



The Role of the English Novel in Teaching English Language in Secondary School: A Revisit in EFL Arab Students Context

Ali Albashir Mohammed Alhaj^{1*}

¹*Department of English, College of Sciences and Arts (Dhahran Aljanoub), King Khalid University, Saudi Arabia.*

Author's contribution

The sole author designed, analysed, interpreted and prepared the manuscript.

Article Information

Editor(s):

(1) Dr. Suleyman Goksoy, University of Duzce, Turkey.

Reviewers:

(1) M. V. Chandramathi, Delhi Public School, India.

(2) Dickson Adom, Kwame Nkrumah University of Science and Technology, Ghana.

Complete Peer review History: <http://www.sdiarticle4.com/review-history/55076>

Received 02 January 2020

Accepted 08 March 2020

Published 05 May 2020

Review Article

ABSTRACT

The current study aimed to identify the role played by the English novel in teaching English in secondary school. The study also explores how the English novel as a form of literature plays a pivotal role in promoting secondary school students' English language proficiency and how it is also geared for the goal of generating the aesthetic part of the language that is personal response from students.

The study reveals that: One of the purposes of using literature is to help students learn to use context class to interpret unfamiliar vocabulary and to strive overall comprehension. English novel plays a pivotal role in enhancing the potential of secondary school students' holistic, balanced and integrated manner intellectually, spiritually, emotionally and physically and create a balanced and harmonious human being with high social standard. Moreover the study also shows the first critical decision the teacher faces is selection of the appropriate reading for a particular clues. The readings should be challenging for the students but not over whelming. The study recommends that, to use Krashen's terminology, we need to expose the students to language at the level of $i + 1$ ¹. This does not mean that they need to understand this does not mean that they need to understand every word that they read.

¹*i + is input + 1 or a level of comprehensible language input slightly above the level on which the learner is functioning.*

**Corresponding author: E-mail: dr_abomathani@yahoo.com;*

Keywords: English novel; EFL Arab students; context; school; revisiting; promoting; revisited.

1. INTRODUCTION

Literature is an excellent means of exercising and reinforcing interpreting ability [1]. Also, it can help students understand, empathize with, and vicariously participate in the target culture" [2]. Moreover, literature is more intense and dramatic. So we can with striking force what great evil may result from a man's cruel and greedy intent, and what fine action can flower in the face of trouble, and how steadfast courage can persist without hope – glimpses of life lived at its best: So our admiration is stirred, our thoughts and feelings elevated, and our conceptions of what is good and true are renewed and inspired [3-5]. Thus though the best in literature young people are helped to build up standards of what is right, fitting, and to be fought for in life.

Working through a novel chapter, by chapter may build up suspense. If one is clever enough to keep boredom at bay for a month or two – but it does not allow one to talk across its total sequence until too late in the term. The payoff of general overall disutility [6-8]. For those desiring or being required to teach a novel one can only recommend that one regards its chapters or sections as short stories and teaches them by the same methodology.

1.1 English Novel as a Technique

The novel method used in one's class is a teaching technique intended to overcome one of the students' language barrier speaking and reading-language acquisition is best accomplished in content where students convey their thoughts, messages, and ideas in meaningful communication [9,10]. Among the four language skills, reading emphasized in our high school classes, and mechanical dulls are presented in written form instead of through verbal practice [2]. This results in serious barriers to the students' ability to express themselves in English even after years of study. To compensate for this lack and improve one's student's speaking ability is one's purpose in using English novel.

English novel work also enables students to enjoy learning by becoming involved. In a large class of between thirty-five and forty-five learners have few opportunities to actively participate, therefore, methodologists have recommended

small-group [11-13]. In preparing for a novel activity, each individual participate in the group work and pair work "students are individually involved in lesson more often and at a more personal level" [14]. Peers have stronger interactions that are more directly related to their language experience and performance, and this provides a more spontaneous learning environment. On the other hand, with the novel technique a large class is a distinct advantage; the large audience inspires students to high performance levels.

One of the best follow-up types activities are the role-play. There are three ways of doing it: (1) You could simply dramatize sections of the story of the novel as written. This could be done with the scene involving some characters. (2) You can have your students write extensions of scene contained in the text by writing their own dialogue where details have not been filled in by the author. (3) Perhaps best of all your class could create its own story by writing scenes not specially recounted in the story but alluded to.

One type to blow-up that is really always appropriate is a writing assignment (students give personal reactions and opinions about the novel with reasons and examples from the text to back them up), analysis of a character, plot. Summaries, commenting on some aspect of the themes, rewriting, the ending and imaginative pieces based on expanding some aspect of the novel.

The most convenient initial handle for understanding English novel is through its characters [15,6]. This requires that we have some idea as to how an author build up his or her characters and how we learn of their nature. Our recognition and interpretation come from the character's words and deeds but more subtly the words and actions of those with whom he or she interacts. Characters are established in five ways: (a) The explanations of the author; (b) What the character says; (c) What is said about him or her; (d) What the character does; (e) What is done to him or her. It is important to indicate that (a) is always the truth; (b) and (c) can be true or false; (d) and (e) will be true in fact but interpretation may vary. Thus, only the authorial asides require to qualification and discrimination on the part of the reader and it is this judgment that must be developed. This is not difficult to establish in class but it has to be handled slowly

and precisely, pursuing the individual actions in specific detail. Why did she/he do that? What does that show us about his or her character?

It is not essential to go deeply into the definition and construction of the novel. The researcher does try to get the students to recognize the relationship of the author to his or her tale because this is so often significant in the novel. Is the author "Omniscient" or working through a narrator? Is the narrator a clear mouth piece or do his or her views counterpoise those of the writer? To appreciate a novel, we are required to find evidence of the author's true belief and morality [16,17]. Obviously, this does not usually come from any one of the characters. They may be taking contradictory positions.

Again, as with English novel, the presentation should be designed as far as possible eliminate the problems in advance, so that there is some impact possible in the first reading. Nothing is more pathetic than to see a student stopping at each line to look up a word in his or her dictionary. Of course, this may mean nothing more than that the piece is difficult-even six unknown words a page can daunting. It is essential to advise this course. In fact, it is quite another matter to get most foreign students agitated by linguistic incompetence to obey your request [18-20]. This knowledge gives yet further support to the need to supply students in advance with the essential elements of the vocabulary they are going to encounter. Again, attempt to convince the students that some words are of minor significance and merely, clutter the mind. Help them with others that may be of little utility by any reasonable word count but are essential to the story. It is not always easy to establish the individual difficulty level of vocabulary for many reasons; the varied background of the readers themselves, the degree of meaning illumination provided by context [7,8]. If a teacher has some doubts his or her ability to recognize probable gaps in knowledge, she/he might begins by asking the students to go through a page or two specifically marking up all the words that are unfamiliar. These can be reported and discussed in class. This is not contradiction to the assertion that the student should not get the story before the teacher presentation that includes explanation of difficult vocabulary, since this is not a suggestion for a regular and consistent methodology, but an occasional test of the perception that is occurring. If the page is selected partly much at random it is seen as a checking exercise that

does not constitute an alternative procedure in presenting the novel. What must be carefully avoided is the process of telling students to take home the novel and work through it on the evenings before-a task that requires from them a complete private initial reading that necessitates a dictionary and mires them in the discovery of the extent of their own incomprehension of the tale.

These techniques are only a sampler of the communicative activities that can be done with English novel. The guiding principle should always be that the purpose is to help students to discover for themselves the multiple layers of meaning in literature. In the process, they learn a lot of English [21]. At the same time, they are developing skills for critical thinking leading to generate intellectual and ethical growth [22].

The researcher believes that his student will respond in kind to his expectation of them. If they are treated like intelligent, individuals capable of reading interesting and challenging material, they will again confidence in their own abilities. If they have proven to themselves that they can read material internal for English speakers they will be encouraged to attempt outside reading on their own. The research favor giving adults and secondary school students material that is appropriate to their level of cognitive functioning the real theory-oral literature.

2. THE USE OF SIMPLIFIED VERSION

A clear distinction must be made between the version that simplifies the texts of a book of literary standing and the version that shortens it only. The version that simplifies a text changes the more difficult (and often the more expressive) words and phrases for simpler (and therefore often feebler) words and expressions. The version that only shortens cuts out all that might be spared without reducing the value very much); so, words, phrases, sentences and even paragraphs sometimes are left out if they can easily be spared, but difficult words and phrases are not changed. This distinction is most important; because it indicates a difference in the purpose and value of the two versions; the simplified version is excellent material for language learning, but not as literature; the shortened version is excellent material for language work as literature.

The simplified series of classical novels and other well-known books have the virtues usually

of a good story. The interest of a good story makes them good material for language learning, for new words and expressions are uncounted, and can often be understood solely from the context and the reader's mind becomes more and more accustomed to the syntax and structural patterns of the new language. But these simplified versions cannot have the special virtues of good literature — those virtues that are especially necessary for the finer education and full growth of intellect and emotion, and for the spiritual development of growing students who are passing through adolescence into a tender and vulnerable maturity.

In these simplified series the qualities of good literature have been so much watered down that they are less vivid, less interesting, less penetrating, and also less precise and true. The reason for all this is that simplified language has not the expressiveness, and the vitality or power of moving us, of stimulating the imagination, and of so holding our attention that we must participate in the adventures of the hero or heroine. And therefore, however good these books are for language practice and reading, they can never give us just that particular value that good literature can.

But these simplified series are very useful for teaching reading. They can usually be read easily enough for students to enjoy reading them, and so they provide good material for developing the reading skills. And students that read enough of them, perhaps more than five a year, will usually acquire good reading habits, and possibly a love of reading an end much to be desired and sought. In addition, the more these students are caught by the interest and perhaps the excitement of the story, the more firmly will the meanings of the words, as well as their correct usages, be impressed on their minds. They will also come across many new ideas; which they will assimilate, and so their general education will gain their reading. It is essential for students to be encouraged, and even pressed to read these books, and to go on reading them after they have left school. If they continue to read. Even only a few books every year, all the ground that they had achieved, will not be lost or the output of effort wasted. It has not been widely enough or strongly enough impressed on all language learners that regular and constant reading of easy narrative will not only maintain the command of language that has been achieved, but can increase it.

3. THE PROBLEMS OF TRADITIONAL APPROACHES

Teaching foreign literature is a complex enterprise that often involves, for the teacher, the risk of wasted efforts. We teachers of English literature in Saudi secondary schools have observed how our teaching experiences can vary according to the learner's levels of linguistic sophistication and literary perception. In a first — year B. A. honors class we often find ourselves in a difficult situation when we try to introduce English novel to a large number of students, linguistically under prepared and conceptually unequipped. In such situations a teacher has to decide whether he/she should conform to the traditional "literary-critical" view point and deliver well-prepared, information- packed lectures, or, following the "stylistic" viewpoints, as Rodger [23] suggests, should direct his/her "works towards encouraging the learners to reconstruct the world inside the text and make it as vividly real as possible for themselves by drawing the appropriate inferences from the linguistic details of the text (Ibid.p137)

Teachers who prefer a traditional approach usually often background information about the author, his /her times and social milieu, or they deliver "meta-critical" lectures about the text. In this approach, which may be viewed as a kind of dramatic monologue, the teacher is the only speaker and the student, being "passive recipients" rather than "active agents", have got practically nothing to do other than listen to what the teacher says, whether they understand it or not. As a result, "the teaching of English novel or literature" as Moody [24] has rightly observed, "has faltered and students have been led busily but aimlessly through 'forests of inspired literary gossips', or cajoled into rigid and doctrinaire interpretation' Ibid., p.25)

In traditional approaches teachers often stand in front of the class, in a vacuum as it were, enjoying their lectures but getting not feedback from the learners, as there is no interaction between the text and the learners or among the learners themselves. A teacher, however, can create an ideal class-room situation by introducing wide ranging student-centered, text-related activities, which, as Collie and Slater (1987.p., 8) suggest, "put fresh momentum into the teaching of English novel or literature, by stimulating students' desire to read and encouraging their response" [25].

4. THE PROBLEM ENCOUNTERED SOME STUDENTS WHO LEAVE SCHOOL WITHOUT HAVING READ ANY GREAT LITERATURE IN ENGLISH LANGUAGE

Nearly all countries in the world include in their educational program the teaching of foreign languages; and one of the main reasons given by all of them is that languages must be learnt so that their literature can be read. But if this is so important, and we must agree that it is, what are we to do about those students who leave school without having read any great literature in the foreign language they have learnt, or without having had any read to them? Very large numbers of students in every country do not have a secondary school education that enables them to read the great literature of a foreign country easily enough to profit by it. But educationists do not appear to be perturbed by this fact. They should be [24] they should ask themselves, and so should we: "Are all these students to miss this special help and guidance that is given by great literature? Are they never to have any introduction to the wealth and wisdom of the greatest of the world's writers, with their vivid and revealing portrayed of character, their manifold and deep concern with human nature, and their rich and exciting stories of man's struggle against indifferent, hostile or destructive forces, and their triumphant revelation of "Man's unconquerable mind".

If these students have not mastered the foreign language sufficiently for them to read this literature, or to understand enough of it when it is read to them, then nothing more can profitably be said — except the urgent comment that the teaching of the foreign language therefore needs to be intensified and made more competent. But those who have taught boys and girls in Saudi Arabia, Sudan or elsewhere know that students at the top of the Senior, Middle and Secondary Modern Schools in many parts of the world can profit by having some acquaintance with the greatest books of literature, and if not in English, why not in translation?

But if some of the students we have referred to could read some literature, such as *The Rime of the Ancient Mariner*, *Pilgrim's Progress*, *Robinson Crusoe*, *Gulliver's Travels*, *Wuthering Heights*, *The Vicar of Wake Field* and do not, then there is something wrong. If they do not read some of these, or parts of them, or have some read to them, is it not true that the educational program of the schools needs drastic

scrutiny, and perhaps an overhaul of the syllabus of the top forms? But something can be done without official action or instruction, and without much trouble. First we ought to feel that the following is conclusive and unanswerable: That every student at the top of a school should not leave without having had some acquaintance with one or two books of great literature, and without knowing that there is a fine storehouse of literary treasure that are his by right if he/she can read them.

5. THE ROLE OF ENGLISH NOVEL IN ENGLISH LANGUAGE TEACHING

The first critical decision the teacher faces is selection of the appropriate reading for a particular class. The readings should be challenging for the students but not overwhelming. To use Krashen's terminology, we need to expose them to language at the level of $i + 1$ [2]. This does not mean that they need to understand every word that they read (Ibid, p.9) In fact, one of the purposes of using literature is to help students learn to use context class to interpret unfamiliar vocabulary and to strive for overall comprehension. Cooper [26] has reported a series of students which confirm that unpractical readers in a foreign language tend to use a word-by-word approach while more practical readers are able to chunk information. Still, considerable care needs to be taken to make sure that the selections are consistent with the interests and language level of the students as well as with the goals of the course [26].

The teacher should exercise extreme caution in making any assumptions about how students will interpret a work through the eyes of their own cultural values. A study by Steffenson and Jag (1982) has demonstrated that background knowledge affects the reader's interpretation and memory of what is read. Clearly, reading is not just a process of extracting meaning that exists on the pages but of creative interaction of readers and text.

Choosing a piece of literature to use in the classroom is particularly problematic for the teacher of intermediate students. The difficulty lies in finding something "simple" enough. Additionally, or alternatively, the piece may contain too many cultural references, with which the learner is unfamiliar. However, the greater problem is usually that the work contains a staggeringly large number of unknown words. We could have

coped with the other problems, the students say, if only we had the vocabulary. Giving extensive glossaries is not the solution, as this tends to slow down the reading rate and when the learner concentrates heavily on the meaning of individual words, she/he is distracted from the larger meaning of sentence or paragraph. Some words can be guessed from context, but if the piece has many sentences in which there are two or three unknown words, neither guessing nor glossaries is the answer. It is best to select a work that has only a limited number of unknown words. Simplified texts may be the answer. If the work has an unusual topic, this may make it difficult for the students to relate to, and discussion following on from it are unlikely to be for reading.

Bearing these difficulties in mind, here are some practical guidelines for selection (Steffenson and Joag (1982,p.15)

- Works in which the topics and themes are universal in nature. This is so the students can relate to them and may have personal experiences of their own to relate to the class or use for individual writing.
- Works in an everyday setting rather than abstract or fantasy - type works - Much of the vocabulary will therefore be familiar.

Contemporary or recently written work. The syntax is more likely to be similar to that encountered in language textbooks or in nonfiction. The language will not be dated.

- Works in which the characters or themes relate to the students age and interests. A short novel about the difficulties of bringing up little children is less likely to succeed with university students than along novel about young love.

The teacher should select the work by seeing it through the eye of the students. If the complexities of the language obscure the meaning, it may lead to frustration rather than enjoyment.

6. What TO DO FOR STUDENTS WHO CANNOT READ WELL ENOUGH: PROBLEMS AND SOLUTION

To begin with, we have to face the fact that a lot cannot be done for students whose language learning has not been successful and they cannot receive much great literature can give to

an intelligent reader. But what can be done, should be done, for one can never tell when and where good seeds may fall and bear good fruits. The least that every teacher could do is to read to his class, and this might do a good deal for some of the students. He could read some of the passages that he himself felt where important to him, or had been valuable to him when he was younger. Then, even if many of the students did not understand it properly or if some understood only part of it, they might catch some of its good qualities, or some of the excitements or depth of feeling in it and would without reasoning or exact understanding be aware with its values, just as any appreciative but untrained person becomes aware of the grandeur of some music he does not properly understand. This is one of the simplest and commonest ways of forming a sense of value; and as these students are capable of a fine sense of values, they would be very likely having achieved something important. They would know too that the book was worth efforts to read, and was one that they might turn to after leaving secondary school. After all, generation of Englishman and women formerly never read any literature; but they heard the Bible or the Holy Quran read in Holy places and sometimes at home [27].

At the end of each week or in the last week of the term, a teacher might arrange for special readings to be given to the top classes. These might be given by the head teachers or by an invited visitor or someone of importance locally. During the term, whenever one of the staff falls ill, it is an easy and very welcome plan for one of the others to take a double class and read short stories or a long extract from some interesting book; and if some of the students have to sit on the floor that adds to the occasion for many students. Thus other books can be introduced to the students, who if without a teacher would most likely waste time and perhaps cause disturbance.

Then senior students can sometimes be encouraged to read one or two of the easier and shorter classics, for much can be done by personal persuasion, and they might be led on this way to read other books. This is where a well-run school library would be a great asset for promoting wide reading. It has been observed that many students at the top of Secondary school are capable of understanding great literature, though they may not understand every word-do we ourselves understand and read every word? So that, if these students can be

helped in the library to make sensible choice of books, the love of reading might be engendered, and a boy's desire for knowledge not go totally unsatisfied.

At first these students usually need help to preserve and to get into a story; the teacher's questions often are sufficient to this purpose, for they can help them to remember what has happened in the story in a previous reading, and many stir up some curiosity in what might happen next. These questions are not intended to see if students have understood, but for the far more useful purposes of helping them to see more in the story than they could have imagined by merely listening or by reading silently. They are to help the readers to build up in imagination a full background to make the characters understandable and convincing, and their motives and actions reasonable and natural. In other words, the questions are to train these unobservant and unaccustomed minds to be awake and ready to receive the suggestions and the nourishing influence of good literature. This kind of training is especially necessary, of course, in countries where reading is not a customary habit in the home, and where the resources of great literature are not readily available for those who can enjoy them.

One thing is particularly important at first: the selection of books for these students to read, for they may easily be put off by being given dull or difficult texts. But though great literature has been repeatedly referred to, there are not many books and poems in this category that are really suitable for students, especially students of other races and cultures. Nevertheless, there are a number of story-books and poems that may be classed as literature of lesser quality which can act for immature and inexperienced youth in the same way, and with the same values, as great literature acts for mature and critical minds. The adventure stories of our early reading, when read with absorbed attention and growing excitement, with imagination afire in its passionate identification with the hero, and in its vivid participation in his difficulties and dangers, and in his noblest sentiments, too, even if these may be conventional: These are the stories that will inspire young people with hope and desire for noble deeds, and will stimulate their sympathies to form high ideals, and may perhaps sometimes kindle their determination to follow a life of service to the community. These are the stories that will be of value in the education and upbringing of boys and girls; and then when they

have learnt to enjoy these stories, they may look for and read the greater works of literature.

7. IMPLICATIONS AND RESEARCH SUGGESTIONS

The somewhat tenuous link between the literature in an ESL program and that appropriate in formal English departments serves as the starting point for a discussion of possible research activities appropriate to the ESL scholar. One might rather simplistically begin by defining the task by means of a negative. Roughly speaking, any study that would be suitable for an English department thesis would not be a topic of interest to ESL. By that the researcher means that all formal studies of author, genres, and themes are not central to ESL concerns even though it has to be urged that, to introduce literature to non-native speakers, a teacher should have an adequate background in the formal methodology of teaching literature and some awareness of concept and critical terminology that are required for the comprehension and elucidation of literature at an adult level. This training may be accomplished with varying degree of efficiency in the teacher's own education, but formal training cannot be enough. We are presupposing that we need to add particular issues, questions, and approaches in the performance of this teaching function in ESL or the conventional skills, not make a substitute for them. The formal training in English literature is highly desirable, probably necessary but most significantly not enough for the requirement of ESL. The foreign language situation imposes another extended series of problems to which a teacher must attempt the solution. It is to provide initial solutions to these problems that ESL researcher must address themselves [28].

The teaching of literature to ESL students in much the place as of literature teaching side of our subject was some thirty years ago, before it was liberated from native —speaking customs by the researchers of linguistic scholar. Their studies indicated that experiment could determine how things could be more effectively done for the special circumstances of second language learners. In our satisfaction with the success of the elementary language methodology in our field, we have neglected to investigate what aberrations will be necessary in adapting the teaching of literature to ESL: students. There are numerous research needs

and perhaps some of the areas the research has outlined with attract the attentions those who realize that ESL teachers do not end with success at the limited level of oral aural discourse.

Finally, in selecting English novel for a class to read, there is a further point to remember: literature widens experience. This may well be the strongest reason for planning an ambitious program of reading for students who live in the bush, in distant savannah lands far from any town, who never see the sea or majestic mountains. And students in towns, too, often have far more limited experience than we realize. The disadvantage of this is that students who have limited experience realize often have limited ideas (unless they are gifted with an abundance of intellectual energy), and their thinking and interests then must necessarily be very limited in number, depth and variety. But wide experience alone can act as stimulus to the growth and activity of the mental abilities of growing students, and can awaken the sleepy mind to be aware of and to grasp new ideas and new ways of thinking and the experiences that books can give to a reader can be as powerful and an influence on young minds as real experience in everyday life. Even books of no great value to an adult may provide for the mentally starved student the first step towards a better understanding of the life around him and towards a simple appreciation of value. Therefore, the books of Henry James, Kipling, Melville and others at this level, might well be considered for this purpose- the widening of experience, and for the purpose of helping students to acquire the habit of reading.

8. CONCLUSION

After long exile, English novel is welcome again in the ESL classroom, as English teachers around the world rediscover its value as a basis for class discussion group work, and writing activities. English novel is indeed a powerful tool for learning and can provide ESL students with the meaningful content that can ease and motivate their acquisition of English localized literature can facilitate the millions of English students everywhere who are aiming to make the language their own.

A number of writers on this subject have made the case for literature in second -foreign-language teaching quite forcefully. The researcher will not attempt to recapitulate their

arguments here, but would like to offer a brief summarization of them:

- English novel provides students with interesting and meaningful input in the written mode. Interest is the primary goal of English novel.
- It provides a focus for meaningful output through writing and discussion.

COMPETING INTERESTS

Author has declared that no competing interests exist.

REFERENCES

1. Povey John. The teaching of literature in Advance ESL, classes (Mass; Newbury House; 1979/2008).
2. Karshen Stephen D. Principles and practice in second language acquisition (Oxford: OxfordUniv. Press; 1984/2009).
3. Bibby Simon, Tara McIlory. Literature in language teaching: What, why and how.' The Language Teacher Journal. 2013; 37(5):19-21.
4. Boudreault Chris. The benefits of using drama in the ESL/EFL classroom. The Internet TESL Journal. 2010;XVI(1). Available:<http://iteslj.org/Articles/Boudreault-Drama.html> on 14/ 10 /2019
5. Krashen SD. Writing: Research theory and application. Oxford: Pensaman Press; 1984.
6. Stenffonson et al. A cross-cultural perspective on reading comprehension (London: Longman, 1982); 1982.
7. Thomas EM, Roberts DB. Exploring bilinguals; social use of language inside and out of the minority language classroom. Language and Education. 2011;25:89-108.
8. Wilkins DA. Second-language learning and teaching. London: Edward Arnold (Publishers) Ltd; 1978.
9. Adhikari BR. Teaching speaking in the Nepalese context: Problems and ways of overcoming them. Journal of NELTA. 2011;15(1-2):1. Available:<https://doi.org/10.3126/nelta.v15i1-2.4602>
10. Basnett S, Grundy P. Language through Literature. London: Longman; 1993.
11. Krashen SD. Application of psycholinguistic research to the classroom. In Methodology in TESOL: A book of

- Readings. London: New Busy House Publishers; 1987.
12. Onuekwusi JA. A nation and her stories: Milestone in the growth of Nigerian fiction and their implications for national development. Imo State Inaugural Lecture Series. 2013;13:6.
 13. Sage H. Incorporating literature in ESL instruction. New Jersey: Prentice-Hall, Inc; 1987.
 14. Long MH, et al. Work, Inter language Talk and Second Language Acquisition TESOL. Quarterly; 1990.
 15. Salli-Copur Deniz. Short stories in teaching foreign language skills. Academic Exchange Quarterly; 2007.
Available:<http://www.thefreelibrary.com/Short+stories+in+teaching+foreign+language+skills.-a0165912650>
 16. Whitehead R. Children's literature: Strategies of teaching. Englewood Cliffs, NJ: Prentice- Hall Inc; 1968.
 17. Zhen Chen. Characteristics and strategies of literature teaching in the EFL context in China. International Journal of Electronics and Communication Engineering, 2012; 5(3):35-43.
 18. Willmott MB. English literature and literature in English: A question of balance. In E. Ubahakwe (Ed.), The teaching of English studies: Readings for Colleges and Universities. Ibadan: Ibadan University Press; 1979.
 19. Widdowson HG. Stylistics and the teaching of literature, (London; Longman; 1979.
 20. Wen Su, Shao. 'Motivating and justifiable: Teaching western literature to EFL students at a university of science and technology. The Electronic Journal for English as a Second Language. 2010; 14(1).
 21. Oiler J. story writing principles and ESL teaching TESOL. Quarterly; 1964.
 22. Spark R. Learning Writing and ESL, Bridging the Gap. TESOL, Quatrely. 1964; 6(5).
 23. Rodger A. In language and literature (London: Allen Univ. Press; 1982/2003.
 24. Moody HL. approaches to the study of literature. (London: Oxford Univ. Press; 1984/2006.
 25. Collie J, et al. Literature in the language classroom (Cambridge: Cambridge Univ. Press; 1988.
 26. Cooper M. Linguistic competence of practiced and unpracticed non-native readers of English (Cambridge: Cambridge Univ. Press; 1984.
 27. Basree S. The implementation of contemporary children's literature program (CCL) in Malaysian Primary Schools: Feedback from Stakeholders. 2009; 16(8).
 28. Press John. The teaching of literature overseas (London: Methuen; 1963/2006.

© 2020 Alhaj; This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Peer-review history:

*The peer review history for this paper can be accessed here:
<http://www.sdiarticle4.com/review-history/55076>*