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The Quest for Literature in EFL Textbooks – A Quest for Camelot?

Summary

The article sets out to explore the proven benefits of using literature in EFL, which have been established in recent (theoretical) sources, including methodology books for teachers. It then moves on to examine the presence of literary texts in a selection of past and current EFL course books spanning over a period of almost seven decades. The results reveal that literature, while mostly perceived as beneficial, is not widely used in the EFL arena today. Finally, some possible reasons for the decline of literature in current ELT are highlighted.

Key words: culture, communicative competence, intercultural communicative competence, EFL textbooks, literature

V iskanju književnosti v učbenikih angleščine kot tujega jezika – V iskanju Kamelota?

Povzetek

Prispevek najprej osvetli dokazane prednosti uporabe književnih besedil pri pouku angleščine, ki jih navajajo številni sodobni (teoretični) viri, vključno s priročniki za učitelje. Zatem so predstavljeni izsledki analize, katere cilj je bil ugotoviti, do kakšne mere pretekli in sodobni učbeniki za angleščino kot tuji jezik v obdobju zadnjih sedmih desetletij vključujejo književna besedila. Izsledki kažejo, da se književnost, kljub splošnemu prepričanju o njenih koristih, danes le redko uporablja pri pouku angleščine. Prispevek se izteče z navedbo nekaj možnih razlogov za današnji zaton književnosti pri pouku angleščine.

Ključne besede: kultura, sporazumevalna zmožnost, medkulturna sporazumevalna zmožnost, učbeniki za angleščino kot tuji jezik, književnost

The Quest for Literature in EFL Textbooks – A Quest for Camelot?

1. Introduction

Most current national syllabuses for English around the world, including Slovenia, strongly promote *Communicative Language Teaching* (CLT) as the norm for teaching foreign languages. CLT is based on the idea that the ultimate goal of foreign language learning and teaching is *communicative competence*; i.e., the ability to use the language correctly and appropriately to accomplish communication goals. Communicative competence (CC), however, is not a unitary concept but consists of several different competence areas (Council of Europe, 2001): *linguistic competence* (e.g., grammar, phonology, and lexis), *sociolinguistic* or *sociocultural competence* (e.g., formal/informal registers, different types of speech acts), and *pragmatic competence*, consisting of *discourse competence* (sometimes considered part of sociolinguistic competence – that is, knowing how to begin and end conversations), *functional competence* (i.e., the learner's knowledge of the principles according to which messages are used to perform communicative functions), and *strategic competence* (i.e., knowledge of communication strategies that can compensate for weakness in other areas). The recommendation for second language pedagogy is that *all* components should be included in second-language curricula, instruction and teaching materials.

The construct of CC has been subject to constant evolution in the past five decades, and continues to be so. Globalization has presented language teachers and learners with the increasingly frequent challenge of coping in intercultural situations. The most common term for describing this type of communication is *intercultural communication* (IC). A growing interest in IC has led to an expansion in the construct of CC and has resulted in a new construct called *intercultural communicative competence* (ICC). Byram (1997, 3), for example, argues for using the term ICC, as it displays and maintains a link with recent traditions in FLT, and it broadens the concept of CC. In the light of these changes, many foreign language curricula have shifted their objectives from developing the learners' communicative competence to developing their *intercultural* communicative competence (Liu 2003; Yassine 2012).

The most frequently quoted model of ICC has been developed by Byram (1997; in Dombi 2013, 38) with the explicit purpose of being used as a framework for foreign language teaching (FLT). Byram (1997, 7) defines ICC as the “individual's ability to communicate and interact across cultural boundaries”. An individual “with intercultural competence”, in Byram and Fleming's (1998, 9) definition, “has the knowledge of one, or, preferably, more cultures and social identities and has the capacity to discover and relate to new people from other contexts for which they have not been prepared directly”.

Byram's (1997, 48-49) model of ICC includes refined definitions of social competence, strategic competence and socio-cultural competence. The new definition of these competences, in his understanding, makes up intercultural competence, which, combined with linguistic, socio-linguistic and discourse competences, make up ICC (ibid., 48-49)¹. Some authors, however, claim that ICC can be positioned within the framework of CC, “as the existing models of CC are inclusive of intercultural interpretations and comprise elements specified as necessary for the intercultural speaker” (Dombi 2013, 46).

¹F For a more comprehensive overview of Byram's ICC model and its components, see Dombi (2013, 37-41).

Although the question of how to define ‘culture’ and ‘communication’ remains, and “the understanding of IC and ICC lies fundamentally in how these concepts are circumscribed” (Dombi 2013, 32), foreign language teachers have always been engaged with the teaching of the target culture, labelling it as the cultural component of language teaching. The various topics that were taught to learners as cultural – literature, arts, civilization, geography, history, customs and practices – may be defined along a spectrum from little-c culture to big-C Culture (Kramsch, 1993). In Classical-Humanist models of language education, culture with a capital C traditionally occupied a prominent position. However, more recent models have, according to Maley (1993, 3), “tended to stress the behavioural aspects of culture, and in particular its role in communication”. Although it remains doubtful whether culture, high or low, can really be taught, there is something we can do – raise awareness of cultural factors. And as Maley (ibid.) puts it:

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

In sum, adopting ‘an intercultural approach’ to FLT not only helps students to better understand other cultures but also makes them aware of the distinctness of their own. Constant and conscious reflections on culture and cultural differences make students think about their own culture, and view it in relation to other cultures, thus broadening their scope of understanding. Since literature is “indissociable from other relevant aspects of language study, in particular the teaching of reading and writing, and the teaching of culture” (Kramsh and Kramsch 2000, 553), the current article argues that literary texts in the context of foreign language education may be a catalyst for intercultural learning and can thus help to develop students’ ICC. In other words, the literary text has considerable potential for language learning and encountering a foreign culture (Fenner 2000, 146).

2. Literature and Foreign Language Education

Literature in foreign language teaching (FLT) has a long and notable history and has played various roles. Throughout the 20th century, as Kramsh and Kramsch (2000, 553) note, it was used “for the aesthetic education of the few (1910s), for the literacy of the many (1920s), for moral and vocational uplift (1930s-1940s), for ideational content (1950s), for humanistic inspiration (1960s-1970s), and for providing an “authentic” experience of the target culture (1980s-1990s)”.

The role of literature has been characterized by “a historic divergence between language and literature” (Savvidou, 2004), which Short (1996) refers to as a ‘border dispute over territory’ between linguists and literary critics. This divergence has resulted in the teaching of the two subjects as ‘disconnected pedagogic practices’ (Carter and McRae 1996, xxiv). This is not to say there is no difference between literary and non-literary discourse; however, Carter and Nash (1990) suggest that, rather than perceiving literary discourse as separate and remote from non-literary discourse, we ought to consider the variety of text types along a continuum with some being more literary than others. This view is part of the idea that the separation of literature from language is “a false dualism since literature is language and language can indeed be literary” (Savvidou, 2004).

Since FLT throughout the 20th century advanced mainly by being conceptualized in terms of teaching *methods* (Stern 1983, 452), it might be worthwhile to look at how culture/literature was viewed

within different FLT methods. The search for the ‘best method’, which dominated thinking in ELT and applied linguistics for much of the twentieth century, has resulted in a range of approaches, the most common being Grammar-Translation, Direct Method, Audio-lingual, and Communicative (for further information, see Larsen-Freeman, 2000; Richards and Rodgers, 2001).

The central role of literature was carried over into FLT/ELT in the early part of the 20th century (Maley 2001, 180). It was a fundamental part of FLT in the ‘classical humanist’ paradigm, “where an understanding of the high culture and thought expressed through literature took precedence over mere competence in *using* the language” (ibid.). During the grammar-translation method era, “literary texts were the very staple of foreign language teaching, representing both models of good writing and illustrations of the grammatical rules of the language” (Duff and Maley 1990, 3). Therefore, these texts were mostly used for translation purposes and exercises on reading comprehension, which compelled the reader to concentrate on the given texts at a surface level and not on their literary value. The grammar-translation ELT textbook was/is in fact only a collection of (canonical) literary texts, since “the role of literature was, and for some still is, unquestioned: regarded as the highest form of expression of the target language, literature was/is an essential subject of study for the language learner” (Gilroy and Parkinson 1996, 213).

With the advent of structural approaches to FLT and the popularity of the direct and audiolingual methods, literature found itself side-lined or even totally banned from the language classroom. The formal properties of the language took precedence, and literature study was seen as part of the bad old ‘traditional’ methods. It was, moreover, “difficult to justify the use of literary texts in a world where the grading of vocabulary and structures was given so much emphasis” (Duff and Maley 1990, 3).

For a time even the new functional-notional communicative movement ignored literature. The demand for English shifted its focus “from the small-scale production of scholarly elites to the mass production of large numbers of communicative competent users of the language”, and literature came to be regarded as an irrelevance (Maley 2001, 180). The emphasis was on pragmatic, efficient communication with no frills. Indeed, if we study methodology books for teachers and textbooks for direct learner use in the 1970s and the first half of the 1980s, “we can observe a clear neglect of the integration of literary texts and literature into English foreign language teaching” (Kostelníková 2001, 79).

Yet since the mid-1980s there has been a revival of interest in literature as one of the resources available for language learning. This can be seen from the considerable variety of resources for practical exploration in the classroom (e.g., Maley and Duff, 1982, 1989; Benton and Fox, 1985; Maley and Moulding, 1985; Colie and Slater, 1987; Hedge, 1985; Greenwood, 1988; Maley, 1994, 1995; Duff and Maley, 1990; McRae and Pantaleoni, 1990; Carter and Long, 1991; McRae, 1991, 1992; Collie and Porter Ladousse, 1991; Bassnet and Grundy, 1993; Lazar, 1993, 1999, etc.). All these titles offer the teacher texts and activities for immediate classroom use, with only minimal reference to theory.

3. Arguments for the Inclusion of Literature in EFL Courses

The rationale for incorporating literature into ELT has been well established, even if it does not go entirely uncontested. Research on the benefits of literature in language teaching extends back to the 1980s (Sapargul and Sartor 2010, 28), when it was recognized that literature is a conduit

for improved critical thinking skills (Oster 1989). According to Van (2009, 7), literary texts are effective in promoting English language development in all four skills “through interaction, collaboration, peer teaching, and student independence”. Similarly, McKay (2001, 319) argues that using literature as content, besides being an ideal resource for integrating the four skills, also raises cross-cultural awareness.

Maley and Duff (1989), on the other hand, draw attention to the motivating power of literary texts in terms of their universality and their non-triviality, referring to the texts usually found in proprietary EFL course books. They also stress how literary texts invite multiple interpretations, thus providing ready-made material for discussion.

Brumfit and Carter (1986, 15) posit that “literary texts provide examples of language resources being used to the full, and the reader is placed in an active interactional role in working with and making sense of this language”, while Chomsky (1972, 33) found clear indications that exposure to “the more complex language available from reading” does seem to go hand in hand with increased knowledge of the language. Other scholars have also remarked on the effectiveness of using novels as teaching tools in the ESL classroom (e.g., Paran, 2008).

Duff and Maley (1990, 3) point out the authenticity of literary texts which “offer genuine samples of a very wide range of styles, registers and text-types at many levels of difficulty”. Ezra Pound’s dictum that ‘Literature is news that *stays* news’ (1951; in Gilroy and Parkinson 1996, 215) highlights the staying power of the literary text “as a rich source of authentic material which does not become stale” (ibid.).

In recent years the intellectual, cultural, academic and linguistic benefits of literature study are increasingly being acknowledged (Spack 1985, 703). Literary works can, as Stern (1992, 230) puts it, “epitomize the thoughts, feelings, and values of the target culture in memorable ways”. According to Ghosn (2002, 175), literature seems to offer not only “a medium that can create an acquisition-rich environment in the classroom context”, but also various communication models by providing examples of “real-life language”. A longitudinal research study of literature-based instruction is reported by Ghosn (2010). She compared outcomes in English vocabulary, grammar and reading comprehension outcomes after five years of formal instruction in four primary schools in Lebanon, two using literature-based reading anthologies and two using international ESL course books. All the children in the experiment were beginners in English but after five years those in the classes which took part in the literature-based programmes significantly outscored those using the communicative course books, in reading comprehension and in vocabulary development.

Many writers point out the important role that literature plays in educating the whole person. It involves learners “in a personal way, giving them the opportunity to express themselves, stimulating the imagination, developing critical abilities and increasing emotional awareness” (Gilroy and Parkinson 1996, 215). The ‘genuine feel’ of literary texts, according to Duff and Maley (1990, 6), acts as a powerful motivator and touches on themes to which learners can bring a personal response from their own experience. This has been confirmed by a study the purpose of which was to obtain data on the integration of work with literary texts in secondary-school EFL classrooms in Slovakia. The results revealed that the majority of teachers and pupils would like to read and work with literary texts more often than they do at present, and that teachers would welcome the publication of literary texts with a variety of genres, styles, authors and topics produced in Slovakia (Kostelníková 2001, 79).

Lazar (1993, 14-15) and Ur (1996, 201) provide a concise and teacher-friendly summary of the benefits of literature teaching: students enjoy it and it is fun; it is authentic material; it has general educational value, since literary texts are non-trivial; it encourages students to talk about their opinions and feelings, since literary texts are, by their very essence, open to multiple interpretations; it provides examples of different styles of writing, and representations of various authentic uses of the language; it involves emotions as well as intellect, which adds to motivation and may contribute to personal development; it develops students' interpretive abilities; it encourages empathetic, critical and creative thinking; it helps students to understand another culture; it is part of the target culture and has value as part of the learner's general education; it raises awareness of different human situations and conflicts; it contributes to world knowledge; it expands students' language awareness; it is a good basis for vocabulary expansion; it can supply an excellent jump-off point for discussion or writing; it fosters both intensive and extensive reading skills; it is a stimulus for language acquisition, etc.

Although classroom practice may not have fully caught up with theory, few would dispute that literature should be an essential element of the foreign language curriculum. Having decided that integrating literature into the EFL syllabus is beneficial to the learners' linguistic, (inter)cultural, and intellectual development, we need to select an approach which best serves the needs of EFL learners and the syllabus.

4. Different Models for Teaching Literature

Carter and Long (1991) describe three main approaches to the teaching of literature: the *Cultural Model*; the *Language-Based Model*; and the *Personal Growth Model*. Since that time however, several more models which combine elements from these original three, known as *Integrated Approaches*, have been developed, which have attempted to overcome the limitations and criticisms associated with the main models, and to provide more relevant approaches to teaching literature in the modern EFL setting (Healy 2010, 179).

4.1 The Cultural Model

This model employs traditional approaches to the teaching of literature by exposing students to the background of a text in order to examine the ideas and concepts behind it. In this way, students learn about different cultures and patterns of thought, and either directly or indirectly, will compare them to their own. As this model is most often lecturer-led and does not focus on language work *per se*, it has been generally considered to be unsuitable by most EFL teachers. It is important, however, to expose foreign learners of English to such cultural and content-based stimuli, since this exposure “enables students to understand and appreciate cultures and ideologies different from their own in time and space, [...]” (Carter and Long 1991, 2).

4.2 The Language-Based Approach

The most common approach to literature in the EFL classroom is what Carter and Long (1991) refer to as the ‘language-based approach’. In this approach, learners examine texts looking for specific linguistic features such as vocabulary and grammatical structures. EFL teachers can take this approach if they wish to focus on specific features of language by creating such activities as gap-filling, grammar practice, and summary writing. However, as Healy (2010, 179-180) points out, “criticisms of this model centre on the ‘disconnection’ or distance between the student, the

text, and the literary purpose of the text, in that the appreciation of the text becomes secondary to the mechanical analysis of the text as a study tool, or a platform for different language activities”. Povey (1979, 163), for example, cautions teachers not to set literature “at the mercy of language teaching” in a manner that “destroys the educational values of both”. Choosing a specific text in order to teach specific vocabulary points or grammatical structures will be wrong, since that will then be the only goal attained. Instead, Povey (ibid.) says the aim of grammatical explanations and vocabulary work should be “the comprehension of the story”.

4.3 The Personal Growth Model

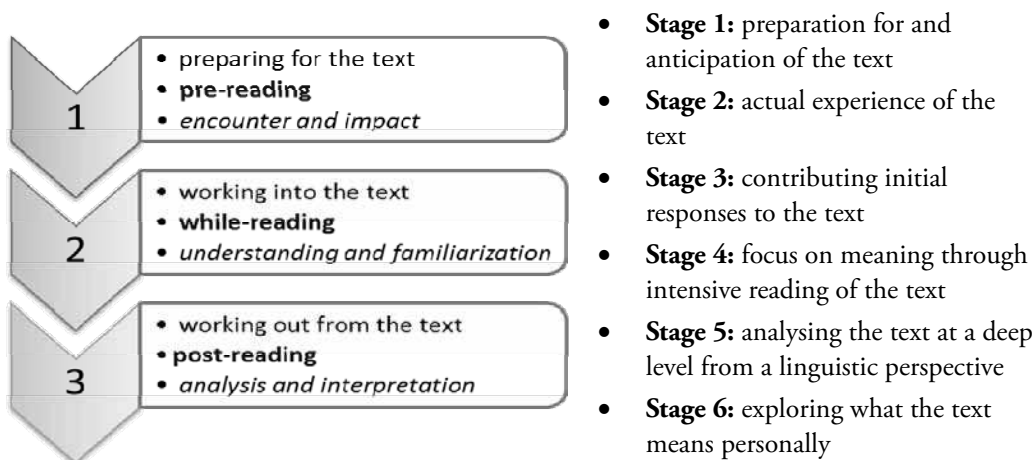
This model stresses “the personal enjoyment and emotional gain students can procure by engaging with such texts” (Maley 2001, 182). This model attempts to combine both the above approaches and to encourage more student interaction with the text. Literary texts are seen as a resource for both linguistic development as well as the development of an appreciation for literature. Students are not just passive receivers of knowledge as in the Cultural Model, but are encouraged to become autonomous and to think critically. Students’ thoughts and opinions are elicited about the text, and they are encouraged to examine different themes and topics related to it. Through these activities, students are able to make more of a personal and meaningful connection with the text. This is a learner-centred approach in which the teacher is a facilitator of learning (Healy 2010, 180).

These three approaches to teaching literature differ in terms of their focus on the text: in the first, the text is seen as a cultural artefact; in the second, the text is used as a focus for grammatical and structural analysis; and in the third, the text is the stimulus for personal growth activities. What is needed, according to Savvidou (2004), is “an approach to teaching literature in the EFL classroom which attempts to integrate these elements in a way that makes literature accessible to learners and beneficial for their linguistic development”.

4.4 Integrated Approaches

Integrated approaches combine elements from the three main models described above. According to Duff and Maley (1990, 6), the main reasons for integrating the elements of all three models are linguistic, methodological and motivational. *Linguistically*, by using a wide range of authentic texts, we introduce learners to a variety of types of and difficulties in the English language. *Methodologically*, literary discourse sensitises readers to the processes of reading, e.g. the use of schemata, strategies for intensive and extensive reading, etc. Lastly, *motivationally*, literary texts prioritise the enjoyment of reading, since, as Short and Candlin assert (1986), “if literature is worth teaching [...] then it seems axiomatic that it is the response to literature itself which is important”.

Savvidou (2004) also suggests that a literary text should be approached in three different ways: firstly, as a cultural object; secondly, as a way to approach linguistic analysis; and thirdly, as a method for personal growth. She then elaborates to conclude that an integrated approach is a “potentially powerful pedagogic tool”, and carefully sets out a six-stage scheme which is in fact an elaboration of the general three-stage approach to teaching reading (and listening) texts:



It is clear that these stages come round full circle to connect the text meaningfully with the students' experience. Savvidou (2004) managed to convincingly combine elements from the three models in existence in order to provide a more suitable approach to teaching literature in a formal educational setting.

For the most part, activities accompanying literary texts throughout this six-stage integrated approach to teaching literature fall into one of two categories: those that focus on the linguistic analysis of the text, and those in which the text acts as a springboard for a variety of language activities, including discussion and writing (Maley 2001, 183). The kinds of activities in the second category in particular draw heavily on techniques developed as part of the communicative approach in general. Techniques such as opinion and information gap, problem-solving and role-play are also in widespread use, as well as a variety of activities to promote students' creative writing.

The adoption of an approach that melds literary texts with favoured CLT techniques that promote meaningful communication among learners is a swing away from the traditional methodology for teaching literary texts within the grammar-translation method of the 1930s, 1940s and 1950s. Although the typical grammar-translation course book of the time may have provided numerous samples of literature and the reading of difficult, unabridged literary texts began early in a course of study, little attention was paid to the content of texts, which were treated primarily as exercises in grammatical analysis. Translation and the study of grammar and vocabulary were done in the traditional tedious way. This is not surprising, since the primary purpose of the grammar-translation method was to prepare students for reading the target language's original (literary) texts. An equally important goal was to develop the students' logical thinking and their intellectual capacities, to attain a generally educational and civilizing effect, and, eventually, to gain a greater understanding of the native language (Chastain 1971, 59).

Thus, literature, once related to traditional text-centred approaches, has been revisited in the ELT classroom, now within "the context of reader-response theory and humanistic approaches" (Ferradas Moi 2003, 406). Therefore, it is not only the sheer inclusion and presence of literary texts in course books that matters, but primarily *how* these texts are presented, approached and treated.

5. The Literature Component in Slovenian English Language Syllabuses

Since the syllabus determines the way in which textbooks will be designed and later exploited for teaching purposes, it seems important to look at how literature has been formulated and articulated in Slovenian foreign language policy documents (syllabuses) to date. This close relationship between the syllabus and the textbook, i.e., the textbook embodying the underlying principles and conceptions of the syllabus, was particularly important in the past, since textbooks had to be drawn up in strict accordance with the syllabuses in force.

In the syllabus of 1945 when *Angleška vadnica – Prva stopnja* (Žgur et al. 1945) appeared, the contents were not spelled out but specified solely in relation to the existing textbook. The first document to outline the general objectives of English as a school subject was the syllabus of 1948. It lists as the first of the general objectives *'the development of the ability in the learners to independently, and with the help of a dictionary, read newspapers, literary and technical/study texts of a medium-level difficulty'* (p. 49). Among other objectives, one was *"to gain a greater understanding of the culture and civilisation of English-speaking countries"* (ibid.).

An explicit literature component was included in the syllabus of 1955/56 (UN za gimnazije in klasične gimnazije). Essentially, the document aims to *"develop learners' ability to independently, or with the help of a dictionary, read newspapers, magazines, literary and technical/study texts"* (Kožar 1991, 28). Learners are also expected to develop, at least sketchily, an understanding of the development, culture and the current role of the target-language peoples, in particular their *"most progressive and most beautiful literary works"* (ibid., 29). It was suggested that literary texts be selected from modern literature, primarily from the Romantic period and realism, and that they should not be treated only linguistically, but also from the stylistic-aesthetic point of view (ibid., 29-30).

Literature is again given prominence in the syllabus of 1962/63. The document recommended that literary texts for the 1st and 2nd years should be selected from the beginnings of British literature to the Romantic period, and in the 3rd year works from the Romantic period to modern times. Among American authors, the syllabus 'recommends' Twain, Melville, Whitman, Hemingway, Lewis, Steinbeck, Adamič, Faulkner, Sandburg, Frost, O'Neill, Williams and Miller (ibid., 32). In order to attain the objectives in literature teaching set by the syllabus, some teachers probably used *An Anthology of English and American Literature* by Grahor (1965) to complement their course book.

The small, vague literature component in the syllabus of 1975 was probably in line with developments in ELT in the 1970s. The syllabus states that learners should, with the help of texts, *"gain an understanding of the culture and civilisation of English-speaking countries, develop critical thinking skills, and acquire the awareness of international co-operation"* (Kožar 1991, 36-37). Besides school, family and the learners' homeland, topics included the target-language countries, their main natural, geographical, historical and cultural features, including their main 'carriers of progressive ideas', i.e., scientists, inventors and artists. Learners were also supposed to be able to gain an insight into the cultural values of the target-language countries by listening (and singing along) to some of the most typical traditional and contemporary folk songs, as well as to poetry set to music.

During this structuralist and audiolingual period of the 1970s, when the literature component in foreign language syllabuses was almost entirely crowded out, and later, during the *vocationally oriented education* period (i.e., usmerjeno izobraževanje) in the early 1980s, when literature was

both rare and restricted to social studies and arts programmes (e.g., a course book by Jurčić and Brihta 1982), some teachers willing to teach literature could draw on the anthology *Readings in English and American Literature* (Jurak 1978).

From the 1990s national curricula began to promote the development of ‘communicative competence’ and the development of all four language macro skills. Continuing this line of development, the national syllabus for English, which was introduced in 1998 (following the 1996 curricular reform), strongly promotes Communicative Language Teaching (CLT) as the norm for teaching foreign languages in Slovenia. Thus, at the level of method policy, CLT is well enshrined as the norm in language education, which can also be seen in the latest national syllabus for English of 2008 (2011).² Both documents list as the first of the general objectives of English as a school subject the acquisition of communicative and intercultural competence. The literature component in the Slovenian English language syllabus of 2008 is meant to encourage students “to independently read literary texts in English”, and develop intercultural reading competence for creative reading and understanding of complete literary texts. This means that the syllabus reflects a move away from extras to non-abridged complete literary texts. Students are also expected to develop literary competence as a specific sub-skill of reading competence.

6. Literature and EFL Textbooks

Central to most foreign language curricula is the textbook used. Although designed explicitly for the teaching of language, language-learning materials also carry cultural content. The manner in which the textbook addresses cultural issues, including literature, is especially important in light of the authority that both teachers and students ascribe to the textbook. Teachers may rely heavily on the cultural content of a textbook to compensate for their own lack of knowledge about the target culture, and even the most knowledgeable teachers often use the book as a primary resource because they lack the time to prepare their own materials. For students, the textbook represents an authoritative source of information whose truth value often goes unquestioned.

The cultural content in the EFL course book may be about the *source culture*, the *target culture*, or *international/global culture*. In the case of a global course book which is to be sold globally in a variety of very different markets, the underlying philosophy of ‘one size fits all’ means that (cultural) content is often limited to a narrow range of bland topics (Gray 2002, 166). However, attempts have also been made to link the global with the local, i.e. connecting the world of students with the world of English. One view of globalization holds that “the local is always imbricated in the global and for this reason a more accurate description of the process would be *glocalization*, a neologism which attempts to capture something of the complexity inherent in globalization by conflating the terms global and local” (ibid.). ELT course books – local, localized, global, or glocalized – are never culturally neutral and will continue to be ‘a meeting point of cultures’, i.e. to contain ‘Images of the Foreign and the Own’ (Petračić 2010). However, the task of developing genuine cultural awareness is a daunting one, “especially in the light of the fact that many school textbooks tend to present a reductionist, fact-based and even clichéd view of other cultures” (Newby 2000, 6).

Literary texts in EFL textbooks are usually chosen to illustrate themes or values of the culture, as well as for their specific literary quality. Here, literature is taken in its broadest sense, and the textbook may include popular fiction, folklore, folk tales, ballads, nursery rhymes, children’s literature, widely read books which “constitute a common heritage of literacy” (Stern 1992, 230), or “anything else that can illuminate the thought and life experience in the culture” (Rivers 1981, 338).

²F The curriculum of 2008 never actually came into force, but after changes were made, it was implemented in 2011.

If the textbook does not provide literary texts, teachers can supplement it by using resource books, readers or anthologies designed to complement a course or syllabus requirements (e.g., the Matura exam). Some examples of, mostly local, supplementary materials of this kind are Grahor (1962, 1965), Jurak (1978), Boschma et al. (1987), Pervan-Plavec (1990), Lapajne et al. (1994), Grosman and Rot Gabrovec (1997), Eržen and Fidler (2000), etc. Of course, this approach of supplementing a textbook usually requires extra effort and time to bring literature into classrooms. Some course books, the *Headway* series, for example, are accompanied by materials/workbooks designed as an extension to the course book language syllabus and to focus on areas such as culture, CLIL and literature (e.g., Fitzgerald et al. 2007).

Although literature is generally perceived as beneficial and significant for intercultural understanding, most current course books rarely use literature and when they do, they tend to follow a traditional pattern, i.e. asking learners to read the text carefully and then to answer comprehension questions (Tomlinson et al. 2001). There have been some course books, however, in which the target (and source) language culture is also presented through literary texts that contain creative, personalised, text-based and response-based tasks (e.g., Jurčić and Brihta 1982; Skela 2005, 2006; Puchta et al. 2010, 2011, 2012).

7. The Study and Methodology

Given the importance of teaching materials, this study sought to investigate the presence of literary texts in some EFL course books approved for use in Slovenian secondary schools in the past and at present. In order to illustrate how EFL materials followed global trends in teaching literature, the chosen course books span almost seven decades beginning with grammar-translation materials, moving on through structuralist or audiolingual materials, to our final examples, the communicative materials. It is believed that a comparison of textbooks written decades apart will illustrate these global trends well. More specifically, the study sought answers to the following research questions:

- How much space do ELT textbooks allocate for literature?
- Do ELT course books differ with regard to the quantity of literary texts over the seven decades spanned by the course books analysed?
- Which literary genre (i.e., novels, stories, poems or plays) is mostly present in ELT course books?

To this end, a quantitative and content analysis was employed to establish how many literary texts in total were included in the textbooks analysed. We chose seven local and global course books for secondary school use that we consider to be representative of different foreign language teaching and learning paradigms or methods. Each book was analysed page by page, and the literary texts were counted and categorized according to the major literary genres: novel, story, play and poem.

It needs to be pointed out that, in Slovenia until 1989, only locally produced ELT course books were used in primary and secondary schools. What did change in 1989, however, was that the one-single-book-for-one-subject restriction was lifted and freedom of choice granted regarding the selection of textbooks. In that year, the first British-produced (i.e. global) course books were introduced in Slovenian primary and secondary schools – *Project English 1* (Hutchinson 1985), and *Headway Intermediate* (Soars and Soars 1986), both from Oxford University Press.

In this review, the following 7 course books were examined for the presence and diversity of literary-marked cultural content:

Authors	Name of the course	First published	Method
Žgur, Skalický	<i>Angleška vadnica. Tretja stopnja.</i>	1950	Grammar-translation Method / Eclectic Method
Brihta, Grgić	<i>A Sixth-Year English Course</i>	1966	audio-lingual / Eclectic Method
Knight, Knight, Krašček	<i>MAP 3</i>	1974	audio-lingual / Situational Language Teaching
Soars, Soars	<i>Headway Intermediate [1st ed.]</i>	1986	communicative approach
Soars, Soars	<i>Headway Upper-Intermediate [1st ed.]</i>	1987	communicative approach
Soars, Soars	<i>Headway Intermediate [4th ed.]</i>	2009	communicative approach
Soars, Soars	<i>Headway Upper-Intermediate [4th ed.]</i>	2014	communicative approach

Table 1: Course books analysed

For space reasons, only one course book series was chosen (*Headway*) within the communicative approach paradigm, although many more titles have been approved for use in secondary schools (e.g., *English File*, *Matrix*, *Success*, *English in Mind*, *Gateway*, *Enterprise*, *Way Up*, *Cutting Edge*, *Opportunities*, *Inside Out*, *On Screen*, *Solutions* and *Straightforward*).

Within the *Headway* series, we focus on *Intermediate* and *Upper-Intermediate* levels, as these cover the four-year secondary school period. However, both levels (*Intermediate* and *Upper-Intermediate*) have been analysed in their first and last editions to illustrate the trends in the use of literary texts within the same course book series. In the case of the *Headway* series, for example, the first edition of *Headway Upper-Intermediate* was published in 1987, whereas its 4th edition version was released in 2014, covering a span of almost thirty years. The aim was thus to see whether there have been any changes in the treatment of literary texts within the same course book series over a lengthy period of time. In the analysis of the communicative course books, the while-reading activity category was added, which is usually not found in non-communicative materials.

7.1 Course book Analysis³

a) *Angleška vadnica III* (Žgur and Skalický 1950)

Lesson/ Page	Author	Original title/ Published	Coursebook Material	Genre
1/ 5-6	Charles Dickens	<i>Oliver Twist</i> (1838)	<i>Oliver Twist Asks for More</i> , abridged, Chapter 1: ending	a novel
1/ 7	Elizabeth Barrett Browning	<i>The Cry of the Children</i> (1842)	whole text, abridged	a poem
2/ 12-14	Mark Twain	<i>A Melting Story</i> (1873)	whole text, abridged	a short story
2/ 14	William Shakespeare	<i>Love's Labour Lost: [Winter]</i> (1597)	Act V scene ii: ending	a poem
3/ 19	Liam O'Flaherty	<i>Spring Sowing</i> (1924): <i>The Reaping Race</i>	whole text, abridged	a short story
3/ 22	Robert Burns	<i>John Barleycorn</i> (1782)	whole text, abridged	a poem

³F The analyses that follow are based on Jesenko's BA Dissertation, to which the author of this article acted as mentor.

4/ 28	John Galsworthy	<i>The Silverspoon</i> (1926)	<i>Lost in London Fog</i> , abridged Chapter 7: ending	a novel
4/ 31	Thomas Hood	<i>November</i> (1844)	whole text, unabridged	a poem
5/ 37	Rudyard Kipling	<i>Plain Tales from the Hills</i> (1888): <i>Lispeth</i>	whole text, abridged	a short story
5/ 40	A. E. Housman	<i>When I was One-and-Twenty</i> (1896)	whole text, unabridged	a poem
6/ 46-48	Sinclair Lewis	<i>Martin Arrowsmith</i> (1925)	<i>A Difficult Job</i> , abridged, Chapter 5: beginning	a novel
7/ 52-54	Henry Williamson	<i>The Peregrine's Saga</i> (1923): <i>Bluemantle</i>	whole text, abridged	a short story
7/ 54	Percy Bysshe Shelley	<i>The Cloud</i> (1820)	whole text, abridged	a poem
8/ 62-64	Washington Irving	<i>Sketch Book: Rip Van Winkle</i> (1819)	<i>Rip Van Winkle I</i> abridged, beginning	a short story
9/ 69-71	Washington Irving	<i>Sketch Book: Rip Van Winkle</i> (1819)	<i>Rip Van Winkle II</i> abridged, ending	a short story
9/ 71-72	unknown	<i>Get Up and Bar the Door</i>	unknown	a poem
10/ 77-80	Edgar Allan Poe	<i>The Pit and the Pendulum</i> (1842)	whole text, abridged	a short story
11/ 85-89	G.B. Shaw	<i>Pygmalion</i> (1912)	<i>Act II</i> , abridged, beginning	a play
12/ 94-97	W.M. Thackeray	<i>Henry Esmond</i> (1852)	<i>Found Out</i> , abridged Chapter 6: beginning	a novel
13/ 102-104	Sir Walter Scott	<i>Ivanhoe</i> (1820)	<i>Shelter at Last</i> , abridged Chapter 16: beginning	a novel
13/105-106	unknown	<i>King John and the Abbot of Canterbury</i>	whole text, unabridged	a poem
14/ 112-114	Howard Fast	<i>Freedom Road</i> (1944)	<i>Gideon's Speech</i> , abridged Chapter 9: middle	a novel
15/ 124	John Milton	<i>On Shakespeare</i> (1630)	whole text, unabridged	a poem
16/129- 133	William Shakespeare	<i>A Midsummer Night's Dream</i> (1590-1596)	<i>Act III</i> , scene 1, <i>unabridged</i> , beginning <i>Act II</i> scene 1: <i>Fairy Song</i> <i>unabridged</i> , beginning	a play a poem
17/ 138-140	Henry Fielding	<i>Joseph Andrews</i> (1742)	Chapter 12: beginning, <i>unabridged</i>	a novel
18/144-146	Charles Dickens	<i>The Pickwick Papers</i> (1837)	<i>The Elections at Eatanswill</i> , abridged chapter 13: beginning	a novel
19/ 150-153			<i>The Elections at Eatanswill</i> , abridged Chapter 13: middle	a novel
20/ 159-160	Lord Byron	<i>Childe Harold's Pilgrimage</i> (1812- 1818)	<i>Childe Harold's Last "Good Night"</i> , <i>Canto the First</i> : middle, <i>unabridged</i>	a poem

Table 2: Overview of literary texts in *Angleška vадnica III* (Žgur and Skalický 1950)

Angleška vадnica III (Žgur and Skalický 1950) consists of twenty lessons featuring 29 literary texts, 11 poems, 9 extracts from novels, 7 short stories and 2 plays by renowned British and American authors. Each lesson begins with an extract from prose or drama and features a short introduction about the author and their work whenever it is mentioned for the first time, and in most lessons

this extract is followed by a poem or an extract from a play. Most of the texts, even some longer poems, are abridged in order to include more of the plot. Short stories are made shorter so that the ending is also included in the text. Extracts from novels are most commonly taken from the beginning of a chapter. As many as 14 out of the 29 texts date back to the 19th century, five of them to earlier periods, and 6 to the 20th century. There is one reference to a 16th century text.

b) *A Sixth-Year English Course* (Brihta and Grgić 1966)

Lesson/ Page	Author/ Published	Original title	Coursebook Material	Genre
5/ 28-29	S.T. Coleridge	<i>The Ancient Mariner</i> (1834)	Second part: beginning, unabridged	a poem
7/ 37-38	George Eliot	<i>Adam Bede</i> (1859)	<i>The Desire for Knowledge</i> , abridged Chapter 21: beginning	a novel
13/ 75-76	John Steinbeck	<i>In Dubious Battle</i> (1936)	<i>Torgas Valley</i> , abridged Chapter 9: ending	a novel
16/ 94-95	William Saroyan	<i>The Whole Voyald</i> (1956) and <i>Other Stories</i>	<i>The Whole World</i> beginning, ending, abridged	a short story
18/ 105	Edna St. Vincent Millay	<i>Afternoon on a Hill</i>	whole text, unabridged	a poem
19/ 107-108	Jerome K. Jerome	<i>Three Men in a Boat</i> (1889)	<i>An Irish Stew</i> , abridged Chapter 14: beginning	a novel
20/ 112-113	Leslie Thomas	<i>Isle of Wight</i> (unknown)	whole text, unabridged	a poem

Table 3: Overview of literary texts in *A Sixth-Year English Course* (Brihta and Grgić 1966)

A Sixth-Year English Course (Brihta and Grgić 1966) consists of thirty lessons, featuring 7 literary texts, 3 poems, 3 extracts from novels and 1 short story by more or less renowned British and American authors. Each lesson begins with a fictional or non-fictional text and is followed by exercises and analyses. A short note on the content is given beforehand, except in the case of the poems *Afternoon on a Hill* and *Isle of Wight*. Only extracts from novels are abridged. 2 extracts are taken from a short story to include more plot. Other references to literary texts are included in the article about the author John Steinbeck, who was awarded the Nobel Prize for literature. 3 texts date back to the 19th century. There are also 2 texts and 2 references to 20th century literature, 1 reference to an 18th century text and 2 texts of unknown publication date.

c) *MAP 3* (Knight et al. 1974)

Unit/Page	Author	Original title/ Published	Coursebook Material	Genre
3/26	Suzanne Harris	<i>We're Using up The World</i>	whole poem, unabridged	a poem
9/78	Robert Shaw	<i>The Sun Doctor</i> (1961)	A Sick Land extract, notes about the author, Chapter 2 beginning, abridged (shortened)	a novel
10/88	Patrick White	<i>The Tree of Man</i> (1955)	Evening, extract, note about the author, chapter 1: beginning	a novel
11/101-102	Tony Connor	<i>With Love Somehow</i> (1962)	Elegy for Alfred Hubbard, whole poem, unabridged, notes about the author	a poem

12/111-112	Margaret Drabble	<i>The Garrick Year</i> (1964)	Who Comes First? extract, notes about the author, Chapter 1: middle, unabridged	a novel
13/122	George Orwell	<i>The Road to Wigan Pier</i> (1937)	Hard Times, extract, notes about the author, Chapter 3: middle, unabridged	a novel
14/131	D. H. Lawrence	<i>The Trespasser</i> (1912)	Swimming (1) 2 extracts, notes about the author, Chapter 6: middle, unabridged	a novel
14/132	Stevie Smith	<i>Selected Poems</i> (1962)	Swimming (2) Not Waving But Drowning, unabridged, notes about the author	a poem
15/142	D. H. Lawrence	<i>Selected Poems</i> (1950)	Let Us Be Men, unabridged, notes about the author	a poem
15/143	Trevor Bostock	<i>Up the Monkeys</i> (1964)	an extract, notes about the author, Chapter 13: middle	a novel
16/ 151-152	Harold Pinter	<i>The Dumb Waiter</i> (1960)	an extract, notes about the author, unabridged, middle	a play
16/ 152	John Arden	<i>Wet Fish</i> (1967)	an extract, notes about the author, Act 1: middle, unabridged	a play
16/ 152-153	Tom Stoppard	<i>Rosencrantz and Guildenstern are dead</i> (1967)	an extract, notes about the author, Act three: beginning, unabridged	a play

Table 4: Overview of literary texts in MAP 3 (Knight et al. 1974)

Other references to literature:

Unit/ Page	Author	Original title/ Published	Coursebook Material	Genre
10/ 80-81	Ivo Andrić,	<i>The Bridge on the Drina</i> (1945)	The Greatest Prize of All? text about the Nobel prize	a novel
	John Steinbeck, Jean Paul Sartre, Patrick White	none		
10/82	Albert Camus	none	grammar exercise	
10/83	Pablo Neruda	none	grammar exercise	
10/86	G. B. Shaw, Thomas Mann, Hemingway, Steinbeck, Camus, Sartre, Neruda, Andrić	none	grammar exercise	
10/86	Ivo Andrić	none	Statement upon receiving that year's Nobel Prize for Literature by Ivo Andrić	
11/94	Patrick White	none	grammar exercise	
15/138	Charles Dickens	<i>David Copperfield</i> (1850)	grammar exercise	

Texts and exercises are selected and organized into 16 units. Most of the texts were adapted from newspapers and magazines, but there are extracts from literature as well. *Map 3* features 13 literary texts, 4 poems, 3 plays and 6 novels, almost exclusively by British authors with the exception of the Australian Nobel Prize winner Patrick White. Each Unit comprises an introductory text, followed by grammar exercises, and finally a (literary) text to develop reading and vocabulary called the *Home Reading* section. Most of the texts are equipped with a short note about the story and the author. All of

the texts in *Map 3* are unabridged. Poems are used as whole texts, 4 extracts are taken from the middle of a chapter and 2 from the beginning. 2 extracts from plays are taken from the beginning and one from the middle of the play. All 13 texts were published in the 20th century, 8 texts date to the sixties, 2 to the fifties, 1 to the thirties and one to before the twenties of the 20th century. There are references to ten 20th-century authors in Unit 10, although only one actual novel is mentioned.

Other references to literature appear in unit ten (*The Greatest Prize of All?*) in the text and exercises about Nobel Prize winners. Ivo Andrić, John Steinbeck, Jean Paul Sartre, Patrick White, Albert Camus, Pablo Neruda, G. B Shaw, Thomas Mann and Ernest Hemingway are mentioned as writers who have won the Nobel Prize for literature. Unit 11 (*Workers' participation - A step forward?*) features grammar exercises and mentions the Nobel Prize winner Patrick White once again. Unit 15 (*Jogging In*) features a grammar exercise mentioning *David Copperfield* by Charles Dickens.

d) *Headway Intermediate* [1st ed.] (Soars and Soars 1986)

Unit/ Page	Author	Original title/ Published	A while-reading activity	Coursebook Material	Genre
6/ 34	Jenny Joseph	<i>Warning (1961)</i>	listening	whole text, text, audio	a poem

Table 5: Overview of literary texts in *Headway Intermediate* (Soars and Soars 1986)

Other references to literature:

Unit/ Page	Author	Original Title/ Published	Activity	Type of text	Genre
3/ 38	William Shakespeare	<i>Hamlet (1599-1602)</i>	reading, speaking	a dialogue to practice grammar	a play

Headway Intermediate (Soars and Soars 1986) consists of 12 units and features only 1 poem in Unit 6, and a reference to *Hamlet* in Unit 7. It features 1 text published in 1961 and a reference to a 17th century text (Shakespeare).

e) *Headway Upper-Intermediate* [1st ed.] (Soars and Soars 1987)

Unit/ Page	Author	Original Title/ Published	A while-reading activity	Coursebook material	Genre
2/ 11	William Shakespeare	<i>As You Like It (1599-1600)</i>	listening	unabridged, text, act ii, scene 7, middle	a play
4/ 30-32	Frank De Felitta	<i>Audrey Rose (1975)</i>	comprehension check	various extracts, unabridged, text, book covers	a novel
8/ 67-69	Somerset Maugham	<i>The Lotus Eater (1935)</i>	comprehension check connecting extracts	various extracts, unabridged, text, the story so far, a picture of the author	a short story
11/ 91-92	Stephen Pile	<i>The Book of Heroic Failures (1975)</i>	speaking	various extracts, unabridged, text	short stories
12/ 106	E. Nesbit	<i>The Things That Matter (1905)</i>		unabridged, text	a poem

Table 6: Overview of literary texts in *Headway Upper Intermediate* (Soars and Soars 1987)

Other references to literature:

Unit/ Page	Author	Original Title/ Published	Activity	Type of text	Genre
2/ 14	Charles Dickens	<i>David Copperfield</i> (1850)	listening, writing	audio, text	a novel
2/ 16	William Shakespeare	<i>Shakespeare's work</i>	reading	a coursebook biography	opus
2/ 17	Jeffrey Archer	<i>6 novels</i> (1979-1986)	reading	a coursebook biography	novels
4/ 30	Charlotte Brontë	<i>Jane Eyre</i> (1847)	writing	exercise	a novel
4/ 35	John Fowles	<i>The Collector</i> (1963)	reading, writing	an appraisal of a book	a novel
7/ 56	Aldous Huxley	<i>Brave New World</i> (1932)	reading, speaking	A vision of the future in Brave New World	a novel
11/ 73	Jack Higgins (Harry Patterson)	<i>The Eagle Has Landed</i> (1975)	reading	An article from <i>Sunday Express</i> 29 August 1982 about Jack Higgins	a novel
		<i>Touch the Devil</i> (1982)			a novel
		<i>The Savage Day</i> (1971)			a novel
	John Braine	<i>Room at the Top</i> (1957)			a novel
	Fyodor Dostoyevsky	<i>The House of the Dead</i> (1862)			a novel
11/ 96	Ernest Hemingway	<i>For Whom the Bell Tolls</i> (1940)	combining sentences	a coursebook biography	a novel
		<i>A Farewell to Arms</i> (1929)			

Headway Upper Intermediate (Soars and Soars 1987) consists of 14 units, and contains five literary texts, fairly equally distributed in Units 2, 4, 8, 11 and 12. Units 2 and 11 contain three, Unit 4 two, and Unit 7 one text with a reference to a literary work. It features 4 texts and 9 references to literature published in the 20th century, 3 texts dating back to the 19th century, and 1 text and 1 reference to Shakespeare's works (16th-17th century).

f) *New Headway Intermediate* [4th ed.] (Soars and Soars 2009)

Unit/ Page	Author	Original title/ Published	A while- reading activity	Coursebook Material	Genre
3/ 26-27	William Shakespeare	<i>Romeo and Juliet</i> (1599)	listening, comprehension check	whole text, abridged (a comic), text, audio	a play
3/ 148 ⁴				lines translated into modern English	
11/ 90	Sir Arthur Conan Doyle	<i>The Return of Sherlock Holmes: The Adventure of the Three Students</i> (1904)	comprehension check	<i>The Three Students</i> , 4 Parts text, abridged (shortened) beginning, middle	a short story
			listening	<i>The Three Students</i> Part 4 audio, abridged (shortened) ending	
3/ 105	Aesop	<i>The Farmer and his Sons</i>	gap fill	whole text, abridged	a fable
3/ 105	unknown	<i>The Emperor and his Daughters</i>	gap fill	whole text: abridged	a fable
8/ 111	unknown	<i>The Trojan Horse</i>	order words into a text	parts of the sentences	a myth
8/ 150 -151				whole text: abridged	

Table 7: Overview of literary texts in *New Headway Intermediate* (Soars and Soars 2009)

⁴ The pagination is correct. Some texts referring, for example, to Unit 3 appear in a special appendix at the back of the textbook.

Other references to literature:

Unit/ Page	Author	Original Title/ Published	Activity	Type of text	Genre
7/ 54-55	J.K. Rowling	<i>Harry Potter</i> series (1997-2007)	listening, writing, reading	7 book titles <i>J. K. Rowling: author and billionaire</i> an interview with a young fan	a series of novels: young adult fiction

New Headway Intermediate (Soars and Soars, 2009) consists of 12 Units. It features three literary texts in Unit 3, one in Unit 8 and one in Unit 11 (i.e., 2 fables and a myth of unknown origin, a Shakespeare play from the 16th century, and a 20th-century text). There are other references to literature in Unit 7 (the *Harry Potter* series published between 1997 and 2007).

g) *New Headway Upper-Intermediate* [4th ed.] (Soars and Soars 2014)

Unit/ Page	Author	Original Title/ Published	A while-reading activity	Coursebook material	Genre
3/26	Ruth Rendell	<i>The Fallen Curtain: The Clinging Woman</i> (2009)	listening, comprehension check	three extracts, unabridged, part 3 only audio	a short story
10/84-85	Hilaire Belloc	<i>Cautionary Tales for Children: Jim And The Lion</i> (1907)	listening, gap fill, comprehension check	whole text: unabridged text, audio	a poem, children's literature
12/ 100	Paul Anthony	<i>No Time to Think (unknown)</i>	listening	whole text, audio	a poem

Table 8: Overview of literary texts in *New Headway Upper Intermediate* (Soars and Soars 2014)

Other references to literature:

Unit/ Page	Author	Original Title/ Published	Activity	Type of text	Genre
3/ 25	Charles Dickens, Agatha Christie, John Grisham	none	writing questions	audio, a gap fill	none
	J. K. Rowling	<i>Harry Potter</i>			a novel
3/25	Ruth Rendell	<i>The Fallen Curtain</i> (2009)	reading, matching	online review of the book	short stories
3/28	Dan Brown	<i>The Da Vinci Code</i> (2003)	listening, matching, speaking	three dialogues, book and DVD covers, book titles	a novel
	F. Scott Fitzgerald	<i>The Great Gatsby</i> (1925)			a novel
	Jane Austen	<i>Pride and Prejudice</i> (1813)			a novel
	Suzanne Collins	<i>Hunger Games</i> (2008)			a novel
	Victor Hugo	<i>Les Misérables</i> (1862)			a novel

New Headway Upper Intermediate (Soars and Soars 2014) consists of 12 Units. It features only three literary texts - one in Unit 3, another in Unit 10 and the third in Unit 12. All three literary texts, a short story and two poems, are from the 20th century. There are seven references to literary works, 4 of them published in the 21st century, 2 in the 19th century and 1 in the 20th century. Three famous authors from the 20th and 19th centuries are also mentioned with no reference to the texts.

7.2 Findings and discussion

Compared to learning materials used in the past, modern course books feature significantly fewer literary texts but a comparable amount of or even more *references* to literary works. The latter is due to non-fictional texts such as newspaper articles or travelogues gaining more significance and in which references to literary works are fairly common.

The main finding of the present study concerning the quantity of literary texts in old and modern course books is not entirely in line with the general trends in teaching literature as outlined earlier in this paper. Within the grammar-translation method, literary texts were the staple of foreign language teaching, which has been confirmed by the analysis of *Angleška vadnica III* (Žgur and Skalický 1950).

The analysis of *A Sixth-Year English Course* (Brihta and Grgić 1966), probably a typical exponent of the ‘transitional’ eclectic ELT methodology combining some characteristics of the Grammar-Translation Method, the Reform (i.e. Direct) Method, and the Audiolingual Method, reveals that the course book features a fair number of literary texts.

During the audiolingual period, there was a general trend toward exclusion of literary texts from the curriculum, which continued in the late 1970s (Kramsch and Kramsch 2000, 565-566). Contrary to this general trend, the analysis of *MAP 3* (Knight et al. 1974) – a typical exponent of the audiolingual method – reveals that literature was still valued for its contribution to culture teaching. However, this is true of *MAP 3* only which was the last volume in the series and aimed at the upper-intermediate level (i.e., 3rd and 4th year of grammar schools), whereas two previous volumes in the series (i.e., *MAP 1* and *MAP 2*) do not include any literary texts. Literature was obviously restricted to higher proficiency levels only.

The analysis of the communicative course books (i.e., the *Headway* series) confirms the general trend that literature ‘seems like an irrelevance’. It is true that modern EFL course books do contain bits and pieces of literature, but this is still very far from containing a coherent literary syllabus. The fact that literature has obviously still not found a firm place in ELT textbooks has been confirmed by several other studies. Tomlinson et al. (2001), who analysed 8 EFL course books for adults, note that most current course books rarely use literature, and when they do, they tend to follow a traditional pattern, i.e. asking learners to read the text carefully and then to answer comprehension questions. In the 2008 review by Masuhara et al., 8 current adult EFL courses were evaluated, with the results revealing a “lack of poems, literature, and stories” (ibid., 310). Similar results are reported by Yildirim (2012), who analysed 6 communicative EFL textbooks, and established that “the use of literature is both rare and restricted to upper-intermediate levels” (ibid., 147). Two more studies, one analysing 22 current EFL course books (Gümüřok 2013), and the other 12 (Jesenko, 2014), also confirm that literature in ELT teaching materials remains peripheral.

It seems that Maley’s (1989, 59) statement that “literature is back”, and Gilroy and Parkinson’s (1996, 213) claim that “now, in the ‘communicative’ era, literature is back in favour” refer primarily to teacher resource books, readers or anthologies designed to complement course books rather than to course books themselves.

As to the *genre*, both old materials as well as modern course books mostly feature extracts from novels and short stories, and there are more poems than extracts from plays. Especially at the intermediate level, modern course books seem to include more stories with which students might

already be familiar. *New Headway Intermediate* (2009), for example, includes folk tales and myths, the story of *Romeo and Juliet* adapted as a comic book, and a reference to the *Harry Potter* series. An example of children's literature is the poem *Jim and the Lion* used in *New Headway Upper-Intermediate* (2014). There are also some examples of modern genre inventions such as a mini saga or abridged versions of literary works especially designed for EFL students.

8. Conclusion

Despite its invaluable contribution to linguistic and cultural awareness as well as 'personal growth', literature has been greatly underestimated in recent foreign language learning. It is difficult to set out exact reasons for this situation. Stern (1992, 229) believes that the role of literature has declined "as a result of the growing interest in a social and scientific approach to culture" during the course of the 20th century. An important additional reason might be that *lingua franca* English is primarily seen as an essential tool for success in the international knowledge economy. As such, and often taught via the global course book, the focus in ELT is typically on instrumental achievement of defined skills and proficiency levels. According to Mitchell (2009, 89),

[t]he main 21st century drivers which determine basic factors in foreign language education policy [...], are instrumental goals which prioritise the development of practical language skills. Goals of intercultural understanding and metalinguistic awareness are seen by many commentators as insufficient of themselves to justify sustained investment and commitment to foreign language education in the curriculum.

It seems that this focus on 'practical language skills' is closely reflected in global ELT course books which tend to stubbornly side-line literature as a means of developing students' ICC. Therefore, willing teachers who believe that literary readings have a place in ELT have to take on the duty of supplying learners with literary texts which will encourage learners to use their imagination and creativity, unlike the referential texts in the course books. However, most teachers, having to cover a densely-packed syllabus and prepare students for daunting exams, may be unable to find the time to bring extra materials, so the literary texts included in the course book might be the only literature to which learners are exposed in language classes.

The question to ask today is whether this neglect of literature is justified or whether literature should be reconsidered for its specific role in culture teaching. However, the extreme diversity of FLT situations in terms of resources, external pressures, student wants and needs, and teacher expertise "precludes any grand consensus on the place and form of literature teaching, which will remain for many a hit-or-miss activity, though a general improvement in materials and teacher education may raise the chances of rewarding and successful learning" (Gilroy and Parkinson 1996, 221).

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