teacher should be a facilitator of communication, promoting situations and bringing activities that permit students to talk in class, to encourage them to use the language and lose fear of making mistakes. Grammar is learned inductively in between the situations of communication presented by the teacher, and students are supposed to be communicatively engaged in the class; almost everything that is done in classes has a communicative intent, aiming at making students use the language in different contexts.

Then, we come to Socio-Cultural Theory (SCT). This theory is based on the work of Vygotsky, and sees the individual as a social being, and thus his interaction with the environment, as well as the social relations he has, are essential to the enlargement of his knowledge and psychological development (SOUZA *et. al.* 2010).

In SCT the interaction is an essential part of the learning process. The interaction among students in a foreign language classroom is taken as a proof that effective learning is occurring; the possibility of socialization among students, or even with speakers of the target language, facilitates the acquisition of this language.

The essence of a language is to be able to communicate one's thoughts and feelings to another person. This concept of communication is one of the foundations of SCT in language learning [...]. SCT believes that language can be acquired easily by allowing the students to socialize and interact either with other learners or with the speakers of the language they are learning. (AIMIN, 2013, p.)

Finally, the Task-Based Approach (TBA), which implies the use of tasks, of activities, in the classroom, that students fulfill in order to attain an objective. These objectives are not linguistic centered in the traditional sense of the word, as they do not focus only on grammar,

or phonological aspects to fulfill the task. Instead, they must discuss, read some text, or make some production, to achieve the aim of the task. According to Harmer (2001), in TBA

students are given a task to perform and only when the task has been completed does the teacher discuss the language that was used, making corrections and adjustments which the students' performance of the task has shown to be desirable. (HARMER, 2001, p. 87)

The activities we present in this paper were prepared having in mind an EFL class which follows the principles of SCT and TBA. For this reason, we prepared the following table with some SCT concepts that were tenets in the choice and preparation of the activities.

Table 1 - Key concepts of Socio-Cultural Theory

MEDIATION	Based on the observation that human activities are mediated by symbolic and physical tools. In this sense, language “is the most pervasive and powerful symbolic tool (cultural artifacts) that humans possess to mediate their connection to the world, to each other, and to themselves” (CENTENO-CORTÉS, 2003, <i>apud</i> AIMIN, 2013, 163)
INTERNALIZATION	According to Lantolf and Thorne (2006), it is “the process of making what was once external assistance a resource that is internally available to the individual (though still very much social in origin, quality, and function” (LANTOLF & THORNE, 2006, p. 200)
ZONE OF PROXIMAL DEVELOPMENT	It is “the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (VYGOTSKY, 1978, p. 86 <i>apud</i> LANTOLF & THORNE, 2006, p. 206).

Source: Author's

These three concepts of SCT were the basis of our production, since they enable the teacher to adjust the focus of the class according to his objectives. Thus, they also see the learner as a unique human being, where his experiences play an important role in his learning. This is also a characteristic of literature – to have the reader’s feeling influencing and playing a major role in the understanding of a text. Thus, we see the union of SCT with literature as a tool that may help students to be more independent in their learning.

As we also followed the theory of TBA to produce the activities, we present in Figure 1 Willis (1996 *apud* HARMER, 2001) idea of this theory of composition. In this sense, in the Pre-task the teacher would introduce the theme of the class as well as present the task students would have to perform. In the first step of Task cycle, students perform the task - that can be done in pairs or small groups. Then, students plan how they intend to share how the activity went with the rest of the class, and later report these experiences to the other students. Finally, in the Language focus stage, “students examine and discuss specific features of any listening or reading text which they have looked at for the task and/or the teacher may conduct some form of practice of specific language features which the task has provoked” (HARMER, 2001, p. 87).

Figure 1: TBA main stages



Source: WILLIS, 1996 *apud* HARMER, 2001, p. 87

TBA is very much concerned with the purpose of the activity. Students should be given plenty of chances to share their experiences, not necessarily seeking to be right, but to be successful in communicating their thoughts and ideas to others. Literature, as it is open to

many interpretations, is quite adequate to promote such type of interaction, mainly, when students are allowed time to reflect and opportunities to develop their own readings - chances to assign meaning to a text themselves. In the activities we propose, TBA provides students with possibilities to negotiate meaning and dive deeper into symbolic realm, as with possibilities to expose their points of view, thus developing their language skills freely.

3.2 The choice of materials

When dealing with literature, there are some factors the teacher should take into consideration when choosing texts. We decided to divide these factors into two categories: (i) factors more related to the type of course and students' interests; and (ii) factors more connected to the text itself.

- *Factors related to the type of course and to students' interests*

When choosing a literary text, teachers should try to fit the material to the type of course they are teaching. For example, it would not be suitable to use samples of *Pride and Prejudice*, by Jane Austen, in an English for Business course. But a sample of the same text would suit students in a course of General English.

In addition, teachers should take into account the characteristics of the students they are working with, as with their interests and their reading proficiency level. If the teacher chooses a text whose subject is interesting for students, it may increase their motivation towards what they are reading. According to Aebersold and Field, (1997) "the teacher who knows her students' preferences will be able to make wiser choices." (AEBERSOLD & FIELD, 1997, p. 162)

Regarding proficiency level, teachers should observe if the text lies within the boundaries set by students' knowledge, or too far beyond them. When the text and the task are **beyond** their language proficiency range, students may find it hard to deal with unknown vocabulary; if they insist on reading, they might lose interest in the text. These factors can be non-motivating for those who are willing to go further. Aebersold and Field (1997) state that "When they have these feelings while reading, they may stop reading because they cannot understand the meaning of the text enough to satisfy their expectations, needs, or interests." (*op. cit.*, p. 41)

When the literary work is **within** their proficiency level, students "may not know all the facts and details, but they do understand the general topic, most of the main ideas, and

several details”. (AEBERSOLD & FIELD, 1997, p. 41) This means that they are able to understand the general idea of the text, although they do not have full knowledge of specific details. It is important to consider that literature is seen here as a way to promote interaction; to help students learn from authentic material and express themselves freely. Therefore, being able to pick up every single detail and understanding the text rightly are not the point. Students should be granted opportunities to interact with the text and, then, with other students, exchanging ideas and negotiating meaning. However, both interactions need to be carried out within a common ground. That’s why it is important to consider their proficiency level.

- *Factors related to the text itself*

Dealing specifically with the text, one of the aspects to observe when choosing the text to work with in the classroom is the availability of the material. If the teacher intends to work on/with a novel with students, he should think first how easy it is to find this novel. If it is not possible to assure students’ access to the text, it might be necessary to try another.

A further aspect to be taken into account is the length of the text. Lazar (1993) highlights the following aspects

1. Do you have enough time available to work on the text in class?
 2. How much time do students have to work on the text at home?
 3. Could you use only part of a text, or an abridged version of it? If so, how much background information will you need to give students to make the text intelligible?
- (LAZAR, 1993, p. 55)

These questionings must provoke a reflection upon the selected text; it is important to consider its cultural aspects, for instance. If students do not have not much knowledge about the cultural content of the text, they may not understand its meaning, and feel discouraged to keep reading. “It would be difficult, for example, for most readers to make sense of Jane Austen’s novels without having some knowledge of the class system and the values of the society they describe” (LAZAR, 1993, p. 53).

4. A TASK/LITERATURE-BASED APPROACH

As mentioned before, this work aims at presenting some activities that can be used in the EFL teaching. However, before doing so, it is important to specify that these tasks were not prepared in order to teach about literature, but were planned from some literary work. By this we mean that the intention is not having students to understand the characteristics of the textual genre they are reading. Instead, it is to make students experiment the language, trying the possibilities of interpretation, exploring the possibilities the literary text offers. With that said, we took into account the following tenets to plan and develop these tasks:

Sometimes is better to just do a part of a text instead of the whole work (LOMONICO, 2006). Depending on the duration of the course, the teacher may not have time to read a whole literary work with students. Instead, it may be useful to have students reading just a part of it.

The best acclaimed literary texts may not be suitable for this work (LOMONICO, 2006). In some cases, not so popular texts have a more accessible language and context than the most acclaimed ones, thus, they would fit better in the purpose of the work.

Studying the author's life does not really help students understand the text (LOMONICO, 2006). Teachers tend to give a great deal of their classes in teaching about the author of the text, with the intent to make it easier to students to understand the work. The case is that, in some circumstances, it is irrelevant. According to LoMonico (2006, p. 28), "Does anyone really think that knowing that one of Shakespeare's twins was named Hamlet will get today's adolescents excited about reading *Hamlet*?"

The literary text is seen as an aid in the absorption of linguistic systems (MENDONZA, 2002). In the literary text, the language systems are present in its totality, and so literature appears as a good aid in the absorption of the linguistic systems. "In the literary discourse, it is shown the continuum that shares the everyday discourse and poetic discourse, without breaks between these forms of speech." (MENDONZA, 2002, p. 11)⁴

⁴ "En el discurso literario se aprecia el *continuum* que comparten el discurso cotidiano y el discurso poético, sin ruptura entre esas formas de discurso." (MENDONZA, 2002, p. 11)

Based on these assumptions, the literary text “is faced as an element from which the Foreign Language student can produce meaning and experiment the language, thus having access to cultural and linguistic information that would complement their learning of the target language” (ALBUQUERQUE & SILVA, 2013, p. 135).⁵

With this in mind, in section 4.1 we propose some activities which are likely to promote interaction among students from literature, as well as the development of not only their reading skill, but also their speaking, listening and writing abilities. In the section 4.2, we present the implications of these activities in students learning.

4.1 The activities

In this section, we present four literature-based tasks: (i) Creative Writing, (ii) Hypertext Poem, (iii) Intersemiotic Translation and (iv) Dramatic reading activities.

Activity 1: *Creative Writing*

In this activity, students are supposed to continue the story after reading and discussing the text they have. As students are supposed to develop a sequence of events, it is recommended to use a narrative type of text.

To exemplify, we chose the tale *The Death Disk*, by Mark Twain⁶. The procedures to apply the task are shown in table 2:

Table 2: Creative Writing Activity Procedures

01	Provide students with a copy of the short-story, having previously excluded its end;
02	Ask students to read and discuss it, presenting their expectations about how the tale ends;
03	Have students create an ending to the story;
04	Ask students to present their productions to the rest of the class;
05	Read the original ending of the short story;
06	Students remark and compare their own pieces of text with their peers productions, as well as with the original final part of the short story;

Source: Author's

⁵“passa a ser encarado como um elemento a partir do qual o aluno de LE pode produzir sentido e experimentar a língua, tendo, assim, acesso a informações culturais e linguísticas que complementariam sua aprendizagem da língua meta.” (ALBUQUERQUE & SILVA, 2013, p. 135)

⁶ This tale is available in the following link: <http://www.twainquotes.com/DeathDisk.html>

If done as group work, this activity promotes a guided interaction among students, and it allows them to improve their oral abilities.

- **Activity 2: *Hypertext Poem***

The activity we propose in here is based on the idea given by Albuquerque and Silva (2013), and consists in the creation of a hypertext poem to tackle vocabulary problems students may have. To this activity, it is possible to use the poem *Negro*, by Langston Hughes, and follow the given steps:

Table 03: Poem Hypertext Activity Procedures

01	Teacher gives copies of the poem to the students, and promotes its reading.
02	After the reading, teacher encourages a discussion about the general content of it.
03	With the support of internet-connected computer, teacher asks students to create a hyperlink of some word\verse\stanza that will guide the reader to another page containing information that may help him (the reader) to understand the content of the text.
04	Students compare and discuss their own productions.

Source: Author's

We do not believe it is essential for the reader to know all the words of the text he is reading, but we acknowledge that the misunderstanding of some important lexical terms may influence in the general comprehension of the text.

- **Activity 3: *Intersemiotic translation***

According to Jakobson (1959\2000), the intersemiotic translation is the interpretation of verbal signs by using non-verbal signs and vice-versa. Based on this, we propose an activity in which students are supposed to translate the literary text not using the written language.

To exemplify, we use the short-story *Birthday Party*, by Katharine Brush, in which a nearby narrator portraits a couple's dinner that seems to start very well, but finishes with a scene made by the husband, after his wife gives him a surprise. The teacher may follow the given steps:

Table 04: Intersemiotic Translation Activity - Procedures

01	Provide students with copies of the text, and, later ask students to read it.
02	Promote a discussion about its general content.
03	Divide the class into pairs or groups, and ask students to translate the text into a non-written form of language (drawings, pictures of scenes, or even produce a short-film about it).
04	Students present their productions to the rest of the class.

Source: Author's

Because of the hand-work it requires, students may not be able to accomplish the objective of this activity in just one class. This task explores students' understanding of the text, making possible for them to explore the possibilities of comprehension it presents, also challenging their capacity of re-telling a story.

- **Activity 4: Dramatic Reading**

This task is based on techniques used in theater. Students are supposed to read some text in front of their peers, interpreting what they are reading. To do this, they would use vocal inflexions, different intonation, use gestures and elements they have access to.

To this activity, we suggest the poem *So You Want to Be a Writer*, by Charles Bukowski.⁷

Table 04: Dramatic Reading Activity - Procedures

01	Provide students with copies of the text, and ask them to make a fist reading of it.
02	Promote a discussion about the its general content.
03	Divide the class into groups, and ask for the groups to re-read the text, trying to identify the feelings and emotions it transmits.
04	Ask the groups to present their dramatic readings to the rest of the class.

Source: Author's

By the dramatic reading, it is possible to know how much students comprehended the text, because in order to do a proper job, students must not be focused just on the vocabulary

⁷ This poem is available in the following link:

<http://charlesbukowski.wikispaces.com/So+You+Want+to+Be+a+Writer>>, accessed in November, 10.

used and its meaning. Instead, they must focus on identifying the feelings and emotions the text transmits, and explore it through their gestures and voices.

4.2 The implications

Making use of different textual genres promotes development in students' learning. The use of poems, for instance, may offer students the possibility of producing more in the target language, as well as motivating them to try to read more in this language. Collie and Slater (1987) argue that, because of their specific characteristics, "poems are capable of producing strong response from the reader, and this memorable intensity motivates further reading of poetry in the foreign language" (COLLIE & SLATER, 1987, p. 227).

Moreover, these tasks enable students to work and strength their capacity of summarize, given that, in every task, they are supposed to discuss the general content of the text. This ability plays an important role in students' comprehension of the text, and it will be important for them to accomplish an objective, as for instance, the activity of intersemiotic translation.

It is noticeable that these activities promote the use, and therefore, the development of reading skills and strategies. But it is important to highlight that these tasks also enable students to develop other skills – writing, speaking, and listening. It happens because students are not reading the literary text by itself – instead, students are supposed to accomplish a productive task based on it. According to Mendonza (2002):

"The communicative competence intervenes in the linguistic and literary competence in the reception of the text; read the written form of the language presupposes the exercise of one linguistic skill, and also intervenes in the generic development of the other abilities." (MENDONZA, 2012, p. 16)⁸

Finally, and still based on this quotation of Mendonza (*op. cit*), we acknowledge that these activities may produce in the student the desire to read more in the target language. We say so since these activities present themselves as a pleasant way of playing with the language.

⁸ La competencia comunicativa interviene junto con la competencia lingüística y literaria en la recepción del texto; la lectura del código escrito supone el ejercicio de una de las habilidades lingüísticas, pero interviene también en el desarrollo genérico de las otras habilidades. (MENDONZA, 2002, p. 16)

5. FINAL REMARKS

This paper came from the observation that, although the use of literature can bring benefits to students learning of a language, it tends to be undervalued by teachers of English as a Foreign Language. Based on this belief, this paper aimed at approximating literature to EFL teaching and learning through Socio-Cultural Task-Based classes.

To achieve this aim we presented four activities that make possible the use of literary texts in EFL classrooms, while also discussing the implications these tasks may have in students' learning of English.

We claim that these activities allow students not only to develop their reading skills and strategies, but also their speaking, writing and listening abilities. Moreover, students improve their comprehension ability, by reading the text in order to achieve the objective of the activity.

We argue this work as important to the field of language teaching, in the sense it presents ways to use a widely known aspect of the language – its literary form -, in EFL classrooms, a place where the use of literature is not frequently seen. Moreover, the activities we present in this work are able to make students become more involved with their own learning, once they are not so common ways to work reading and learning in general in a non-native language. Thus, we look forward to seeing an action research on this subject – the applying of these activities in English as a Foreign Language classes.

LITERATURA EM SALAS DE AULAS DE ILE: UMA ABORDAGEM BASEADA EM TAREFAS/LITERATURA PARA O ENSINO

RESUMO

O presente trabalho trata do uso da literatura em salas de aula de Inglês como Língua Estrangeira (ILE), segundo conceitos da Teoria Socio-Interacionista dentro do enfoque por tarefas. O objetivo deste trabalho é apresentar formas de se usar literatura ao contexto de aulas de ILE Socio-Interacionistas dentro do enfoque por tarefas, particularmente através da transformação de composições literárias em atividades que pretendem promover interação social e negociação de significados entre alunos. Para atingir este objetivo, conduzimos uma pesquisa bibliográfica, utilizando-nos de fontes como Harmer (2001), sobre a Teoria Socio-Interacionista e o Enfoque por Tarefas; Aebersold & Field (1997), sobre a escolha de materiais de leitura para o trabalho em sala de aula; bem como LoMonico (2006) e Collie & Slater (1987), sobre a utilização de literatura em aulas de línguas. Como resultados, apresentamos quatro tarefas baseadas em literatura, que se dispõem a promover interação entre os alunos a partir dos textos literários. Ademais, essas atividades permitem que os alunos desenvolvam não só a habilidade de leitura, mas também as habilidades de fala e escrita. Afirmamos que as atividades propostas podem motivar o aluno a ler mais na língua meta, uma vez que elas se apresentam como uma maneira agradável de brincar com a língua.

Palavras-Chave: Aulas de ILE. Atividades Literárias. Teoria Socio-Interacionista.

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