

**NEAR EAST UNIVERSITY
GRADUATE SCHOOL OF EDUCATIONAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE TEACHING**

**A STUDY ON THE EFFECTS OF USING SHORT STORIES IN EFL
CLASSROOMS**

MASTER THESIS

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Master Thesis

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June, 2011

DECLARATION

I hereby declare that all the information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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We certify that we have read the thesis submitted by Belkıs Zeynep Işıık titled “A Study on the Effects of Using Short Stories in EFL Classrooms” and that in our combined opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.

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ABSTRACT

A Study on the Effects of Using Short Stories in EFL Classrooms

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The main aim of this study was to the effects of using short stories in English as a foreign language (EFL) classrooms. The study analyses the results of pre and post tests and students' questionnaire and feedback form which were distributed to students (n=31) in the Department of German Language Literature in Cumhuriyet University.

This study addresses four issues: What are the advantages of learning English as a foreign language through short stories? Does learning English as a foreign language through short stories contribute to the improvement of students' communicative competence? How does learning English as a foreign language effect students' reading skills and is there any improvement in learners' reading skills after studying short stories? What are students' attitudes toward using short stories as teaching materials in EFL calssrooms? In order to examine the attitudes of students toward learning EFL through short stories students' questionnaire and feedback form was prepared. By this way the researcher aimed to get an idea about students' opinion on the effectiveness of short stories on their foreign language learning process. Applying pre and post tests the researcher tested students' progress in reading skills.

This study suggests student-centred approaches such as communicative language learning while teaching English through short stories. Examining the results of pre and post tests, students' questionnaire and feedback form, the study points out that it must be taken into account that teaching EFL through short stories provides learners both cultural and language awareness while developing their reading and communicative skills.

Key Words: Short Stories, Literature, Reading and Communicative Competence

ÖZ

İngilizcenin Yabancı Dil Olarak Öğretildiği Sınıflarda Kısa Öykülerin Etkileri

Işık, Belkıs Zeynep

Yüksek Lisans, İngilizce Öğretmenliği Eğitimi

Tez Yöneticisi: Yrd. Doç. Dr. Doina Popescu

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B Bu çalışmanın temel amacı, İngilizcenin yabancı dil olarak öğretildiği sınıflarda kısa öykülerin kullanımının etkilerini araştırmaktır. Bu çalışma, Cumhuriyet Üniversitesi, Alman Dili ve Edebiyatı öğrencilerine (n=31) dağıtılan öğrenci anketini, geribildirim formunu ve ön sınav ile son sınav sonuçlarını incelemektedir.

Bu çalışma 4 konuyu irdelemektedir: Yabancı dil olarak İngilizcenin kısa öyküler üzerinden öğreniminin avantajları nelerdir? Yabancı dil olarak İngilizcenin kısa öyküler üzerinden öğreniminin öğrencilerin iletişimsel becerilerinin gelişimine herhangi bir katkısı bulunmakta mıdır? Yabancı dil olarak İngilizcenin kısa öyküler üzerinden öğrenimi öğrencilerin okuma becerilerini nasıl etkilemektedir ve kısa öyküleri çalıştıktan sonra öğrencilerin okuma becerilerinde gelişme görülmüş müdür? Öğrencilerin, İngilizcenin yabancı dil olarak öğretildiği sınıflarda kısa öykülerin öğretim materyali olarak kullanılmasına karşı tutumları nedir? Öğrencilerin yabancı dil öğreniminde kısa öykülere olan tutumlarını incelemek için öğrenci anketi ve geribildirim formu hazırlanmıştır. Böylelikle araştırmacı, öğrencilerin kısa öykülerin kendi yabancı dil öğrenim süreçlerine katkıları hakkındaki düşünceleriyle ilgili fikir edinmeyi amaçlamıştır.

Bu çalışma kısa öyküler vasıtasıyla İngilizce öğretiminde iletişimsel dil öğrenimi gibi öğrenci merkezli öğretim yaklaşımlarını önermektedir. Ön sınav ile son sınav sonuçlarını, öğrenci anketi ve geribildirim formunu inceleyerek bu çalışma, kısa öyküler üzerinden İngilizcenin yabancı dil olarak öğretiminin öğrencilerin okuma ve iletişimsel becerilerini geliştirirken onlara kültür ve dil bilinci sağladığının göz önünde bulundurulması gerektiğine işaret etmektedir.

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CHAPTER I

INTRODUCTION

1.0 Presentation

This chapter presents information about the background and the purpose of this study, the problem statements, research questions and the limitations in this study.

1.1 Background of the Study

In the nineteenth century, literature was applied in order to teach second and foreign language via the Grammar Translation Method. In this method, students used to translate literary works to their native language from the target language. This old fashioned method was replaced by many other methods which stressed the importance of teaching vocabulary and structure. Thus, literature was no longer a curriculum subject in second and foreign language teaching until the last two decades or so. Then, many approaches and techniques have been developed to get the best results in English as a foreign language (EFL) teaching and learning. Recently, language instructors have applied approaches and techniques which support the student-centred education. Language instructors have realized that literature can be used effectively in ESL/EFL classrooms to develop students' language skills. Chastain (1988) presents the past and present attitudes of language teachers in teaching reading:

"In the past language teachers have typically given students very little assistance with reading other than to teach them grammar and vocabulary. Language teachers now have a much greater range of possible procedures to follow prior to, during, and after reading assessment to assist students to read more effectively" (p.223).

According to recent research, students must be active learners in their language learning process and they should use the target language as much as possible. For this reason, they must be taught not only linguistic rules but also communicative functions of the target language. Literature offers a wide range of language functions for those students who learn a language for communicative use.

On the other hand, literature has been very rarely a school subject in the foreign language classrooms. Due to their lack of appreciation for literature, language teachers show tendency to adopt traditional teaching methods or techniques that create a big gap between language and literature. However, the effectiveness of literature in foreign language teaching should not be underestimated. Day and Bamford (2000) state that

“Traditional approaches with their focus on translating, answering comprehension questions, or practicing skills such as finding main ideas, tend to ignore the larger context of students’ attitudes toward reading and their motivation to read. The result inevitably is students with little or no interest in reading English” (p.12).

As a rewarding genre, short stories in English as a foreign language (EFL) classrooms will help language instructors to fix the gap between language and literature. While the traditional way of language teaching focuses on teaching the language with a set of rules, teaching foreign language through short stories stresses the importance of the communicative views of language teaching and developing learners’ reading skills. As Kaya (2004) states “The use of short stories is inevitable in language classes for they contribute to the improvement of speaking and reading skills” (p.19). Innovative approaches in foreign language teaching emphasize the students’ interest in order to improve their language skills and motivation. Due to their practical length, short stories that address each student’s interest are more practical for classroom activities. If short stories are selected according to learners’ interest, students will be motivated to communicate and read extensively in the target language.

Collie & Slater (1987, p. 196) suggest that short stories are useful classroom materials in many ways:

- Their practical length means they can usually be read entirely within one or two class lessons. Slightly longer works can be sectioned in the same way as novels or plays, but still be completed in a few lessons.
- They are less daunting for a foreign reader to tackle or to reread on his or her own, and are more suitable when set as home tasks. Students get that feeling of achievement at having come to the end of a whole work much sooner.
- They offer greater variety than longer texts. A teacher can choose very different short stories, so that there is a greater chance of finding something to appeal to each individual’s tastes and interests.

- Short stories are especially valuable for sessional courses, summer courses or the like; or for teachers with shifting classes: evening courses, for example, or continuous-intake adult classes.

In EFL contexts, full-length novels may not be as comprehensible and suitable as short stories. As Garcia states (2007) "Of course, one of the characteristics of the short story is that it is short. Therefore it can be read in one sitting and the pupils are not put off by an endless amount of pages" (p.5). Also, learners can continue reading out of the class for pleasure. As Kaya (2004) states that "It motivates learners to read and helps them develop the manner of reading activities and practical criticism on what they read both in and out of class" (p.15).

According to Philips (1993) "Stories are a feature of all cultures and have a universal appeal. They fascinate both students and adults and they can be used to great effect in the language classroom" (p.16). He points out the short stories' role in developing learners' cultural awareness. Parkinson and Thomas (2000) summarize its benefits:

"Short stories are probably regarded by both teachers and learners as the most straightforward. They have the obvious advantage of being short and self-contained; they generally require less contextualisation than longer fiction, or, in a different way, drama, and they are generally less linguistically complex than poetry. For language teachers on the hunt for texts that generate communicative activities, they are ideal in that they offer opportunities for group discussion, role play and so on..." (p.80).

According to Thomas and Parkinson short stories are more appropriate for classroom use when compared to poetry and novel because short stories have an advantage of being short and they are easy to comprehend. Difficult and complex structures are not commonly used in short stories as they are used in poetry. Also, they point out the short stories' effects on the learners' communicative competence. Thomson and Parkinson believe that using short stories in EFL classrooms can create the required atmosphere to increase students' communication and participation. If the purpose of teaching a foreign language is to help students to communicate in the target language correctly, then language instructors must unite linguistic structures with communicative functions. This unification is necessary in order to teach students how to use the target language outside the classroom. Short stories are rich in real life situations and provide a variety of communicative functions.

Nuttall (1982) states “ the best way to improve your knowledge of a foreign language is to go and live among its speakers... the next best way is to read extensively in it”(p.168). Many students do not have the opportunity to visit and live in a country whose language they are learning. As a result of this, such students do not have access to the target culture extensively. Nuttall's suggestion for those students who are learning a foreign language while living in their own country is to read in the target language as much as possible to become culturally competent. Language learners need to be equipped with cultural aspects of the target language in order to understand it totally because learning a set of linguistic rules is not sufficient. Students are to be given some background information about the foreign society. They need to know a little bit about its cultural elements such as customs, history, religion and etc. According to Abulhaija (as cited in Chen, 2006), literature and language are integrated and culture can be transferred to the other cultures by means of its literature. He states that “Literature is a vehicle through which we can get contact of all roots with other culture, people and societies, and language is the means to carry that out”. Thus, short stories are authentic materials in order to get a clue about the target culture.

Short stories provide enjoyable classroom activities through which students have the opportunity to share their ideas and experiences. By asking questions, making comments about the events or characters in the story, students improve their language skills. Erkaya (2005) states that “Short stories, for example, help students to learn the four skills – listening, speaking, reading and writing – more effectively because of the motivational benefit embedded in the stories.”(p.1). She also suggests that language teachers can enhance language classrooms for learners with creative writing activities while using short stories.

Instructors should make use of short stories in EFL classrooms, considering all the benefits mentioned above. If the purpose of all teaching methods and techniques is to improve the quality of language learning, instructors should use the most appropriate methods that meet the students' interest. Short stories selected according to the students' interest are effective teaching materials because students feel motivated to read and talk about the subjects that address their interests. Teaching activities must be organized in a way that students rather than teachers

should be in the centre. For this reason, recently developed teaching approaches, such as communicative language teaching, are better to use with short stories. According to the students' attitudes towards the short stories, teachers can develop teaching activities and use different techniques.

1.2 Problem

Integration of literature in foreign language teaching has been always a problematic issue. In general, language teachers are prejudiced about using literary texts with their students. For many teachers, literature is not an appropriate teaching material because of the difficult language found in literary texts. Therefore, traditional teaching methods, whose focus is mainly on linguistic knowledge, are often used in foreign language teaching and innovative approaches, which are focused on the content and argue for the necessity of communicative competence, are unfortunately ignored.

Language learning skills (reading, speaking, listening and writing) should be integrated and each should be equally given place in the teaching process, but traditional methods such as grammar translation method argue that language skills should be taught separately. Moreover, such methods do not give chance to students to develop their listening and speaking skills. When we consider that very few people in Turkey can speak English, although they have been learning English since the beginning of their educational life, it can be clearly concluded that such teaching methods are fruitless. On the other hand, literature provides opportunity to change the customary language classroom offering many activities to make learning more enjoyable and motivating.

Another problem in foreign language teaching is that materials chosen to be used in the class are not sufficient: coursebooks, in general, are the only teaching materials. Teachers should enrich their classrooms with materials that match students' interests, purposes, age and language level. Literature provides a wide range of sources to be used by foreign language teachers, but especially short stories offer many advantages to both teachers and learners. They enable students to learn linguistic forms and uses, and enrich their vocabulary inductively rather than

memorizing them from a list written on the board. They get the required knowledge spontaneously while enjoying the story. Short stories give students the chance to participate in their own learning process by putting them in the centre of their education. Thus, literature suggests a solution for the problem of students' unwillingness to participate in the class. According to Lazar (1993)

“Literature exposes students to complex themes and fresh, unexpected uses of language. A good novel or short story may be particularly gripping in that it involves students in the suspense of unravelling the plot. This involvement may be more absorbing for students than the pseudo-narratives frequently found in course books” (p.15).

As students eagerly share their feelings and thoughts, they will develop their speaking competence. Interesting topics or situations that occur in short stories encourage them to speak up. Additionally, the more they read, the more easily they comprehend the issues. They get cultural information about the target language, which is often ignored in foreign language teaching. Teaching solely linguistic forms or rules is not sufficient if it is not supported by the background information. In order to learn a language entirely, students should be offered cultural elements of the target language, and short stories serve this purpose.

Such problems, frequently encountered in foreign language classrooms, like students' inability of speaking, teachers' ignorance of cultural awareness and lack of authentic materials should be overcome by integrating short stories in ESL teaching curriculum. Short stories are the appropriate genre for classroom activities and students' learning purposes.

1.3 Purpose

One of the main purposes of this study is to present the benefits of short stories in developing learners' reading skills. This is accomplished in this paper through the use of pre and post tests administered to the students at the beginning and at the end of the experimental period. Another main purpose was to find out the students' viewpoint on short stories in EFL classrooms. In this thesis this aim was accomplished through distributing questionnaires to students and through interpreting feedback forms obtained from some of the students.

There have been many teaching approaches developed for years in foreign and second language teaching, and this study suggests that literature and language should be integrated to get better results. It supports the idea that using short stories in EFL classroom will develop students' reading comprehension, communicative competence and provide them with cultural awareness. It is suggested in this study that short stories motivate students to communicate in the target language and develop their reading skills. Short stories as authentic materials can be used for reading activities in EFL classrooms. Students enjoy reading stories which are chosen according to their interests. Also, short stories are more comprehensible, because non-standard language forms are not commonly used in stories.

In order to support the claims of this study the researcher got and interpreted information relying on the results obtained from the students' questionnaire, the results of the pre and post tests administered to the students and the responses of some of the students to the questions in the feedback form.

1.4 Research Questions

In the light of the purposes of the study, the answers of the following questions are explored:

1. What are the advantages of learning English as a foreign language through short stories?
2. Does learning English as a foreign language through short stories contribute to the improvement of students' communicative competence?
3. How does learning English as a foreign language through short stories affect students' reading skills and is there any improvement in learners' reading skills after studying short stories?
4. What are students' attitudes toward using short stories as teaching materials in EFL classrooms?

1.5 Limitations

This study, considering its practical length and being easy to comprehend, suggests using short stories as a literary genre in EFL classrooms. Also, this study is

limited to the use of three short stories because of the limited time in which the experiment was implemented. The major limitation of this study is the number of students. The study was constructed on the data provided by thirty-one upper intermediate students.

CHAPTER II

REVIEW OF LITERATURE

2.0 Presentation

This chapter provides details about literature and language teaching, literature in the communicative approach perspective, short stories in EFL classroom, material selection, useful activities to use with a short story, teachers' role and students' role, assessment of reading comprehension.

2.1 Literature and Language Teaching

Modern methods in foreign or second language teaching seek for innovative approaches and techniques which admit the necessity of putting students in the centre of their education due to the fact that teaching and learning a foreign language cannot be reduced to the direct teaching of linguistic skills. Education is not just about acquisition of knowledge, but also the ability to apply that knowledge throughout all aspects of life. Literature serves as an immense source for teachers in order to introduce learners to different aspects of the life and culture of the target language.

Language learners should be offered different perspectives that inspire them to use the target language in a sensible and effective way. Palardy (1997) suggests that through literature, language learners "will have the opportunity to develop insights and understandings of the cultures and people of the world, to develop their imagery and visualization abilities and to gain new perspectives by testing their ideas with those found in books"(p.67).

Literary texts, including cultural uses of linguistic expressions, play a pivotal role in developing students' language learning abilities and enforcing enjoyable linguistic communication. Moreover, literary texts suggest lexical expressions and socialized language items which help language learners to be able to understand the culture of the target language in its international communication. The integration of culture and literature in the language teaching facilitates learners to become culturally competent

which leads them to access the target language. Unfortunately, in an EFL classroom, "Students are usually monolingual and they learn English while living in their own country. They have little access to the target culture and therefore a limited ability to become culturally competent." (Chlopek 2008, p. 10). Literature creates such an interaction between student readers and the writer that students are offered opportunities to understand the target culture and go beyond the four walls of the classroom. It presents many different linguistic forms that are commonly used by the native speakers of that culture.

For EFL learners literature serves as a valuable source in order to channel the input of the target language. According to Kramsch (1993)

"Culture in language learning is not an expendable fifth skill tacked on, so to speak, to the teaching of speaking, listening, reading, and writing. It is always in the background, right from day one, ready to unsettle the good language learners when they expect it least, making evident the limitations of their hard-won communicative competence, challenging their ability to make sense of world around them." (p.1)

The significant role of literature in order to achieve the required knowledge about the target language for cross-cultural communication is also mentioned by Bassnet and Grundy (1993) "Literature is a high point of language usage; arguably it marks the greatest skill a language user can demonstrate. Anyone who wants to acquire a profound knowledge of language that goes beyond the utilitarian will read literary texts in that language." (p.7).

The connection between culture and language, and so language and literature makes the traditional division of "literature" and "language" in foreign language curriculum ridiculous. Zoreda and Lima (2008) emphasize its role in language education:

"Currently we are witnessing a new emphasis on the inseparability of language and culture in the development of policies and programs for the teaching of foreign languages. For language learners, an awareness of cultural facets of language makes it easier to comprehend the topics and situations they encounter when reading or listening. Exposure to the culture of the people who speak the language being learned also leads to increased understanding and tolerance." (p.22).

To raise cultural awareness one needs to engage in its literature which includes all the characteristic activities and interests of the people in that culture. Learning a foreign language authentically drives learners to obtain as much knowledge as possible about its culture. As Arnold (2008) states:

“Culture says: Consider these people then, their way of life, their habits, their manners, the very tones of their voice; look at them attentively; observe the literature they read, the things which give them pleasure, the words which come forth out of their mouths, the thoughts which make the furniture of their minds...”(p.31).

We shall also call the literature as “the furniture of the culture” and language learners effectively make use of this kind of furniture in order to reach their goals. Tomalin and Stempleski (1993) point out:

“We shall aim to sharpen observation, encourage critical thinking about cultural stereotypes, and develop tolerance. These are educational issues which reach out well beyond mere language teaching. Cultural awareness-raising is an aspect of value-based education. As such it offers a welcome opportunity for transcending the often narrow limit of language teaching”.

Using literature in EFL classroom is essential for promoting learners’ cultural awareness, especially when it is almost impossible for learners to live among the people of that culture.

As literature sets real and complex situations, learners become familiar with the different language forms used out side the class. Additionally, Gwin (1990) pays attention to the role of literature in learning foreign language inductively “In fact, one of the purposes of using literature is to help students learn to use context clues to interpret unfamiliar vocabulary and to strive for overall comprehension.”(p.11). Rather than memorizing lists of linguistic rules, observing them in a context again and again makes it more memorable. Additionally, it prevents students to become soldier-like learners sitting passively and speaking very rarely as Baştürkmen (1990) states “Literature can be fun, a change of activity, and a different way of involving and motivating the students. It provides a chance for the learner to deal with the authentic in quite a natural way.”(p.18).

Integration of literature and language teaching in EFL classrooms provides many opportunities for learners. As such it is an authentic and motivative material, vehicle for interaction, access to cultural awareness and offers language enrichment and personal involvement.

Authentic Material

Literary works are generally written for native speakers of that language dealing with fundamental human issues. For that reason, it is quite possible to encounter authentic samples of the target language in a literary text. Collie & Slater (1987) state "Literature is 'authentic' material. By that we simply mean that most works of literature are not fashioned for the specific purpose of teaching a language"(p.3). Students become familiar with many different linguistic uses and forms found in literary texts. They get the opportunity to cope with difficult language which is intended for native speakers. Also, they get the necessary knowledge through the unmodified language that is used outside the class. As Lazar (1993) points out the authenticity of literature:

"Literature does seem to provide a way of contextualising how a member of a particular society might behave or meet in a specific situation... In other words, using literature with our students may enable them to gain useful and often surprising perceptions about how the members of a society might describe or evaluate their experiences."(p.17).

Vehicle for Interaction

Using literature in EFL classrooms encourages interaction between the students. Literary texts are generally open for discussion, thus students will not hesitate to speak up to share their feelings and thoughts. Interesting topics and multiple meanings in literature provoke students for interaction. As Kaya (2004) states that "As the short story is reasonably brief, the tutor should easily present and exploit it. Within time, learners join the course more delightfully. On the other hand, it is claimed that learners are mostly the passive observers of other literary genres in high school class" (p.22). Students eagerly compare and contrast their knowledge about the subject in the pre and post reading activities which are suitably applied while using literary texts.

Access to Cultural Awareness

In order to learn a foreign language getting all the grammatical rules is not sufficient; one also needs cultural information about the target language. Language and culture are united and the former reflects the latter. Tavares & Cavalcanti (1996)

indicate "It has been widely recognized that culture and language are interrelated and that language is used as the main medium through which culture is expressed."(p.18). To master a foreign language requires to be broadly aware of the social, political and historical events that form the culture of a society. It is true, of course, that a visit or an extended stay in the country whose language you are learning is an effective way to learn its culture, but for some it may not be possible. For such learners literary texts, rich in cultural information, can be suggested. As Lazar (1993) states "Literature can provide students with access to the culture of the people whose language they are studying"(p.16), literature enables them to access required knowledge so that students get background information to understand a novel, short story, or a poem. Collie & Slater (1987) suggest "Literature is perhaps best seen as a complement to other materials used to increase the foreign learner's insight into the country whose language is being learnt"(p.4). Ruiqing (1986) also states "Literature is the product of a particular culture, and it functions as a model of that culture. It provides not only the language at its subtlest, but also a valuable means of attaining cultural insights"(p.24).

Motivating Material

Literature is often more interesting than the texts found in course books, because it presents different but natural language communications. It drives students to discuss, share and write about the text helping them to develop their language skills in communicative activities. Lazar (1993) points out the motivative role of literary texts:

"Literature exposes students to complex themes and fresh, unexpected uses of language. A good novel or short story may be particularly gripping in that it involves students in the suspense of unrevealing the plot. This involvement may be more absorbing for students than the pseudo-narratives frequently found in course books"(p.15).

Literary texts offer students opportunities to compare their own culture with the target culture. They provide students an interesting point of comparison as Tavares & Cavalcanti state (1996):

"These comparisons are not meant to underestimate any of the cultures being analysed, but to enrich students' experience and to make them aware that although some culture elements are being globalized, there is still diversity among cultures. This diversity

should then be understood and respected, and never, as we have said before, over or underestimated”(p.18-19).

They can compare their own culture and the target culture and give examples from their own experiences, which is necessarily thought-provoking and a good way to enhance students' participation.

Language Enrichment

Literature is not only applied for background information, or for motivation, but also it has linguistic advantages. Good choice of literary texts to be used in EFL classrooms can be highly beneficial for learners' linguistic competence. Teachers should be careful while choosing the materials, because some linguistic forms are not used anymore though commonly found in literary texts, especially in poetry. Hence, short stories are more beneficial than the other literary genres.

Extensive reading increases learner's vocabulary because students become familiar with the repeated lexical or structural items or words throughout the text. Literature will also enrich learners' vocabulary by modelling new structures. Lazar (1993) states “literature provides meaningful and memorable contexts for processing and interpreting new language”(p.17). Additionally, Eagleson and Kramer (1976) state:

“Since language is the medium of literature, then literature by its very nature is going to furnish us with evidence on the operation of language. If we are interested in grammatical structure, then we can find abundant data in literature, and not only of regular but also irregular patterns: ... Light can be thrown on meaning, on the extension of vocabulary and the structure of the vocabulary, on the processes of word formation, on changing attitudes to language forms and on the relation between the written and the spoken word”(p.40).

Literature provokes students to share their feelings. The more they use the target language in speaking or in writing activities the more their acquisition of language accelerates. Richness and variety of the language in literature increase learners' language awareness and help them to use linguistic structures while expressing their own responses to the texts.

Personal Involvement

Literary works are organized in such way that student readers can possibly profit from reading them aesthetically. In aesthetic reading, interaction between the reader and the text is the main point. By doing so, students compare their own past experiences with the situations occurred in the texts. Students can participate in the relationships of the characters and judge their words or actions. Bredella and Delanoy (1996) state "Aesthetic reading acknowledges the subjectivity of the reader who is not merely registering and processing information but responding to what is evoked in the process of reading"(p.2). Elyıldırım(1993) points out that "Learners can experience the whole range of possibilities of human life: from happiness, achievement, ecstasy, joy, love, freedom, friendship, self-respect to greed, despair, etc. while reading literature" (p.20). According to Ibsen (1990) "Reading literature, as well as talking and writing about it, is both an effective and a cognitive process. Meeting a literary text in the right way will give the reader an emotional and personal experience and give room for reflection; the reader can discover important things about him/herself via the text"(p.2). Literary texts provide them to think about their own experiences and compare general perceptions of their culture and the target culture. If the selected texts match the interests of students, by being interesting and motivating, students will be eager to share their emotional responses and never hesitate to draw into the books. Collie & Slater (1987) say "Engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system. When a novel, play or short story is explored over a period of time, the result is that the reader begins to inhabit the text"(p.5). Thus, students can analyse the characters and events that occur in the story and so they can enlarge their point of view. Ruiqing (1986) states "A foreign language learner, with the help and guidance of the teacher, also familiarizes himself with the social and cultural aspects of meanings and situations. Literature provides a way of rising above one's cultural limitations and discovering and acquiring both insight and richer experience"(p.24). Also Ghosn (2001) indicates "Literature has the potential of fostering emotional intelligence by providing vicarious emotinal experiences that shape the brain circuits for empathy and help the children gain insight into human behaviour". According to Goleman (1995) emotional intelligence

means “knowing what one’s feelings are and using that knowledge to make good decisions”(p.9). That means to be aware of one’s feelings to know how to direct them in different situations. By the interaction with each other students can develop their empathy and so doing, they will become aware of the feelings of the others. Chambers (1984) states that “The study of literature shades into a study of human beings’ understanding of human beings.”(p.222). Ghosn (2001) says “Quality literature can also help the child gain insight into human behaviour, and it can demonstrate that there is always hope and that one can overcome even seemingly insurmountable obstacles.”

Apart from all these benefits, literary texts increase motivation owing to the fact that students enjoy reading literature for pleasure not only during the course but also out of the classroom. Hence, it increases students’ reading proficiency and their creativity. As Frye (as cited in Brumfit 1986, p. 193) puts it “it is clear that the end of literary teaching is not simply the admiration of literature, it is something more like the transfer of imaginative energy from literature to the students”.

To sum up the benefits of using literature in foreign language teaching can be listed as Gwin (1990) does:

1. Literature provides students with interesting and meaningful input in the written mode. Interest is the primary goal of literature.
2. It provides a focus for meaningful output through writing and discussion.
3. Reading material intended for natives is one of the most effective means of expanding one’s L2 vocabulary.
4. It enhances the learners’ understanding of the cultural values of English-speaking people, which is part of gaining true fluency in the language.
5. It encourages appreciation of English as a beautiful language, while many learners have come to regard it only as a practical utilitarian one (McConochie 1982:232).
6. It provides realistic experience for the type of reading students will encounter in mainstream academic courses in English-medium universities and other real-life situations.
7. It provides an effective way of understanding the complex of subtle elements that go into creation of what we call “good writing”(p.10).

2.2 Literature in the Communicative Approach Perspective

This study suggests the need for shifting from more traditional to innovative approaches in foreign language teaching. It is claimed that language, literature and culture are to be integrated. As Simone (1987) states:

“Language is culture. When one teaches a language, one does not simply teach words – the names of things – and how they are strung together; one teaches a way of thinking, a way of ordering the universe and finding one’s in it. This is what makes a living language different from a ‘classical’ or dead language; it changes as people change; expressing their collective way of dealing with their lives and the changing times. This includes not merely how people perceive the world but what their attitudes and preferences are towards such underlying values as time, money, love, work, and play. These fundamental aspects of peoples’ culture influence how they use language. ... to master a language, then, requires learning how people actually use the language to express their particular way of life.”(p.37)

It is significant that appropriate approaches are to be followed in order to provide better balance and integration. Viewing literature as discourse and underplaying difficult literary features, the communicative approach serves as the means of better integration. As the communicative approach argues for the importance of meaning and personalisation for learners, for affective values in learning, for the use of authentic materials and ‘real’ language and communication literature, itself, is seen as an ideal resource for it. According to Misra and Sylvester (1990) “Stories can provide the basis for effective communicative activities in an English language class. They not only motivate the learners to participate in various activities that promote language learning, but they also stir the learners’ imagination”(p.43).

The communicative approach “is based on the view that learning a language means learning how to communicate effectively in the world outside the classroom” (Lindsay & Knight 2010, p.20). It argues the need for developing the learner’s four skills simultaneously. Pre-reading and post-reading activities applied while studying literary texts enable students to develop both their learning skills and their critical thinking competence. Literature creates the necessary atmosphere in the class for the integration of the four skills simultaneously.

In the communicative approach “there is an emphasis on meaning and using the language rather than on the structure and form of the language” (Lindsay & Knight 2006, p. 20). The approach rejects “learning about the language” and emphasizes the importance of “learning to communicate in the language” (Lindsay & Knight 2006, p. 20). Also, according to Baştürkmen (1990) literature:

“Contributes to the process in that it sets up a situation in which it is essential for the reader to negotiate meaning, since in literature the meaning is not obvious as it is in so many textbooks and language-teaching materials. This negotiation of meaning is necessary for language development. Literature contributes to the purpose of language

learning in that it represents language in use, i.e, language in a social setting, in a meaningful context, and being used for a purpose”(p.18).

As mentioned before this study claims that teaching foreign language through literature should be use-focused. Because teaching a foreign language in an inductive way is one of the goals of studying literary texts, while using literary texts linguistic elements should not be ignored for the sake of literary features. On considering its richness in linguistic elements and motivating role in “reading between the lines”, it is concluded that literature is not only an immense source but also a kind of mental broadening tool which leads learners to think critically and speak spontaneously.

Larsen-Freeman (2003) notes “Errors are tolerated and seen as a natural outcome of the development of communication skills”(p.129). That is why students do not hesitate to speak up freely during the course. Teachers should take into account that it is not practical to correct every single mistake made by students; moreover it might be considered as a humiliating behaviour by some students. The point here is that students are taught necessary linguistic elements but the emphasis should be on encouraging their communicative competence, not interrupting their speech in order to correct all the mistakes. Teachers’ interruptions often cause students’ unwillingness to participate and enhance ongoing timid mood of the students. It will be absurd to hope both grammatically perfect and literarily profound sentences from foreign language students. It makes no harm to be tolerable about the mistakes if the students keep improving their critical thinking in addition to their four skills.

The literary texts can be used in the class so as to benefit from their nature of broadening horizons. According to Ibsen (1990) “open-ended, multilevel literary texts will trigger the readers’ responses and function as ‘disagreement exercise’. In literature there is no ‘correct’ solution to how you experience a text, and a class discussion will be genuine communication”(p.2). With the help of bombardment of questions about the texts, teachers activate the withdrawn students and help them look at the cases from different points of view.

Students practice how to communicate in different situations while studying literary texts. That is parallel with one of the features of the communicative approach

that aims to create an atmosphere in the class similar to the everyday life where the target language is spoken. Van (2009) states

“ For many university teachers of EFL, the study of literature is indispensable because it exposes students to meaningful contexts that are replete with descriptive language and interesting characters. Structuring lessons around the reading of literature introduces a profound range of vocabulary, dialogues, and prose. In addition to developing students’ English language skills, teaching literature also appeals to their imagination, develops cultural awareness, and encourages critical thinking about plots, themes and characters. Most importantly, the activities that one can apply with literature lessons easily conform to the student-centered and interactive tenets of Communicative Language Teaching”(p.2).

Finally, it is claimed that in many perspectives the communicative approach is quite appropriate for the integration of literature into the foreign language teaching. The suggestion is that literature in EFL education should be taught by modern and student-centered methods or approaches just like the communicative approach.

2.3 Short Stories in EFL Classrooms

Literature has been applied by many language teachers as a teaching material in English as a foreign language classrooms. On the other hand not enough time is allocated to literature in the curriculum, though it has many benefits. Literature provides an immense resource for language teachers who look for authentic materials to use with their students. This study reveals the fact that language learners understand a foreign culture by reading and working with its authentic texts. Literature confronts the reader with background information e.g. culture, politics, history, and etc. Hence, language learners are introduced with the cultural elements of the target culture while studying its literature. Taking into consideration the importance of literary texts language teachers should design short stories in order to use in the language classrooms. Short stories are effective materials allowing students to develop their learning skills and critical thinking competence.

The language level of short stories is more appropriate for students when comparing with the difficult linguistic elements in novels or fiction. Students have fun while reading a short story because of its simple language and entertainment

value. According to Krashen (1982) stories lower the young learner's effective filter allowing them to read more easily. Because non-standard structures or literary terms are not often encountered in a short story, students can easily read and discuss about it. As a literary genre, short stories open the door for EFL learners to the culture of the target language. Studying short stories helps learners to develop their cultural understandings and cultural communication. Obviously, using stories in the EFL curriculum is important for the required knowledge about the literature, language, and culture of the target language. Tavares & Cavalcanti (1996) point out the necessity of developing learners' cultural competence "In our opinion, in foreign language classrooms, pure information is useful but does not necessarily lead us to insight, whereas the development of people's cultural awareness leads us to more critical thinking as citizens with political and social understanding of our own and other communities". Also, Kintanar (as cited in Chen, 2006) states "literature plays a significant role in the connection between cultural learning and language learning". Understanding the perceptions of values, assumptions, beliefs of the target culture is one of the important needs of learners. Thus, short stories suggest ways to meet these significant needs. With adaptations and additions of activities and materials teachers can manage to fit stories for the needs of the students they teach. McKay (1989) also states "For students who are studying English in settings in which they do not typically hear a great deal of informal spoken English, literature can provide an enjoyable and authentic context for illustrating informal varieties of spoken English"(p.48). Short stories are more realistic than coursebooks because they present examples of real language and act as a vehicle to bring the real world into the classroom. Course books do not offer literary texts that are familiar and relevant to students' personal experiences. They mainly deal with deductive language teaching and especially teaching grammar. However students inductively learn the target language in a whole context rather than memorizing words and rules. While studying short stories, students get the chance to develop their linguistic system naturally.

Students are not supposed to comprehend every single thing they read. According to Bucton and Povey (as cited in Chen, 2006), the important point is that "general comprehension occurs though they cannot grasp some difficult structures". Therefore language teachers should be careful while selecting the texts. Selected

texts should be challenging and satisfy students' expectations. Frustrating stories discourage students to work with it and decrease the positive response. Sage points out (as cited in Chen, 2006) "short stories make the students' reading task and teachers' coverage easier. Overly long stories often make the students impatient and unwilling to wait till the end to know what happens to the protagonist". Selected stories should be long enough to stimulate students' interests though they are short in length. Plots of the stories, also, should be appropriate to drive students to think critically, because such plots increase students' oral participation. Moreover, it helps them to write creatively.

Attentively chosen stories will promote students' narrative thinking and enhance their writing ability. The features of selecting stories can be summarised as "readability, suitability of content and exportability" (Nuttall, 1982). Nuttall also explains that stories "have the potential to facilitate learning and provide opportunities for the design of tasks which develop some aspects of the learners' reading skill". Because short stories increase learners' curiosity and they are short enough for learners to finish reading in a course hour, learners will be willing to read them. By this way while they enjoy reading them, they will be developed in reading skills in a natural way. As Mac Kay (1982) states that "If students enjoy reading literature, it may increase their reading proficiency" (p.531). According to Kaya (2004) "Using short stories the teachers would have a chance to encourage the students to read on their own and for pleasure" (p.21). According to Chastain (1988)

"The reading goal is to read for meaning or to recreate the writer's meaning. Reading improve pronunciation, practice grammatical forms, and study vocabulary do not constitute reading at all because reading involves comprehension. When readers are not comprehending, they are not reading" (p.217).

As mentioned before reading short stories helps learners to develop their understanding and reading comprehension. Kaya (2004) states that "Short story reading can be an important basis for individual learning and extensive reading as they are interesting and enjoyable" (p.21).

By reading stories students will be familiar with the linguistic elements repeated throughout the story. Repeated grammatical structures that can be often found in short stories are important to learn structural patterns of the target language. Students, themselves, can conclude some grammatical rules from the texts they

study, which may change their probable desperate views on the learning grammatical rules. Such inductive learning plays an important role in increasing learners' vocabulary. Students, encountering unknown words again and again in a story, easily guess the meaning, which makes the just-learned words more memorable. According to Ibsen (1990)

“If we create opportunities for students to read fast and much, they will be able to absorb new vocabulary and idioms, and new grammatical structures will more or less unconsciously become part of their linguistic competence. Extensive reading promotes better language and provides experience and pleasure”(p.3).

Short stories in EFL classrooms can also be applied as entertainment. Students will be eager to read texts which are related to their own experiences. Entertaining short stories motivate learners to participate in oral activities in which they can share their opinions and experiences and build up their speaking competence. Ellis and Brewster (1991) state that “Stories are motivating and funny and can help develop positive attitudes towards the foreign language and language learning.”(p.1) Short stories are important vehicle in order to enhance motivation in the classroom. Motivated students willingly involve in writing and communicative activities. By this way functional language skills of students develop in a natural way.

To sum up, in EFL classrooms where linguistic elements and grammatical rules are in the centre of attention, short stories are appropriate materials in order to put the learners in the centre of their education. Williamson (1988) states “Reading is good for language acquisition; it promotes better spelling, better writing skills, higher reading comprehension, and a more advanced vocabulary”(p.8). Due to their comfortable length, simple language style and authenticity short stories are not only informative and motivating but also crucial materials for enhancing learners' critical thinking competence and their creativity. Considering all these benefits, the significant role of short stories in EFL classroom should not be neglected.

2.4 Material Selection

One of the most common problems encountered in an EFL classroom is that foreign language learners cannot speak English although they can read it. Since the students lack the ability to communicate in the target language this paper offers content-based lessons centered on short stories. Short stories motivate learners to participate in speaking activities if they are chosen according to learners' interest. Baştürkmen (1990) suggests "some practical guidelines"(p.19) for language teachers while choosing short stories. According to her, teachers should select:

1. Works in which the topics and themes are universal in nature.
2. Works in an everyday setting rather than abstract or fantasy-type works.
3. Contemporary or recently written works. The syntax is more likely to be similar to that encountered in language textbooks or in nonfiction.
4. The works of writers who employ a simple style, e.g. short-story writer Ernest Hemingway.
5. Works in which the characters or themes relate to the students' age and interests

Learners benefit from discussion of stories in the classroom as long as chosen texts provide the required interaction between the text and the student. Farr (1998) suggests that "The main organizing, pedagogical principle is 'reading between the lines' for the 'hidden meaning' or subtext, giving students a sense of empowerment and motivating them to communication through self-expression"(p.21). In choosing short stories to use in an EFL classroom teachers should think about the types of students who are taking the course and their purpose for learning a foreign language. Also, while choosing a short story he/she should consider the duration of the course. A teacher should keep in his/her mind students' age, hobbies, nationalities and cultural background. According to Brumfit (1981, p. 247) language teachers' decisions in selecting texts should be based on: linguistic level, cultural level, length, pedagogical role, genre representation and classic status or relevance.

Thus, in order to decide the appropriate texts, teachers should take three major factors into consideration: language, content, and length. Short stories, suitable genre for the length of the course so keeping the students' interests alive, are profitable to apply to make use of literature in the EFL classroom. When compared to novels, short stories offer more advantages to both teachers and students because of their being 'short'.

While choosing short stories, first of all, teachers should take into account the linguistic level of the students. It is recommended that the language level of the text

should be a little above the level of the students owing to the fact that texts which are too easy to follow kill their motivation and do nothing for the development of their linguistic knowledge. If students are expected to take reading seriously, the texts should not be so simple as to kill students' interest, nor so difficult as to prevent their understanding. On the other hand they are not expected to understand all the words they have read; the challenge occurs when they are driven to think critically. Students should think and discuss about some difficult structures so that they become more memorable. Also, the texts which can be seen simple on the surface, but have hidden deep meanings are challenging for the students. Farr (1998) also states "the stark contrast between the text's simplicity of diction and the depth of meaning creating tension, frustration, dissatisfaction, forces the reader to go over the piece again and again stimulating students to top-down reading"(p.34). So students can compare their understanding with each other and contrast the relevance of their understanding of the hidden meanings.

Secondly, texts should be chosen according to students' interest so that they will be eager to work with them. Moreover, teachers may present optional texts to choose and together they can decide the text to use during the course. Another important point here is that the chosen texts promote the cultural awareness in a way. As McKay (1987) states

"Clearly, in selecting a text, reading teachers need to assess the cultural assumptions in the text and to evaluate how these assumptions conflict with the students' own cultural assumptions. In addition, it is important that teachers try to determine whether or not the text portrays a somewhat representative view of the society in question so that students are drawing accurate cultural interpretations"(p.19).

Necessarily students should be taught the culture of target language through the short stories. They need to know what happens in the target culture. Cultural competence helps students to understand some unknown words that require background information and to comprehend complex situations.

If the plot is good enough, it enables students to take part in the class. They will be willing to share their own experiences or thoughts, which helps them to increase their speaking competence. Chen (2006) states

"Students' interests and backgrounds may influence their responses to and comprehension of the stories. To be involving, the story line should be strong enough to carry the students on to the next page. If the plot is too flat, or does not satisfy the students' expectations, the story is not good".

Finally, length is another factor affecting teachers in choosing short stories. Although they are called “short”, there are many short stories which are not appropriate to use in the class because of their length. It is better to choose short stories that do not cover more than three pages. Such short stories enable students rereading which, as Collie and Slater (1987) state “is a key element in the full appreciation of short stories: because of its concision, a short story’s full richness is hardly ever revealed in a first reading”(p.197). After rereading, students can work with the story in detail by going back the pages again and again to read between the lines and grasp the hidden meanings.

The major factors the researcher has presented so far that affect choosing appropriate texts will help teachers to use short stories creatively in their language classrooms. Selecting texts for the language classroom is an important issue as Brumfit (1986) says “students’ authentic responses to the literary tradition will both assist the development of appropriate syllabuses, through trial and error, and will be developed through a carefully graded sequence of texts”(p.190). Carefully chosen short stories promote learners’ language abilities by motivating them to speak naturally. In order to make use of short stories effectively in an EFL classroom, language instructors should consider the important criteria mentioned above in selecting short stories.

2.5 Useful Activities to Use with a Short Story

Material selection is only one of the issues that language teachers should deal with while using short stories with their students. Another issue is that teachers should provide students with appropriate activities which help students to promote their language skills and provide cultural awareness.

At this stage the researcher suggests some useful activities to use in foreign language teaching through short stories. The main purpose of these activities is to increase students’ participation and help them to reveal their thoughts and feelings in the target language. Teachers should design materials and classroom activities

according to students' interests, and activities should necessarily broaden students' background knowledge. Lazar (1993) states

“When you start working on the design of your own materials, you need, first, to try to pinpoint any problems you think your students may have when reading and studying the story. Your tasks and activities should then be designed to help students through these difficulties” (p.86).

Reading activities are divided into three groups: pre-reading, while-reading, and post-reading. First of all, pre-reading activities activate students' prior knowledge and prepare them to the reading passage. By the help of pre-reading activities students demonstrate what they have already known about the topic. Also, they provide some extra time for students who do not feel confident of himself about reading in the target language. Secondly, while-reading activities help students to become more fluent in the target language, especially in reading skills. Richters (2009) states “while-reading activities aim at how learners tackle and understand a literary text. ... These activities are supposed to support the learners in between, so that a global comprehension is ensured”(p.7). Additionally, according to Lazar (1993) while-reading activities help students to understand the plot and characters, and help them with difficult vocabulary and language style. Finally, in post-reading activities students respond to the story they have read. These activities increase students' participation orally, and increase interaction between the students and the text. Discussion and comprehension occur at this stage. Students can examine their understandings of the text and think about it critically. Richters (2009) indicates that “the aim of that stage is to monitor the learner's retention comprehension and retention of the text”(p.7).

Here is Lazar's (1993) “list of suggested tasks and activities” to be used with short stories:

Pre-reading activities:

1. *Helping students with cultural background*
 - a) Reading or listening comprehension about the author's life or the historical and cultural background to the story.
 - b) If library facilities are available, students do a mini-project on the social or historical background to the story.
 - c) Predictions about the genre of the short story.
 - d) Discussion about events in the students' own country during the period of the story.
2. *Creating student interest in the story*

- a) Students make very general predictions about the story, using pictures or the dustjacket on the cover of the book from which it is taken.
 - b) Group discussion about what the title of the story suggests.
 - c) Prediction about the story based on reading the first paragraph only.
 - d) Prediction about the story based on three or four words or on phrases which the teacher selects from the story.
 - e) General discussion questions about some of the themes which occurs in the story.
3. *Pre-teaching vocabulary*
- a) Students brainstorm a lexical set which is important in the story, for example legal vocabulary in a story about crime.
 - b) Matching important words in the story with their dictionary definitions.

While-reading Activities

- 1. *Helping students to understand the plot*
 - a) Providing students with two or three overall questions to check they have understood the gist of the story.
 - b) Students write a brief summary of the plot in 50 words. They then write another summary in 100 words and see what they have added.
 - c) Students provide 'titles' for each paragraph.
 - d) Students are given a series of 'jumped' sentences which summarise the plot. They have to reorder them.
 - e) Sentence completion activities. This is a way of helping them to understand 'cause-effect' relationships within the story.
 - f) Students are given three slightly different summaries. They have to decide which is the best one.
- 2. *Helping students to understand the characters*
 - a) Students choose from a list of adjectives which ones are most appropriate for describing a particular character.
 - b) Students rank the characters in the story according to certain traits; for example which character is the most or least active, passive, aggressive, gentle, decisive, etc.
 - c) Students write 'references' for different characters as if they were applying for a particular job.
- 3. *Helping students with difficult vocabulary*
 - a) Give the text to one student or group of students in advance. Let them look up any difficult words in a dictionary and prepare a glossary for the others.
 - b) Provide multiple choice questions to encourage the guessing of meaning from context.
 - c) Provide definitions for certain words in the text - students match word to definition
- 4. *Helping students with language and style*
 - a) Close textual analysis of a section of the text.
 - b) Using a section of the text to focus on a particular grammatical problem that students may have; for example blanking out all verb forms in a section of the text and asking students to supply the correct tenses. The student version is then compared with the original, and their stylistic differences discussed.

Post-reading Activities

- 1. *Interpretation of the main themes of the story*
 - a) Providing students with different critical interpretations of the story which they then discuss.

- b) Providing general questions to 'debate', focussing on any contentious points in the story.
- c) Asking students to note down any lexical areas which might take on a symbolic meaning in the story. Students then speculate about possible symbolic associations for these sets.
- 2. *Helping students to understand narrative point of view*
 - a) Students write diary entries or a letter describing the events of the story, as if they were one of the characters in the story.
 - b) If the story is told by a first person narrator, then students write a brief character description of the narrator based on the evidence in the text.
- 3. *Writing activities*
 - a) Writing a few paragraphs using certain stylistic features of the story.
 - b) Writing a review of the story.
- 4. *Discussion*
 - a) Reading and discussion of the critical literary writings about the author of the story or his or her works in general
 - b) Roleplay or acting out of a scene from the story.
 - c) Critical discussions or debate about the world-view of values which seem to be depicted in the text. (p. 84-86)

2.6 Teachers' Roles

Short stories as literary genre provide students necessary resources to introduce, enrich and expand understanding of concepts in the target language. To provide students with the best possible associations with literature, it is important to select appropriate methods and/or approaches to be used with the carefully chosen texts. Moreover, to reach the objectives of using short stories in an EFL classroom teachers' role is an important factor that affects the students' success. Teachers who are well-prepared and familiar with reading short stories, and maintain students' interest and involvement by using a variety of student-centered activities help students explore their own responses to the studied texts.

Using short stories in EFL classes requires teachers to make more preparations before the class. They are supposed to spend their time to search for the most appropriate texts to be used with their students. That means reading many short stories in order to find the best ones that meet the students' needs. Teachers need to know how to analyze and how to read aesthetically so that they can teach these issues to their students. Before the class, they should prepare questions that have multiple answers to develop students' critical thinking and to keep students' curiosity alive.

Students, rather than teachers, should be in the centre of their education, now that the main purpose is to facilitate students to develop their language learning

skills. Language teachers are not the source of knowledge any more, instead they guide students in their learning process by selecting appropriate activities and learning strategies. Then teachers as facilitators should create such an atmosphere as to build motivation and maintain students' interests. The teacher has to keep in mind that every class is different, so there is not a universal method that leads to definite success. It is the teacher's duty to think about the classroom situations and learning strategies of his/her students. No matter which technique or strategy he/she applies, he/she should use student centred activities.

For the pre-reading activities teachers can make use of Collie and Slater's (1987) suggestions of "using the title and cover design" or "key words/sentences" (p. 17-19). By using visual aids such as pictures on the cover page of the stories, they will be able to "... motivate the learner to read and to arouse interest for the topic" (Garcia 2007, p. 6). When the teacher presents key words or sentences; or the first paragraph of the story, he/she provokes students to think critically and speak spontaneously. Possibly, they make predictions about the plot and the further events in the story. Such activities give students opportunities to expose their creativity. After reading the full text, the teacher should select the post-reading activities in which "the pupils should be encouraged to reflect, review and summarize what they have read" (Garcia 2007, p. 9). At this stage teachers can ask students open-ended questions about the characters, or ask them to write down their own responses to the events in the story. In group work students in each group may rewrite an optional ending to the story and then compare it with the other groups. Post-reading activities enable students to work entirely with the text and increase interaction between the text and the students.

Students' participation is highly important in language education so that they can use the target language as much as possible. Such student-centred activities provide intended use of language. As a facilitator the teacher should encourage his/her students to use the target language during the course. Because students accept the teacher as a model of the target language, one of the main roles of the teacher is to provide required real life situations and to give no room for talking in mother tongue. Additionally, their role will be minimized as students are becoming more familiar with reading literary texts. Clarke and Silberstain (1977) also underline that

“if the task is realistic, and if the students have learned to adjust their reading strategies according to the task, there should be little need for teacher’s intervention”(p.52). While students are placed in the centre, the role of the teacher in teaching language through literature is defined by McRae (1991) as “intermediary between author, literary work, and receiver” in order to “open up a multi-directional sphere of interaction”(p.97).

Consequently, teachers have a significant influence on the interaction between the literary text and the students. The methods they use and the activities they choose for using short stories which are selected for the sake of students’ success will raise curiosity and maintain motivation. For the effectiveness of short stories in EFL classes, teachers should do their best in and out of the classroom and be aware of their roles.

2.7 Students’ Roles

The role of students in an EFL classroom changes according to learners’ purpose for learning a foreign language. Because the main goal of teaching and learning English as a foreign language through short stories is to improve students’ language skills, and especially help them to become more comfortable with the process of reading and speaking, students are to be good readers and active learners.

When reading a short story, students are not supposed to understand all the words in the text. Students are expected to achieve a general understanding of the story so that they will involve in reading and speaking activities. Learners, as good readers, need to read as much as possible in the target language for the fact that the more they read the more easily they comprehend the texts. Ono, Day and Harsch (2004) state “When learners read a lot of easy books, it allows them to become more fluent, effective readers”(p.13).

Stories which are not beyond learners’ capabilities and language levels motivate them to participate in classroom activities. If the selected texts are difficult and long, students will not be willing to share their opinions for the fear of making mistakes. On the other hand, when they read the texts easily and quickly, the reading

comprehension will be achieved and students will not hesitate to respond. Students' role while studying short stories is to make themselves active participants in their learning process. Language instructors help them on this stage by selecting interesting topics that match their age, interests and needs. If they are motivated enough, students will participate in pre and post reading activities. By this way, they improve their speaking and reading skills. Van (2009) points out "When literature combines with communicative activities, students get involved and are motivated to learn English"(p.6).

Learners can ask questions, share their opinions, talk about their past experiences, and add information to their knowledge about the target culture. While studying short stories, students are active participants taking responsibility for their own learning and improving language skills.

2.8 Assessment of Reading Comprehension

In English as a foreign language classrooms reading comprehension is an important issue, and possibly called "bottom line" of reading. Teachers, assessing reading comprehension, receive a general idea about students' abilities to comprehend, and how well they comprehend a story they have read.

According to McKenna & Stahl (2009) "There are two principle reasons for assessing comprehension. The first reason for assessing comprehension is to gauge the degree to which a student has comprehended a particular selection. Chapter tests and other reading assessments often serve this function. The second reason is to estimate general level of proficiency"(p.160). By asking questions and retelling story, teachers test students' comprehension. These methods, when supported by appropriate activities, increase interaction and participation while helping students to comprehend easily.

First of all, as McKenna & Stahl (2009) pinpoint "By posing questions at various levels of thinking, a teacher can get a glimpse of how the child has processed a reading selection"(p.161). There are three levels of questions: literal questions, inferential questions, and critical questions. In literal questions, students should give

a specific fact that has been stated in the story. By asking literal questions, teachers test students' comprehension of cause-effect relations in the story. Like literal questions, inferential questions, also, have factual answers, but they are different by the way that answers cannot be stated in the story. It can be said that predictions, if proved by the facts in the story, are inferential. These predictions are based on students' understanding of the characters and the events in the story. And finally, critical questions involve students' judgments about the characters or events in the selected story. Answers of this kind of questions are not supposed to be 'right' or 'wrong', because they have nothing to do with the facts in the story. The purpose of such questions is to encourage students to respond creatively without fear of giving wrong answer. By asking critical questions teachers help students to reason logically from the information and come to trustworthy conclusions of their own.

Secondly, another way of assessing reading comprehension is retelling a story. According to Fiderer (1995) "Retelling has two other important advantages: they are not only practical, but also informative. Because retellings require no special materials besides a story map form, you can use them with any story that has a clear plot. Most important, retellings show you how well a child can recall and make sense out of the important elements in the story"(p.68). In order to assess retellings, a teacher can ask literal questions such as "how did the story begin?" or "who is the story about?" Such questions are important to give students courage to retell the story and guide their first steps.

As the goal of assessing reading comprehension is to help students improve their reading skills, sharing assessment results with the students is beneficial for their success. Teachers should give assessment feedback. By doing so they give chance for students to know how to do better for the next time.

CHAPTER III

METHODOLOGY

3.0 Presentation

This chapter provides information about the research design, participants of this study, materials used to collect data, data collection procedures and data analysis.

3.1 Research Design

In this study, quasi-experimental pre test-post test research design, which according to Moule and Goodman (2009) “may be used to test the relationship between a particular treatment and its effects to outcome responses”(p.178), was used. The researcher of this study employed quasi-experimental research design for the evaluation of the educational program by designing pre test and post test.

In this research, three short stories selected from the teaching English site of the British Council were applied with an upper intermediate English reading class. The reason for this choice is that the materials provided by this world famous Internet site are reliable in terms of being scientifically designed, following the most recent designing materials theories. These three short stories were studied in five weeks. Before studying these short stories, a pre test was carried out and at the end of the five weeks a post test was distributed in order to test students’ success in reading skills. The results of the tests were analysed quantitatively. The pre and post tests were chosen from Cambridge ESOL: Exams, for the same reasons mentioned about the choice of short stories. A questionnaire was distributed to students so as to get their idea about the benefits of using short stories in learning English as a foreign language. Data collected from questionnaires were analysed quantitatively. At the end of the study, ten students were chosen to be given a feedback form by the researcher.

The researcher as an observer in this study applied short stories, prepared pre and post tests, questionnaire and feedback form to get the best results. She observed students' reflections and attitudes while studying short stories in the classroom in the natural setting. She tried to understand the benefits of short stories in language teaching and their effects on students' reading proficiency by employing pre and post tests.

3.2 Participants

The participants of this study were thirty-one upper-intermediate level students at the third grade of their academic study who were studying in the department of German Language and Literature in the spring and fall semesters of the 2009-2010 academic year at Cumhuriyet University in Sivas, Turkey.

Data about the students' gender, age, native language and year of learning English were collected from the students through questionnaires. As illustrated in table 1, there were thirty-one students who participated in this study. Table 1 shows that there were 7 male participants and 24 female participants in total. According to the table below, all the participants (100%) were within the 21-24 age group and Turkish was the native language of all the participants (100%). Lastly, all the students who participated in this study were learning English for over seven years.

Table 1

Background Information of Students

Age		Frequency	Percent	Native Lang.		Frequency	Percent
Valid	21-24	31	100,0	Valid	Turkish	31	100,0
Gender		Frequency	Percent	The Year of Learning Eng.		Frequency	Percent
Valid	male	7	22,6	Valid	7 -over	31	100,0
	female	24	77,4				

3.3 Materials

Short Stories

In this study, three short stories (see Appendix B) were selected to be studied in five weeks with students who were taking a reading course in English. The names of the stories were "The Landlady", "Whose Face Do You See?", "Emergency Landing". The researcher selected stories considering the students' language level. Stories were not longer than three pages and each had a glossary part so that students could check the meaning of unknown words.

In the web site for teaching English of the British Council, each story has context, pre and post reading activities, glossary and answer parts. Pre reading activities are mainly focused on predicting activities which arouse students' curiosity and encourage them to talk about their ideas. Such activities give clues to students about the characters and help them comprehend the story easily. With the help of post reading activities students comment on the characters and discuss about the situations. These activities are mainly speaking and writing activities. Stories have discussion, debate and writing parts. With the help of such classroom activities students were eager to participate in the classroom. They found chance to talk about their feelings and past experiences. The subject matter of the stories was different from each other. They were chosen according to students' age and interests so as to keep students' curiosity alive.

Pre and Post Tests

Exams were taken from web site of Cambridge ESOL: Exams. Because students were upper intermediate, their language level was taken into consideration while choosing the exams. Thirty-one students took both exams. Second exam was held five weeks after the first one. During these five weeks, the researcher taught the three short stories to the students. The purpose of those tests was to prove the effects of using short stories on students' reading comprehension. Post test showed students' progress in reading skills at the end of five weeks. Pre and post tests consisted, actually, of the same exam questions. Students answered the same exam questions, but the first one was given to students before studying short stories and the second

one was after the study. The purpose of giving the same exam to students after five weeks was to observe each students' success objectively.

The exam consisted of five reading parts and it had thirty-five questions and two passages to be read. In the exam, there were three types of questions such as true-false, multiple choice and matching. Students were asked to answer all questions in sixty minutes for each exam.

Students' Questionnaire

The questionnaire (see Appendix D) was distributed to thirty-one upper intermediate students. It was written in English. The questionnaire was given after the study so that students would be objective about the effectiveness of using short stories to learn English.

The questionnaire consisted of three parts. There were ten statements in part one which was prepared according to five-point Likert scale so that students could indicate their responses to the extent that they agreed with each statement. The scale is from 5 to 1 where 5 refers to strongly agree, 4 refers to agree, 3 refers to neutral, 2 refers to disagree, 1 refers to strongly disagree. The statements in part one were about the benefits of short stories for learners such as their contribution to the learner's motivation and linguistic development. Part two consisted of eleven yes-no questions. It was prepared to get the students' ideas about the effect of short stories on students' language skills, vocabulary and cultural competence. They were also asked to indicate their opinion about which of the language skills is mostly developed while studying short stories. In part three students were asked to comment on the advantages and disadvantages of both using short stories and coursebooks in language classroom as a teaching material. Hence, part three served to get an idea about students' attitudes towards these teaching materials.

Feedback Form

The students' feedback form was prepared by the researcher in order to get an idea about students' opinions about learning a foreign language through short stories. The form was given to students after the study. Ten students were selected out of

thirty-one to answer the questions in the form. Those students were selected according to their attendance to the course and performance during the study. The form consisted of five open-ended questions about the effects of short stories on students' learning process and language skills. It was written in English and, also, students were asked to reply in English. With the help of this form students' reactions to the short stories were obtained. Questions were written in simple language so that students could understand and respond seriously.

3.3.1 Reliability and Validity

Reliability and validity are the important aspects of trustworthiness. For the reliability of the questionnaire, the researcher calculated Cronbach's alpha as 72, which shows the consistency of the results. Experts were consulted for the validity of questionnaire and feedback questions.

3.4 Procedures

For the study, the researcher first contacted the head master of the department of German Language and Literature to inform him about the aim of the research and obtain the permission. After getting the permission, aims of the study were explained to all the participants of the study

As a second stage, third-grade students who were taking English Reading course in the department of German Language and Literature were decided to study short stories. Before the study, students' reading competence was tested by pre test which was taken from the web site of Cambridge ESOL: Exams. The researcher searched reliable, accurate and international reading exam papers that would match the students' language level. For this reason, she applied Cambridge ESOL exams.

After the exam, for the third stage, the researcher studied three short stories with her class for the following five weeks. Stories and classroom activities were chosen from the web site of British Council: Britlit. Short stories were chosen according to their length, language level and subjects. Each story had pre and post reading activities. They were organized in a way that students were encouraged to participate and communicate.

As a forth stage, at the end of the five weeks, post test was given to the students and the results of both exams were analysed by the researcher using the Statistical Package for Social Sciences 15.0 (SPSS).

For the next stage, students' questionnaire was distributed to the students. After respondents had completed the questionnaires, the questionnaires were collected and the data was entered into the computer on a Statistical Package for Social Sciences 15.0 (SPSS) spreadsheet to be analysed.

Finally, ten students out of thirty-one were chosen to be given feedback form which consisted of five open-ended questions. The results were collected and discussed in the study qualitatively

3.5 Data Analysis

The data was analysed both quantitatively and qualitatively. SPSS for MS Windows Evaluation 15.0 was used for the quantitative analysis of the questionnaire. It was used to find the frequencies of each statement so as to analyse the data. Frequency tables of each statement were presented in the study to see what level the most of the respondents agreed or disagreed. The responses to the questionnaire were calculated and frequencies, means and standard deviations were computed. Students' responses to the each statement were analysed according to the outcome of the frequency tables. Results of the pre and post tests were entered into the computer and results of both exams were computed and then analysed quantitatively. Qualitative analysis was done through the students' feedback form.

CHAPTER IV

FINDINGS AND DISCUSSION

4.0 Presentation

This chapter includes analysis of the students' questionnaire and students' responses to the questions in the feedback form to get an idea about their attitudes towards using short stories in EFL classrooms. Additionally, this chapter analyses pre and post tests carried out in order to evaluate students' progress in reading skills. The main purpose of the pre and post tests was to see if there was any improvement in students' language learning skills after studying short stories.

4.1 Significance of Learning EFL through Short Stories

In this research study, the significant role of learning EFL through short stories was analysed by studying three short stories (see Appendix B) with upper intermediate students for five weeks. According to the researcher as an observer, learning EFL had some significant features, supported by the participants through students' questionnaire (see Appendix D), such as increasing students' reading skills, being authentic, enjoyable and motivative.

The researcher suggests that studying short stories help students to improve their reading skills. The participants of this study mostly agreed with the researcher. According to their responses to the question five (see table 2, p.41) in the students' questionnaire, students felt motivated to read short stories which would help them to improve their reading skills. Table 2 shows that 87.1% of the students believed that short stories encouraged them to read more. As it has been mentioned before, short stories can be read for fun in and out of the classroom. If students read more, they will begin to comprehend easily and read fluently. Because of their interesting plots and favourable length, short stories drive students to read more. As Kaya (2004) states that "Short story reading can be an important basis for individual learning and extensive reading on their own, according to their interests and for pleasure" (p21). Additionally, 64.5% of the students felt disposed to search for the writer's other

works after reading a literary text (s8). It shows that literary works increase their reading habits and cause them to read more. On the other hand, 29.0% of them remained neutral about feeling disposed to search for the writer's other books after reading a literary text. But that does not mean that they do not want to read any short stories. It is possible that they may choose to read many other works of different writers.

The researcher notices another important feature of short stories: Authenticity. The researcher believes that in language classrooms students are not presented authentic materials that suggest foreign language learners the cultural elements of the target language. According to the table 2, 74.2% of the students believed that short stories were more realistic than the stories in the coursebooks (s4). Considering the literary value of short stories, we can say that they present everyday situations that give clue about the culture of that society. If teachers choose good examples of such genre, students have the chance to read realistic stories that they rarely encounter in coursebooks. 3.2% of the students strongly disagreed and 6.5% of them disagreed with the statement (s4). They did not believe short stories were more realistic. The reason might be the fact that each student has different taste and interest. And it is difficult to choose a story that meets all the students' interest. The important point, here, is that more than half of the students (74.2 %) enjoyed reading short stories because of their literalness. Short stories as authentic materials in language classrooms contain good examples of spoken language in the target language. They are necessarily beneficial for language students in order to understand the target language in all its discourse types. 83.9% of the students agreed with the statement that short stories offered opportunity to develop their knowledge about the target language in all its discourse types (s9). However, 6.4% of them disagreed with the statement. They did not believe that short stories offer such opportunities. The reason why they think so might be that they do not know what discourse exactly means. Or, it is possible that they did not have the opportunity to develop their knowledge. The important point is that the majority of students (83.9 %) supported the statement. Also, the table shows that 87.1% of the students stated "yes" to the statement that short stories were authentic materials that gave clues about the everyday life of the target language (s17). And 12.9% of them stated "no"

to the statement. The reason why they do not think short stories are authentic materials might be the fact that some stories they have studied have supernatural elements.

According to the table 2, 80.6% of the students stated “yes” for the statement of “reading a short story in the class enhances my motivation to read for pleasure out of the class” (s12). It shows that studying short stories in the class contributes to learners’ reading skills both in and out of the class. As mentioned before, this is an effective way to gain reading habits and motivate students to read more and more. All the students participating in the questionnaire believed that reading short stories contributed to their vocabulary. None of them stated “no” to the statement fourteen. Short stories provide an inductive way of vocabulary learning saving students from memorization lists of words. Statement fifteen asks students to make comparison between the texts in the coursebooks and short stories in terms of being enjoyable and motivating. According to the results shown on the table, almost all of the students (93.5 %) found short stories more enjoyable and motivating than the texts found in course books. Clearly, students did not really find coursebooks motivating and enjoyable, rather they enjoyed reading short stories.

According to the table 2, 71.0% of the students did not think that the complicated sentences appeared in literary works were obstacles to get the main points (s16). As mentioned before, for some, because of the difficult language use, literary texts are not appropriate to be used in EFL classrooms. But 71.0% of the students did not think so. They believed that it was still possible to get the main points though the story had some language difficulties. Moreover, this paper supports the idea that such language difficulties are beneficial for students in order to improve their language awareness. Also, 29.0% of the students stated “yes” to the statement finding language difficulties as an obstacle to get the main idea.

Classroom activities are important to improve students’ language skills and encourage them to participate. This study asserts that appropriate activities promote students’ participation while studying short stories and this genre provides learners opportunities to share their thoughts. As Prodromou (1985) pinpoints “The aim in teaching English through short stories should be to motivate the students and let them take active roles in the classroom” (p.15). And table 2 (p.41) shows that 83.9% of the

students also believed that after-reading activities in short stories were more encouraging for participation than the activities in coursebooks (s19). On the other hand 16.1% of them did not find after reading activities in coursebooks encouraging. Short stories are important in EFL classrooms as they provide learners cultural awareness. In order to learn the target language totally one also needs to get knowledge about its culture. Unfortunately, coursebooks do not have many examples of cultural elements. On the other hand short stories can broaden students' horizons by providing wide range of examples for cultural elements in the target culture. As Lazar (1993) states that "Literature does seem to provide a way of contextualising how a member of a particular society might behave or react in a specific situation" (p.17). Correspondingly, all the students who participate the questionnaire agreed with the statement (s20) that short stories contributed to their knowledge about the culture of the target language. None of them disagreed with the statement.

Table 2

Significance of Learning EFL through Short Stories

S	N	5-Strongly agree 4-Agree 3-Neutral 2-Disagree 1-Strongly disagree	Frequency	Percent	Mean	Std. D.
5. Short stories encourage me to read more.	31	1 2 3 4 5	1 1 2 11 16	3,2 3,2 6,5 35,5 51,6	4,2903	,9727
8. After reading a literary text, I feel disposed to search for the writer's other works.	31	2 3 4 5	2 9 15 5	6,5 29,0 48,4 16,1	3,7419	,8151
4. Short stories are more realistic than the stories in the coursebooks.	31	1 2 3 4 5	1 2 5 12 11	3,2 6,5 16,1 38,7 35,5	3,9677	1,0483

9. Short stories offer opportunity to develop our knowledge about the target language in all its discourse types.	31	1 2 3 4 5	1 1 3 15 11	3,2 3,2 9,7 48,4 35,5	4,0968	,9435
	N	1-YES 2-NO	Frequency	Percent	Mean	Std. D.
12. Does reading a short story in the class enhance your motivation to read for pleasure out of the class?	31	1 2	25 6	80,6 19,4	1,1935	,4016
14. Does reading short stories contribute to your vocabulary?	31	1	31	100,0	1,0000	,0000
15. Do you find short stories more enjoyable than the texts in the coursebooks?	31	1 2	29 2	93,5 6,5	1,0645	,2497
16. Do you think that the complicated sentences appeared in literary works are obstacle to get the main points?	31	1 2	9 22	29,0 71,0	1,7097	,4614
17. Do you believe that short stories are authentic materials that give clues about the everyday life of the target language?	31	1 2	27 4	87,1 12,9	1,1290	,3407
19. Do you think that after reading activities in short stories are more encouraging for participation than the activities in coursebooks?	31	1 2	26 5	83,9 16,1	1,1613	,3738

20. Do the short stories contribute your knowledge about the culture of the target language?	31	1	100,0	100,0	1,0000	,0000
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4.2 Contribution of Short Stories to Students' Communicative Competence

This research study provides language teachers classroom activities (Appendix A) to help learners cope with speaking skills. One of the major aims of studying short stories is to activate students by motivating them to participate in speaking activities, because this study suggests that passive learners cannot develop their communicative competence. Hence, language teachers should encourage passive learners to speak up by presenting short stories that match their interests. According to Lazar (1993)

“Within the classroom itself, the use of literary texts is often a particularly successful way of promoting activities where students need to share their feelings and opinions, such as discussion and groupwork. This is because literature is very rich in multiple levels of meaning. Focusing on a task which demands that students express their own personal responses to these multiple levels of meaning can only serve to accelerate the students' acquisition of language” (p.17).

Because many students cannot speak in the target language, language teachers should enrich their courses with such activities in which students feel themselves comfortable to use the target language. Students' responses to the statements thirteen and twenty one (table 3) in the questionnaire show that the participants agreed with the researcher on the effects of short stories to the improvements of students' speaking skills.

The majority of students (87.1) stated “yes” to the statement (table 3, p.44) that students were given more chance to speak up during the course while studying short stories (s13). In order to speak fluently in the target language one needs to practice regularly. Hence, students' participation in the speaking activities is really important. And table 3 shows that 87.1% of the students believed that short stories created such required atmosphere in the class. According to the table, a small number

of students (12.9 %) did not think that they were given more chance to speak up while studying short stories. Learning a foreign language requires using it as much as possible. Students should be encouraged to share their feelings or thoughts in writing or speaking activities. This paper suggests short stories to be used as a teaching material which creates an atmosphere in which students use the target language freely and spontaneously. According to the table 3, the majority of the students (90.3%) agreed with the statement that they had more opportunity to use the target language either orally or written while studying a literary work in the class (s21).

Table 3

Contribution of Short Stories to Students' Communicative Competence

S.	N	1-YES 2-NO	Frequency	Percent	Mean	Std. D.
13. Do you think that you are given more chance to speak up during the course while studying short Stories?	31	1	27	87,1	1,1290	,3407
		2	4	12,9		
21. Do you believe that you have more opportunity to use the target language either orally or written while studying a literary work in the class?	31	1	28	90,3	1,0968	,3005
		2	3	9,7		

4.3 Students' Improvements in Reading Skills after Studying Short Stories

The researcher, at first applied pre test (see Appendix C) before studying short stories with her students to test their reading skills and then she applied post test to discover students' improvements in reading skills after the study of short stories. The number of the students who attended both pre test and post test was 31.

Students were asked to answer 35 questions in both tests. The results were listed in table 4 (p.45) to analyze students' development in reading skills.

In the students' questionnaire, students were asked their opinions about the improvement of their language skills in question eleven and according to the results (see table 5) students believed that reading was the mostly developed skill while studying short stories.

Table 4 clearly shows the students' exam results of pre and post tests. The mean of pre test was 25.03 and the mean of post test was 29.03. Although there was not a significant difference between the means, table 4 shows that each students got higher marks from the post test. While only one of the students got 32 from the pre test, in post test one of the students got 34 and another one got 33 and two of the students got 32. Also only two of the students got 29 from the pre test whereas five students got 30 and 29 from the post test. According to the results Abdullah and Oğuzhan showed a great development in reading. Abdullah got 25 from the pre test and 33 from the post test, also Oğuzhan got 24 from the pre test and 32 from the post test. While three students got the lowest point 22 from the pre test, only one student got the lowest point 25 from the post test.

Table 4

Students' Improvements in Reading Skills after Studying Short Stories

Students' Name/Surname	Pre Test	Post Test	Students' Name/Surname	Pre Test	Post Test
Abdullah Gök	25	33	Özcan Yavuz	25	32
Gökçen Topal	24	28	Duygu Yeni	25	27
Mukaddes Kayım	23	27	Murat Koç	24	29
Münire Dağ	26	30	Nihal Çoban	23	27
Fatma Büyükbaşarı	25	29	Begüm Bilbay	25	30
Mehmet Kocaman	23	28	Sonay Yurdaer	25	28
Emre Yılmaz	27	31	Beyza Ayaz	25	29
Beyhan Özen	24	28	Oğuzhan Öztürk	24	32
Aşina Alkan	22	26	Özgül Sezer	29	34

Zeliha Konyalı	24	28	Uğur Tanagöz	27	30
Gülay Yıldırım	23	30	Safiye Tunç	24	26
Esengül Liman	27	30	Melek Alkan	22	25
Özge Calku	26	29	Ahmet Camcı	32	31
Özlem Doğan	26	28	Cennet Duz	24	27
Derya Karakuzu	22	28	Seher Acarer	26	29
Zehra Şahin	29	31			
			N	Mean	Std. D.
			Pre test	31	25,03
			Post test	31	29,03

According to students responses to the question 11 in the questionnaire 58.1% of the students (table 5) believed that while studying short stories reading was mostly developed skill among other language learning skills such as writing, speaking and listening. Additionally, according to 35.5% of them speaking was mostly developed during studying short stories. As it is asserted in this study, the majority of students also supported the idea that teaching a foreign language through short stories enhanced students' reading comprehension and communicative competence.

Table 5

Mostly developed learning skills while studying short stories

	Frequency	Percent	Mean	Std. D.
Valid writing	2	6,5	2,2903	,5884
reading	18	58,1		
speaking	11	35,5		
Total	31	100,0		

4.4 Students' Attitudes toward Short Stories in EFL Teaching and Learning

Students' questionnaire and students' feedback form were designed to discover students' attitudes towards using short stories in EFL classrooms. The

outcomes of the students' questionnaire and feedback form have revealed some important points. Looking at the students' responses to some of the statements in the questionnaire and to the questions in the feedback form, it can be concluded at first sight that their attitudes towards using short stories in EFL as a teaching and learning material are parallel with the assertions of this study.

4.4.1 Students' Questionnaire

According to the table 6 (p.48), 27 of the students preferred reading short stories than the texts in the coursebooks (s1). Only one of them disagreed with the statement mentioned in the questionnaire. The reason why 87.1% of the students preferred short stories than texts in the coursebooks might be that the former is more motivating and enjoyable than the latter. Additionally, 9.7% remained neutral. Most students do not think that memorising grammatical rules and unknown words are beneficial in language learning because memorizing words are generally thought to be the most depressing part in the foreign language learning process. Hence, 89.3% of the students believed that it was better to read literature to learn the target language in a whole context rather than memorizing words and rules (s2). They supported the idea that literature provided an inductive way of learning. Only one of them strongly disagreed with this statement, and 6.5% of them remained neutral.

This research study suggests that in order to learn a foreign language one needs also to learn its culture, and literature serves its best to improve one's cultural awareness. While studying short stories students will be engaged in language values and literary values of the literary texts. So doing they develop their understanding of the target language. Table 6 shows that 90.3 % of the students believed that short stories helped them to develop their understanding of the foreign language (s6). One of the students (3.2 %) disagreed with the statement.

One of the reasons why some have objections for using literary works in EFL classrooms is that literary works are generally rich in language difficulties for foreign language learners and they are difficult for them to comprehend. On the other hand this study supports the idea that language difficulties are necessary for foreign language learners to improve their language awareness. According to the results of

students responses 90.3% of the students agreed with the statement (s7) that some language difficulties in literary texts were beneficial for their linguistic development. When looking at the table 6, it can be noticed that, contrary to some critics, 28 of the students did not believe that language difficulties were an obstacle to study literary tests. Additionally, 74.2% of the students agreed with the statement that short stories should have been applied in the foreign language curriculum (s10). Those were possibly the students who preferred reading short stories than the texts in the coursebooks. However, 16.1% of them remained neutral. Teaching and learning foreign language through literature is not a common approach used in language classrooms, and students are not familiar with literary texts. So they might think that short stories are not practical, or they are not sure about their effectiveness.

Table 6

Students' Attitudes toward Short Stories in EFL Teaching and Learning

S.	N	5-Strongly agree 4-Agree 3-Neutral 2-Disagree 1-Strongly disagree	Frequency	Percent	Mean	Std. D
1. I prefer reading short stories than the texts in the course books.	31	2 3 4 5	1 3 16 11	3,2 9,7 51,6 35,5	4,1935	,7491
2. It is better to read literature to learn the target language in a whole context rather than memorizing words and rules.	31	1 3 4 5	1 2 16 12	3,2 6,5 51,6 38,7	4,2258	,8449
6. Short stories help us to develop understandings of foreign language.	31	2 3 4 5	1 2 13 15	3,2 6,5 41,9 48,4	4,3548	,7549

7. Some language difficulties in literary texts are beneficial for our linguistic developments.	31	2				
		3		1	3,2	4,1290
		4		2	6,5	
		5		20	64,5	
				8	25,8	
10. I believe that short stories should be applied in the foreign language curriculum.	31	2				
		3		3	9,7	3,8710
		4		5	16,1	
		5		16	51,6	
				7	22,6	

Additionally, students were asked to state their opinions about the advantages and disadvantages of both short stories and course books in question twenty two and twenty three in student's questionnaire.

Short Stories

According to the students' responses to the questionnaire, 28 of the participants wrote down their opinions about the advantages of short stories in ESL classrooms. 12 of the respondents indicated that reading short stories contributed to their vocabulary. They wrote that it was easier to learn new words through short stories. 10 of respondents stated that short stories were interesting, enjoyable and motivating. Also, 8 of the participants stated that short stories helped them to improve their writing and reading skills According to 6 of the respondents short stories provided cultural elements of the target language. They stated that through short stories they could learn foreign culture and life of its society. On the other hand, 3 of the respondents did not state any advantage of short stories.

The majority of respondents (74.2%) did not state any disadvantage of short stories. However, 3 of the respondents wrote down that stories were a little bit long.

Also, 3 of them stated that they did not like the topics and only 2 of the respondents found the stories difficult to understand because of the unknown words.

Coursebooks

The majority of the respondents (71.0%) did not state any advantages of coursebooks. On the other hand 5 of the respondents indicated that coursebooks were beneficial to learn linguistic rules in the target language. Also, 3 of the respondents wrote that coursebooks provided effective vocabulary exercises and only 1 of the respondents stated that reading texts in coursebooks were easier to read than short stories.

For the disadvantages of the coursebooks, respondents mostly found them boring. According to 10 of the respondents, texts in coursebooks were boring and sometimes unbearable because of the similar subjects. Additionally, 9 of the respondents stated that exercises in coursebooks were boring and based on memorization. 3 of the respondents wrote that coursebooks were not authentic and realistic. On the other hand, 7 of the respondents did not state any disadvantages of coursebooks.

4.4.2 Students' Feedback Form

The questions in the feedback form (see Appendix E) were prepared to observe students' attitudes toward learning English while studying short stories. The feedback form included five questions.

In the first question, learners were asked if they enjoyed reading short stories. Students' responses for this question were positive. Learners indicated that stories were so real and also so funny. They stated that because the stories were short, they did not get bored. As one of them stated "They are generally exciting and I want to read immediately the end of the story". One of the learners indicated that she continued reading short stories in her free times and she believed that short stories helped her to improve her creativity. She said "I really enjoyed short stories, even now I am reading short stories".

Learners were asked, in the second question, if they were motivated to participate in pre and post reading activities while studying short stories. They believed that with the help of group work, they felt themselves motivated to take part in classroom activities. Some of the learners stated that they should read such stories more often in the class. One of them said "Because the stories were exciting, they motivated me to talk about them in after reading activities. Especially, I enjoyed in group work".

For the third question, they were asked if they believed that short stories gave them chance to use English orally. Learners indicated that through short stories they could observe how native speakers used English; they stated that they learned actual use of English. One of them stated "Well, short stories are good for me, because I can observe how the native speakers use the target language and the structures that I have learnt, so I am learning the use of English". According to one of the learners "Classroom activities of short stories enabled us to think in the target language. When we thought in the target language, it was inevitable to speak in it".

In the question four, learners were asked to state their opinions about the contribution of short stories to their knowledge about the culture of the target language. They stated that in stories, they found many examples about the daily life of native speakers and they compared their own culture with the target culture. Learners believed that short stories gave them simple clues about the culture of the target language such as native speakers' life style and their beliefs. One of the learners stated that "One needs to read more to be culturally competent. Some people do not have time to read long novels, and short stories are practical for such people". Also, another one stated that "They helped me get knowledge about the culture of the target language without getting bored. It is very important because sometimes we do not have enough time to read a long novel, but for short stories we do not have such problems".

Learners' opinions about the benefits of short stories for their language learning were asked in the last question. Many of the learners believed that short stories helped them to improve their vocabulary. They liked short stories because they used English orally, discussed about the events and shared their experiences. Some of them stated that they improved their language skills especially reading, and

learned new words, structures and phrases. One of them stated that “I learnt new words and different use of language and I tried to use those words when I was speaking. I felt myself comfortable while speaking”. They believed that lessons became more interesting and short stories aroused their curiosity about the plots. According to one of them “For us, as foreign language learners, short stories are good to improve our reading and writing skills. Moreover lessons became more interesting”.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

5.0 Presentation

In this section the results of the study were summarized. Then the conclusion of the study and recommendations for further research were presented.

5.1 Summary of the Results

This study was designed to investigate the effects of using short stories in EFL classes and observe students' attitudes toward integrating short stories into language teaching. As mentioned in the first chapter, this study considered that language learners were not motivated to speak in the target language and they were not taught cultural elements. In language classrooms teachers do not use authentic materials and course books are generally the only teaching materials. Thus, the researcher applied short stories to study in an English reading course taken by third-grade students of German Language and Literature Department. Pre and post tests were distributed to show students' improvement in reading skills and students' questionnaire and feedback form were prepared to investigate students' opinions on short stories effects on their language skills. The questions of the study were:

1. What are the advantages of learning English as a foreign language through short stories?
2. Does learning English as a foreign language through short stories contribute to the improvement of students' communicative competence?
3. How does learning English as a foreign language through short stories affect students' reading skills and is there any improvement in learners' reading skills after studying short stories?
4. What are students' attitudes toward using short stories as teaching materials in EFL classrooms?

5.1.1 Significance of Learning EFL through Short Stories

The major aim of this study was to investigate the effectiveness of short stories on learners' language skills. The results of pre test and post test revealed that studying short stories developed learners' reading skills. Since the topics were chosen according to learners' interest and language level, learners were motivated to study the stories and liked to participate in the activities. This study indicated that short stories were effective teaching materials in EFL classes for they increased students' participation. Parkinson and Thomas (2000) state that "they are ideal in that they offer opportunities for group discussion, role play and so on..." (p.80). The activities applied while studying short stories were based on writing and speaking skills because one of the purposes of studying short stories was to improve students' speaking skills. In pre reading and post reading activities students were asked to analyze the characters in the stories and students shared their opinions with their classmates. Such activities increased interaction between the students and encouraged them to use the target language. As Kaya (2004) states that "As the short story is reasonably brief, the tutor should easily present and exploit it. Within the time learners join the course more delightfully" (p.22).

Students' responses to the questionnaire showed that through short stories students learned more about the target culture. They stated that short stories had the advantage of being rich in cultural elements. Short stories reflect the cultural values of society thus they provide background information for language learners. Elyıldırım (1993) states that "Literature is a vehicle to present language use and introduce the culture of the English speaking people" (p.64). Also, because they were short, selected stories did not kill students' curiosity and motivation. Although some students stated that they did not like the stories, the majority of students found the stories interesting.

It is difficult to choose stories that match each student's interest, but teachers can observe their students' attitudes towards the stories or design feedback forms for each story in order to generalize their students' interests.

5.1.2 Contribution of Short Stories to Students' Communicative Competence

The classroom activities of selected short stories were mainly focused on improving learners' speaking skills. As Povey (1972) states "Literature will increase all language skills because literature will extend linguistic knowledge" (p.18). Because students are not, in general, motivated to speak in the target language in the class, it was aimed to encourage students to use English while studying short stories.

Selected texts were not too long, thus there was enough time left to apply such activities. Communicative activities also contributed to learners' vocabulary. Students were given the chance to use new words that they had encountered while reading the texts. While they were using new words to express their feelings and opinions, they learnt the words in a natural way. Kaya (2004) states that "Short stories are rich in vocabulary. Reading short stories broadens and increases learners' vocabulary which is important for effective communication"(p.19). Students compared their past experiences with the events in the stories and judged the characters. By doing so, they were driven to think in a critical way while using the target language.

Students did not speak either fluently or accurately during the course. But the students were reminded that communication could still occur even though they made mistakes. The researcher tried to encourage all the students to participate in the activities, although it was difficult for there were more than 20 students in the classroom. Thus, she gave different students chance to speak during the activities.

5.1.3 Students' Improvements in Reading Skills after Studying Short Stories

As mentioned in the first chapter, this study was prepared to investigate short stories' effects on language learners' reading skills as much as other language learning skills. According to Kaya (2004) "The use of short stories is inevitable in language classes for they contributed to the improvement of speaking and reading skills" (p.19). Pre test and post test were designed to show students' improvement in reading skills.

Students studied short stories for five weeks and at the end of five weeks post test was performed. Results of the tests showed that students received higher marks in their post test. Comparing the means of pre test and post test, it can be concluded that there is an improvement in students' reading skills. Mean of pre test is 25.03 out of 35 and mean of post test is 29.03 out of 35. Although there was not a significant difference between the means, some students showed great improvement in the post test. Both pre test and post test were based on reading skills and included reading passages.

Post test was the same test as the pre test. That means students were asked to answer the same questions for two times, one was before studying short stories and another was after studying short stories. Results of both tests were compared and analysed in the study.

5.1.4 Students' Attitudes toward Short Stories in EFL Teaching and Learning

According to the data analysed from the questionnaire and students' responses to the feedback form it was clearly observed that students in this study preferred reading short stories rather than texts found in course books.

The majority of students stated that short stories contributed to their vocabulary and they found it easy to memorize new words. They also stated that they found stories motivating. Students' responses to the questionnaire showed that they considered short stories beneficial to improve their speaking and writing skills. Moreover, the majority of respondents did not state any disadvantage of short stories in EFL classes. On the other hand, only three of them indicated that short stories had no advantages for language education.

According to the feedback form, students enjoyed reading short stories and they stated that they wished to read more stories. Also, some of them continued reading stories out of the class for pleasure.

5.2 Conclusion

All the new methodologies and approaches in foreign language teaching have basically a common purpose: how to teach foreign language effectively and improve students' language skills to the highest level. Those new methodologies appeared in this century offer student-centred education and call the language teachers as facilitators. Teachers as facilitators, hence, should find the appropriate teaching strategies and classroom activities in order to activate students in their learning process. This study suggested the integration of short stories and language teaching in EFL classroom so as to provide students immense knowledge about the language usage and the culture of the target language.

Considering its 'shortness' and 'richness' in different language usages and in cultural elements, short stories as literary genre were applied as a language teaching material in English reading course of German Language and Literature Department for five weeks. According to the results of students' questionnaire and students' feedback form, students thought that short stories were beneficial for their learning process in many aspects.

It has been argued in this study that because in language classrooms students are not adequately motivated to communicate, discuss and read in and out of the class, instructors should enhance environment of the class in order to increase participation and encourage students to respond creatively and read in and out of the class more often in the target language. Short stories create the required atmosphere in the class in which students can share their thoughts comfortably. They are given the chance to judge the characters and discuss about the events in the selected stories. With the help of the classroom activities chosen by the teacher to apply when studying short stories students become active learners. Prodromou (1985) pinpoints "The aim in teaching English through short stories should be to motivate the students and let them take active roles in the classroom" (p.15). They will be willing to share their past experiences and compare them with the events in the stories. If the story is interesting enough, students will be motivated to write and discuss about it. While studying short stories students spontaneously improve their critical thinking and show empathy towards the characters. By asking critical questions, teachers can help

students to improve in particular areas such as thinking critically and personal development.

Another issue that a short story deals with is the life of the people in target culture. This study claims that culture is an important element to learn a foreign language. As Mill (John Stuart Mill, cited in Hall, 1947) states that “Without knowing the literature of a people we never really know their thoughts, their feeling and their type of character”(p.14). Most of the learners, unfortunately, have no chance to visit and live in the country whose language they are learning. For such students, literature offers to go beyond the four walls of the classroom hosting different lives, characters and situations in it. That is why short stories are called “authentic materials”. They involve everyday speech and dialogues, and give clues about language usage which are useful when talking to a native speaker. If the story is selected to serve such purposes, students will be familiar with the cultural and sociolinguistic elements of the target language.

This study shows that students, when given the chance to learn a foreign language through literature such as short stories, feel themselves comfortable to read and speak in the target language owing to the fact that literature in EFL classroom promotes motivation and gives courage to participate. The students’ questionnaire leads to the conclusion that students think that short stories are more enjoyable and motivative than the texts in the course books. Moreover, because literary texts increase curiosity, students want to read them out of the class for pleasure. Hence, we can say that short stories contribute to the reading habits of the learners. Students’ attitudes toward using short stories in EFL classroom are quite similar with the assertions in this paper. They prefer use-focused materials like short stories rather than form-focused coursebooks. Also, contrary to some critics, students support the idea that difficult language usage in literary texts contributes to their language awareness.

To sum up, the study suggests that, for intermediate or upper intermediate level students, short stories are highly beneficial as they motivate students to participate, and enhance their language skills and encourage them to think critically and enlarge their cultural and language awareness. Teachers should be aware of their duties in the classroom and be prepared before the class, because appropriate

activities and teaching strategies will promote the usefulness of the teaching of English as a foreign language through short stories.

5.3 Recommendations

This study suggests short stories in EFL classes for the development of language learners' language skills because the results of the study indicate that a lot of reading practice is required to improve learners' proficiency in reading. Therefore, short stories should be integrated to the foreign language teaching. The results of the study indicate that students prefer reading short stories rather than texts in course books. Students participating in this study believe that short stories are more interesting, enjoyable and motivative. They stated in their feedback form and questionnaire that short stories contributed to their vocabulary and developed their language and cultural awareness. As a result of this, it is recommended that language instructors should integrate literary texts to developing students' cultural competence and language skills especially speaking and reading.

It is necessary to take into consideration the learners' age, interest and needs to select appropriate short stories. Moreover, selected stories should contain communicative activities to be carried out in the classroom to motivate students to use the target language more often.

The researcher would like to present the following recommendations based on the conclusions and findings of the study.

- The teaching hours should be increased to integrate literary texts into EFL classes so that learners' can improve in reading skills and become culturally competent.
- The instructors should choose short stories according to their linguistic level, cultural level and length. Teachers should take into consideration the learners' age, interests and needs while selecting short stories to use with language learners.
- In order to motivate and encourage students to participate in classroom activities the instructors should do more communicative activities.

- The instructors should put more reading activities to help learners to develop their reading comprehension.
- Instructors should design feedback forms to obtain students' options about the selected short stories, because thinking about students' opinions while selecting material is a very important aspect.

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APPENDICES

Appendix A Classroom Activities

Name of the Story: WHOSE FACE DO YOU SEE?

Pre-Reading Activities

1. The title of the story is “*Whose face do you see?*” Under which circumstances would this question be asked? Choose the best option:

When...

- a. Talking about a dream or a nightmare
- b. Looking at a photograph
- c. Looking at a mirror
- d. Looking through a pair of binoculars
- e. Trying to recall a memory

2. Read this extract from the story:

*I don't know what I am. Not a person. Not a picture, although a lot of people look at me.
Perhaps I am a window, or a decoration, or even a mirror.
People come in and out of the room where I lay. I can't move so I don't see them very well but sometimes, someone comes up close in front of me and then I can see them properly.*

- a. Who or what do you think is speaking?
- b. What do you think has happened?
- c. Where is the narrator?

3. Here is another short extract.

She's always holding things up in front of me - a teddy bear, a CD cover, clothes, photographs of people. She gets very talkative sitting next to me, ...

- a. Suggest why the woman ('she') does all these things?
- b. Who might 'she' be?
- c. Which of the senses do you associate this passage to: Hearing? Sight? Feeling? Taste? Smell? Justify your choice.

4. Now try and construct a story, by using the information above and answering these questions.

1. Who or what is lying in a room where people come and stare?
2. Who is the woman who brings a teddy bear, a CD cover etc? Why does she bring them?
3. Who else is with the woman? How often do they come?
4. Why is the narrator puzzled by their presence?
5. A man in a white coat talks to the woman seriously. What about?
6. What does the woman and her companions agree to?
7. When is this event to take place? (see Q6). Why is there a delay?
8. What happens at the event? Why are the people present happy and sad?
9. What happens at the end to change everything?

After Reading Activities

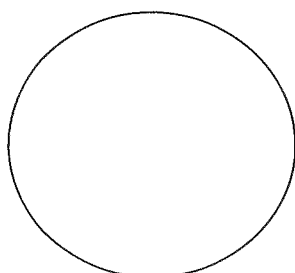
Details from the Text

“My Marianne. She’s perfectly healthy but she has no personality. And now the hospital has had enough. There are so many patients and not enough staff, not enough beds, not enough doctors. Of course she has a right to life, but there is an alternative. We can simply withdraw support. No drugs to kill her, but no medicines to fight off infection, and no food and drink to sustain her. She would be heavily sedated, there would be no discomfort- assuming she is capable of discomfort, which none of us believe anymore anyway. She would pass quietly away without any fuss or distress within a week.”

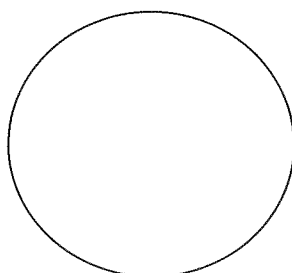
- a. Marianne’s parents must take a decision. What is it?
- b. While they talk to the doctor each of them go through a mixture of different feelings. Sort them out and fill the diagrams.

persuasiveness self-conviction hope
 guilt desperation fatigue objectivity
 insistence realism-like comprehension
 reassurance mercy doubt

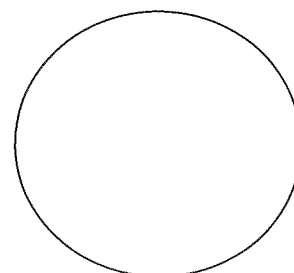
Doctor



Mother



Father



Debate

Marianne has been in a coma for some months. It is time to make a decision. A meeting will take place to decide what to do next: to disconnect or not the machine. You are going to form four groups, each one representing a different perspective. Some ideas are given but the students should add more.

Group 1: the parents

- they do not want to say goodbye to their little girl
- they believe she will recover
- they think it is their duty to keep her alive
- ...

Group 2: the doctor

- he thinks there is very little hope of recovery
- she is just another patient
- medicine does not perform miracles
- ...

Group 3: Sister Charlene

- she has a religious perspective
- God wants you to live not to die
- People should have faith
- ...

Group 4: the hospital director

- the hospital is full, they need the bed
- there is no hope of recovery
- it is getting too expensive for the hospital
- ...

There will also be a moderator to organize the debate and to decide whose turn it is to speak/ to express an opinion.

Name of the story: THE LANDLADY

Pre-reading Activities

The Characters

There are two principal characters in the story 'The Landlady' - the landlady herself, and Billy Weaver, a young man arriving in an unfamiliar city and looking for accommodation. Billy is 17 years old, optimistic and innocent. The landlady is middle aged with a friendly and welcoming manner; but does she have a sinister motive?

The story draws on similarities with certain European folk tales which start with young children being taken in by apparently well-meaning adults ('Hansel and Gretel' or 'Babes in the Wood' being a prime example). Is the house where Billy sees the sign 'Bed and Breakfast' enchanted? Does the landlady have magical, witch-like powers? Or is it all in the imagination?

1. Billy Weaver

Billy Weaver is introduced right at the beginning of the story, and we learn the following about him immediately:

Billy was seventeen years old. He was wearing a new navy-blue overcoat, a new brown trilby hat, and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was *the* one common characteristic of all successful businessmen. The big shots up at the Head Office were absolutely fantastically brisk all the time. They were amazing."

"He had never been to Bath before. He didn't know anyone who lived there. But Mr Greenslade at the Head Office in London had told him it was a splendid town. 'Find your own lodgings,' he had said, 'and then go along and report to the Branch Manager as soon as you've got yourself settled.'"

From the information given above, try to answer these questions by choosing the best answer, A, B, C or D

1. The weather was most likely

A rainy B hot C cold D foggy

2. The work Billy did was probably

A on the assembly line of a factory B on a building site
C in a government Department D in an Office

3. The important people at the Head Office

A intimidated Billy B admired Billy C inspired Billy D bored Billy

4. Billy was

A starting a new job B moving to a new post with the same company
C running away from his old job D starting a new branch for his company

5. The Head Office had

A expected him to find his own accommodation
B suggested some alternative accommodation
C not been able to find accommodation
D arranged a place for him to stay

2. The Landlady

The landlady herself - we never discover her name - is clearly described in the story. The physical description paints a fairly detailed picture. However, there is another character that is hinted at throughout the text. This is not an obvious or overt description but relies on hints and suggestions, and the reader's knowledge of some traditional folk tales.

The physical description

She was about forty-five or fifty years old, and the moment she saw him she gave him a warm welcoming smile.

She had a round pink face and very gentle blue eyes.

She seemed terribly nice. She looked exactly like the mother of one's best school-friend welcoming her into the house to stay for the Christmas holidays.

He noticed that she had small, white, quickly moving hands and red finger-nails.

Make a list of the adjectives used above which give us a positive feeling for the landlady.

Predicting

You now know a bit about the two characters. Before reading the story, answer these questions about it. Work in pairs and devise what you think would be the likely or interesting answers to the questions Then turn your answers into a story of Billy and the landlady and share this with the class. Do NOT write your story down.

1. What was Billy doing in Bath, arriving for the first time, in Bath one cold evening?
2. What did he ask the porter at the railway station?
3. What attracted Billy to look in the window of the house along the street?
4. What made him ring the doorbell of the house?
5. Why was the owner of the house expecting him?
6. What was strange about the names in the guest book?
7. What did the two pets – a dog and a parrot – do when he entered the sitting room?
8. How did the landlady treat Billy?

After Reading Activities

Preserving the Body

Billy Weaver is drinking tea with the landlady when he notices something peculiar:

“That parrot,” he said at last. “You know something? It had me completely fooled when I first saw it through the window from the street. I could have sworn it was alive.”

“Alas, no longer.”

“It’s most terribly clever the way it’s been done,” he said. “It doesn’t look in the least bit dead. Who did it?”

“I did.”

“You did?”

“Of course,” she said. “And have you met my little Basil as well?” She nodded towards the dachshund curled up so comfortably in front of the fire. Billy looked at it. And suddenly, he realised that this animal had all the time been just as silent and motionless as the parrot. He put out a hand and touched it gently on the top of its back. The back was hard and cold, and when he pushed the hair to one side with his fingers, he could see the skin underneath, greyish-black and dry and perfectly preserved.

“Good gracious me,” he said. “How absolutely fascinating.” He turned away from the dog and stared with deep admiration at the little woman beside him on the sofa.

“It must be most awfully difficult to do a thing like that.”

“Not in the least,” she said. “I stuff all my little pets myself when they pass away. Will you have another cup of tea?”

1. What happened to the animals?
2. What did 'she' (the landlady) do with them?
3. What was Billy's reaction when he heard what she had done?
4. How many animals are mentioned?
5. When she says "I stuff all my pets" does the word 'all' equate to the number in the answer to question 4? What is implied?

Name of the Story: EMERGENCY LANDING

Pre Reading Activities

Story Building

Activity 1: thinking about the title

“Emergency Landing” is the title of the story we are going to read.

Can you think of some reasons for an emergency landing?

a. Fire on board.

b. _____

c. _____

d. _____

Activity 2: reacting to an emergency landing

Choose the appropriate adjectives to describe the feelings or reactions of passengers and crew.

	CREW	PASSENGERS
Afraid	_____	_____
Amused	_____	_____
Anxious	_____	_____
Calm	_____	_____
Curious	_____	_____
Efficient	_____	_____
Happy	_____	_____
Impatient	_____	_____
Relaxed	_____	_____
Self-controlled	_____	_____

After Reading

Summary

Choose the most appropriate summary of the text. Is it A, B or C?

A.

A few creatures from another planet were travelling in a flying saucer. They were having problems with one of the engines, so they had to land on the closest planet, which was called Earth. Most of the passengers didn't know anything about the planet. The stewardess was very cruel and was thinking of blowing up planet Earth.

B.

A spaceship has to make an emergency landing on planet Earth. The crew and passengers remain calm and don't seem worried about it. Some of the passengers wonder about the people they will find when they land, but the stewardess tells them there won't be any problems because they have modern weapons to defend themselves. She mentions that they will have to destroy the planet when they finally leave.

C.

A group of people were travelling to a distant land when their captain warned them about an imminent disaster. All the passengers panicked and the stewardess tried to calm them down. They were forced to land in an unknown place.

Work in groups. Retell the story in your own words. Take it in turns to say one sentence. Choose one member of the group to write the story and present it to the class.

Writing

If you meet one of the passengers,

1. ...how will you react?

2. ...what will you ask him/her?

3. ...what will you tell him/her about your planet?

4. ... what will you tell him/her to do or not to do?

Appendix B

Short Stories

WHOSE FACE DO YOU SEE?

Melvin Burgess

I don't know what I am. Not a person. Not a picture, although a lot of people look at me. Perhaps I am a window, or a decoration, or even a mirror.

People come in and out of the room where I lay. I can't move so I don't see them very well but sometimes, someone comes up close in front of me and then I can see them properly. There's a woman with a fat little face and short black hair who's always staring at me. For a while I thought she was looking at me, but actually s 10 he is looking at herself. That's why I wonder if maybe I am a mirror. Once, after she'd been looking very closely at me, she turned round and said to someone else, 'I look and look at her, but all I ever see is my own face.'

She's always holding things up in front of me - a teddy bear, a CD cover, clothes, photographs of people. She gets very talkative sitting next to me, although there's no one here to talk to. There's someone she's looking for called Marianne. She calls for Marianne over and over again. I'd like to tell her that Marianne isn't here. There's no one here.

But I can't speak.

Hospitals have always made me anxious. All those ill people! Surely if you go into a hospital you'll fall ill and die yourself. I remember as a child going with my mother to a hospital — we were visiting someone, I can't remember who — and we walked past a sign saying *infectious diseases*. I asked Mum what infectious meant and she told me—'It means an illness other people catch easily,' she said, and I thought, Oh! If you went down there you'd be risking your life.

This hospital is different. It's not me that I'm scared for this time. Now I know that the worse things don't happen to you — they happen to your children. Ant said to me, 'When the children bury the parents, that's natural. But when the parents bury the children, that's tragedy.'

Marianne is already buried, deep inside herself where no one can dig her up.

The hospital is warm and smells of disinfectant and boiled cabbage - school meals' smell. I trot briskly down the corridor. I've been coming here for so long now it doesn't feel strange any more. It's like a second home.

Sister Charlene is on duty. 'Any change today?' I ask.

'Just the same.'

She leads the way briskly to the room where Marianne lies, opens the door and walks cheerfully up to the bed.

'Good colour today. Rosy cheeks! Nice and healthy,' she says.

It's true. Her cheeks are a bright, pretty red, as if she's been out for a crisp walk.

'Well, I'll leave you to it. Cup of tea? Yes? I'll get one sent in. Good luck. Goodbye, Marianne,' says Sister Charlene. She always says goodbye to Marianne like that. It's good manners. For a long time the doctors told us it was possible that Marianne could hear every word. I don't think anyone believes that any more — not even me and Ant. But we have to be careful, just in case.

I put the Spice Girls on the CD player. I'm teasing, really. Marianne always loved to be teased, it used to make her shriek. If she were here now she'd shriek like a kettle and say, 'No Mum, not them, they're for babies, I never listen to them any more, you know that!'

Yes, but you used to, Marianne. Do you remember? You used to know every song backwards. You and Jill and Zoë used to do the dance routines. It was only three years ago, and already you think you were a baby then. I hold up the CD cover.

'Remember?' I ask her.

Marianne lies with her head pushed a little back into the pillow, 60 her eyes half open, her mouth ajar like a door. Tubes go into her mouth and up her nose. She never even flinches. 'Remember?' I ask again. I hold her hand. 'Give a little squeeze if you can hear me,' I say. I wait. Maybe it'll

take a long time for the muscles to move. She has to find them again. The doctors have said that if she ever comes back to us, it will start in a tiny way, so little you might almost not notice it. So I wait. I close my eyes. I try to feel the slightest, tiny pressure on my fingers, but there's never any response.

'Remember?' I beg. 'Please, Marianne. Can you hear me?' Nothing. I bend and kiss her.

I would give everything I have for her to kiss me back..

I sit waiting for my tea, stroking her face, her arm, her hands.

Something happened today. I had a memory. I never had one of those before. It began with the woman, the sad one who comes in every day to stare at her reflection in my eyes. 'Marianne, Marianne, can you hear me? Can you hear me? Marianne, Marianne...'

What do you want? Why can't you leave me alone? I don't know who this Marianne person is — why does she keep calling me by her name? Perhaps she's teasing me. If I could, I'd block her out altogether. But it's nice to feel her warm breath on my face. She touches me with her cold hand. Sometimes she remembers to warm her hands on her breath before she touches my cheek. Then one time, she put her head close to mine so our cheeks were touching, and she lay like that, gently against me, for so long that I think I fell asleep, and that's when I had my memory.

This is my memory. I was lost. I can't remember how I got lost, I think I'd just wandered away too far. I remember tall houses behind the hedgerow. I remember the road, which was dark and speckled with little white and brown stones, and I had no idea how to get home.

Then I was in a house with some people who must have taken me in. One of them asked me if I wanted something to eat, and although I was hungry I was too shy to accept, so I said no. Then, my mum came to fetch me, and I was so happy, so happy to see her. I ran to her when she came into the room and flung my 90 arms around her, and I can remember smiling and smiling and smiling at her, endlessly smiling, I was so happy to have her back. She was trying to be cross but she was smiling too, because I was so happy, and all the people in the room at the table were smiling at me, because I was so, so happy to have my mum back ... Then I realised what all this is about. Once upon a time, you see, I was a person, too. I was a girl called Marianne. I had a mother. The woman with the black hair — you see? A father — the small man she calls Ant who smells of cigarettes who comes in with her sometimes. And who knows? Brothers and sisters and friends. It was long ago. Then something happened. The woman, the mother, thinks that I'm still Marianne. Poor woman! I wish I could tell her that Marianne is gone. Once I was, but then something happened and I got turned into this instead.

'I don't believe she's in any pain,' says Dr Morris patiently.

I nod, but I can't get it out of my mind. What if she's lying there in agony, day after day, week after week, month after month? And she can't say a word.

'The real question is not if she's in any pain, but whether or not she's ever going to wake up. It's been eight months now,' says Dr Morris. 'Physically she's perfectly healthy, but we have no evidence of any personality at all.'

My Marianne. She's perfectly healthy but she has no personality. And now the hospital has had enough. There are so many patients and not enough staff, not enough beds, not enough doctors. Of course, she has a right to life, but there is an alternative. We can simply withdraw support. No drugs to kill her, but no medicines to fight off infection, and no food and drink to sustain her. She would be heavily sedated, there would be no discomfort — assuming she is capable of discomfort, which none of us believe any more anyway. She would pass quietly away without any fuss or distress within a week. Ant squeezes my hand. We've talked about this before. We knew it was coming. Probably it's the right thing to do.

Probably is a big word.

Ant clears his throat. The doctor looks up.

'What are the chances that she might come round after so long?' I20 he wants to know.

'Very small.' The doctor shakes his head. 'Brain activity is very low. I would be most surprised if there was ever any improvement. In our opinion....'

'In your opinion, she should die.' My voice jars in the little consultation office. Doctor Morris purses his lips.

'In my opinion, Marianne is already dead, Mrs Sams. At this stage we're just making a recommendation. The decision is yours. I understand how painful this must be.'

Ant nods. 'While there's life, there's hope,' he says.

The doctor bows his head. 'In this case very little hope, I'm afraid.'

'But there is some,' I insist.

'Very little,' he repeats.

Ant and I nod, like dogs in the back of a car.

We go into her room and watch her. Is that my daughter? Is there anyone here apart from us? While there's life there's hope, but hope can be cruel. What about the rest of us? Our son, Simon. Poor child, he's had little enough of my attention this past year. The strain is crushing us. Marianne is silently ruining our lives. The coma goes on and on and on. She is not my daughter any more. She is, to put it bluntly, a vegetable.

I sit on the bed and hold up her things. Her little tank top. Do you remember, Marianne? Nana bought you this, you wore it until it got so tight it looked ridiculous and I had to hide it from you. Her necklace of wild pearls. Do you remember this Marianne? Marianne? Marianne? Please wake up darling...

'Marianne, wake up, Marianne, wake up! You have to wake up, darling, please, it's getting very late. Marianne!'

Ant takes my arm. I'm shouting.

'She can't hear you, Julie.' I stand up. I take a breath. 'We can't be sure.' 'We can never be sure. But.'

'Give her another week. One week.' He smiles. 'A bit longer than that, perhaps. There's no hurry.'

'We've waited this long.'

'It's her birthday next month. Let's wait for that.'

Why one month? Why not two or three? Why not forever?

It's all so far, far away. Mum? Are you still there? You see, I'd like to come back, even if it was just to say goodbye. But I can't quite make it.

I can remember a lot now. I can remember her, my mother. I can remember my father and Simon, and my friends. I remember the music she plays and the things she shows to me, over and over again. They used to belong to Marianne.

What I can't remember is myself. It's just like the doctor says — I'm not here. I'm like a mirror. I reflect things — my mother, my teddy bear, my CDs, my clothes. But I'm gone. I can't remember who Marianne was. I can't remember who she used to be, what she used to do, or feel or think. I can't remember her face. I can't remember anything about her. Marianne's body is here — her memories are here — but she has gone forever. I have no present. I have no future. I only have a past.

I'd like to tell them that it's right. Marianne would agree if she were here. She wouldn't want everyone to keep coming into the hospital, year after year, watch her get older and older. So yes, please. Turn me off, pull out my tubes. I've done nothing but lie here for all this time and I'm still so, so tired. I just want it to stop. Another month. It's more than enough for me.

Ant and I are clapping along the corridors, surrounded by people. We're carrying armfuls of streamers and balloons, and plastic boxes full of sausage rolls, jelly and other goodies. Hospitals are always so quiet. Hush, people are ill, don't make any noise. But today is different. Today Marianne is thirteen years old. She's going out with a bang. The doctors didn't terribly approve. A party in a hospital? Loud music? Friends, dancing? Well... there are other people in here, you know. Sick people... But it makes me feel better. We've got used to the idea that she's gone; now 180 we just want to celebrate her life. Happy birthday Marianne! Goodbye, darling. Look, Simon is here, and Nana and Granddad and Jill and Zoë. They didn't let us bring Daisy the cat — animals in the ward were just too much — but everyone else is here. Who knows, if we make enough noise, maybe we'll wake you up. Open the door. There she is, head pushed back as always. All together now...

'Happy Birthday, Marianne!'

Happy Birthday, Marianne!

It was a good party. They all enjoyed themselves — well, they looked as if they did, anyway. Now, Mum and Dad are sitting on my bed, each holding a hand. There are streamers all over the bed, balloons rolling on the floor. They popped so many that the nurse came in and said we'd give the other patients a heart attack if we made any more noise. There was a cake with candles, there was jelly and sausage rolls. We played the music really loud! Jill and Zoë did a dance around the room and nearly knocked the heart monitor over. Mum and Dad turned out the lights and lit the candles and everyone sang Happy Birthday, and they blew the candles out for Marianne. Marianne would have enjoyed it. It's a pity she couldn't come. Yes, I know. I've let you all down. I didn't dance or sing, didn't even blink. But I did enjoy it. I wish I could say.

'Goodbye, darling. I'm so, so sorry. Goodbye.'

'Goodbye, Marianne.'

'Goodbye.'

Yes, goodbye, Mum, goodbye Dad! It was good of you to try for so long. I'm sorry, but the doctor's right; Marianne isn't here. It's just this old shell and these old memories. They not the same, but they don't mean anything, really.

But poor old Mum, she has to try. One last time. Here she goes again, holding the things up before me. Teddy bear, clothes, CDs. Picture of Marianne with her mum and dad. Picture of Marianne dancing with Jill and Zoë. Poor Marianne. Poor Mum and Dad! Tonight they take the tubes out. It won't hurt they've told them that. It's the best thing.

Mum stands up. She puts the things back in the box by the side of the bed. She straightens the photographs by the bedside. Marianne would be happy, but she's gone away, Mrs Sams. Honestly. I'll give her your love if I see her where I'm going.

'We'd better go.'

Yes, Mum, go. It's all for the best. But although my dad is saying let's go, he isn't going himself. He has something in his hand.. 'Worth a try. We haven't tried this for a while.' And my dad moves something in front of me. It's a mirror. At least, I think it's a mirror, but perhaps it's not. Because in the mirror is a picture of Marianne.

'Darling, look. It's you.'

It's Marianne.

'It's you, darling. Marianne, can you see?'

No, it's not me. It's Marianne. 'Can you see, Marianne?'

Is it? Is it me? Am I... ?

'She moved, Julie, look, she moved! Her mouth moved!'

I never move.

'Are you sure? It's your imagination.'

I can't blink, I can't move. I'm not here...

'She moved, I saw her! God! Marianne, do it again — look. Oh, Lord, do it again for your mother, darling. See, that's you, that's you there in the mirror. Just smile, darling, just do it again — oh, please, please, I know I saw you... just try to smile, Marianne.'

Like this...

'Oh my God, she moved. She tried to smile. Oh, God! God God God!' 'Marianne! It's really you...'

Is that really me? Was that me all the time? Really? I never dreamt that was me... Now Mum grabs hold of my hand. 'Squeeze Marianne, squeeze hard if you can hear me.' And Dad's shouting and jumping around the room, and I want to cry too, because it really is me, you know. I saw it — I moved my mouth!

The door opens and the doctor comes in. ;

'What is it?'

'She moved. She tried to smile. She moved!' 'That's not possible.'

The doctor comes to the bed and leans over into my face. MY face. There is a long pause while I look around for the muscles. Where have they gone?

'Take her hand. Take her hand. Marianne, squeeze. Squeeze for the doctor. Marianne, please?'

/ can feel his hand resting in mine. I squeeze.

Hello doctor. I'm Marianne. I just found out.

THE LANDLADY

Roald Dahl

Billy Weaver had travelled down from London on the slow afternoon train, with a change at Swindon on the way, and by the time he got to Bath it was about nine o'clock in the evening and the moon was coming up out of a clear starry sky over the houses opposite the station entrance. But the air was deadly cold and the wind was like a flat blade of ice on his cheeks.

"Excuse me," he said, "but is there a fairly cheap hotel not too far away from here?"

"Try The Bell and Dragon," the porter answered, pointing down the road. "They might take you in. It's about a quarter of a mile along on the other side."

Billy thanked him and picked up his suitcase and set out to walk the quarter-mile to The Bell and Dragon. He had never been to Bath before. He didn't know anyone who lived there. But Mr Greenslade at the Head Office in London had told him it was a splendid city. "Find your own lodgings," he had said, "and then go along and report to the Branch Manager as soon as you've got yourself settled."

Billy was seventeen years old. He was wearing a new navy-blue overcoat, a new brown trilby hat, and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was the one common characteristic of all successful businessmen. The big shots up at Head Office were absolutely fantastically brisk all the time. They were amazing.

There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all them identical. They had porches and pillars and four or five steps going up to their front doors, and it was obvious that once upon a time they had been very swanky residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows, and that the handsome white façades were cracked and blotchy from neglect.

Suddenly, in a downstairs window that was brilliantly illuminated by a street-lamp not six yards away, Billy caught sight of a printed notice propped up against the glass in one of the upper panes. It said BED AND BREAKFAST. There was a vase of yellow chrysanthemums, tall and beautiful, standing just underneath the notice.

He stopped walking. He moved a bit closer. Green curtains (some sort of velvety material) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. On the carpet in front of the fire, a pretty little dachshund was curled up asleep with its nose tucked into its belly.

The room itself, so far as he could see in the half-darkness, was filled with pleasant furniture. There was a baby-grand piano and a big sofa and several plump armchairs; and in one corner he spotted a large parrot in a cage. Animals were usually a good sign in a place like this, Billy told himself; and all in all, it looked to him as though it would be a pretty decent house to stay in. Certainly it would be more comfortable than The Bell and Dragon.

On the other hand, a pub would be more congenial than a boarding-house. There would be beer and darts in the evenings, and lots of people to talk to, and it would probably be a good bit cheaper, too. He had stayed a couple of nights in a pub

once before and he had liked it. He had never stayed in any boarding-houses, and, to be perfectly honest, he was a tiny bit frightened of them. The name itself conjured up images of watery cabbage, rapacious landladies, and a powerful smell of kippers in the living-room.

After dithering about like this in the cold for two or three minutes, Billy decided that he would walk on and take a look at The Bell and Dragon before making up his mind. He turned to go. And now a queer thing happened to him. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there. BED AND BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST, BED AND BREAKFAST. Each word was like a large black eye staring at him through the glass, holding him, compelling him, forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the bell.

He pressed the bell. Far away in a back room he heard it ringing, and then at once – it must have been at once because he hadn't even had time to take his finger from the bell-button – the door swung open and a woman was standing there. Normally you ring the bell and you have at least a half-minute's wait before the door opens. But this dame was a like a jack-in-the-box. He pressed the bell – and out she popped! It made him jump.

She was about forty-five or fifty years old, and the moment she saw him, she gave him a warm welcoming smile. "Please come in," she said pleasantly. She stepped aside, holding the door wide open, and Billy found himself automatically starting forward into the house. The compulsion or, more accurately, the desire to follow after her into that house was extraordinarily strong.

"I saw the notice in the window," he said, holding himself back.

"Yes, I know."

"I was wondering about a room."

"It's all ready for you, my dear," she said. She had a round pink face and very gentle blue eyes.

"I was on my way to The Bell and Dragon," Billy told her. "But the notice in your window just happened to catch my eye."

"My dear boy," she said, "why don't you come in out of the cold?"

"How much do you charge?"

"Five and sixpence a night, including breakfast." It was fantastically cheap. It was less than half of what he had been willing to pay.

"If that is too much," she added, "then perhaps I can reduce it just a tiny bit. Do you desire an egg for breakfast? Eggs are expensive at the moment. It would be sixpence less without the egg."

"Five and sixpence is fine," he answered. "I should like very much to stay here."

"I knew you would. Do come in." She seemed terribly nice. She looked exactly like the mother of one's best schoolfriend welcoming one into the house to stay for the Christmas holidays. Billy took off his hat, and stepped over the threshold. "Just hang it there," she said, "and let me help you with your coat." There were no other hats or coats in the hall. There were no umbrellas, no walkingsticks – nothing.

"We have it all to ourselves," she said, smiling at him over her shoulder as she led the way upstairs.

"You see, it isn't very often I have the pleasure of taking a visitor into my little nest." The old girl is slightly dotty, Billy told himself. But at five and sixpence a night, who gives a damn about that? – "I should've thought you'd be simply swamped with applicants," he said politely.

"Oh, I am, my dear, I am, of course I am. But the trouble is that I'm inclined to be just a teeny weeny bit choosy and particular – if you see what I mean."

"Ah, yes."

"But I'm always ready. Everything is always ready day and night in this house just on the off-chance that an acceptable young gentleman will come along. And it is such a pleasure, my dear, such a very great pleasure when now and again I open the door and I see someone standing there who is just exactly right." She was half-way up the stairs, and she paused with one hand on the stair-rail, turning her head and smiling down at him with pale lips. "Like you," she added, and her blue eyes travelled slowly all the way down the length of Billy's body, to his feet, and then up again.

On the first-floor landing she said to him, "This floor is mine." They climbed up a second flight. "And this one is all yours," she said. "Here's your room. I do hope you'll like it." She took him into a small but charming front bedroom, switching on the light as she went in. "The morning sun comes right in the window, Mr Perkins. It is Mr Perkins, isn't it?"

"No," he said. "It's Weaver."

"Mr Weaver. How nice. I've put a waterbottle between the sheets to air them out, Mr Weaver. It's such a comfort to have a hot water-bottle in a strange bed with clean sheets, don't you agree? And you may light the gas fire at any time if you feel chilly."

"Thank you," Billy said. "Thank you ever so much." He noticed that the bedspread had been taken off the bed, and that the bedclothes had been neatly turned back on one side, all ready for someone to get in.

"I'm so glad you appeared," she said, looking earnestly into his face. "I was beginning to get worried."

"That's all right," Billy answered brightly. "You mustn't worry about me." He put his suitcase on the chair and started to open it.

"And what about supper, my dear? Did you manage to get anything to eat before you came here?"

"I'm not a bit hungry, thank you," he said. "I think I'll just go to bed as soon as possible because tomorrow I've got to get up rather early and report to the office."

"Very well, then. I'll leave you now so that you can unpack. But before you go to bed, would you be kind enough to pop into the sitting-room on the ground floor and sign the book? Everyone has to do that because it's the law of the land, and we don't want to go breaking any laws at this stage in the proceedings, do we?" She gave him a little wave of the hand and went quickly out of the room and closed the door.

Now, the fact that his landlady appeared to be slightly off her rocker didn't worry Billy in the least. After all, she was not only harmless – there was no question about that – but she was also quite obviously a kind and generous soul. He guessed

that she had probably lost a son in the war, or something like that, and had never got over it.

So a few minutes later, after unpacking his suitcase and washing his hands, he trotted downstairs to the ground floor and entered the living-room. His landlady wasn't there, but the fire was glowing in the hearth, and the little dachshund was still sleeping in front of it. The room was wonderfully warm and cosy. I'm a lucky fellow, he thought, rubbing his hands. This is a bit of all right.

He found the guest-book lying open on the piano, so he took out his pen and wrote down his name and address. There were only two other entries above his on the page, and, as one always does with guest-books, he started to read them. One was a Christopher Mulholland from Cardiff. The other was Gregory W. Temple from Bristol. That's funny, he thought suddenly. Christopher Mulholland. It rings a bell. Now where on earth had he heard that rather unusual name before? Was he a boy at school? No. Was it one of his sister's numerous young men, perhaps, or a friend of his father's? No, no, it wasn't any of those. He glanced down again at the book. Christopher Mulholland, 231 Cathedral Road, Cardiff. Gregory W. Temple, 27 Sycamore Drive, Bristol. As a matter of fact, now he came to think of it, he wasn't at all sure that the second name didn't have almost as much of a familiar ring about it as the first. "Gregory Temple?" he said aloud, searching his memory. "Christopher Mulholland? ..."

"Such charming boys," a voice behind him answered, and he turned and saw his landlady sailing into the room with a large silver tea-tray in her hands. She was holding it well out in front of her, and rather high up, as though the tray were a pair of reins on a frisky horse.

"They sound somehow familiar," he said.

"They do? How interesting."

"I'm almost positive I've heard those names before somewhere. Isn't that queer? Maybe it was in the newspapers. They weren't famous in any way, were they? I mean famous cricketers or footballers or something like that?"

"Famous," she said, setting the tea-tray down on the low table in front of the sofa. "Oh no, I don't think they were famous. But they were extraordinarily handsome, both of them, I can promise you that. They were tall and young and handsome, my dear, just exactly like you." Once more, Billy glanced down at the book.

"Look here," he said, noticing the dates. "This last entry is over two years old."

"It is?"

"Yes, indeed. And Christopher Mulholland's is nearly a year before that – more than three years ago."

"Dear me," she said, shaking her head and heaving a dainty little sigh. "I would never have thought it. How time does fly away from us all, doesn't it, Mr Wilkins?"

"It's Weaver," Billy said. "W-e-a-v-e-r."

"Oh, of course it is!" she cried, sitting down on the sofa. "How silly of me. I do apologise. In one ear and out the other, that's me, Mr Weaver."

"You know something?" Billy said. "Something that's really quite extraordinary about all this?"

"No, dear, I don't."

"Well, you see – both of these names, Mulholland and Temple, I not only seem to remember each one of them separately, so to speak, but somehow or other, in some peculiar way, they both appear to be sort of connected together as well. As though they were both famous for the same sort of thing, if you see what I mean – like... like Dempsey and Tunney, for example, or Churchill and Roosevelt."

"How amusing," she said. "But come over here now, dear, and sit down beside me on the sofa and I'll give you a nice cup of tea and a ginger biscuit before you go to bed."

"You really shouldn't bother," Billy said. "I didn't mean you to do anything like that." He stood by the piano, watching her as she fussed about with the cups and saucers. He noticed that she had small, white, quickly moving hands, and red fingernails. "I'm almost positive it was in the newspapers I saw them," Billy said. "I'll think of it in a second. I'm sure I will." There is nothing more tantalising than a thing like this which lingers just outside the borders of one's memory. He hated to give up. "Now wait a minute," he said. "Wait just a minute. Mulholland ... Christopher Mulholland ... wasn't that the name of the Eton schoolboy who was on a walking-tour through the West Country, and then all of a sudden ..."

"Milk?" she said. "And sugar?"

"Yes, please. And then all of a sudden ..."

"Eton schoolboy?" she said. "Oh no, my dear, that can't possibly be right because my Mr Mulholland was certainly not an Eton schoolboy when he came to me. He was a Cambridge undergraduate. Come over here now and sit next to me and warm yourself in front of this lovely fire. Come on. Your tea's all ready for you." She patted the empty place beside her on the sofa, and she sat there smiling at Billy and waiting for him to come over. He crossed the room slowly, and sat down on the edge of the sofa. She placed his teacup on the table in front of him.

"There we are," she said. "How nice and cosy this is, isn't it?"

Billy started sipping his tea. She did the same. For half a minute or so, neither of them spoke. But Billy knew that she was looking at him. Her body was half-turned towards him, and he could feel her eyes resting on his face, watching him over the rim of her teacup. Now and again, he caught a whiff of a peculiar smell that seemed to emanate directly from her person. It was not in the least unpleasant, and it reminded him – well, he wasn't quite sure what it reminded him of. Pickled walnuts? New leather? Or was it the corridors of a hospital?

"Mr Mulholland was a great one for his tea," she said at length. "Never in my life have I seen anyone drink as much tea as dear, sweet Mr Mulholland."

"I suppose he left fairly recently," Billy said. He was still puzzling his head about the two names. He was positive now that he had seen them in the newspapers – in the headlines.

"Left?" she said, arching her brows. "But mydear boy, he never left. He's still here. Mr. Temple is also here. They're on the third floor, both of them together." Billy set down his cup slowly on the table, and stared at his landlady. She smiled back at him, and then she put out one of her white hands and patted him comfortingly on the knee. "How old are you, my dear?" she asked.

"Seventeen."

"Seventeen!" she cried. "Oh, it's the perfect age! Mr Mulholland was also seventeen. But I think he was a trifle shorter than you are, in fact I'm sure he was, and his teeth weren't quite so white. You have the most beautiful teeth, Mr Weaver, did you know that?"

"They're not as good as they look," Billy said.

"They've got simply masses of fillings in them at the back."

"Mr Temple, of course, was a little older," she said, ignoring his remark. "He was actually twenty eight. And yet I never would have guessed it if he hadn't told me, never in my whole life. There wasn't a blemish on his body."

"A what?" Billy said.

"His skin was just like a baby's." There was a pause. Billy picked up his teacup and took another sip of his tea, then he set it down again gently in its saucer. He waited for her to say something else, but she seemed to have lapsed into another of her silences. He sat there staring straight ahead of him into the far corner of the room, biting his lower lip.

"That parrot," he said at last. "You know something? It had me completely fooled when I first saw it through the window from the street. I could have sworn it was alive."

"Alas, no longer."

"It's most terribly clever the way it's been done," he said. "It doesn't look in the least bit dead. Who did it?"

"I did."

"You did?"

"Of course," she said. "And have you met my little Basil as well?" She nodded towards the dachshund curled up so comfortably in front of the fire. Billy looked at it. And suddenly, he realised that this animal had all the time been just as silent and motionless as the parrot. He put out a hand and touched it gently on the top of its back. The back was hard and cold, and when he pushed the hair to one side with his fingers, he could see the skin underneath, greyish-black and dry and perfectly preserved.

"Good gracious me," he said. "How absolutely fascinating." He turned away from the dog and stared with deep admiration at the little woman beside him on the sofa. "It must be most awfully difficult to do a thing like that."

"Not in the least," she said. "I stuff all my little pets myself when they pass away. Will you have another cup of tea?"

"No, thank you," Billy said. The tea tasted faintly of bitter almonds, and he didn't much care for it.

"You did sign the book, didn't you?"

"Oh, yes." "That's good. Because later on, if I happen to forget what you were called, then I can always come down here and look it up. I still do that almost every day with Mr Mulholland and Mr . . . Mr..."

"Temple," Billy said. "Gregory Temple. Excuse my asking, but haven't there been any other guests here except them in the last two or three years?"

Holding her teacup high in one hand, inclining her head slightly to the left, she looked up at him out of the corners of her eyes and gave him another gentle little smile. "No, my dear," she said. "Only you."

EMERGENCY LANDING

'Ladies and gentlemen, this is your captain speaking,' said the voice over the intercom. 'I'm afraid we have engine trouble, so we'll have to make an emergency landing. There's no cause for alarm; we can get down quite safely. I apologize for the inconvenience.'

'Bother!' said one of the passengers. 'I've got an important meeting, and I don't want to be late.'

'Where are we, anyway?' said the passenger in the seat next to him. They both peered out of the porthole. 'I suppose we'll land down there,' said the first passenger. 'It looks like the only possible place. I don't recognize it, though.'

The stewardess, who was coming down the aisle, overheard. 'It is rather in the middle of nowhere, I'm afraid,' she said ruefully. 'We won't find a qualified mechanic there. But don't worry: the crew have been trained to do repairs, and they shouldn't take very long.'

'Hmm. Will we be able to make ourselves understood to the natives?' the first passenger asked.

'I shouldn't think so, sir. I shouldn't think anyone there can speak our language.'

The passengers didn't like the sound of that. 'What if they're hostile?' someone else wanted to know. 'We could be in danger!'

The stewardess laughed. Or rather, she waggled four of her six antennae, which amounted to the same thing. 'Don't worry', she chuckled. 'We've got weapons that no one there has even dreamed of! So if there's any trouble, we'll just power them up and ----pffft!'

They all looked out of the portholes at the little blue-and-green world revolving against a background of deep-space stars. The people who lived on the little world called it Earth, though the passengers didn't know that, and wouldn't have cared if they had.

'I expect,' said the stewardess comfortably, 'we'll blow the planet up when we leave. We usually do.' She waggled her antennae again. 'It saves a lot of silly form-filling and questions when we get home. Now, ladies and gentlemen; if you would kindly fasten your seat belts as we go in to land...'

Appendix C

Pre Test and Post Test

PRE TEST - POST TEST

PART – 1

Questions 1 – 5

Look at the text in each question. What does it say? Mark the correct letter A, B or C.

1.

Message 1

Peter,
We're outside the cinema. Text if you are going to be late and we'll wait and watch the next film. If you you're not coming, we'll go in now.
Stefan

What should Peter do?

- A. let Stefan know if he is delayed
- B. tell Stefan which film he wants to watch
- C. wait for Stefan inside the cinema

2.

Natasha,
Lina rang. She's lost the notes she took in class about the history homework and wants to borrow yours. She can come here later for them if that's OK.

Mum

- A. Lina would like to know if Natasha is going to do her history homework later this evening.
- B. Lina wants to compare the notes she wrote about the history homework with Natasha's.
- C. Lina hopes she can look at the information Natasha has for the history homework.

3.

From: **Monica**
To: **Anna**

Hi. Have you remembered about the youth club camping trip?
We have to tell the organiser tomorrow if we'r interested and I wanted to know if you are going.

Why has Monica written the email?

- A. to check if Anna is going on the trip
- B. to ask Anna to book places on the trip
- C. to remind Anna about the date of the trip

4.

Swimming Club

Saturday's competition starts at 6.30pm.
Arrive one hour before for a practice swim.

- A. The swimming competition will last for one hour.
- B. All swimmers should get some practice before Saturday.
- C. There is an opportunity to swim before the competition starts.

5.

Zoe

I won't be back in time to take you to dance class. I have arranged for Emily's mum to collect you at 5. Please be ready and remember your things.

Mum

What must Zoe do?

- A. get ready for the dance class before Emily's mother arrives.
- B. ask Emily's mother for a lift to the dance class.
- C. collect her things for the dance class from Emily's mother.

PART – 2

Questions 6 – 10

The teenagers below are all looking for a magazine to read. There are descriptions of eight magazines for young people. Decide which magazine would be the most suitable for the following teenagers. For questions 6-10, mark the correct letter (A-H).

6.

Olaf would like to read stories that people his own age have written. He is also keen on music and would like some recommendations on the best bands to listen to.

.....

7.

Becca wants to know more about the lives of famous people who frequently appear in the news. She is also interested in clothes and would like recommendations on what to wear.

.....

8.

Hiro is interested in learning more about the latest international events. He is also keen on the cinema and would like to read different options on what to see.

.....

9.

Gina is interested in geography and the natural world. She would also like to read articles that tell her about the lives of people from other countries.

.....

10.

Chris enjoys going to concerts and wants to find out more about the people in his favourite bands. He is also keen on to read articles written by other teenagers.

Teen Magazines

A.

Youth World is an entertainment magazine full of ideas on what to do. It provides details of all the latest films, concerts, exhibitions and fashion shows. If you are someone who prefers to stay in, it also recommends the best DVDs to watch.

B.

Teens Now is a successful music magazine for teenagers that lists who is playing, where and when and how to get the tickets. Interviews with well-known singers and groups as well as detailed biographies are included. It also gives its readers the chance to send in their own articles.

C.

NS Teens magazine is well-known for its wildlife and environmental content but it also has articles on the history and culture of people from around the world. Some of the articles are long and detailed but the magazine is also famous for its fantastic photo-journalism. There are also letters from readers as well as maps and fact sheets.

D.

Some leading journalists write for **Teen People**, a music magazine aimed at the teen market. There are interviews with new bands as well as the latest news on recordings, tours and festivals. A popular feature is the annual reader's vote for the best new band.

E.

Top Teens is easy to read and full of colour photographs. There are a range of different sections including those offering fashion and beauty advice. But the majority of its pages are devoted to interviews with the popular, well-known stars of cinema, music and sports.

F.

The only environmental magazine written by teenagers for teenagers is **Young WB**. Readers are invited to send their articles and photographs to the magazine's offices and material is chosen for the next issue. As well as articles about the natural world, the magazine also has many special offers and competitions.

G.

Teen Plus is very different from the average teen magazine that simply offers articles on pop stars and fashion. This exciting new magazine informs readers about what is happening in the world through its in-depth articles on current affairs, politics and science. It also offers a variety of reviews on recent books, films and music CD.

H.

No journalists write for **Teen Voice**. This magazine depends completely on articles sent in by its teenage readers. It gives young people the opportunity to publish their creative work, such as poems or short works of fiction or to voice their options on important issues. They can also write reviews of the latest music CDs.

PART – 3

Questions 11 – 20

Read the text below about a comedy club for young people, called *Comedy Kids*. Look at the sentences to decide if each sentence is correct or incorrect. If it is correct circle T (true); if it is not correct circle F (false).

COMEDY KIDS

Do you enjoy watching comedy? Do all your friends at school think you tell great jokes? Then why not come and see what's happening at *Comedy Kids*?

Comedy Kids own comedy clubs in several countries that are run just for young people aged 10-15. They are real clubs with real comedians, who are just as familiar with working in adult comedy clubs as they are working with children. But don't take our word for it – come and see for yourself!

The *Comedy Kids* company was set up by John Winterton, who says that no-one had thought of being a stand-up comedian for young people until he came along. In fact, his act quickly became so popular that he soon found lots of other comedians who wanted to join his company and perform for families and young people. And if you think, as many others do, that a young people's comedian leaps on stage in a brightly-coloured costume and big red nose- think again. John usually appears dressed in a cool black jacket and trousers- more like a Hollywood movie star than a circus clown!

If you are having a party at home *Comedy Kids* can come and perform for you there at your party- just ask! Of course, it's not the same as performing on stage, so we're always looking for comedians in the clubs who are good at working with small numbers of young people – and we've discovered there aren't many of them about! But the ones we have found are brilliant. Your very own comedian will also help you to tell your guests some jokes and silly stories – and they can join in too, if they want! It'll be fun – and very different from any party you've ever had before!

Here at *Comedy Kids*, it's not just about the adults telling the jokes. We also have very short 'open spots' where young people get the chance to perform. But we've yet to find someone who can do that without preparation, so we've set up the

world's first 'Comedy Classes' to teach young people how to tell jokes on stage. At the moment our classes are only monthly, but we're planing to start a number of others over the coming year. So if you want to be a comedian but don't want to wait until you grow up, this is where you can do it. And if you're creative but feel you're lacking in the confidence to speak up, we can certainly help. We'll listen to what you want to do, and try to make it happen.

So what are you waiting for? Come and join *Comedy Kids*!

11. *Comedy Kids* operates a number of internationally-based clubs for young people. T/F

12. *Comedy Kids* comedians have had as much experience working with children as with adults. T/F

13. According to John Winterton, he is the first ever young people's stand-up comedian. T/F

14. John looks like most people's idea of a typical entertainer for young people. T/F

15. *Comedy Kids* will hold special parties at their clubs for young people if requested. T/F

16. A lot of *Comedy Kids* comedians have the right qualities for performing at young people's parties. T/F

17. Guests at *Comedy Kids* parties are invited to perform if they wish. T/F

18. *Comedy Kids* have discovered lots of good young comedians who have not been trained. T/F

19. In a year's time there will be more classes available for young people wanting to be comedians. T/F

20. *Comedy Kids* prefer it if the young people who join them are already quite confident. T/F

PART – 4

Questions 21 – 25

Read the text and questions below. For each question, mark the correct letter A, B, C or D.

Underwater Resear

Fourteen-year-old Miguel Diaz talks about an exciting science project

Last month I got to the chance to take part in an underwater research project in an area of the Gulf of Mexico called the Flower Gardens. A team of professional researchers, led by the scientist Dr. Matt Phillips, was trying to learn more about the fish and various creatures that live in this part of the sea. The Flower Gardens are a long way from the shore and we spent three days on a boat.

The team used a piece of underwater equipment called a Remotely Operated Vehicle (ROV) to collect information. The ROV could measure water depth and temperature and it also had a camera that sent live film back to the boat. The ROV was great fun. It was controlled by a computer on the boat, and I was allowed to operate it a few times.

However, the thing I enjoyed most was diving into the water. At first, I was quite frightened – mainly because I couldn't see land in any direction. But as soon as I jumped into the water, I wasn't afraid anymore. It was amazing to see the colourful fish swimming around and I could see all the way to the Flower Gardens, which are almost 30 metres down.

I will never forget the Flower Gardens. The trip was like a holiday but I also learnt new things about science and research projects. The team was very friendly and everyone was happy to explain what they knew about the sea. It was a great opportunity and it has made me think about my goals in life. The experience will definitely help me work harder to become a scientist.

21. What is Miguel Diaz doing in the text?

- A. describing the part he played in a science project
- B. explaining how to apply for a place on a science trip
- C. giving advice on understanding difficult areas of science
- D. persuading others to organise their own science projects

22. What does Miguel say about the ROV?

- A. It was difficult to operate.
- B. It could only go so far under water.
- C. It was an expensive piece of equipment.
- D. It recorded what was happening under water.

23. What was Miguel's attitude towards diving?

- A. His main worry was losing sight of the boat.
- B. He enjoyed it less than other parts of the trip.
- C. His feelings changed once he was in the water.
- D. He was quite disappointed by the variety of fish.

24. What effect has trip had on Miguel?

- A. It has changed his opinion of science.
- B. It has improved the way he works in a team.
- C. It has made him a lot more interested in the sea.
- D. It has encouraged him to work towards his goals.

25. What might Miguel write in his diary about the trip?

A.

It was very interesting working with Dr. Phillips and his team but I wish someone else my age had been on the trip.

B.

Going to the Flower Gardens was great fun. I now know much more about science but I realise there's still a lot more to learn

C.

The trip was like a holiday and I saw some amazing fish. The only thing I disliked was collecting information about the sea.

D.

The flower Gardens is a beautiful place but scientists are worried that pollution levels there will increase.

PART – 5

Questions 26 – 35

Read the text below and choose the correct word for each space. For each question, mark the correct letter A, B, C or D.

Superheroes

A superhero is a fictional character with special powers. (26) the first superman story was written in the USA in 1938, superheroes have (27) in various comic books around the world. But more recently they have (28) better known as film characters.

(29) superhero powers vary widely, superhuman strength and the ability to fly are common. (30) superheroes do not have special powers but have (31) other important abilities. In order to protect friends and family, a superhero's identity is normally (32) secret, which often means superheroes have a complicated double life.

(33) have been successful superheroes in countries other than the USA. Examples (34) Cybersix from Argentina and the heroes of AK Comics from Egypt. Japan is the only country that has created as many superhero characters as the USA. However, most Japanese superheroes are short-lived. While American entertainment companies reinvent superheroes, (35) they will stay popular, Japanese companies frequently introduce new characters.

- | | | | | |
|-----|------------|--------------|-------------|--------------|
| 26. | A. Until | B. Since | C. From | D. Before |
| 27. | A. shown | B. entered | C. come | D. appeared |
| 28. | A. become | B. returned | C. changed | D. Grown |
| 29. | A. Because | B. If | C. Although | D. So |
| 30. | A. Each | B. Some | C. Another | D. Both |
| 31. | A. made | B. increased | C. prepared | D. developed |
| 32. | A. held | B. put | C. kept | D. Got |
| 33. | A. These | B. That | C. There | D. Those |
| 34. | A. consist | B. involve | C. contain | D. include |
| 35. | A. hoping | B. requiring | C. needing | D. asking |

Appendix D

Students' Questionnaire

Objectives

The questionnaire has been prepared to find out the point of views of the foreign language students on the issue of short stories in EFL education. It is designed to find out how effective the studied short stories are for the foreign language student's learning process.

Please indicate your agreement or disagreement about the statements below.

Strongly agree	agree	neutral	disagree	strongly disagree
5	4	3	2	1
1. I prefer reading short stories than the texts in the course books.				
5	4	3	2	1
2. It is better to read literature to learn the target language in a whole context rather than memorizing words and rules.				
5	4	3	2	1
3. I feel motivated to speak up during the course, when studying a literary work.				
5	4	3	2	1
4. Short stories are more realistic than the stories in the coursebooks.				
5	4	3	2	1
5. Short stories encourage me to read more.				
5	4	3	2	1
6. Short stories help us to develop understandings of foreign language.				
5	4	3	2	1
7. Some language difficulties in literary texts are beneficial for our linguistic developments.				
5	4	3	2	1
8. After reading a literary text, I feel disposed to search for the writer's other works.				
5	4	3	2	1

9. Short stories offer opportunity to develop our knowledge about the target language in all its discourse types.

5 4 3 2 1

10. I believe that short stories should be applied in the foreign language curriculum.

5 4 3 2 1

11. Which of the learning skills is mostly developed while studying the short stories?

Please put a check in order to state your opinion.

	Short story
Writing	()
Reading	()
Speaking	()
Listening	()

12. Does reading a short story in the class enhance your motivation to read for pleasure out of the class?

YES ()

NO ()

13. Do you think that you are given more chance to speak up during the course while studying short stories?

YES ()

NO ()

14. Does reading short stories contribute to your vocabulary?

YES ()

NO ()

15. Do you find short stories more enjoyable than the texts in the coursebooks?

YES ()

NO ()

16. Do you think that the complicated sentences appeared in literary works are obstacle to get the main points?

YES ()

NO ()

17. Do you believe that short stories are authentic materials that give clues about the everyday life of the target language?

YES ()

NO ()

18. Does the pre-reading activity encourage you to think critically?

YES ()

NO ()

19. Do you think that after reading activities in short stories are more encouraging for participation than the activities in coursebooks?

YES ()

NO ()

20. Do the short stories contribute your knowledge about the culture of the target language?

YES ()

NO ()

21. Do you believe that you have more opportunity to use the target language either orally or written while studying a literary work in the class?

YES ()

NO ()

22. Would you please write down the advantages and disadvantages (if there is) of the short stories in learning a foreign language?

SHORT STORIES

Advantages	disadvantages

23. Would you please write down the advantages and disadvantages (if there is) of the coursebooks in foreign language education?

COURSEBOOKS

Advantages	disadvantages

Background

Gender: male female

Age: 17-20 21-24 25-27

Years of Learning English: 1-3 4-6 7-over

Native Language: Turkish English Other

Appendix E

Students' Feedback Form

1. Did you enjoy reading short stories?
2. Were you motivated to participate in pre and post reading activities while studying short stories?
3. Do you believe that short stories give you chance to use the target language (English) orally?
4. Did short stories make any contribution to your knowledge about the culture of the target language?
5. What are the benefits of short stories for your language learning?