



Language Teaching Through Literature Theory and Methodology at Intermediate Level

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Abstract:

Literature gives English learners sustained contact with purposeful language, human choices, memorable voices, and texts worth discussing more than once. Yet a story, poem, play, or novel does not become an effective language lesson simply because it is literary. This guide explains how teachers can select accessible works, establish clear language and interpretive outcomes, scaffold close reading, and move learners from personal response to evidence-based speaking and writing. It presents practical procedures for short fiction, poetry, drama, and longer works; connects literary study with vocabulary, grammar, pronunciation, mediation, and assessment; and examines responsible uses of digital tools and artificial intelligence. A complete 90-minute lesson model and a course-planning framework show how literature can support measurable English development without reducing a text to a worksheet or treating one interpretation as the only acceptable answer.

Keywords: Language, Teaching, Literature, Intermediate Level, Prose, Drama, Poetry

1. Introduction

English Language Teaching in India The introduction of English language in India dates back to the beginning of the seventeenth century. English language in India was introduced by the Missionaries "their effort started in 1614 and became marked after 1659, when they were allowed to use the ships of the East India Company for propagating their religious and cultural ideas". At that time English was just an alien language in India. The Constitution of India confers on English the status of the Associate Official Language of the Union of India. Till this day it largely remains, "the language of administration, business and commerce; the language of higher level jobs in public and private sectors; and language of law courts in India. In this multilingual country, English also acts as the link language between the Union and the states and among the educated elite of the country."^ Since English performs multiple functions it may continue to be not only taught in India in the present times, but the desirability to learn English may see a boost in the future too.

Yet Agnihotri and Khanna (1997) say "English could never become the lingua franca in India. It started as a language of the elite and has been kept so ever since." The statement may be partially true as many centuries of cultural and other exchanges with English have given way to the birth of Indian English with a flavor of its own (which includes words like hookah, charpoy, nawabsaab, bandobast, bakhshish etc). Ever since pre-independence days people's interest in English language has been growing. After the arrival of the British there came about gradual though a "drastic change in the Indian Linguistic situation"" English started to perform the role that Persian had performed hitherto. It became the language of the elite and a kind of an inter -regional lingua franca. During the Mughal rule Persian was the language of Judiciary, academia, religious fraternity and the elite, while Urdu remained the lingua franca of the country.

"English in India was initially motivated by a missionary zeal to 'improve' the manners and customs of the 'natives' and open the doors of knowledge and faith(read as Western knowledge and Christian faith) to them so that they could come out of the darkness of ignorance and superstition."^ With the culmination of missionary work the seeds of English education were sown in the Indian soil. And with the establishment of 'The East India Company ' the roots of English language took a firm ground in India. The "English-medium schools started crystallizing as early as

1819" in India; hence "it was decided to establish schools in 'circles' consisting of five Bengali and one 'central' school for the teaching of English". These English medium schools were the result of a number of endeavors on the part of the British. From 1837 onwards Urdu replaced "Persian in the subordinate courts and offices, as English did in the higher official sphere." The same year, a missionary institute got started in Madras which was popularly known as the 'Madras Christian College'. There were some famous English Education institutions that already existed in India, such as Duff's English College, Hindu college in Calcutta, Elphinstone institution in Bombay and English education institutions in Bengal and Bombay. With the passage of time the number of English institutions kept on growing in India. Raja Ram Mohan Roy's and David Hare's Hindu college was also one such institution. In the due course of time English became the medium of instruction in a number of high schools and universities due to educational and political reasons. In 1857 'universities at Calcutta, Bombay and Madras' got established. According to Krishnaswamy and Sriraman (1995), "these universities English medium only.

English literature was prescribed in universities and colleges with a view to give students an intense power of critical judgement and a capability of speculative thought. It went along with the objective of enabling the learners to learn language. Mayhew and James (1998) note that "the Commission of 1882 had been content to record the fact that only in Madras was there a separate training institution." The British appreciated the act of having a training institution for English teachers. Though much was not done at that time to have trained English teachers in India yet the British realized that trained English teachers would definitely be better than the untrained ones at imparting English education to the natives. "The Indian Universities Act (1904) fixed the area of jurisdiction of universities", hence provided the university authorities with a clear purview with reference to educational policies which could be adopted by the universities. Krishnaswamy and Sriraman (1995) further point out that "The Resolution on Educational Policy (1913) assigned distinct spheres of activities to universities and high schools, released the universities of the responsibility of granting recognition to high schools and placed the latter under the case of provincial governments." The Educational Policy Resolution on relieved the universities of the responsibility of administration and running of schools, the universities could then fully concentrate on best possible ways of imparting higher education.

At that time English was understood and spoken by a small percentage of the privileged ones from amongst the Indian masses, as English was not accessible to all and sundry. Still the echoes of creative English voices could be heard in India. These were the voices of the natives. And the most prominent innovative voices (writers) of the times were, "Mulk Raj Anand, R.K. Narayan and Raja Rao." To this day, the Indian writers writing in English are fairly popular all over the world. Arunadhati Roy, Upamanyu Chatterjee, Rohinton Mistry, Khushwant Singh, Amitav Ghosh etc. are some of the most conspicuous names among them. English was also deeply assimilated by some sections of Indian society. Krishnaswamy and Sriraman (1995) have laid thrust on the fact that "Language studies in India had been based on the *Kavya* (literature) -*vyakaran* (grammar) tradition, and the grammar translation method had been the means of studying classical languages. The Grammar Translation Method was used extensively and exclusively for the teaching of English in India for almost a century. Indians who wanted to have a fair knowledge of English did so by interpreting literary texts with the help of a dictionary. They did this in order to interpret the meaning of the 'roots'. And the rules of grammar were taken into consideration when problems regarding inflection and syntax cropped up. The Grammar Translation Method ignored the spoken aspect of English and laid stress on the accuracy of grammar rules in translating or building sentences. The use of Grammar Translation Method was advocated by such pioneers as Franz Ahn (1796-1865) and H.G. Ollendorff (1803-1865)." The grammar-translation method was not much of a success in enabling Indians to learn English language in the sense of mastering the four skills as it was basically a memory test resting on the rigid rules of grammar. Translation in India began with the teaching of English in this country and the same method continues to date in many schools and colleges.

2. Goals of Language Teaching within the Grounds of Indian Context

The fourth edition of Oxford Advanced Learner's Dictionary by A.S. Hornby (edited by A.P. Cowie in 1991) defines the term 'goal' as the "object of one's effort". Seen in this light the term 'goal' can be taken as the target one wishes to attain. The goal of ELT in the pre-independence days of India was to create a class of English speaking Indians who could serve as go-betweens for the Britishers and the Indians. And the Indians were lured to learn English in order to get government jobs, which had a certain amount of prestige attached to them. To quote Krishnaswamy and Sriraman (1995) the Indians "continue to privilege Western tradition and Western Literature" Even during the Mughal rule in India Persian was the language of the elite. But with the fall of Delhi in 1857 the appeal of Persian started to dwindle and the status hitherto enjoyed by English gradually.

English literature continued to be taught because it honed the Indian sensibilities. The main practice of teaching English was confined to adorn the exclusive Indian minds with the subtleties of English literature by teaching them the plays of Shakespeare and Shaw, poetry of Wordsworth, Keats and Eliot and essays of Hazlitt, Lamb, and Huxley etc. Till date the same practice continues, but today when English literature is taught in Indian schools and colleges it is taught with a hope that learning of English literature would enable the learners to write and speak English well. Most of the competitive examinations, interviews and group discussions are conducted in English. The most prestigious scholarship tests like the Commonwealth, JRF etc. are conducted in English. Even NET (National Eligibility Test) - a must for acquiring lectureship is conducted in English for all the subjects, excluding literatures of other languages, like Urdu, Sanskrit, and Hindi etc. Such is the popularity that English language enjoys today. English language teaching has become a global phenomenon. Students vying for scholarships abroad especially to countries like England, America, Canada and Australia, where the mother tongue is English, enthusiastically sit for TOEFL to prove that they are competent enough in English to pursue higher studies in these countries. English is the international language. It is the language of the Indian media as the most widely read newspapers in India like The Times of India. Hindustan Times. The Hindu. Statesman etc are printed in English. And many people learn English as this language gives them an easy access to the vast treasures of knowledge instantly. "English is spoken as a first language by 375 million people and as a second language by the same number". The figure mentioned by Wehemier indicates the importance that English language is given by the second language speakers. On the basis of the above stated facts, it can be said that English is the language of communication all over the world, and that is what should be taken into consideration for determining the ELT goals.

ELTecs, an organization of ELT professionals, also aims at improving the quality of English language teaching in India. ELTecs (English Language Teachers Contact Scheme) organized a conference in December, 2000. A group of twenty seven key teachers, trainers, policy makers and publishers, related to ELT worked in coordination and identified the main tasks related to ELT in East - India. They are as follows:

1-Policy implementation

2-Materials

3-Teacher training

ELT professionals from primary, tertiary to secondary levels presented their views on the above-mentioned issues. But the highlight of the conference was the issue of teacher training. Experts felt training should be given to English 50 teachers not only in language proficiency but also in methodology. Experts thought use of appropriate methodology will definitely make English language teaching successful. The duty of the policy makers is to give due attention to ELT and make it more popular in the country. English language teachers should be trained properly in language as well as methodology, so that the teachers can develop their mental faculties and provide the English learners with the kind of assistance needed. The learners should also have self-access to the materials in order to decrease their dependency on the teacher. The goals of ELT in India should be -to be able to provide the learners with competent teachers, user friendly classroom materials and such evaluation tools which can easily estimate the level of their learning in quick succession. Only then perhaps proper English language learning will take place in India on a large scale.

3. Language Literature Controversy and the Possible meeting Grounds

Macaulay in 1835 recommended English as "the language of government, education and advancement". Thus the entry of English in India's political and educational system sidelined the value of other languages such as Persian and Urdu which hitherto enjoyed the privilege of being the languages of the noblemen and courts. However the entry of English in educational system of India via Macaulay's Minute did not lead to the bifurcation of English subject into 'English language' and 'English literature' as separate disciplines. According to Leech (1969) the 'Art of the Rhetoric' and 'Art of Poesy' were used "to teach self-expression and literary composition through precept and the observation of the practice of great orators and writers". It was thought that teaching English literature would not only train the learners in the skillful use of rhetoric but also improve their language skills. Continuing with the tradition English was taught through literary texts for almost a century and two decades in India with the hope of achieving the ELT objective. However around 1950's Imtiaz (2000) recalls a divide occurred "resulting in the establishment of two pedagogical disciplines" ^, literature teaching based on the principles of literary criticism and language teaching supported by linguistic insights. Thus, a heated controversy arose whether the traditional unified approach of teaching

English should be followed or literature teaching and language teaching should be taught as two segregated pedagogical disciplines.

Many language experts, such as Kohli (1970), believe that "English literature should be read by choice by those people who have an adequate command of the language." This amounts to saying that literature can be used to complement non-literary texts only when the learners become competent enough to pass the survival level. But it is an accepted fact that children like nursery rhymes. Mehta (1950) argues that "there are innumerable poems about simple and jolly things which fascinate and gladden the young heart." On the basis of Mehta's argument it can be concluded that literary text has a magic and attraction of its own which an ESP text may lack and which may be a language resource for an ELT class. Language enables "the individual to communicate his thoughts to others." Similarly, literary texts also engage the reader to read the text and engross himself/herself in the meaning making process by drawing inferences from the literary texts. Therefore, a literary text also communicates the thoughts of a poet/ novelist or a character in a specific literary piece to the reader through its language. As a result, if language is used for communicative purpose then literature too can be used as a communication act but "literature as a communication act, relies on expectation and norms forming an important element in the channel of communication between writer and the reader, and the teacher of literature needs to help students to acquire requisite literary competence." Hence, the literary texts communicate with the reader inviting him to respond to the aesthetic use of language. Pushpa (1982) rejects the view that "langue and parole cannot really be studied together," and a resolution between the two — langue (ordinary speech system) and parole (phenomena of literary language) is unthinkable. Ali (1988) resolves the problem by quoting Widdowson who considers literary artefact to be a double structure, of parole which is also langue and langue which is also parole. In his opinion, "it is a peculiar amalgam of both, as it violates the accepted rules of language and creates its own rules which are not considered non language within their context." Without doubt it can be concluded that features of common language usage are found in literature and similarly literary qualities too can be traced in language of everyday usage. So, to see an unbridgeable gap between the two is a mistake. This naturally establishes the advantage of literary texts for the ELT purpose.

The analysis of literary text should be done by focusing on language items rather than indulging in aesthetic or philosophical interpretation. It is only then that literature would definitely be successful in achieving the ELT objective. Marckwardt (1978) quotes Lee that, "Lyrics are to be heard and not merely seen, plays are to be seen and heard. Literature is rooted, so far as the foreign language learner is concerned in the oral basis of language learning: rooted in lively and meaningful oral drills, in spoken and acted dialogues, in simple dramatizations of stories; indeed in those very procedures which make for successful and interested learning of the language. In agreement with Lee's view it can be justifiably asserted that effective ELT can take place through literature. Literature is basically language and therefore it can be used as effectively for the purpose of ELT as any other form of language. After identification of the elements of language in literary text the next step for us will be to see how these 'patterns of language' can be exploited to their fullest advantage for achieving the ELT objectives. All these possibilities of using literary texts for ELT purpose in practical terms will be explored in next three chapters focusing on the three different genres: ELT through Poetry, ELT through Prose and ELT through Drama.

ELT through Prose

Prose is considered to be a suitable genre for language teaching. In this particular chapter the possibility of utilizing prose texts for achieving the ELT objective will be explored. Etymologically speaking the term 'prose' has been derived from Latin 'prosa', which has its roots in the Latin phrase 'prose oratio' which meant "straight forward (or unembellished speech)." 'Prose' now means "straight forward speech, not poetically arranged". Speaking in a simple manner prose "in its ordinary and most useful sense, is the sustained use of language as we ordinarily speak it, as distinguished from language patterned into recurrent units of meter, which we call verse." But at times classification by the genres too becomes very complex because "Great prose has rhythm too, though at times prose lacks rhythm, still, it does not mean that "distinguished prose is less an art" than distinguished pieces of poetry.

It is an accepted fact that prose works developed much later in comparison to poetry. Ironically, the prose works are more popular than written verse in the present times. It is often believed that in today's fast moving world the availability of high tech electronic media has led to a decline in the reading habit of the general public. However, Poirier (1988) considers such arguments to be unacceptable. In his words "Literature, by virtue of its formal conventions and the conscious struggle by which it appropriates language to poetry or the novel, is yet another and still more formidable example of media and representation"® Though modern people do face time constraints yet the

idea of literature being read by them is a tenable one. To quote Wilson (2001) the common reading public has a special inclination towards short stories. He says "as an art form the short story developed during the nineteenth century, it is, undoubtedly, one of the most popular forms of reading today. Its popularity stems from a variety of sources: its flexible narrative form, its artful constructions, the controlled organization around a single effect be it the exploration of character, creation of a mood, presentation of action, or development of a theme."^^ Whatever be the reason for the popularity of the genre it explains how prose works can be successful in capturing the interest of the learners provided the language and the climax of the story are not beyond the reach of the learners' level of understanding.

Since literary prose is closest to the language of ordinary usage, it is considered to be the ideal genre for teaching language. The main purpose of teaching poetry is often considered to impart pleasure to the readers. It is often believed that stimulating the heart and mind of the reader through the creative use of language is the main aim of the poet. He appeals to the heart and mind of the reader and motivates him to interpret the text in such a manner that the reader has a fresh outlook towards the text, his surroundings and the entire world. It wouldn't be wrong to carry on with the contention that great prose also at times appeals to the heart and mind of the reader. What then is the difference between poetry and prose? First and foremost the attitude of poet towards his subject matter and that of a prose writer towards his topic is extremely different. To quote Brown (1966) "in prose the characteristic assumption of both writer and reader is that the subject has an identity and an interest apart from the words, whereas in poetry it is assumed that word and idea are inseparable."® However to think that the ideas or thoughts of a prose writer are separable from his words is wrong. But still, his words can be subjected to translations and they can be easily paraphrased in comparison to poetry because words and ideas in poetry are so deeply entwined that they cannot be separated from each other easily. On second thoughts it can be said that it is difficult to translate or paraphrase poetry in comparison to prose, hence prose is more suitable for ELT because it is more comprehensible of the two.

Prose unlike poetry demands lucidity, brevity and precision from a prose writer. General prose writer is expected to be very clear and explicit in his treatment of language. Whether it is the factual description of an object or report of an accident or the process of making tea -a prose writer will choose his words with sheer economy and utter simplicity. To quote Kashyap (1998) "Prose is used whenever precise and exact use of words is necessary: to report news events, to describe a scientific experiment, to state an argument, or to explain how something is done. Thus, prose is taught to learners In order to train them to express themselves with accuracy in a plain and clear manner. General prose in accordance with scientific texts has no room for exaggerated scenic description or ornamentative language incorporating the use of 'figures of speech' because it ought to be logical and specific. On the other hand, literary prose does overflow with hyperbolic explanations at times. Because a prose writer can "devote an entire paragraph to details that explain a single phrase and leave it to the reader to fill in details from his own experience." Take for instance a paragraph from Huxley's essay where he goes on to explain the meaning of 'Pleasures' to the readers. If prose fiction has not been so effective in enlightening the language teachers; it has happened due to the lack of application of proper methodology for ELT through literary prose. Fictional prose is closest to the language of standard usage in the sense that it incorporates language in a clear manner. Collie and Slater (1987) consider short stories to be "an ideal way of introducing students to literature in the foreign language classroom."^^ Their brevity of length and simple language makes it possible for the teacher to easily manage them in the classroom. Short stories can be completed in a short period of time in comparison to novels and long dramatic texts. A language learner can easily relate to the subjects of short stories because all the variety of experiences are immersed in the vast collection of short stories. The varied subjects of short stories cater to the need of all kinds of readers belonging to all ages.

However, the syllabus designers not only for intermediate class second language learners but all non-native speakers learning English should be well aware of the 'art of omission and selection'. The short stories, novels or essays chosen should certainly suit the difficulty level of the language learners they have been selected for.

Fictional prose texts can serve as samples of good language usage. By referring to literary texts Billows (1976) means "writing better than most of us can write in a text-book". Hence literary texts are more interesting than ESP materials.

Pre- reading phase:

Answer the following:

Activity I - What do you think a lemming is? Is there anything unusual about a lemming?

Activity II - If 'yes' what is unusual about it?

Activity III - Do you know anything about the other members of the rodent family?

Activity IV - How is a lemming different from a mouse?

Reading Phase:

Activity I - The learners are asked to read the passage intensively observing each and every detail. Vocabulary

Activity II - The teacher asks the learners to underline the difficult words in the lesson with a pencil. They underline the words like maladjusted, malicious, guileful etc.

Activity III - The teacher asks the learners to guess the meanings of the difficult words from the context and then the learners are told to write their guesses in their rough note books. They are also told to look up the correct meaning of the difficult words in the dictionary.

Activity IV -The teacher gives a list of words taken from the passage to the learners and asks them to read it carefully.

Activity V

I. Isolate the prefixes and suffixes from these words.

ii. Isolate the roots.

iii. What is the part of speech of the words without these prefixes and suffixes?

iv. What is the category of the form after the suffixes have been attached?

v. Does all the suffixation lead to change in the category?

vi. What kind of change results from the use of prefixes?

Post reading phase:

Activity I - This can be taken up in form of classroom debate, the topic of debate could be "Human species are - murderous, malicious and muffle headed". The classroom orators can speak in favour of or against the topic under consideration. This kind of an activity will enhance the speaking skill of the learners.

Activity II -Answer the following

- a. Is lemming's query (referring to the act of drowning themselves) "The one thing I don't understand is why you human beings don't." logical?
- b. Have you read any other story or novel etc with a similar theme?
- c. Do you know what a fable is?
- d. Can you suggest the name of any other fable that you have read?

Activity III - The teacher asks the learners to write the character sketches of the lemming and the scientist bringing out the contrast and similarities between the two.

ELT through poetry

Kohli and Sharma (2000) point out that "in all the languages of the world the first books ever written were in verse." Continuing in the same vein Abrams remarks that "in all literatures written prose seems to have developed later than written verse". The creative effort "of Hesiod and Homer, of Pindar and the Greek tragedians" were all in the form of verse. What actually is verse then? Abrams (1999) says "Compositions written in meter are verse. According to the Oxford Advanced Learner's Dictionary of current English (Fourth Edition) by Hornby (1989), verse is "a form of writing arranged in lines, often with a regular rhythm or rhyme scheme" Hornby (1989) considers poetry to be a synonym of verse. Billows (1976) also follows the same line of thought in whose opinion: "to distinguish between poetry and verse is a mistake. The elements of rhythm and pattern, rhyme and artifice of rhetoric that belong to poetry distinguish all verse so immeasurably from prose in form as well as spirit that the only useful distinction is between prose and poetry". Hence it is plausible to consider poetry as different from prose. Keeping in view the historical facts it can be said that pioneers of literature wrote in verse probably because "Poetry is the most intimate expression of a man's spirit." Abrams (1999) has also recorded that "first prose works we possess were written by king Alfred near the end of the ninth century, more than a hundred years later than Beowulf". What then actually is poetry? This in fact is a very difficult question to answer nevertheless scholars have answered it in their own ways.

Etymologically speaking the word 'Poetry' has its roots in Middle English 'Poetry', or Medieval Latin 'Poetria' which means 'a type of discourse which achieves its effects by rhythm, sound patterns and imagery.'[^] It is this Latin Greek 'people' that later became 'poet' ("The writer of poems"^{^o}) in English. Discourse in words of Cook (1994) is a "Coherent stretch of language." So, it can be said that poetry is kind of discourse where sound patterns play a major role. Hence it is very important for enhancing the listening skill, but in contrast to Webster's definition imagery cannot be considered the exclusive property of poetry because one can often come across imagery in prose too. At times the line of demarcation between prose and poetry is quite thin. Prose, which is of extremely poetic nature and poetry of extremely prosaic nature is a matter of common observation. It is indeed very difficult to give any specific definition of poetry which would finally settle the issue. Many ELT experts believe that poetry should not be used in a language classroom. Crystal (1987) quotes Gray that "The language of the age is never the language of poetry"^{^^} and so it should not be used in the ELT class. In total opposition to Gray's view Hopkins describes poetry as "the current language heightened." For Dryden the words that take shape of a poem are 'the image and ornament of thought' the poet thinks deeply and uses his faculty of imagination to express himself through the channel of words. What is common in all these and other definitions is that poetry whatever it is, has necessarily to do something with the language. So, we can safely conclude that poetry is nothing but the ornamentative use of language. In Ralph Waldo Emerson's (1940) opinion too "Language is fossil poetry". In simple terms, poetry is the refined and exquisite use of language. But, basically, it still remains language. In this way the teacher explains to the students how nouns, verbs and adjectives should receive accents. And this is how poetry can be used to enhance the reading skill of the learners. This training would not remain confined to mere poetry recitation, but would give them much desirable practice in appropriate intonation that is applicable to all forms and patterns of meaningful speech and reading.

Linguistic deviation: - Linguistic deviation in stylistics means a shift from the accepted 'linguistic norms'. The grammatically deviant pieces of poetry can be used for language teaching purpose. Though the language of poetry is different from the language of common usage yet poetry contains features of repetition, foregrounding, deviation and parallelism. And all these features can be used for the benefit of language learners by their teacher.

Verbatim recall / repetition: - Leech relates 'Verbatim recall' or repetition to the mundane field of advertising. Leech (1969) in his book *English in Advertising* says "an advertisement gains nothing unless the name of the product is remembered, so at least in this respect it is desirable that a part of linguistic message should be memorized. Repetition in poetry too forces the learners to focus on repeated words, phrases or sentences, and by merely being repeated they become inscribed in the mind of the learners and the learners can easily memorize them. Given below is an extract from Dryden's poem:

In this extract the word 'harmony' and phrase 'Harmony from heavenly Harmony' is repeated. The entire interrogative sentence 'What passion cannot Music raise and quell?' is also repeated. The tone of the poem is such that the question seems to be directly addressed to the reader and it seems obvious that the reader would also remember the question after reading the poem once or twice. As a result, it can be said the repetition in poetry helps the learners to memorize new words and grammatical structures.

Linguistic deviation: - Linguistic deviation in stylistics means a shift from the accepted 'linguistic norms'. The grammatically deviant pieces of poetry can be used for language teaching purpose. Linguistic deviation exists in various forms such as morphological deviation, semantic deviation and grammatical deviation.

Morphological deviation: Instances of morphological deviation too can help the teacher to teach grammar to the learners. The teacher can take up an example of morphological deviation for instance.

Then the teacher can explain to the learners that morpheme is the smallest meaningful unit into which a word can be divided. The word 'read' has a single morpheme while 'cook-s' has two morphemes and the word 'un-likely' has three morphemes. With the help of the phrasal extract from Shelley's poem 'the sod scarce heaved' the teacher can explain that with the noun 'sod' verb 'heaved' is used. But the poet has deviated morphologically from the standard usage as instead of adjective 'scarce' adverb 'scarce-ly' should be more appropriate in this particular context judged by the standards of common usage. So, poetry can help the teacher impart the knowledge of morphemes to the learners and the role they play in word / sentence formation and proper communication.

Semantic deviation: - Another form of deviation which is a common feature of poetry is semantic deviation. Semantically deviated (thus foregrounded) pieces of poetry force the learners to focus on the language of poetry. In this kind of deviation the word order is correct but the meaning is unconventional. And the poet uses these instances

of semantic deviation to heighten the poetic effect. This form of deviation seems to be appropriate in the literary or poetic context but it is definitely uncalled for in common usage where the learners cannot surpass the limits set by the conventions of standard language usage. Still examples of semantic deviation could also be put to a successful ELT use. We may consider the following examples to make the point clear

Lexical deviation: - Another form of deviation which is a common feature of poetry is lexical deviation. In this kind of deviation the words undergo change in a manner that they become unacceptable according to the standard usage of the language. An example of lexical deviation is given below:

It is a known fact that the comparative degree for adjective 'lovely' is not 'more lovely' but lovelier the teacher can take this foregrounded example of lexical deviation as an opportunity to teach the intermediate learners the positive, comparative and superlative degrees of commonly used adjectives. The teacher explains to the learners that when the positive degree of an adjective ends in 'y', and is preceded by a consonant, then 'y' is changed into 'i' before adding 'er' and 'est', to make his/her point more clear the teacher asks the learners to write the positive, comparative and superlative degree of the following adjectives.

Hence, lexical deviation can be used to enhance the lexical knowledge of learners.

Neologism: Deviation takes place in many forms, the most common of it is 'neologism'. Due to 'neologism' (invention of new words) foregrounded literary pieces become especially prominent. In instances of neologism "a poet may exceed the normal resources of language.

Foregrounding: - We have seen so far how deviated parts can be used to teach grammar. But it is true that if a part of a poem or any other literary text is deviant "it becomes especially noticeable, or perceptually prominent." Short (1996) on the authority of Van Peer calls it psychological effect foregrounding, and foregrounded pieces of poetry can be successfully used for the ELT purpose.

Graph logical deviation: - The most striking form of deviation is graph logical deviation where the shaped poems are printed differently from the standard printing pattern of poetry. This form of poetry is also known as 'cubist' or 'concrete' poetry, the pattern poetry forces the reader to focus on the shape of the poem and draw inferences from its shape, to conclude what the poem is all about. Some of the prominent poets of shaped poetry are John Fairfax, Abram Bunn Ross, Leonard Clark and Wes Magee.

Step I: - The teacher has this shape poem printed on a big sheet. The teacher displays the sheet in front of the whole class.

Step II: - Once the students finish looking at the sheet in a glance. The teacher asks them what the poem is all about. The students might come up with following answers; a triangle, conical hat, hill or a mountain.

Step III: - When the students guess the correct title of the poem the teacher reads the shape poem in the class. And the students listen to him/her.

Step IV: - Finally the teacher asks the learners to write shaped poems. Possible subjects for writing shape poems could be moon, clouds, boat, cube etc.

Such shaped poems have a novel shape and their shape entices the learners to concentrate not only on the visual impact of the poem but also to read out and find out what the poem is all about. Even the idea of writing pattern poetry is very exciting for the learners. So, it can be said that pattern poetry also helps to motivate the learners read poetic texts. As a result it can be concluded that various forms of deviation can contribute to the benefit of the language learners.

Once the students finish reading the entire poem the teacher can explain to the learners that 'nonce formations' or newly invented words are created by the poet to maintain the rhyming scheme of the poem. Good examples of 'neologism' or 'noun formations' can be traced in the poem 'This is going to Hurt Just A Little Bit'. Through the compounds found in the poem such as fingernails, self-possessed and crowbar the teacher can explain to the learners the process of compounding and how compounds are formed. He/she can explain to the learners a compound is a noun, adjective etc. composed of two or more words or parts of words from the vast collection of words originally found in language of common usage and formation of compounds has added generously to the English vocabulary. The teacher can provide the learners with a few examples of formation of compounds, for instance. The teacher can also explain to the learners that prefixes such as un-, re-, dis etc. can be used to create new words by adding them

before the root of the words and also that suffixes like -er, -ate etc. can be added after the root of the words to create new words. So, poetry can be used to teach the learners the phenomena of affixation. Thus, innumerable language items can be taught to the learners through a single poem. In order to execute his ideas through a single poem properly, the teacher must make a lesson plan.

Reading phase:

Activity I: - The teacher recites the whole poem and the students listen carefully In order to understand the pronunciation of different words. They also listen to the teacher recite the poem for stress pattern and intonation.

Activity II: - The teacher again reads the poem and points out the words such as alterations, cheery, self-possessed, fingernails etc. He/she explains the learners how words can be formed from roots and stems by adding prefixes and suffixes. He/she also tells them that compounds are formed by adding two or more independent words. The teacher provides the learners with some more examples of such words.

Activity III: - The teacher explains some of the idiomatic expressions used in the poem, such as:

(1). to be strung up by the thumbs (2). Vicious circle.

Activity IV: - The teacher explains to the learners the concept of 'neologism' with examples from the poem such as hopen, benignity, monce etc.

Post reading phase:

Activity I - Learners are asked to make two words from each the following affixes:

Re-, un-, -er, -ate, -tion.

Activity II: - The teacher asks the learners to make two compounds from each of the following combinations:

- i. Noun + noun
- ii. Noun + adjective
- iii. Adjective + noun
- iv. Adjective + adjective
- V. Verb + preposition.

Activity III: - Learners are asked to make two sentences from each of the following structures:

- i. Sub + verb + object + adjunct
- ii. Sub + verb + complement
- iii. Sub + object + complement

Activity IV: - The teacher tells the students that the correct verb of 'hope' is 'hoping' and not 'hopen'. The teacher asks the learners to supply correct words in place of other newly invented words in the poem such as 'benignity' and 'monce'. This could be a good exercise in lexis.

After the students finish reading these lines silently once or twice the teacher can ask the learners "what impression do they gather from these lines?" The possible answer might be that it is a conversation going on between a mother and curious little child. Then the teacher can ask the learners if "they have ever had the experience of answering the questions of an innocent little child; if 'yes' what were the questions about; and if the child was satisfied by the answers of the learners?" etc. Thus, the teacher can coax the students to respond to the questions asked by him/her. This kind of an exercise will motivate the students to focus on the information provided by the text of the poem and students will not have much difficulty in responding to the lines as the poem is very simple.

Pronunciation: - Poetry can also be used for teaching correct pronunciation and meaning of the difficult words to the learners. Take for instance a poem by Alan Seegar. 'I have a Rendezvous with Death'. The teacher can explain through such texts of poetry the pronunciation and meaning of difficult words like 'rendezvous'/ rondivu: /. And the meaning of 'rendezvous' is (place chosen for a) meeting at an agreed time.

The teacher can ask the learners to determine which part of speech does the word 'rendezvous' belong to? Then the teacher can use it in a sentence of her/his own, e.g. 'The college canteen is a rendezvous for meeting friends.' Finally learners can also be asked to write some more sentences in their rough sheets by using the same word 'rendezvous'. After the learners finish writing the sentences the Teacher can individually collect their sheets and correct the grammatical errors in the sentences that need to be corrected. First the teacher can ask the learners to pick up /underline copy the words which they find difficult and write them in their rough notebooks. Then he /she can ask the learners to guess the meaning difficult words from the context. All the correct responses by the learners can be noted by the teacher on the black board. Then the teacher can explain the correct pronunciation and the meaning of these difficult words and also what part of speech they belong to. Based on Carter's observation that words carry associations the teacher can ask the students to recall and tell what words come to their mind when they think of the word 'night'. Responses could be like this darkness, moon, stars, mystery, death, rest etc. Then the teacher can similarly give them some more words like 'day' and 'sky' etc. The associations of these words could be 'day'- brightness, sun, heat, work, play etc., 'sky'- azure, blue, clouds, vastness etc. This kind of an exercise will help the learners use together the words in form of sentences which are usually associated with each other. Next, the teacher can ask the pupils to write a short poem or a paragraph on any word association group. Selected poems or paragraphs can be read out in the class, or the teacher can ask students to use word associations and make sentences for oral production. Such an exercise will improve their writing and speaking skills simultaneously.

ELT through Drama

Leslie (1990) points out that Diderot wrote in the mid eighteenth century that "Perfection in the theatre consists of imitating an action so exactly that the spectator, for whom the illusion of reality is never interrupted, imagines that he is present at the action itself". Since the main thrust in drama is on action it has been shunned from the ELT syllabuses. Drama is closely related to theater. And "the word theater is derived from Greek word meaning 'to see'. So it is often believed that an extremely spectacular play will lay more thrust on its visual impact rather than the words. Perhaps this was the lesson behind the banishment of dramatic texts from ELT classrooms and for the same reason in the opinion of Crystal (1987), drama has not been studied much from a "linguistic point of view". But it is an undeniable fact that though drama in theater is considered to be a spectacle yet it is surely to be heard and not just seen. Because "there are some very profound and central human experiences that only verbal drama can express"

Drama definitely lays thrust on doing things thus the involvement level of the learners is the highest. When drama is talked about in ELT context the term "is applied to classroom activities where the focus is on doing rather than on presentation." Holden (1981) rates all activities like mime, improvisation, and role- playing under the heading drama. Thus, drama forces the actors to portray themselves or other people in an imaginary situation. Through mime the actors can project the play using their facial expressions and hand gestures. Improvisation gives room to the learners to speak and act without any previous practice and preparation.

Mime can be used to portray emotions and feelings. For instance Othello's suspicion, Lear's anger, Duncan's meekness etc, still, mime is not so fruitful for the purpose of language teaching. Though it cannot be argued that facial expressions and gestures are an intrinsic feature of not only drama but real conversation too. Yet Role playing, simulation and improvisation are better activities than mime when it comes to the business of ELT through drama. Often the terms role-playing and simulation are used interchangeably. However it's important to differentiate between the two. Drawing out distinction between a simulation and role-playing Mc -Donough (1984) says "In the former, the learner is assumed to be him or herself, in the sense that the person who will be engaged in a profession or academic study is essentially the same as his or her language class persona, at least in the manifestation of external behaviour. In the latter, the learner is asked to adopt the role of a character other than him or herself, in other words, to play a part." Role-playing is basically portraying or acting out parts.

Most of the English language textbooks contain lessons in form of dialogues. Take for instance the book on dialogues in English, *Everyday Dialogues in English* edited by Robert. J. Dixon which contains dialogues on situations

like 'Opening a bank account', 'Asking directions' and 'Mailing a package at the Post office' etc. Referring to the dialogues of simple plays and dialogues of ordinary text books Widdowson (1983) points out "when you compare the kind of drama that is available with the kind of drama in textbooks, it's not easy to see how learners at any level can get interested in and therefore motivated by a dialogue about buying stamps at a post office."^^ Even if simple dialogues are chosen for activities like role-play or improvisation their topic should be interesting from the point of view of intermediate level language learners. They would be more elated in conducting a dialogue on a recent movie that they have watched or the sports week that took place in their school.

Dramatic texts on the other hand are full of mystery. As the plot thickens, the dramatic problems too become grave, so the audience or readers get so tied up in the proceedings of the play that they unconsciously they pay attention to the language of the plays in order to get to the core of their climax. Hence, it can be said that dramatic texts can motivate the learners to pay attention to the language of dramatic texts. Drama is different from poetry and fiction. Millet (1950) supports the same view and says 'A poem can convey its meaning to its reader even more directly than a novel. The poet selects and organizes words in patterns of sound, association and image; the reader for his part can linger his eye or his ear over the poem, reading it, to enhance his understanding of the poem. Reading and understanding poetry is almost a personal activity on the other hand drama is more of a social activity. In novels the story proceeds slowly as novels are long narrative stories. On the contrary story in drama moves faster as drama is full of action. But just as is the case with other literary genres the language of drama too has to be 'felt'. It is an undeniable fact that "it is the spectacle that has been the most popular feature of drama in all ages and cultures. It is often thought that spectacle is the dominant feature of drama as a result it is not fit for imparting the knowledge of language skills like reading and writing to the learners. Not only should drama be taught to the language learners within the limits of 'audio- lingual band' but also because it is closest amongst all the literary genres to the realm of conversation (the spoken mode of language). In the opinion of Short (1996) it is often called the conversational genre, as drama "largely consists of character to character interaction, and it is for this reason that the most profitable areas of language analysis to apply to drama are those developed by linguists describe face to face interaction and how we infer meaning in context. Unlike novels drama doesn't "contain large stretches of narrative description."^" Drama can be called an imaginative manifestation of language in conversation.

Though the dialogues take place as if they are real, the conversation in drama is spontaneous and not real as "the actors on stage are saying words which were written by someone else and expressing views which they do not expect to be committed to after the show is over." Moreover, Short says the casual conversation is 'unprepared and unrehearsed'. The actors can practice their parts umpteen number of times before performing live on stage. But as the audiences are undergoing the dramatic experience they use their knowledge of common conversation and observation to understand the meaning of the dramatic context. Hence through reading/listening or feeling of drama the audience/reader engages himself/herself in the meaning making procedure; concentrating on the language used in drama.

Drama often contains the features of real conversation, as pauses are a common feature of real conversation too. Widdowson (1983) too draws an analogy betwixt drama and ordinary conversation. Drama is all about 'doing' and Widdowson (1983) says, "In drama and in normal conversation the meaning is created by the interaction... And it's this looking for meaning by following directions that I think can encourage learners to do. Unless they can do that in English, they are not learning English, and they're certainly not learning how to use it."^* And dramatic text provides the learners with enough scope to look for the meaning so it can be said that drama can be used for ELT. But when drama is used for achieving the ELT objective it should not be merely considered a means of entertainment as dramatic text have enough scope for ELT, if the plays chosen are simple plays. In agreement with the view of Whitehead the emphasis should be on four modes of language- listening, speaking, reading and writing. With emphasis on the language skills drama will serve as an ideal genre for ELT.

In countries like India staging a play for the annual function is a practical idea but staging plays frequently is not feasible not just because of the lack of resources but also because of the shortage of time. As a result, rather than staging the plays the teachers prefer using the text of the plays for teaching students language through improvisation and role play. Because of its audio-lingual appeal drama is considered ideal for enhancing the listening skills of the learners. Drama is also helpful in teaching the learners the attitudinal function of intonation as drama helps in determining the tone and mood of the speaker. If an English teacher has a sound knowledge of phonetics and intonation the learners will unconsciously imitate him and learn proper intonation. The teaching of intonation for English teacher through dramatic text is much more feasible than teaching of intonation through the poetic texts or prose texts. While audience enjoys the dramatic experience their auditory senses become activated, they can hear the spontaneous flow of words coming from the mouths of actors. They can hear the determination in Brutus' and Cassius' voice when they plan the murder of Caesar. Dramatic texts are not only helpful in enhancing the listening and speaking skills but also for the improvement of reading and writing skills Millet (1950) with reference to the acquisition of the reading skill says "every English course should furnish some guidance to the acquisition of this important skill." Reading is a language skill, which enhances the vocabulary as well as the knowledge of the syntax. In Miller's (1950) opinion drama can be used "to train young people in the intensive reading of literature." Dramatic texts are full of mystery, their intriguing plots render them the interest which makes them fit for the acquisition of reading skills. Plays can also be useful for bringing about improvement in the writing skills of the learners. To quote Elgar (2000) describes playwriting to be "a multifaceted activity which has great potential for use in language classrooms. The teacher can ask the intermediate learners to write a play on a topic that seems appealing to them for instance 'School Friends Meet in College after Five Long Years'. Learners can choose any number of characters they wish to have. However the teacher sets a word limit of three hundred words. Once all the learners finish writing their plays. The teacher can select the best play and it can be improvised in the class. This sort of activity is going to boost the morale of the learners. "Through writing plays students can develop greater self-esteem, become more autonomous learners, and feel a sense of accomplishment." But writing plays can be too taxing and time consuming for Indian intermediate language learners the teacher can ask them to write dialogues instead.

The teacher must also explain the phenomenon of words stress to the learners. He/she can tell the learners that most of the two syllable words in English language have one stressed and one weak syllable. For example Jones (1991) points out that nouns 'increase' and 'insult' have stress on the first syllable by the second syllable is left unstressed but verbs 'increase' and 'insult' have stress on the second syllable while first syllable is left unstressed. The present study suggests that no single method can be applicable under all the ELT contexts. A discerning teacher will use his individual artistry in making the literary texts appropriate for the ELT purpose and in making such efforts there is always room for improvement. A trained and theoretically equipped teacher should always abide by the insights of eclecticism in selecting his/her teaching methodology, keeping in account the needs of the language learners.

4. Conclusion

From the very beginning, it was the aim of the present study to show the authenticity of literary texts as language teaching materials. It was the view of the present study that the investigation might constitute a probe of the hypothesis but not proof. The study is divided into four aspects, however all the four aspects are related to literary approach to language teaching. A field survey was conducted. On a group of 80 graduation 1st year students who had just been promoted to graduation. Based on their experience in intermediate classes and 1st year classes they were asked to answer questions related to the issue of language teaching through literature. The study began with the history of English language teaching in India. It traced the background of English language teaching in India right from the time of introduction of English language in India by the Missionaries and highlighted the importance of English in India's present educational and political system. It also emphasized that literary texts in India have always been used for the language teaching purpose.

The second aspect of the study deal with the redefining of ELT goals in India. In this part of the study it was shown through the field survey that students at graduation level too are unaware about the goals of ELT in India. Hence, it redefined the goals of ELT in India which are to provide the working knowledge of four language skills

listening, speaking, reading and writing to the learners. This particular aspect of the study shows that when goals of ELT are redefined keeping in focus the language needs of the learners, the redefined goals should be taken into account while teaching language through literature. Teachers should be aware of the proper ELT goals in India. And proper theory and methodology should be applied to literary materials for achieving the ELT objective. The next aspect of the study focused on reviewing 'the language-literature controversy'. After reanalyzing the language literature controversy it traced the meeting grounds between language and literature. This part of the study not only bridged the gap between language and literature but also tried to show that literature is nothing but specialized or aesthetic use of the language. And this aspect of the study enunciated the point that enriched language of literary texts when taught through appropriate methods supported by sound research based theoretical support provides innumerable opportunities to the language teacher for successful language teaching.

The last aspect of the study evaluated the applicability of three main literary genres viz. prose, poetry and drama for the ELT purpose. A part of this aspect of the study focused on the idea that literary prose in many ways exemplifies language of common usage, and because of its comprehensiveness and wide scope it can be used as suitable language teaching material. The next part of this aspect of the present study explained that the language of poetry deviates from the language of common usage through instances of linguistic and graph logical deviation. It also described that poetry provides language teaching opportunities through modes of parallelism, repetition, deviation and foregrounding. This aspect shows, because of its rhythmic language poetry is ideal for teaching intonation. The last part of the thesis critically analyzes the worth of plays in subjecting them to language teaching business. As drama has auditory appeal it is perfect for enhancing the listening and speaking skills of the learners. This aspect also shows that drama helps in determining the tone and the mood of the speaker, thus it can specifically be used for teaching the spoken mode of language, 'the speaking skill'. Like two other main literary genres drama can also be used for teaching the reading and writing skills to the learners. The present study suggests that no single method can be applicable under all the ELT contexts. A discerning teacher will use his individual artistry in making the literary texts appropriate for the ELT purpose and in making such efforts there is always room for improvement. A trained and theoretically equipped teacher should always abide by the insights of eclecticism in selecting his/her teaching methodology, keeping in account the needs of the language learners.

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