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FUNDAMENTAL APPROACHES TO TEACHING ENGLISH LITERATURE TO ESL STUDENTS: OVERVIEW OF THE WORLDWIDE EXPERIENCE

ABSTRACT

The paper gives an overview of approaches to teaching literature to ESL students in order to form their literary competence – the mastery of reading skills and knowledge of role and norms of literary language, ability to differentiate a literary and non-literary text, to understand and analyze them. It has been stated that nowadays literature is considered to be too complicated and inaccessible to ESL students which is caused by ineffective teaching methods that are teacher-centered and do not take into account students' points of view. Besides, there is a discrepancy between the content of the syllabus and teaching approaches and strategies. Different classifications of approaches to teaching literature worldwide have been characterized: 1) language-based, culture-based, professional growth and integrated approaches; 2) traditional, language-based and reader-response approaches; 3) New Criticism, structuralism, stylistic, reader-response, language-based and critical literacy approaches. Their advantages and disadvantages have been highlighted. It has been proved that no definite approach can be absolutely efficient as teachers have to use a combination of methods that are student-centered, interactive, communicative; fulfill educational, communicative and humanistic functions; and create better background knowledge of students so that they can discuss the content of the work, not concentrating on grammar, lexis and textual interpretation. Students should be encouraged to read independently, appreciate literary texts and develop language skills and cultural awareness about the language of the original. It has been defined that reader-response and language-based approaches work well for ESL students. Stylistic and critical literacy approaches are the most motivating and communicative, but the most effective way is to combine approaches to take into account each aspect of literature study and involve students as active participants.

Keywords: literature teaching, ESL students, approaches to teaching, literary competence, student-centered teaching.

АНОТАЦІЯ

У статті розглядаються підходи до ефективного викладання літератури студентам, які вивчають англійську мову як іноземну, з метою формування їхньої літературної компетентності, яка полягає у досконалості читачьких навичок та знанні ролі й норм літературної мови, здатності диференціювати літературний та нелітературний текст, розуміти та аналізувати їх. З'ясовано, що в сучасних умовах література вважається занадто складною та недоступною для студентів, що спричинено неефективними методами викладання, орієнтованими на вчителя. Крім того, існує розбіжність між змістом навчальної програми та підходами й стратегіями до викладання літератури. Охарактеризовано різні класифікації підходів до викладання літератури: 1) мовний, культурний, професійний та



інтегрований підходи; 2) традиційний, мовний підходи та підхід, орієнтований на реакцію читача; 3) Новий Критицизм, структуралізм, стилістичний підхід, підхід, орієнтований на реакцію читача, мовний та підхід критичної грамотності. Окреслено їх переваги та недоліки. Доведено, що жоден визначений підхід не може бути абсолютно ефективним, оскільки вчителі повинні використовувати комбінацію методів, орієнтованих на студентів, інтерактивних, комунікативних; виконувати освітні, комунікативні та гуманістичні функції й формувати глибші базові знання студентів для обговорення змісту твору, не концентруючись на граматиці, лексиці та текстовій інтерпретації; заохочувати студентів до самостійного читання, оцінки літературних текстів та розвитку мовних навичок й культурної обізнаності щодо мови оригіналу. Було визначено, що підхід, орієнтований на реакцію читачів, та мовний підхід є ефективними для тих, хто вивчає англійську мову як іноземну. Стилiстичний підхід та підхід критичної грамотності є найбільш мотивувальними та комунікативно спрямованими, але найбільш ефективним є поєднання підходів для врахування кожного аспекту вивчення літератури та активного залучення студентів.

Ключові слова: викладання літератури, студенти, які вивчають англійську мову як іноземну, підходи до викладання, літературна компетентність, навчання, орієнтоване на студентів.

INTRODUCTION

Literature is one of the most important means to develop linguistic, communicative and literary competences of ESL students. By the latter, we understand ability to perceive the words of the text and to extract literary meaning out of them. Literary competence means mastery of reading skills and knowledge of the role and norms of literary language, ability to differentiate a literary and non-literary text, to understand and analyze them.

Last 50 years have been marked by a substantial change in attitude to literature and its teaching to ESL students. Nowadays, literature is considered too complicated and inaccessible to ESL students. Even philology specialties avoid using literature in teaching ESL because of higher popularity of communicative approach.

Nevertheless, considerable studies show that the main reason of this situation is teaching methods which are teacher-centered and do not take into account students' points of view. Besides, there is a discrepancy between the content of the syllabus and teaching approaches and strategies.

THEORETICAL FRAMEWORK AND RESEARCH METHODS

All the controversial issues in teaching literature to ESL students have been of a great interest to scientists and pedagogues. They have been considering effective ways of literature teaching that are aimed at the formation of good reading skills so that students could study large volumes of information. It has been substantiated that literature must be included into the course of ESL study but approaches to teaching it are various. They have been developing from grammar-translation and structuralism (when literature was used as material for studying lexis, structures and texts of all types and genres, correctness of grammar form, which was not quite suitable for literature study) to communicative approach that developed in 1970-1980s when literature was hardly used in ESL study. Nevertheless, recently interest to literature has increased.

Approaches to teaching literature to ESL students have been considered by scientists from all over the world: S. Abdulmughni (2016), A. Alfauzan and G. Hussain



Abduljabbar (2017), R. Al-Mahrooqi (2012), A. Brew (2001), P. Carroli (2008), C. Yilmaz (2012). Innovative approaches to this process are studied by R. Carter and M. Long (1990), R. Davies (2004), R. Sarghie (2020), F. Tayebipour (2009) and others. Stylistic and reader response approaches are addressed in research of S. Dhanapal (2010). Intergrated approach is described by H. Divsar and A. Tahriri (2009). M. Miliani (2003) dedicated his elaborations to multi-disciplinary approach study. The relevance of literary analysis to teaching literature in ESL classroom has been considered by T. Van (2009).

In spite of a vast quantity of research papers and studies concerning the issue there is no accepted set of approaches which can be considered to be the most effective in teaching literature in contemporary ESL classroom. Our research is aimed at considering and summarizing all the approaches to define the most effective ones.

In the research we have used a range of general scientific methods (including study, analysis and synthesis of reference, scientific educational print and on-line sources), as well as systematization and generalization. Our research is qualitative (descriptive) and includes observation and narrative inquiry.

THE AIM OF THE STUDY

The paper is aimed at detailed study and analysis of the existing approaches to teaching literature to ESL students in historical and contemporary perspectives and determination of approaches, which can be considered the most effective and relevant in teaching literature in contemporary education of ESL students.

RESULTS

In terms of the outlined problem, we have defined several classifications of approaches to teaching literature to ESL students which are accepted all over the world. One of them outlines four approaches to teaching literature and was described by R. Al-Mahrooqi (Al-Mahrooqi, 2012). According to it, four main approaches can be used to teach literature:

1. Language-based – a simplified reproductive approach, concentrated on reconstructing a literary work in its linguistic features (figurative and literal language). According to it, the text is used to study definite language aspects. It is student-centered and activity-centered; focused on integration and expansion of grammar and lexis knowledge. The advantage of using literary texts for language activities of students is that they offer a wide range of styles and registers. They are open to different interpretations and give ample possibilities for discussions (Carter & Long, 1990).

2. Culture-based approach – aimed at the text and its social, political, historical and literary contexts. Due to this approach, students may understand and value cultures and ideologies different from theirs in time and space, perceive traditions of thinking, feelings and artistic forms. The disadvantage of this approach is that the text is interpreted by the teacher rather than by students. It is a teacher-centered approach – she/he asks questions about the meaning of some words to find out general information about some symbols. Sometimes everything is concentrated on one thing, e.g., one word that may be quite irrelevant in the analysis of the text in general. Students practically do not express their points of view and decision-making is in hands of the teacher (Divsar & Tahriri, 2009).

3. Professional growth approach combines features of the first two approaches, is focused on the language, on context and textual meaning or interpretation. Students are encouraged to participate and express their feelings and views, to analyze characters and contrast characters' experience to their own one. This contributes to their professional growth. Students are involved in reading literary texts, relating the themes of the text to



one's own personal experience. Studying literary texts presupposes getting a vast amount of information about history of literature, its traditions, heritage, the nature of influences and relations between authors, texts and contexts that make literary heritage. One substantial advantage of this approach is that it studies literature as a combination of texts and views them as belonging to some historical, social and ideological contexts (Brew, 2001). Students express their own ideas, feelings and emotions in class and teachers must insist on it because doing so they develop language skills, stimulate their imagination, develop critical thinking, intensify emotional reaction.

4. Integrated approach. Divsar and Tahriri (2009) describe it as a linguistic approach, which takes into account some strategies of stylistic analysis, text study (fiction and non-fiction) from the perspective of style and its connection with content and form. This approach studies stylistic features of the text. Teachers use three types of literary text consideration: linguistic, cultural and communicative. Therefore, this approach combines literature and communication, which makes lessons more interactive (Sarghie, 2020; Divsar & Tahriri, 2009; Al-Mahrooqi, 2012).

M. Miliani (2003) outlines three approaches to teaching literature:

1. Traditional – teacher is an instructor and transmitter of knowledge. Lessons are teacher-centered as teachers just convey their impressions and feelings of the text to students. Students are not active; they use means and strategies of teachers rather than look for the meaning and content by themselves. The process is the following: before the lesson, the teacher gives students a text to read. In class teacher focuses on background information, gives some explanations concerning thematic and stylistic peculiarities of the text. Students have few opportunities to do something by themselves and give their response to the text; they just read big texts but do not assimilate value or analyze them (Miliani, 2003).

2. Language-based – is considered to be more effective because it provides deeper interaction with the text. It presupposes detailed analysis of the text so that students present a profound and personal interpretation. The teacher has to encourage students' schemata and systemic (linguistic) knowledge to form aesthetic judgment about the text. Texts must be chosen not only with consideration of stylistic peculiarities but be interesting for students to provide their active participation. Besides, students should use their own personal experience for interpretation. They are not passive perceivers but active participants who analyze the text and respond to main ideas (messages). Therefore, the teacher has to make a transition from teacher-centered pedagogy to student-centered one and take a role of a facilitator and mediator to encourage students to read independently, assimilate and value literary texts.

3. Reader response – stresses the value of individual and unique reaction to the text and frees readers from stereotypical and conventional response from teachers. The text and the reader influence each other, and this interaction is expressed in aesthetical reading. The reader studies the text on the basis of background information, previous experience and forms a new unique experience. Students freely talk about the text; the teacher does not control the experience of the readers but helps them construct their own experience. Motivation of students is increased if teachers choose appropriate texts that can evoke emotional and linguistic reaction that will appeal to students. This approach stresses the necessity to develop critical abilities of students and their awareness so that they can become critical readers rather than passive accumulators of everything that is delivered by teachers. This approach is effective as it shows readers' reaction to the text, promotes



personal discovery and appreciation of literature. In this way language and literature competencies are developed (Milliani, 2003).

The 20th-21st centuries in American educational system have been marked by the following approaches to teaching literature:

1. New Criticism. This approach emerged in the USA after the First World War. According to it, the meaning is contained exclusively in the literary work, regardless of the influence onto the reader or the intention of the author; external elements are neglected in the process of analysis. The task of the reader is to find the correct meaning by means of careful reading and analysis of formal elements such as rhythm, meter, images and themes. Readers must be absolutely objective in their interpretation. In other words, social, political, historical contexts of the text and the response of the reader or the intention of the author are not important and are not included into text interpretation. The disadvantage of the approach is the priority of formal elements and devices such as symbolism, metaphors, similes and irony. It does not presuppose relationships between the text and reader's experience, as well as socio-linguistic influence, which is evident while reading. This approach does not bring excitement from reading, does not reveal the value of literature, and forms negative attitude to it. It also presupposes the use of traditional canons – famous classical established literary texts, which are difficult for understanding by non-native speakers, are mostly studied. However, the teacher has to choose texts that are accessible to students, correspond to their needs and level of the language mastery. The text should not contain very complicated lexis and syntax as well as complex historical, social, political explanations, which make the text more difficult for ESL students. Unknown culture also makes readers dependent on external explanations (by teacher or some sources). This leads to passive students, who do not get pleasure from reading. Texts studied according to this approach are very long, difficult for perception, are not related to students' life at all (Van, 2009).

2. Structuralism. Emerged in 1950s and instead of interpreting a text as an individual entity this approach defines whether the text fits into the literature classification system and what its place in this system is. Complete objectivity of analysis is highlighted and the role of personal response of the teacher in the text analysis is denied. Texts are analyzed scientifically with the knowledge of structures and themes to place the text into the hierarchal system. Focus is not on the aesthetic value, but on formal connections or components of the text. The text itself is considered as a scientific object. However, literature has to make a contribution to personal development of students, stimulate their cultural awareness and develop language skills. Although this approach makes literature more accessible than New Criticism, connecting the work with general structure, it focuses too much on linguistic systems. Structuralism is not quite suitable for literature teaching as the teacher and students do not have enough skills and knowledge to analyze texts scientifically, thus motivation to learning literature is lower.

3. Stylistic approach. Appeared in 1970s and presupposes non-traditional structure of literature (especially of poetry as its language is often non-grammatical and in free form). Genre plays an important role in this approach (poetry is often abstract and full of images, while dialogues in drama are realistic). Teachers encourage students to use their linguistic knowledge for aesthetic judgments and text interpretations. Language form plays the most important role in decoding the importance of a poem. Nevertheless, background knowledge of readers and special attention to language peculiarities are also important in interpretation of complicated texts.

An important model of this approach is a comparative model of teaching literature, when excerpts from some texts are compared with excerpts from other texts, such as news,



tourist brochures, advertisements, etc. This technique demonstrates that literary texts are a separate kind of language and presupposes different ways of language use. Therefore, students form their knowledge about registers – different ways of using language in different communication situations. Students compare registers of literary texts with non-literary and define the difference between them. The advantage of stylistic approach is that it gives possibility to stress aesthetic value of literature and provides access to the content (meaning) exploring the language and the form of literary text concentrating on the meaning. Students value literature more when they can explore its beauty (Dhanapal, 2010).

4. Reader-response approach. The focus is on the role of the reader and on the process. It supports the use of activities aimed at encouraging students to express their personal experience, views and feelings while interpreting a text. Readers are active participants of the learning. Events in the literary text take place in a definite time and place and different readers react to events differently depending on their unique interests and experience. Every reader adds his/her own interpretation of the text. This perspective stresses reciprocal connection between the text and readers and it has a lot in common with theories of top-down reading in which students form their knowledge or awareness of some themes due to their background knowledge and personal feelings which help them understand the text and improve their comprehension and interpretation of new information. Because each reader has his/her own experience and feelings, the author's idea about the text can be described differently and related to individual experience (Dhanapal, 2010). So, literature becomes more accessible by means of activating students' background knowledge so that they can predict and decode the language and themes of literary texts better. Personalization of learning experience increases motivation of students and their participation. These are key principles to improve learning through student-centered and process-oriented kinds of activities. For example, studying the poem of Edgar Poe "Annabel Lee" students can be asked (as a pre-reading activity) to recall the time when they lost something or someone important or had to part with something that they loved very much and describe their feelings at that time. When students were reading the poem, this pre-reading activity helped them understand the theme much better than if they just started reading the poem. The material of the text should be always connected with real life. When students are given possibility to interpret and respond to the text within their own experience, they express their ideas without fear, even if their views are different from the teacher's. They cooperate in pairs and groups to discuss the theme, read poems and dramatize plays that make one laugh, smile and provoke considerations in class (Carroli, 2008).

Disadvantages of the approach:

– interpretation of the text by students can deviate considerably from the text and it can cause some problems for the teacher in terms of responding to and assessing the student;

– selection of the appropriate material can be a problem because of the level of language mastery and unknown cultural content due to which students are not always ready to give substantial interpretation;

– lack of linguistic accompaniment can hinder ability of students to understand the language of the text and respond to it;

– students' culture can cause their unwillingness to discuss their feelings and responses openly (Van, 2009).

5. Language approach. Similar to stylistic approach, this one stresses conscious perception of the text language. However, it encourages response from students, forms new



literary experience and is considered to be more accessible to ESL students. It presupposes different activities including brainstorming to activate background knowledge, changing the ending of the story, making summaries of the plots, filling in the gaps (clozes) to activate lexis and check comprehension, jigsaw readings for students' cooperation, expression of their points of view, participation in active debates. Literature is a perfect tool to develop language skills by means of interaction, collaboration, peer teaching and students' independence. Role of the teacher is not to impose interpretation but to introduce and explain technical terms, prepare and offer appropriate activities in class, interfere when it is necessary to give some hints or stimulate. This approach is suitable for students' needs in literature study – they get skills and techniques for facilitation of their access to texts and develop their understanding of different genres so that they can enjoy texts and relate them to their life. Students communicate in English to improve language competence, develop necessary skills of group work, study actively whereas teachers support them and instruct in the process of learning (Davies, 2004).

6. Critical literacy. This approach stresses interrelation between the use of language and its social influence. It increases students' critical awareness of the role of the language in creating, supporting and changing social relations and influence. One more goal of this approach is to encourage students to explore how social and political factors determine the language so that students have better understanding of socio-political reasons of authors' decision to use some definite variations of the language. This approach can and must be used for teaching literature but students must understand how texts are correlated with issues of identity, culture, political influence, gender, ethnicity, class, religion. Nevertheless, it is better to avoid texts with political assumptions and with too tragic plots. Text can be historical but to an excessive degree. It should be kept in mind that some students can be very sensitive and texts can influence them, their feeling of security, and thus it can lead to their lower participation in class work. On the one hand, students have to be conscious of ideological assumptions that are present in the text but on the other hand, they must feel safe. Some societies have limited freedom of speech because of historical, social and political events. Use of this approach in class can be ineffective with students who were raised in such societies (Al-Mahrooqi, 2012).

T. Van (2009) highlights that assessing relevance of approaches to teaching literature in university it is necessary to take into account basic principles of communicative approach teaching, namely:

1) consideration of meaning (idea, intention). Meaning is the result of reciprocal relations between texts and readers in terms of readers' experience, context of reading, complexity, style, form of literary text. The meaning is also influenced by students' attitude to identity, culture, gender and social class depicted by the author;

2) outlining the aim of the study. Learning literature encourages learning a language. If literature is introduced appropriately, students appreciate literary style. They will create firm connections between plots, themes, ideological assumptions of the literature and will actively use critical thinking;

3) activities in class. Study of literature encourages student-centered approach and activities aimed at collaborative work in groups and other projects where English is a usual medium for authentic communication. Selection of texts and activities is crucial as it determines whether students will be passive readers or actively involved into literary texts;

4) role of students. Literature can stimulate formulation of students' point of view and individual meaning. They will initiate and support activities which are based on literary



themes interesting to them. This will allow students to become active participants and will lead to autonomous learning;

5) role of the teacher. The teacher is an active facilitator and guide when it concerns the choice of texts and ways of their interpretation. The teacher should not be a passive observer but plan and prepare students to be involved in classwork and encourage them to express their point of view. It means that teachers should know about different works of literature that are to be studied and have a lesson plan which presupposes pre-reading activities and tasks to form students' competence.

Motivation of students to learning is often determined by their interest and enthusiasm about the material, level of their persistence in completing tasks, degree of concentration and pleasure. Involvement of students in learning is something that cannot be imposed. It can be formed by means of materials and activities in class.

Speaking of effective teaching of literature to ESL students it is important for them to have some background knowledge about socio-cultural background of the novel, or "pre-history" (e.g. social for novels of Charles Dickens or personal for novels and short stories of Joseph Conrad). It is possible to read them even without background knowledge but such reading is not quite complete. Besides, the lack of such knowledge often makes students stop reading after the first pages. Having background knowledge, students will eagerly study the culture of societies described in the text; they will understand social, political and historical events that make the basis of some novel or drama. Literature provides context for knowing the language and culture. The obstacle in this process is teacher-centered teaching with the use of traditional methods. For example, information about the author or novel can be presented with a lot of theory and a great amount of information that will be presented within a short period of time. Such approach will not encourage students to express their ideas or use a target language. The aim must be to use some stimulating activities and varying them to encourage students to read and express ideas. That is why activities must be student-centered (e.g. role-play, discussion, improvising, creative writing, pair work, group work). The main idea of them is to develop language skills and encourage students to read, to stimulate originality and creativity (Yilmaz, 2012).

Watching a short-length film adapted to the literary work is very advantageous to literature study. These short fragments of films can be concentrated on main events of the book (climax or a turning point). In this way students will be able to define more meaningful relations between the novel and the film. It is proved that students who combine reading with watching a film are more active in writing – they write more and express their ideas more profoundly and eagerly.

R. Sarghie stresses that one of the most efficient approaches to teaching literature is stylistic as its main tasks are to make the process of interpretation easier; develop students' language skills; analyze language forms; encourage understanding of literary goals and functions. One of the advantages of this approach is the possibility to study relationships between what is said and how it is said. Stylistics presupposes detailed study of language peculiarities in order to understand how the meanings of the text are transmitted. Stylistic analysis can provide a way of comparing a literary text with its screening; develops awareness of language use; increases emotional reaction to literary styles; and stimulates confidence in the process of text reading and interpretation (Sarghie, 2020).

Having considered and studied all the approaches to teaching literature to ESL students, Sarghie defined four types of literature teachers:

1. The teacher who transmits knowledge to students and provides them with a big number of his/her interpretations. From the very beginning of the lesson, the teacher



immerses himself/herself and students into interpretation of each element of the story. He/she reads an excerpt and explains it to students. The role of the students is to listen to the interpretation; students do not discuss anything or express their views. They are not motivated to read the text beforehand, as they know it is in vain. Some students even stop attending such lectures. They learn the least with such a teacher.

2. The teacher of literature as the teacher of language. Such teachers concentrate on lexis. Students read the text, answer the questions, discuss lexis, and have a test. They just cram lexis. They are not absorbed in the text, and see no cultural value of it. There are no discussions, just reading and explanation of lexis.

3. Analytical teacher. He/she does not take into account the culture of the text, nor its interpretation or discussion. He/she just analyzes the text by its literary elements: characters, plot, climax, ending, narrator, setting, main idea etc. Such teachers do not try to introduce the author, their ethnicity, origins, to relate them to the text. Thus, students feel that their efforts of interpretation are not quite truly as they lack information about origins of the author. The teacher encourages students to participation in class, but he/she has his/her own view and considers it to be the only true. Such teachers can involve culture in their lessons but usually they criticize some cultures and students cannot object to it. They place some cultures higher than others (e.g. making western culture superior to eastern, criticizing Koran not knowing about its preaching, or resenting Arabic works) and it may resent some students. Students have no possibility to argue, to deny something, they are afraid of expressing their views not to make the teacher angry and not to lower their score. It is needless to mention that there is no motivation to reading and discussion.

4. The teacher that uses a combination of methods. Their lessons are motivating and stimulating; they involve students into analysis, try to understand their culture and do not dismiss their interpretation. They ask about students' personal experience, how they react to texts, what they feel. The teacher compares cultures but never places one higher than others. Students value this teacher because of their efforts to involve them, because teachers are interested in their knowledge and cultural experience. Students always prepare for lessons, read literary texts in advance and even search for additional information. As they are involved, they try to be attentive (Abdulmughni, 2016; Alfauzan & Abduljabbar, 2017).

The teacher who uses a combination of methods has the most effective and appealing teaching style. Methods of teaching are student-centered, fulfill educational, communicative and humanistic functions and develop better background knowledge of students for them to be able to discuss the content of the work, not concentrating on grammar, lexis and textual interpretation. Such lessons are inspiring to students; develop them morally, psychologically, socially and mentally.

Surely, teaching literature to ESL students must be student-centered rather than teacher-centered and it must combine different approaches because teachers must be actively involved during the class and they should organize and control student-centered lessons effectively. For example, one advice Carter and Long give to teachers is to never formulate (outline) the theme of some literary work because students must try to do it by themselves (Carter & Long, 1990).

Wise approaches to teaching literature to ESL students will develop their literary competence that depends on readers' awareness of literary devices applied in the text, techniques and terms used by the author. The more students know about them, the more competent they are. Literary texts are more difficult to perceive because of formal devices such as deviations in language, figurative phrases and sentences with metaphorical and



symbolic meaning (for example, metaphors and similes that make readers use more personal associations based on their socio-cultural knowledge of the text). Readers have to take the society of the author and its customs into consideration. The teacher has to get students acquainted with this language and encourage them to analyze any deviations from standard use of grammar and lexis. Students must be also able to differentiate different genres (Approaches for teaching literature and literary text, 2012). Reading poetry, they have to activate knowledge of rhythm, rhyme, meter, alliteration, images etc. Reading novels, students have to concentrate on the plot, characters, ideas, style etc. Every literary genre possesses a set of features and students need to have some skills and do some activities in order to read and analyze them. Besides, reading a text students come across literary terminology or meta-language. They have to know terms to carefully explore the literary texts (which are classified into novels, short stories, essays, poems and plays or drama). For example, if readers do not know what foreground, foreshadowing, apostrophe, irony are, they will use literal meanings of words, phrases and sentences (Divsar & Tahriri, 2009; Tayebipour, 2009). But to teach terminology it is not enough just to give a list of these terms – teachers have to use some class activities for that (e.g., students can be asked to match literary terms, their definitions and examples from literary texts) (Table 1):

Table 1

A matching activity for teaching literary terms

Literary term	Definition	Examples
personification	a comparison between two unlike qualities without the use of connectors	“Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race” (“A Portrait of the Artist as a Young Man” by James Joyce) “Twinkle, twinkle, little star, how I wonder what you are.” (Jane Taylor)
images	the direct addressing of something inanimate, of someone absent or dead	“ The grey-ey'd morn smiles on the frowning night, Check'ring the Eastern clouds with streaks of light. ” (“ Romeo and Juliet ” by William Shakespeare) “Ah, William, we're weary of weather,’ said the sunflowers, shining with dew. ‘Our traveling habits have tired us. Can you give us a room with a view?’ They arranged themselves at the window and counted the steps of the sun, and they both took root in the carpet where the topaz tortoises run.” (William Blake)
paradox	a comparison stated explicitly through a connector such as like, as, seems, etc.	“ <i>A taste for the miniature was one aspect of an orderly spirit. Another was a passion for secrets: in a prized varnished cabinet, a secret drawer was opened by pushing against the grain of a cleverly turned dovetail joint, and here she kept a diary locked by a clasp, and a notebook written in a code of her own invention. ... An old tin petty cash box was hidden under a removable floorboard beneath her bed.</i> ” (“ <i>Atonement</i> ” by Ian McEwan)
apostrophe	when human qualities are given to something non human	“ <i>But soft, what light through yonder window breaks? It is the east, and Juliet is the sun!</i> ” (“ <i>Romeo and Juliet</i> ” by William Shakespeare) “Books are the mirrors of the soul.” (Virginia Woolf) “ <i>Dying is a wild night and a new road.</i> ” (Emily Dickinson)
metaphor	a statement which appears to be contradictory or absurd, but may be true	“All animals are equal, but some animals are more equal than others” (“ <i>Animal Farm</i> ” by George Orwell) “Men work together...Whether they work together or apart” (Robert Frost)
simile	words or phrases that appeal to the senses of seeing, hearing, touching, tasting and smelling	“O my Luve is like a red, red rose That's newly sprung in June; O my Luve is like the melody. That's sweetly played in tune.” (“ <i>A Red, Red Rose</i> ” by Robert Burns) “ Is love a tender thing? It is too rough, too rude, too boisterous, and it pricks like thorn. ” (“ <i>Romeo and Juliet</i> ” by William Shakespeare)



Knowing terminology provides students with instruments to define specific features of the literary text.

CONCLUSIONS

Traditional teaching of literature to ESL students at university is mostly concerned with study of lexis and understanding of the meaning – literary texts are used as material for grammar exercises and paraphrasing; the teacher of literature has a role of an all-know who provides ready-made interpretations and presents the views of authors and critics to literary texts.

To make teaching effective, its methods must be reconsidered – they have to be aimed at students who should be encouraged to read independently and appreciate literary texts; develop language skills and cultural awareness of the language of the original. The advantages of studying literature are meaningful contexts, descriptive language, interesting characters, expanding vocabulary, development of language skills, imagination, cultural awareness, critical thinking about plots, characters, and themes. But an indispensable pre-condition of teaching is that it must be student-centered, interactive, and communicative. The application of analytical methods is necessary for text interpretation and use of effective activities in class.

Reader-response and language-based approaches work well for ESL students. Stylistic and critical literacy approaches are the most motivating and communicative. But considerable studies of different classifications of approaches to teaching literature to ESL students testifies about ineffectiveness of using one definite approach to teach literature efficiently – a combination of approaches should be applied to take into account each aspect of literature study and involve students as active participants.

Prospects of our further research are related to the detailed study of the existing approaches in order to elaborate a universal methodology of teaching English Literature History to ESL students studying at Bachelor's degree programs.

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