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4. And her good taste made... what it is today.
5. "Do you realize that you wouldn't have a hope for proving anything? All your friends, even servants, believe our marriage to be a..." Rebecca said.

V. Answer the following questions:

1. Why did Mr. De Winter say that his marriage with Rebecca was a lie?
2. What were the difference between the personalities of the first and second Mrs. De Winters?
3. Who set Manderley into fire? Why?
4. How did Mrs. Danvers feel about the second Mrs. De Winter? Why?
5. What conclusions can you derive from the story?

Conclusion

While the teaching of novel can be one of the most pleasurable tasks in a teacher's job, it can also create many disturbances for both the teacher and the students either if it is not instructed effectively or if the students are not well directed to the right path. It would be difficult to cover all various intricacies of this threefold structure of the reading class, i. e. the teacher, students, and novel. It is the duty of the teacher to tailor the available methods to the singularities and idiosyncrasies of his class. Considering the importance of literature, however, any endeavor and zealous attempt to amend and promote the methods of teaching it in classes seems essentially justifiable and worth-undertaking. As Brooks (1964) claims

"Literature is wholly and inevitably rooted in language, and it is no surprise to rediscover in literature certain features that are peculiar to and basic in language. No more than language can literature separate itself from the "speaker-

hearer-situation" trichotomy." (p. 100)

Literature renders a rich source of totally authentic language, full of all structural and vocabulary hints a conscientious teacher may aspire to instruct, and has the capacity to provide a genuine foundation to foster meaningful learning and teaching the effectiveness of which is strongly supported by many scholars, such as Sacks et al., (1997) and Alfassi (1998). In the same line, Coonrad and Hughes (1994) assert *"during the past few years, we have found that the integration of language and content is done best through the use of... literature"* (p. 321). In addition, literature gives a prominent place to aesthetic feelings, profound imagination, challenging ideas, and cultivating impressions. In summary, through the use of concrete referents and comprehensible information linked by literary selections, language students can develop concepts and content knowledge. Through teacher questioning which combines higher order thinking skills such as analyzing, synthesizing, and predicting with basic interpersonal communication skills, language development is facilitated. It goes without saying how skillful and armed with various methods and procedures a novel teacher should be not only to diminish the readers' impediments in reading, but also to guide them to the right direction leading to self-autonomy and independency.

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- a. surprised b. adored
c. obeyed d. envied

II. Select the best choice from the four alternatives which best shows the meaning of the statement.

1. "Was the boat in a fit state to put to sea?" means "Was the boat...
 - a. in good order and ready for sail?"
 - b. elegant and beautiful enough for sail?"
 - c. carrying goods to the sea?"
 - d. making a journey to the sea?"
2. "Danny! What on earth..." began Favel, but Maxim cut him short. Maxim...
 - a. drove him away.
 - b. scolded him.
 - c. pushed him hard.
 - d. interrupted him.
3. "I ought to have known". "Nonsense... how could you? It was the sort of thing *that could possibly enter any of our heads.*"
 - a. that any of us could possibly imagine.
 - b. that could come under any headings.
 - c. that could give us any headaches.
 - d. that any of us could learn and remember.
4. "I wish you could be spared a public inquiry" means "I wish you...
 - a. need not be questioned in public."
 - b. need not be punished in public."
 - c. would be threatened by the public."
 - d. would be accused by the public."
5. "You haven't much in common with her" means "You...
 - a. are a stranger to her."
 - b. do not like her."
 - c. are not like her."
 - d. are not a common person."

III. Circle the choice that best completes each of the following sentences.

1. The east wing, which was prepared for Mr. And Mrs. De Winter, ...
 - a. looked toward the sea.
 - b. looked over the flower garden.
 - c. had been used by Rebecca.
 - d. had never been used by visitors.
2. Mrs. Danvers came to live at Manderley when...
 - a. Rebecca was a bride.
 - b. Mr. De Winter was still a boy.
 - c. Mr. De Winter's father was alive.
 - d. she herself was a little girl.
3. Mr. De Winter guessed that Mrs. Danvers disliked her because Mrs. De Winter was...
 - a. a stranger.
 - b. Maxim's new wife.
 - c. her rival.
 - d. difficult to deal with.
4. The second Mrs. De Winter had very prominent characteristics. They were...
 - a. beauty and pride.
 - b. cleverness and self-confidence.
 - c. liveliness and humor.
 - d. modesty and loyalty.
5. Rebecca's dead body was found in the...
 - a. cottage
 - b. boat
 - c. river
 - d. West wing

IV. Complete the following sentences:

1. The woman buried below church is... Rebecca.
2. Mr. De Winter looked ill because he couldn't get over the... of his wife.
3. You thought I loved Rebecca? I... her. I tell you.

there exist ample evidence of such occurrences:

- I was going in by the iron *entrance* gates.
- Moonlight can play strange tricks even with a *dreamer's* fancy.
- In *reality*, I lay far away.
- Her *curiosity* was like a disease.
- She said, just *carelessly* enough to warn her what I was.
- It showed that I was young and *unimportant*.
- I am afraid I must *disagree*.
- Isn't there a very big hall in Manderley, with very *valuable* pictures?
- I was not used much to occasional visitors.
- It is the *loveliest* room you've ever seen.
- He held my hands *tightly*, like a child needing *confidence*.
- It was a silence of *uneasiness* and guilt.
- I thought I'd take a gun and *frighten* the fellow.
- Suddenly, the wind blew *harder*.
- Frith looked *uncomfortable*.
- And everything went smoothly, until Tabb gave his *evidence*.
- Coming back there... after five *unspeakable* days.
- She's training me to be a thing called a *companion*,... I didn't know people could buy *companionship*.

Moreover, the students should get familiar with the phrases and idioms as well as metaphors and similes abundant in a novel like Rebecca. Some examples may seem worth-mentioning in the class:

- *What on earth* shall I wear?
- *What the devil* do you think you are doing?
- It had all those big places *beat for beauty*.
- *She's hard and fast* when she is on those rocks.
- *It was touch and go* for you then, Max.

--- You would *twist things around* and make things difficult.

--- The grass... *was a sheet of silver lying calm under the moon, like a lake undisturbed by wind or storm*.

--- A cloud came over the moon, *like a dark hand before a face*.

--- I have not *made up my mind*.

--- I came *in* rather *a hurry*.

--- Manderley was looking *its best*.

--- You haven't much *in common* with her.

--- He hasn't *a thread of a case*.

--- Billy *is mad about* his wife.

Comprehension Check

Based on the suggestion of Hunt (1961) for making comprehension check questions, the following questions are prepared, consisting of five parts to monitor the readers understanding of words, phrases, and comprehension of the reading as a whole:

I. Circle the best choice (a, b, c, or d) that carries the same meaning as the underlined word.

1. It was a quiet, *still* happiness for Mr. And Mrs. De Winter.

a. cool	b. calm
c. wonderful	d. dangerous
2. She spoke in a *peculiar* way.

a. polite	b. frightened
c. strange	d. pleasant
3. Rebecca was quite *efficient*.

a. tiresome	b. able
c. lazy	d. cheerful
4. Tabb has *altered* the whole business.

a. arranged	b. stopped
c. managed	d. changed
5. Mrs. Danvers simply *worshiped* Rebecca.

own point of view. The second is Mr. De Winter, the rich owner of Manderley who is seeking his long-lost happiness in his new, young, innocent, and inexperienced wife. The third is Mrs. Danvers, the extraordinary, and somewhat horrifying, character causing a lot of suspense in the story. And the last one is Rebecca, based on whose name the title of the novel has been formed. The literary power of Du Maurier gets prominent from the fact that Rebecca is dead from the very beginning of the story, but her strongly influential character is so pervasive throughout the story that she becomes as known to us as any other characters of the book.

Language

Though the structural patterns are not of very tough nature, many of them may need being explained and instructed to the students. As an example the following sentence, containing clauses or shortened clauses embedded in another clause or being compounded with another clause, will surely need elaboration:

--- *Time could not spoil the beauty of those walls, nor of the place itself, lying like a jewel in the hollow of a hand.*

--- *When I stood straight again, brushing the raindrops from my hair, I saw that we were standing in a little bay, the stones hard and white under our feet, and the waves breaking on the shore beyond us.*

--- *It seemed to me next morning, as I lay in the bed, looking at the wall, at the light coming in at the window, at Maxim's empty bed, that there was nothing quite shaming as a marriage that had failed.*

--- *It was like going with someone to hospital- someone who was going to have an operation- and not knowing what would happen, not knowing whether the operation would be successful.*

--- *Eating and drinking, trying to seem natural in front of Firth, the servants, Mrs. Danvers- whom I had not the courage to turn away, because of her knowledge about Rebecca she might have suspected, she might have guessed-Frank always by my side.*

--- *If she had met you, she would have walked off into the garden with you, arm-in-arm, talking about flowers, music, painting, whatever she knew you were interested in, and you have been deceived like the rest.*

--- *She knew I would sacrifice pride, honor, personal feelings, rather than stand before our little world after a week of marriage and have them know the thing about her that she had told me then.*

--- *And then the next day she would be up at daybreak driving to London, off to that flat of hers by the river like an animal to its hole in a ditch, coming back here at the end of the week, after five unspeakable days.*

--- *I said if I found him here, anywhere in the grounds, I'd shoot him. I would not stand it.*

Wording

If more than one word in twenty is unknown to the students, they will find it difficult to understand. The vocabulary domain of the students may be gradually expanded through graded readings. In Rebecca also, if the students get well familiarized with how to guess the meaning out of context, how to use dictionary efficiently, and how to realize that words in different contexts assume different meaning, they will meet less and less impediment as they go ahead through the book.

Another very practical approach to expand the vocabulary domain is to know word-formation rules, derivations, prefixes, and suffixes. In the Rebecca, like any other book,

- b) It should be narrow enough to be exhausted in the space available.
- c) It should be neither self-evident nor intangible: just challenging.
- d) It should be about a reader's response to the novel, then let it be about a normal response, not an imaginative response.
- e) It should not all depend on the meaning of a term only vaguely defined, like a 'real' character (Hunt, 1961).

Putting Theory into Practice: Rebecca

To put the aforementioned theoretical points into practice, 'Rebecca', a novel by Daphne Du Maurier, has been selected. The justification for the adoption of this novel is the simplicity of this book and the extreme suspense it creates, leading the reader to have hunger for realizing the end of the story. It is also rich in all the grammatical stimuli and language embellishments a teacher wishes to introduce to the attentive readers. All the theoretical elements posed above will now be practically practiced in this selected novel:

Plot

Since the plot of Rebecca deserve being introduced into the students, an introduction to plot must be given beforehand. A narrator relates the story: a young woman whose name we never know and is 'I' throughout the story. Almost all the story is in the form of a flashback: the story starts from the present time but proceeds with the writer's reference to the events occurred in recent past.

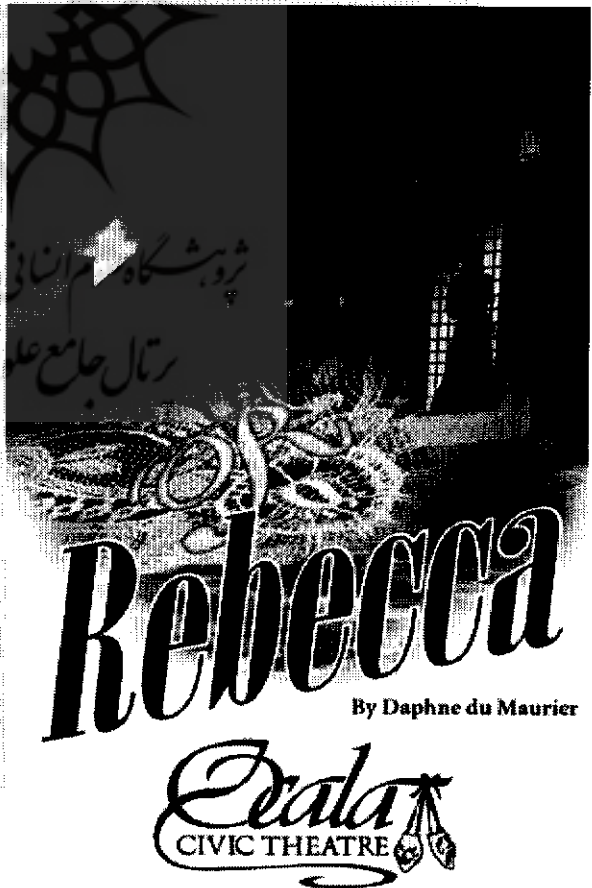
Setting

For some novels, it may sound necessary to give the geographical background of the story. For Rebecca, however such an explanation does not seem very crucial. Instead, other more detailed setting descriptions, such as the

description of gloomy, eerie, and the same time magnificent Manderley - the castle like place they live in - is highly influential in the readers' attitude toward the story and in enhancing the feeling of suspense and fear. Actually the picturesque descriptions Du Maurier offers throughout the story to stipulate the setting of the story is so vivid and so simply tangible to our five senses that the reader can easily imagine the place with all its particularities and peculiarities. The students should, therefore, get to know how to develop a feel for appreciating the setting of the story whereby they can deepen their comprehension of the whole story.

Characters

There are four outstanding characters in Rebecca: the first major one is Mrs. De Winter, the writer herself, which is described from her



preferred to mere translation which some teachers facilitate the comprehension task with. The students must be guided and supported gradually to the point of independency. The most important guidance to be given is familiarization with plot. For instance, the teacher can familiarize the students with the story by giving them a short summary of each chapter in advance, which can serve as both an incentive for meaningful learning and as a stimulus to arouse the interest of the students. If the plot is a very complicated one, the students may be required to write a summary after every two or three chapters to be discussed in the class and to make sure that the students have realized what has happened in the story so far.

2. How to Deal with Characters

The students should get to know the way the characters are described, the way they look, sound, feel, and behave, and the influence of the events on them.

It can be a good class procedure to make the students have a written developing report of each character to be completed and matured as the story goes on. The teacher can facilitate the process by posing the relevant questions, such as those aforementioned by Hook (1965).

3. How to Deal with the Language

Sometimes the students meet hurdles in comprehension due to their lack of command over the complicated structural patterns as well as vocabularies used in the text. Therefore, explanations on confusing tenses, complex sentences or compound complex sentences, indirect speech, passive making, conditional sentences, and more or less similar intricate structures should be provided by the course

teacher each in its due turn. Moreover, the students must be well acquainted with the unknown, and yet keywords and key phrases of a story, the special idioms and expressions utilized by the writer, and the metaphorical wordings effectively put to use by the writer. The students must be provided with all the spoken forms of grammatical explanations and wording elaborateness by the teacher whenever he felt that each of the brought up points may impede the students' deep appreciation of the story.

4. How to Check Comprehension

The competent teacher should manage to avoid resorting solely to translation technique to make sure of full comprehension. He must show the students that there are a lot of points the students can either guess from the context or can gradually understand as the story approaches its end. Different studies, such as the one done by Fukkink and Glopper (1998), emphasize the unquestionable role of teaching how to guess the meaning from context on the vocabulary growth.

To check the comprehension of the students and to intensify the student's understanding of the text, the teacher can provide a discussion class bringing up some problems discussed in the novel which are of acceptable interest and importance to the entire class. Another way of monitoring the comprehension of the students is to construct well-prepared comprehension check questions by answering to which the amount and the depth of comprehension can be ascertained (Bloom, 1956). Five canons must be born in mind when the questions are to be made out for any individual novel:

- a) The question should take the reader back into the novel more deeply, rather than out of it.

action centered on the protagonist and concerned with something he wishes to gain but the attainment of which is not clear.

Character

The characters of a story are the agents of developing the actions in the story. Characterization can be more specified by the following typical inquiries, titling "the nine basic methods of revealing character" (Hook, 1956, pp. 174-5):

1. Telling what kind of person he is.
2. Describing the person, his clothing, and his environment.
3. Showing this action.
4. Letting him talk.
5. Relating his thoughts.
6. Showing how other people talk to him.
7. Showing what other people say about him.
8. Showing how other people react because of him.
9. Showing how he reacts to others.

It is very important that the teacher points out the close relationship between characters and events in any fiction. The interrelationship between character and plot should be underscored here again.

Theme

Not all novels are concerned with a definite theme. Anyhow, any novel will definitely have something it wishes to tell the readers. It may be stated directly or indirectly. In any case, it is crucial for the students to be able to extricate the theme from any given novel. The theme is mostly implied from the action; it is scarcely directly stated. As the students get more accustomed to reading novel, and as the teacher

provides them with more mature elaboration on themes of different novels, the students will progressively become able to handle the theme in both their novels as class assignment and those they study out of the class setting.

Form

Though the meaning of a text is what is to be conveyed and to be born in mind, in literary writings the form is also of high importance since in this type of writings the form itself achieves meaning, unity, and integrity. Form is studied under two aspects: structure and style. Structure is the way the author arranges the incidents whereby the character is revealed, and the suspense, the climax, and the resolution of the conflict are achieved. Style means the author's particular use of language: his choice of words, the way of combining them together, and his way of utilizing literary devices, i.e. imagery, symbolism, irony. More explanation on the constitution of these elements is out of the scope of this paper.

How to Teach Novel

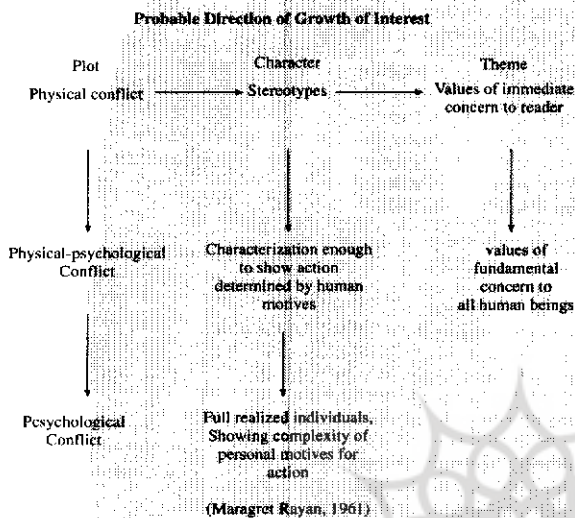
Novels can be included in high school and university curricula for two main reasons: 1) to encourage students to read for themselves, and 2) to make them familiar with a language different from their text books. A balance should, therefore, be kept between showing the students how to appreciate the *plot* and the *character* while making clear the way in which the *language* is used and how *comprehension* of whole events take place.

1. How to Deal with the Plot

In helping the students get to know the story, letting them find out what goes on story for themselves is much recommend and

1. How to Develop Appreciation

The following chart shows how a teacher can plan his strategy to develop appreciation of a novel:



The above direction of growth of interest seems very appropriate for the advanced students at universities who have already had some years of experience in English and have stored enough vocabulary and structural input to follow the complicated ideas and conflicts involved in the story. The teacher can help to increase the interest through a step by step explanation of plot, characterization, and theme of the novel. In such a way, he can broaden and deepen the initial interest of the students and can also mold and develop their fondness by proper guidance and explanation.

2. Selecting Novel for Class

Developing appreciation of reading novel depends greatly on the novel chosen for study. It is necessary to offer the students the novels of sequential difficulty so that they would be able to read them in their allotted time with interest and at the same time they can gain the

required language proficiency. Actually, most English teachers do not have the opportunity to go beyond the curriculum to select a novel particularly appropriate for a certain group. However, in trying to make the wisest choice from several alternatives, the complexity of form and the appropriateness of content must be certainly taken into careful consideration.

3. Understanding the Writer's Techniques

Before getting into the realm of actual study of novel in class, the students should be first introduced with the four essential elements of novel: setting, plot, character, and theme. The teacher himself must have mastery over these elements and acquaint the students with these cornerstones of any novel and the way these elements relate to each other and to the whole story. The following brief descriptions, provided by Danziger and Johnson (1961) can shed some light on the nature of these basic elements.

Setting

An author does more in the setting than indicating the time and the place of the story. He gives this type of information in the first place, but other specifications about the characters and incidents of the story are gradually built up as the story proceeds. However, in concise terms, setting is defined as the time and the place in which the action of a story or play occurs.

Plot

Plot is the structure of the action. It is the organization of incidents in a story. Although all the aspects of a novel relate functionally together, plot and character are inseparable. The plot of a novel is based on conflict, either inner or outside, which provides a basis for the

through a literary selection in beneficial for all students and particularly for non-English speaking reader. This approach provides them with a common bond even if it is not students' native language. Novels can be the stimuli for intellectual and social interactions as well as a comprehension connection for the learning experience. The learning objectives of the curriculum are embedded in the very real drama of the literary selection (Coonrod and Hughes, 1994, p.323). Similarly, Orlando and Collier (1985) believe that though the language of instructions, English, is the foreign language for the students, *art* evokes many powerful emotions and cognitive responses and, therefore, it is an excellent base for communications. Content becomes assessible to second language learners through the practice of communication skills and cognitive skills (Mohan, 1989). Likewise, Kruse (1990) points out that quality literature is essential to an effective language program. Using well-written stories not only captures the imagination, but also provides a model of how a plot develops and flows. Stories enrich vocabulary with vivid, colorful, well-chosen words. Craft and Bardell (1984) consider that hearing, telling, writing, and drawing stories help the language development of foreign language learners. In retelling the stories they have been told or read to, their unconscious knowledge directs their language production.

By the same token, Crandall, Spanos, Christian, Simich-Dudgeon, and Willets (1987) offer ideas for integrating language and content, and point out that the underlying principles and procedures remain the same throughout different levels although implementation varies.

The Problems of Teaching Novel

The study of novel, though quite a worthwhile undertaking, is not out of any problems. The students may not have enough motivation to read the novel because they have not become familiar with the advantages they can derive from reading novel and also because they have not been introduced with the methods of reading novel. On the other hand, novel classes can become dull and wearisome by virtue of the teachers' ineffectiveness in utilizing the appropriate and manifold reading methods. The teacher may solely resort to reading aloud, translation, teachers's self interpretation, and the like which will definitely lead to the inefficiency of the class. Furthermore, the study of novel in class takes time, and it can be a major hurdle in the way of terminating a whole novel in a specific instructional term.

Literature and the Role of Teacher

Teaching literature can be one of the most pleasurable aspects of any teacher's career. Utilizing literature, the teacher can teach the pupils how to read and how to enjoy reading. Any desire to help the students of develop appreciation of literature means to guide the students in the right direction to reach the maturity and personal potential they deserve.

One of the main responsibilities of such a conscientious teacher is to present the student with the right novel at the right level. He also must familiarize the students with numerous advantages they can take from novels. The teacher should assist the pupils to develop independent and genuine appreciation of the novel they read.

reading, such as development of writing, obtaining facts and information, familiarity with other cultures, etc. are of marginal value, though they are utilizable by-products of reading.

In countries like Iran, where the students are not yet well accustomed to reading in their mother tongue, teaching reading in another language has to be actively encouraged and developed. Due to the influence of the Grammar Translation method at reading classes, the students are not probably able to read independently, either for pleasure or for getting information. The domination of translation procedure over reading classes can be due to the teachers' underestimation of the students' comprehension which is by no means a sound assumption. Instead of mere translation, teaching different skills, such as deduction, induction, guesswork, and rereading, can gradually improve the students' ability to the point of automacy, while translation on its own does not have such an adequacy at all.

Why Should Literature Be Taught in Language Classes?

Language can not be separated from the people who speak it and these people are mirrored in the literature they produce. On the importance of literature, Rivers (1981) points out;

"Although literature, in its broadest sense, will always provide interesting and thought-provoking material for language classes, this aim has become less appropriate as the principle objective for all the students at other levels. Literature will continue to be an important element in the general education of students" (p.10).

Since poetry is the most difficult type of

literature to be taught in class, novel is more appropriate in getting the students acquainted with the literature of the target language, as well as providing a suitable stimulus to improve their reading skills. Most novels include dialogues of simple conversation types which are closest to the English being used in real situations by native speakers and, therefore, most apt for students to learn. Thus, serious thought and care must be given to the selection of any novel to be presented to the students.

The study of novel can occupy an important place in the English curriculum at high schools and universities in any country where English is taught as a foreign language since it helps the students to expand their vocabulary and structural knowledge. At the same time, it makes the students enjoy reading and it stimulates reading with a high degree of comprehension. Moreover, it helps the purposeful reading conditions to be met and, hence, better assimilation of input becomes feasible. Novels allow students to enjoy and replicate actual and vicarious life experiences of other right in the classroom. Novel act as "mirrors and windows on a global community" (Cox & Galdo, 1990, p.582). Faltis (1989) summarizes the advantages of using novels for language students. First, stories are excellent sources for both vocabulary and concept development since the words tend to be presented in contexts supported with pictures and other kinds of extra-linguistic clues. Second, such books provide a context for verbal interaction. Third, novels can teach students about "attitudes and behaviors that are valued in society" (Connrod and Hughes, 1994, p. 323). Integrating what is acquired

Introduction

Reading is often the chief goal of learners in countries where English is taught as a foreign language; while reading and writing together are the core of the activities in the most EFL classes at different levels. Attention to academic reading and reading for the purpose of learning, therefore, has come to be one of the most important methodological topics in the field of teaching English to the speakers of other languages. Considering the emphasis on reading as the primary concern in EFL program, the materials to be used as the stimuli in the process of reading comprehension teaching/learning are of unquestionable significance.

Reading comprehension materials can be more or less classified into two main categories: the ready-made books written for a special level of language proficiency and the teacher-developed materials prepared or modified by the course instructor. In the first case, the ready-made type of materials, the challenging problem is that such materials are prepared on a rough estimation of the level of language proficiency relevant to some predetermined levels of elementary, intermediate, or advanced, for instance, regardless of the specific language background, cultural intricacies, social hindrances, and the like. They also do not enjoy the diversity, which is of crucial importance in the arousal of interest. The failure of professionals to acknowledge and value diversity has historically contributed to the poor school performance of students (Benner, 1992). In the case of teacher-developed materials, the first hazardous problem is that of jeopardizing the authenticity of the original texts. Taking into account the problems facing the existing

printed matters, it sounds quite logical to be keen on seeking after a suitable, and at the same time authentic source of written stimuli for reading classes.

As far as experiences indicate, reading comprehension has been neglected at high schools and pupils, therefore, are not likely to acquire the necessary fundamental skills essential for their higher attainment. This inefficiency has been extended to university levels as well.

In this regard, bearing in mind the significance of reading skill in EFL situations, the inadequacy of existing procedures utilized, and the inefficiency of the present materials, it seems reasonable to suggest the replacement of novel as a possible substitute for the existing materials taught at universities, since language is easier to learn when it is relevant, part of a real event, has purpose for the learner, and the learner has the capability of using it (Amspaugh, 1991).

This paper is an attempt to provide some guidelines for teaching novel to EFL students at universities. The paper has been enriched with examples and reading comprehension questions. Moreover, some problems of teaching novel to university students are put forth together with some suggestions on the teacher's role in teaching novel.

It is hoped that this paper can be of some facilitations to the improvement of effective approaches both to reading comprehensions in general and teaching novel in particular.

Some General Comments on Teaching Reading

The main purpose in getting students to read is to increase their command of reading skill. Other secondary benefits to be derived from

Teaching Novel in EFL Reading Comprehension Classes

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چکیده

تدریس خواندن و تهیه مطالب مناسب برای این کار، همیشه مشکلی برای معلمان زبان بوده است. علاوه بر آن، بعضی از کتاب‌ها، متن چندان جالبی ندارند و معلمان نمی‌دانند چه مطالب دیگری را به کار برند. این مقاله مشکل تدریس خواندن را مورد بحث قرار می‌دهد و پیشنهادهایی برای استفاده از داستان و رمان در درس خواندن ارائه می‌کند. برای نمونه، یک رمان و تمرین‌های آن آورده شده است که تمرین‌های آن را می‌توان، برای داستان‌های دیگر نیز تهیه کرد. به این ترتیب، معلم از محدودیت‌های موجود در درس خواندن نجات می‌یابد. تمرین‌ها و نکات مورد بحث در کتاب، به درک مطلب کمک مؤثری می‌کند. این نوع متون می‌توانند، راه‌حلی برای کمبود کتاب‌های خواندن در رشته زبان انگلیسی و دیگر موارد باشند.

کلید واژه‌ها: خواندن، رمان، داستان، تدریس و پیشنهاد برای خواندن

Abstract

Teaching reading and preparing suitable materials have always been a problem for language teachers. Moreover, some of the reading books do not have interesting passages and teachers are wondering what else they can use. This article discusses the problem of teaching reading and gives some suggestions on how to use novels for reading.

The sample novel and suggested exercises given can be used as a model for other novels and stories and release the teacher of the reading classes from restrictions imposed upon him/her. Different types of exercises and the points can be discussed in order to help the language learners understand the passages and solve the problem of limited reading texts.

Key Words: reading, novel, teaching, suggestions for reading