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The role and content of literature in college foreign language programs and the integration of literary criticism into undergraduate curriculum.

Shiun-Fen Tsai

University of Massachusetts Amherst

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THE ROLE AND CONTENT OF LITERATURE IN COLLEGE FOREIGN LANGUAGE PROGRAMS AND THE INTEGRATION OF LITERARY CRITICISM INTO UNDERGRADUATE CURRICULUM

A Dissertation Presented by

SHIUN-FEN TSAI

Submitted to the Graduate School of the University of Massachusetts Amherst in partial fulfillment of the requirements for the degree of DOCTOR OF EDUCATION

May 1994

School of Education
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INTO UNDERGRADUATE CURRICULUM

A Dissertation Presented

by

SHIUN-FEN TSAI

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To

my husband Woei-Min

and

my son Howard
ACKNOWLEDGEMENTS

I wish to express my deep gratitude to my advisor, Prof. Sonia Nieto, for her insightful guidance and constant support during all these years of my study. Her knowledge, dignity, and dedication have inspired me in both academic and personal endeavors.

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Lastly, I would like to share the delight of the result with my husband, Woei-Min, and my son, Howard. Their love and faith have been the source of the strength that keep me going in the face of many obstacles, and upon which the very foundation of this work is built.
ABSTRACT

THE ROLE AND CONTENT OF LITERATURE
IN COLLEGE FOREIGN LANGUAGE PROGRAMS
AND THE INTEGRATION OF LITERARY CRITICISM
INTO UNDERGRADUATE CURRICULUM

MAY 1994

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Contemporary theorists have explored the potential benefits of using literature in higher education foreign language programs to achieve a broader linguistic, cultural and aesthetic focus. Their insights have drawn attention to the current practice of college foreign literature. Three problems having serious implications for the pedagogical results have emerged. First, the potential benefits of foreign literature study are still unrecognized and the role of literature in college foreign language instruction remains unclear. Second, since there is still a bias against the integration of literary criticism into undergraduate curricula, students are not equipped with critical concepts and
methods needed for higher levels of literary study. Third, because empirical research is lacking, many pedagogical issues and instructional ideas have remained undiscovered.

The purpose of this study was to examine content and methods of current pedagogical practice in college foreign literature instruction, and the viability of teaching literary criticism at the undergraduate level. Using Spanish as a prototype, a survey based on questionnaires and follow-up interviews was conducted with Spanish language and literature instructors at the Five Colleges in Western Massachusetts. The investigation included: objectives for teaching literature; selection of curriculum; perspectives on literary criticism; relative study of literature and language, and literature and culture; and finally, the structure of literature courses within language programs.

The data revealed that foreign literature teachers see the ideal curriculum as developing reading comprehension, content analysis, multicultural awareness, and critical thinking. Four pedagogical issues were identified: the gap between literature and language; the inadequacy of cultural study in literature; the difficulty of teaching criticism; and the structure of literature courses in foreign language programs. The majority supported the teaching of literary criticism as a goal of the college literature major's professional training. However, no concerted efforts have been directed toward
this goal. The areas of difficulty that emerged were the following: students’ limited linguistic level; theoretical and textual problems of criticism; and the deficiencies of course structures. Ideas, approaches and techniques were also explored.
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CHAPTER 1
INTRODUCTION

Statement of the Problem

In recent years, educators have increasingly valued foreign literature instruction as an excellent means to expand students’ language ability, and to assist them to create an intellectual and aesthetic insight into the humanities. Humanities here may be defined as the many aspects of our civilization described in classical literature and applicable to the present context. Literature is, indeed, a sophisticated expression of humanity’s ideas and emotions within a progression of historical and cultural events. Since literature is arguably the highest level of language expression, it should be treated as an essential part of program curricula for students whose academic major is language.

Nevertheless, the potential benefit of literature study for a target language has not been articulated clearly and the role of literature in foreign language instruction remains untapped. The views of how to effectively introduce literature and whether or not to introduce literary criticism to undergraduate language students are diverse and many of them conflict. Most viewpoints have remained in the arena of language context with little focus on
long-term effects on students’ humanistic perception or their understanding of the impact of literature on society. The inattention to impart culture and aesthetics portrayed in the literature on the part of teachers has led to the simplistic and technical aspects of literary study. If students have only a shallow understanding of what they read, misinterpretation of literary values and human concepts are often the result.

Many problems are partly attributable to the indifference of both the academy and the general public in expectation and judgment of literary values. Today’s society fails to recognize the power of literature in reflecting social, cultural, or political attributes of any society, granting language only immediate practical value. Meanwhile, language and literature educators -- disadvantaged by divergent opinions of instruction, the limitation of modern theories, traditional social values, funding, and policy -- also lack support and ways to carry out their ideas in teaching.

Today’s foreign literature instruction at the college level is somewhat paradoxical and ambiguous. The three main problems are as follows:

1. An absence of clear objectives, defining the purpose and nature of literature teaching, exists in foreign language programs. The traditional role of literature is rooted in two places: Literary texts are either used for language drills or are structured for classical study. For language drills, the function of literature is viewed and taught as secondary to linguistic competence. Values
other than practical language acquisition, for example, humanistic or aesthetic, are reduced to the lowest level.

Classical study, on the other hand, with an overemphasis on historical information and traditional literary works, ignores the fact that existing linguistic and cultural barriers usually result in students' frustration and insensitivity in responding to the literary work. The need to bridge the gap between language and literature, in order to organize the program for better pedagogical effects, is an essential part of course objectives.

2. A bias against literary criticism exists on all levels of foreign literature instruction. There is division among teachers as to whether or not to instruct students, especially those at the college level, in the various methods of criticism. Ineffective literature instruction, indicated by the fact that most of our undergraduates do not have requisite critical concepts and skills to understand a work, continues to suggest a need and a direction for improvement in this area.

3. Empirical research is lacking in the profession of foreign literature instruction. The impact of the viewpoints of theorists and critics on the actual practice of the profession has not been fully investigated. How do professionals at the frontline of foreign literature perceive and structure their teaching? What are the characteristics and needs of current practice? These questions and many others remain unanswered. The critical shortage of
research and the gap between theory and practice stand in the way of the substantial progress of this profession. To acknowledge these problems and to promote methods for their resolution are important to the high quality of foreign literature instruction.

These and many more issues have arisen in the profession of foreign literature teaching. To aim at a resolution of these problems would be, in effect, to constitute a solid base for the advancement of literature teaching.

**Purpose of the Study**

The purpose of this study is to examine the content and methods of current pedagogical practice in college foreign literature instruction, as well as the viability of teaching literary criticism at the undergraduate level. It is hoped that through the review of literature and the research study, the role of literature in college foreign language programs can gain clarity, the ideas and methodology of the integration of literary criticism into undergraduate curriculum can be explored, and in the end, the incorporation of research and practice can promote insights into the continuing growth of the profession. The study begins by reviewing literature concerning the potential values of foreign literature in the areas of language development, cultural awareness and aesthetic experience. Contemporary literary criticism as well as its application
are presented as a basis for the discussion of pedagogical implication in the critical study of literature. Issues and problems are examined as well, in order to open up further avenues of study.

Following the review of literature is a survey research to Spanish language and literature teachers at the Five-College Consortium in Western Massachusetts. The survey research consists of questionnaires and follow-up interviews. The specific research questions that guide the research study are:

1. What are the current role and objectives of college foreign literature instruction?

2. What methodologies are used to introduce literary criticism to students at the college level?

3. What are the implications of problems in the college foreign literature profession for current practice?

Significance of the Study

This study is based upon three premises. First, literature is an integral part of language instruction. Learning about the strengths of human constructs and concerns is necessary and indispensable to the perfection of language study. Second, literature is not just a body of words and forms, but a collection of human experiences. Literary study requires critical concepts and
tools, on a variety of levels, to release the intellectual power that literature holds. Criticism assists in the exploration of knowledge and skills that cannot be transmitted directly through the verbal structure, and offers varied approaches to literary content as an actualized experience for the student. Third, literary instruction requires more systematic and institutionalized studies in both theoretical foundations and practical issues. Classroom teaching cannot be improved until specific problems of implementation are identified and goals are set.

Therefore, this study should have the following significance: First, this study approaches foreign literature instruction from multicultural and humanistic perspectives. Phuntsong (1993) states that multicultural education is "a humanistic concept based on the strength of diversity, human rights, social justice, and alternative life style choices for all people" (p. 231). The common conception of multicultural and humanistic literary education can be defined as learning experiences that develop 1) imagination, 2) better communication skills, 3) positive responses to the world, and 4) good human relationships (Alschuler, 1975, p. 63-65). Learning involves an awareness of a student's "relationship to the world of others, as well as an awareness of the world of abstract knowledge" (Roger, 1968, p. 280). Accordingly, critical understanding of language usage, multicultural awareness and aesthetic experience are equally emphasized and expanded upon in this study.
Second, this study integrates theoretical knowledge with evidences from empirical research that is both philosophical and pragmatic in nature. Philosophically, it demonstrates the interdisciplinary value of foreign literature in students' development of linguistic, cultural and aesthetic perceptions. Pragmatically, it investigates not only the current context of foreign literature instruction, but also seeks to explore ideas and methods to ensure further progress of the teaching profession. The study, therefore, should be valuable to those learners who seek to develop their knowledge by absorbing the multiplicity of viewpoints literature offers. It should also be of equal usefulness to those educators who wish to enrich their teaching by investigating the experience of others, and to researchers who wish to evaluate the role and the content of literature in foreign language education.

Finally, this study, as it discusses pedagogy and methodology of teaching foreign literature as a coherent element within the foreign language and multicultural education curriculum, offers a basis for continuing exploration and evaluation of foreign literature instruction.

Delimitations of the Study

There are several limitations to this study. The first limitation is that the study uses Spanish as a prototype for the review of literature and later for
the survey research. Spanish was chosen because, in this country, it has been in the forefront of language teaching and, also, because of the author's educational backgrounds in Spanish language and literature. Therefore, though the overall purposes and general principles derived from the study could be applied to other foreign languages programs, the study is likely to be more applicable to Spanish linguistic, literary and cultural pedagogy.

The other limitation involves the population sample for the survey research. The population sample was limited to the Spanish language and literature instructors at the Five Colleges in Western Massachusetts. This particular population offers the researcher certain advantages, because of the multicultural-oriented atmosphere of the Five College areas, and also the convenience of the location for this author. It poses several limitations as well: First, the research findings pertain to the perceptions of teachers in Spanish programs within the Five Colleges, and should not be over-generalized to represent the entire state of foreign literature instruction in other language programs or other parts of the country. Similarly, the ideas and methods driven from the survey study do not necessarily represent the best or only methods available across different settings and different objectives of teaching. Finally, interpretations and implications of research findings were made based on teachers' responses alone. There was no attempt to draw inferences or to represent the viewpoints of students and decision-makers for the programs.
In addition, this study attempts to provide an evocative characterization of current literature instruction at the college level, and to pursue pedagogical implications for further improvement. The study, therefore, identifies actual teaching problems and proposes ideas and methods to respond to the problems, rather than implementation and assessment of any proposed idea or teaching method.

**Organization of the Study**

The study consists of five chapters: Chapter I addresses the problems, purpose of the study, significance and limitations of the study. Chapter II presents a review of literature. The rationale for teaching foreign literature, theories and approaches of contemporary literary criticism, and issues in current practice are three areas that constitute the conceptual framework of the study. Chapter III describes the research methodology and procedures. Chapter IV reports and interprets research findings. Chapter V summarizes the study, presents major findings, and offers recommendations for the improvement of foreign literature instruction and further study.
CHAPTER 2

REVIEW OF THE LITERATURE

Introduction

The purpose of this literature review is to provide an overview of the concepts and issues involved in the teaching of foreign language literature. Current critical theories as well as those documented over the past few decades are presented as a basis of the discussion of pedagogical implication in literature instruction. Issues and problems are examined as well, in order to open up further study.

Three main areas are presented in this chapter. First, the rationale for the teaching of literature in a foreign language program is discussed. It is through an enhancement of literary values that the teacher becomes able to recognize and select the best available literature resources. The learner, at the same time, gains linguistic, cultural, and literary competence. Second, the review of contemporary literary criticism as a theoretical base for literary study is presented. The history and theory in each school of criticism are defined and united in an effort to explain the many aspects of literary study. Sample analysis is provided for each mode of criticism. The purpose of this section is
to secure a firm base for the inclusion of basic literary theory in curriculum and to facilitate the introduction of literary criticism to college students. Third, the chapter concluded with a discussion of the issues that the foreign literature profession currently faces.

This review of literature as a whole is intended to offer a framework within which the role of foreign literature in language program can be evaluated, reassured, and promoted.

**Rationale for the Teaching of Foreign Literature**

The teaching of literature in higher education foreign language programs offers potential benefits for a broader educational focus than that limited to language skill acquisition. Literature in foreign language curriculum provides opportunities for linguistic, cultural and aesthetic benefits to the learner. The following sections emphasize and expand upon the above values of literature in curriculum.

**Linguistic Development of Literature**

A brief review of literature in the foreign language context reveals that there is an integrative insight into the linguistic benefits that literature has to offer foreign language students. A most common viewpoint is that literature’s
rich language resources in the contextualized meaning promote understanding of functional language and literary language. An earlier advocate is Povey (1967) who promotes the use of literature in TESL program in light of the fact that literature extends "linguistic knowledge by giving evidence of extensive and subtle vocabulary usage and complex and exact syntax" (p. 42). Responses followed in supporting literature as a content component of higher education ESL program or foreign language programs. McKay (1982) affirms that literature develop students' ability in the levels of language usage and use, where usage refers to knowledge of linguistic rules, and use refers to understanding of how to apply the rules effectively in functional language. Culleanain (1986) writes that "literary works present vocabulary in a way which combines the denotation of words with strong emotional connotations" (p. 97). Lexical and syntactical improvement thus is the most fundamental linguistic benefits that students receive through literature.

However, educators believe that literature broadens and enriches not only the lexical and syntactical items, but extends the awareness of the range of language itself, i.e., the heightened level of figurative language (Collie & Stater, p. 1987, p.5). Thus, the interaction of functional language and literary language in literature, as Pulverness points out, has "a special potency which may invest ordinary words with a unique 'charge' of meaning", and it is this very particularity of language use which can "sensitize students to the
expressive potential of the language at large and help them to develop a real feeling for nuance in their own language production" (p. 4). Moreover, Culler (1975) suggests that the "grammar of literature" advances "linguistic sequences into literary structures and meanings" (p. 114). Cuilleanain (1986) states that literature provides "a sense of register." (p. 92) which will reinforce the development in the learner of an awareness of styles, of discourse types and of level of appropriateness.

The sense of register will naturally lead the student to competence in reading and writing. The interpretation and analysis of the literary work involves the student in the thinking process, including a critical reflective evaluation toward the literary world and the world of the reader himself. As for writing ability, the student will learn how to express his ideas and emotions more efficiently through the exploration of various modes and forms. Literary criticism is crucial to this type of reading approach, if not for the youngster, at least for college students.

Brumfit (1981) gives three reasons for using literature in the language classroom. First, literature is a rich and widely appealing source of material. Second, literature, within the foreign language content syllabus, does not conflict with the claims of other subjects in the curriculum. Third, materials are readily available. A good reading text will be full of rhetorical sources as well as linguistic conventions in terms of a genre or a literary structure.
Exposure to the wealth of literature can help the student with the concept of how to approach a literary text, and furthermore, facilitate the student’s reading and writing competence.

The other common viewpoint is that literature’s richness in conventional and literary discourses promote communicative competence. The differences between literary discourse and conventional discourse is that, in conventional discourse people count on schematic knowledge in social context or expression of a reality, where one knows and anticipates events in the daily process, and in literary discourse, people need to employ interpretative procedures to make sense of discourse (Widdowson, 1983). Cuilleanain (1986) believes that there is a close analogy between interpreting literature and interpreting conversation. Culler (1975) emphasizes that, in order to understand the concatenation of phrases, one must bring to the literary text an implicit understanding of the operations of literary discourse and conventional discourse.

Through interaction with the text, the learner is involved at the procedural level of making sense of the discourse, making inferences from linguistic clues, and identifying meanings from context. Whoever takes part in interpretation and discussion of the literary discourse, gradually will come to understand and appreciate the operation of language for various kinds of communicative functions. One other common viewpoint is that literature’s rich sociolinguistic resources promote literary competence. Literary competence, as
Brumfit and Carter (1986) point out, is "an interesting combination of linguistic, sociocultural, historical and semeiotic awareness" (p. 18). From the aspect that literature is a humanities curriculum, the study of literature is a study of the "social and cultural association it (literature) can convey" (Brumfit & Carter, 1986, p. 20). In other words, "literature reflects the culture and the language of a society" (Muyskens & Cassini, 1991, p. 139). The experience of literature is therefore more than linguistic, a collective experience of language, culture, sociology, history, and literary convention. The development of the learner's literary competence through literature's linguistic components is then the ultimate goal of total proficiency of literature.

Cultural Value of Literature

In discussing the cultural value of literature, a discussion on the educational perspective of cultural meaning, culture and language, culture and literature, must be acknowledged in order to understand literature as a special kind of cultural document that is otherwise indubitable.

The word culture has different meanings for different aims. Aside from its meaning of fine arts for liberal education, and its meaning of intellectual refinement for social scientists (Brook, 1964), culture has been referred to as the way of life or "all aspects of shared life in a community" (Rivers, 1981, p. 316) in current anthropological studies. Rivers defines the significance of
culture as happening when people's "attitudes, reactions, and unspoken assumptions become part of their way of life without their being conscious of them" (p. 316). Yet, as he continues, "culturally determined features may be recognized in the art and literature which the members of the group produce and appreciate" (p. 316). Many foreign language educators have taken on this definition.

Language and culture are inseparable. Sapir (1959) and Rivers (1968) both considers language as the central element in any culture and the integral part of the functioning social system. Literature is a language that records not only events and activities, but extends also to portray reality. Nostrand (1966) states that literature, like language, cannot be understand without reference to the culture that produced it. Povey (1979) shares the same thought and writes that "literature is a link toward that culture which sustains the expression of any language" (p. 42). Within these perspectives, humanistic education that is concerned with the transmission of cultural awareness will need to teach students the thoughts and characters of different systems of society, and also to teach them to identify, analyze and interact with these systems.

In a more specific sense, awareness of cultural content, cross-cultural communication, and universal concept are three distinguishable values that emerge from literature's cultural components.
The cultural content implied by literary works has been widely studied. In particular, Nostrand (1966) categorizes "a sociocultural whole" into trivial details of "situational cultural context" and anthropological aspect of "schematic cultural context" (p. 14). Rivers (1981) gives four components of cultural content as **semantic meaning**, **cultural ideas**, **linguistic ideas**, and **personal ideas**. One needs to, first, learn how to express the shared experiences in a common reality (semantic meaning) through acquisition of that target language; then, to learn the connotative meaning of expressions in the particular culture (cultural ideas) along with the special linguistic devices (linguistic ideas) employed within that culture; also to distinguish meanings from the personal ideas of the members of that particular culture. The purpose of studying a culture from the various aspects is to avoid the danger of misapprehending the foreign ideas.

In addition, Frye (1963), being a distinguished humanist, articulates that literature's cultural content is worthy of being confronted for it promotes the student's creativity. He states that the ultimate purpose of teaching literature is "the transferring of the imaginative habit of mind, the instinct to create a new form instead of idolizing an old one, from the laboratory of literature to the life of mankind" (p. 58).

From the process of transferral and creation, literature promotes an even greater capacity in the learner's ability in cross-cultural communication.
Mueller’s (1991) concept of traditional canon formation suggests that by recognizing diverse social systems and by grasping the value of those systems, it is possible to extend the experience into their own society and own time. Rosenblatt (1978) also suggests that literature empowers the reader to overcome the limitation of sex, race and culture.

However, there is always the possibility of misinterpreting a foreign culture by imposing the reader’s own standards on it. A psychophysical capacity to be tolerant and reasonable to a foreign culture is needed (Frye, 1964). Specifically, Nostrand (1966) proposes three general attitudes: cultural relativism, perspectivism, and imperturbability, to be fostered in an educational context. By cultural relativism, students learn that "each culture or society has to be self-consistent in its regulation of conduct" (p. 5); ours is not the natural way just as the ways of others are not quaint. By perspectivism, students learn to penetrate the foreign mentality and recognize that people inside of a culture do not have the outside perspective. By imperturbability, students learn to have the capacity to observe and understand different ways of doing things without saying, "I just can’t understand how those people ..." (p. 6). Similarly, Swaffar, Arens, and Byrnes (1991) suggest that literature teaching not only focuses on "the surface structures and signs of a culture, but also the underlying configurations of meanings from which those surface structures
emanate" (p. 216). These ideas have established an integral view of cultural study.

One last essential for cultural competence is to develop the universal concept in the learner, more specifically, the cognitive and affective development of awareness of the human condition. Those timeless works made by the world’s great philosophers and writers have presented a wide diversity of human ideas in every period of history, and have reflected the value of mankind as a whole. Sage calls literature "inherently human" (p. 3) for it portrays the universal human experience. Brigitte (1980), studying various research results about the opinions of literature teachers in U. K., Germany and U. S. A., summarizes that most teachers agree that the transmission of human wisdom and integrity broaden the student’s horizon and enlighten their moral judgement (p. 31). Moreover, the appreciation of the great masterpieces develop students’ international understanding and good will (p. 33). It requires, however, a great deal of discretion and cognizance to interpret the message accurately and intelligibly. Thus, the attainment of the cultural values of literature can be assured.
Aesthetic Experience of Literature

In common with the two previously mentioned values of literature, the aesthetic experience of literature conveys certain qualities for foreign language learning. The aesthetic aspect of literature promotes an experience of the progressive acquisition along with the linguistic and cultural competence. It is an experience associated with the individual's thought and actions.

The term aesthetic experience has been differently stressed according to different insights into human experience. In the section below, there will be, first, a brief overview of new and established aspects about aesthetics, including definitions and approaches to aesthetic education, followed by a discussion which aims primarily to provide examples of literature with three general conceptions of aesthetic experience.

Aesthetics, from a philosophical viewpoint, is the branch of philosophy that deals with the philosophy of art (Martin, 1986). Eisner (1982) relates aesthetics to "the experience secured from things already made" (p. 87). It is closely associated with the experience or appreciation of art forms. Knapton and Evans (1967) call the "experience of itself as a work of art" (p. 6) an aesthetic experience. This experience of art is good and valuable for it "exercises a salutary effect on the inner being" (p. 6). Aesthetics is, then, a term that is concerned with feelings and sensory experiences.
Based on this viewpoint, one assumption is that literature is an art. Miller’s *Teaching the Art of Literature* (1980) provides a positive argument for reading literature as art. He claims that "in art, the attention of the audience is centered upon just one object which is intended completely to fill and even overwhelm the mind" (p. ix). Thus, reading literature may be viewed as an aesthetic experience along with other artistic activities. Miller suggests that the reader should attend to a literary work as an object, look for meaningfulness of events, and not ignore the message-meanings of literature when it is present. Cianciolo (1982) explains Miller’s event-object-meaning by the following words:

the reader 1) experiences an interior happening as an aesthetic tension occurs (an "event"); 2) perceives the selection as something that is tangible, that is all of the specific qualities of the work which cause it to be the particular work of art it is are perceptible to the reader (an "object"); and 3) ponders the abundance of meanings in a work, for in quality literature the reader will be able to identify several dimensions or kinds of meaning (the "messages"). (p. 261)

To respond to literature aesthetically, Lekht (1976) suggests that literature should be read with an interest in "the ideational and aesthetic perception of an artistic text" (p.13). It is to view the work as "the most universal, the most
spiritual, and the most ‘outspoken’ in terms of means of expression, possessing possibilities for directing influencing ideals and world view” (p. 12).

The other assumption is to provide literature with cognitive and moral functions other than simply viewing it as a work of art. Murphy (1968) believes that one aim of teaching literature is to "evoke in a reader an experience of order" (p. 21). This order is interpreted as the patterned ideas, feelings or events that the writer has discovered and organized in the work. He who responds to the literary work as it directs him is having an aesthetic experience. Perception of order is the source of aesthetic pleasure. However, it depends on the reader’s degree of maturity to perceive the organization more fully (p. 22).

Those who do not appreciate the remote effects on moral or intellectual functions have viewed literature as one of the humanities, and have given a prominent place to the imagination. In The Educated Imagination (1964), Frye distinguishes three levels of the mind, and gives language for each of them: the level of consciousness and awareness (ordinary conversation); the level of social participation (technological language); and the level of imagination (literature) (p. 23). Since imagination belongs in the scheme of human affairs and is the power of constructing possible models of human experience, Frye believes in the transfer of "imaginative energy" from literature to the reader (p. 22). In an interview, he explains how literature educates imagination:
great literature doesn’t simply present beautiful forms or constructs, but releases articulate power. Using literature to tune into that power and to shape one’s own articulateness is the end of a literary education. (Dillon, 1980, p. 201)

Corresponding to Frye’s humanist theory, Brook (1964) views literature as an aesthetic human experience: "literature is oriented toward the conscious creation of an illusion of reality . . . . closely related to the individual resonance to beauty that we call aesthetics" (p. 99).

Viewpoints on the aesthetic experience of literature are rich and diverse. Whether literature is regarded as artistry, socio-philosophic content, or something else, neither opinion is superior to another. However, when an aesthetic experience is viewed as an educational goal, it is of utmost importance to categorize conceptions of aesthetic experience which relate directly to the teaching of literature.

The first conception is the aesthetic pleasures of literature: The experience of literature as a pleasant pastime, or an escape from the reality into an imaginative world. Literature engages the readers in all kinds of emotional experiences: joys, sorrows, curiosity, excitement, satisfaction, etc. They are imaginative communications in which a reader’s inner self is involved.

However, a great literary work becomes more aesthetically valuable than simply as a mean for pleasure or escape. The aesthetic pleasures of literature
should be able to contribute to the psychological development of the individual. Gambell (1986) appeals for the psychological significance of literature for personal growth from many aspects. One of them is the "construction and reconstruction of self" (p. 91). It can be explained as a way for increasing self understanding and understanding of human life. In the process of communicating with the imaginative world, a reader may sense for the first time the meaning of many feelings, and may also examine in a totally different way the significance of life. Thus, aesthetic pleasure can extend the function from uncovering the plot to uncovering life itself.

In another way, literature offers a wide range of human capacities that helps students to perceive the human experience and to share in the experiences of other individuals. Gambell calls it "provision of various experiences" and says, "literature may encourage empathy with others, and broaden readers' perception of others" (p. 91). It is in the literature and through the literature that one person recognizes problems and identifies problems of others. The great value of aesthetic pleasure, then, has gone from the narrowness of like and dislike to one's balanced vision of the world.

The second conception is the aesthetic appreciation of literature. Appreciation is sometimes vaguely referred to as an aspiration toward beauty of the language. This beauty consists of the wonder of ideas, the exoticism of foreign flavor, the delightful sense of artistic excellence, and many other
elements that extend the enrichment of life. The appreciation for literature, with its characteristics of closely interacting with art and beauty, offers many aesthetic educational goals. For example, it broadens the student’s horizon: the taste, the judgement, the sensuous perceptions. It provides the opportunity for the student "to produce or promote the beautiful in all aspects of daily life" (Martin, 1986, p. 16).

But here again, the concern for the aesthetic development should not be limited to a simple echo of beauty, but should have an over-all aim of emphasizing artistic knowledge and creative ability.

With respect to artistic knowledge, Loban, Ryan and Squire (1969) describe what individuals gain from paying attention on the critical aspects of aesthetic merits in literature. They identify two important aesthetic standards: the concept of form in the literary work and the concept of the integrity of the literary artist.

The concept of form includes "the balancing and unification of human feelings, ideas, and attitudes" (p. 652) as well as the understanding of symbols and the logic of the design. As for the integrity, it is an innate quality that the writer uses to "illuminate aspects of the human condition" (p. 655). An experienced reader should be able to capture the inner world that the writer attempts to shape into expression, to appreciate integrity as an indispensable
quality of the writer, and make the connection between integrity of art and integrity in his own life.

Creative ability can also be attained through aesthetic appreciation of literature. Here, creative ability is mainly referred to as "versatility and flexibility of mind" (Simpson, 1972; Adeyanju, 1978, p. 134). It enables students to deal with new and explosive conditions. An integrated aspect of versatility and flexibility of mind can be explored by focusing on the human experience of literature. It includes being open to experience, remaining flexible but independent in one's words and ideas, tolerating conflicting viewpoints, and "revealing an awareness both the inner self and the outer world" (Loban et al., 1969, p. 183).

The third conception is, to borrow Rosenblatt's (1976) term, the imaginative sympathy. It may be referred to as one's social sensitivity and moral judgment. The human experience represented in a work facilitates the awareness of lives and social behaviors. The students often learn from the books and absorb the writer's ideas concerning "the kind of behavior or types of achievement to be valued . . . the moral standards to be followed . . ." (p. 188). Gambell (1986) agrees that literature contributes to the "formation of moral and ethical value systems":

Literature involves a wide range of human concerns, and presents moral attitudes and unvoiced systems of values to which the reader must
respond; through the consideration of various value systems the reader may reshape individual values without threat to self. (p. 91)

When a reader broadens his human experience, his social sensitivity increases. Every experience "makes him less ready to approve or condemn than to simply understand", and "every experience that he ‘understands’ facilitates his understanding of the next experience" (Murphy, p. 28). A moral judgement thus is built.

It is evident that literature needs a place of its own. To be able to effectively approach the literary work, however, requires training in concepts and methods. Literary criticism has provided theoretical systems and practical ways in this regard. Moreover, it trains a foreign language student to see the profoundness of a language and those cultural elements that are contained in the work of literature. The following section attempts to provide an integrated view on the progress of twentieth century criticism in relation to concepts, forms and implementation.

**Approaches to Literature Study: Literary Criticism**

Literary criticism has played an important role in literature study. Its fundamental notion assumes that literature can be approached by a meaningful analysis, and that through criticism, students will be able to gain insight into
the implicit idea of literature. Hence, literary criticism can be viewed as primarily a set of consistent concepts and methods that help students interpret, comprehend and evaluate the richness of literary works.

Most critiques have emphasized the benefit of applying criticism to the methodology of teaching literature. Miller (1980) justifies literary criticism as a mixed nature of literary experience, a combination of the subjective (the reader's tastes, sympathies, interests) and the objective (the work). By learning what others think about a literary work, students can acquire a broad range of possible responses, and select the ones that best suit himself. Hobsbaum (1983) believes that the object of criticism is to describe the work and demonstrate that the description is valid. Student should take a definite stand on all points made in the essay. As Hobsbaum claims, "you cannot have any sort of discussion if your adversary is not fully conversant with his opponent's point of view" (p. 12). Shevtsova (1987) defines literary study as an activity which is critically involved in the interpretation of texts. Here, the definition of interpretation has extended beyond the linguistic structure to the awareness of questions and answers about "purposes, aims, and functions and about how forms change or why they survive are intrinsic to literature" (p. 9), and "how to see the gaps and tricks and inconsistencies of thought and logic, how to conceptualize, how to connect facts and ideas and bring about a synthesis" (p. 11).
Training in literary criticism can be roughly summarized as the training of judgment. It conveys meaning of the texts to students, broadening students’ capacity to recognize excellence, and moreover, fostering in students a curious and creative mind for the study of literature. In Shevtsova’s term, it challenges a mind to "think analytically and synthetically" (p. 11).

The schools of literary criticism are diverse. Criticism incorporates the development of science or humanism. Its practice inevitably leads to theories of sociology, ideology, anthropology, etc., and the evolution of these theories shift quickly from one period to another.

To illustrate the far-reaching changes in the terminology and concepts of literary criticism, and its impact upon literature, it is necessary to conduct a comprehensive introduction which reveals its origin and theory, describes the prime characters, and discusses the significance of each criticism. The following pages attempt to provide an introduction to some of the major approaches to literature.

New Criticism and reader response criticism are two models that represent a text-centered approach and a reader-centered approach. From these two derive the many schools of twentieth century criticism, which will be introduced in terms of semiotics and structuralism, psychoanalysis, mythology, marxist criticism, the stylistics approach and others. Each of these with its own aim and method has offered its particular insight into human wisdom and
imagination, and has contributed to the development and refinement of literature as well. The objective is to bring together the varied theoretical notions into a systematic study of literary criticism, and to supply an integration of viewpoints on contemporary critical approaches to literature.

Formalistic Criticism and the Rise of New Criticism

Since contemporary literary criticism may have been initiated by a dissatisfaction with traditional approaches, there is a need for a brief introduction to the nature of traditional approaches. Historical-biographical and moral-philosophical are two chief types of traditional approaches that dominated the study of literature before the rise of New Criticism. The historical-biographical approach views literature as a reflection of the author's life and ideas and thus puts the work in a secondary place. The moral-philosophical approach emphasizes the moral and philosophical issues of the text. In this sense, literature is seen as "an historically recent phenomenon" (Eagleton, 1983, p. 18). Social, political and philosophical implications or any ideology transformation within a period or within the history of human literary life are the phenomena that historians seek to embody.

By the early twentieth century, out of dissent from the traditional approaches, a new trend which focused on the appreciation of form revolutionized the study of literature. This was termed formalistic criticism.
As the name suggests, it centered upon the explanation of form and did not take into account any information not formerly found in the work itself. It would, as an example, not account for the author’s life and ideas, social and cultural situation, etc. Guerin, Lobor, Morgan, and Willingham (1979) say that "the heart of the matter for the formalist critic is quite simply: what is the literary work, what are its shape and effect, and how are these achieved? All relevant answers to these questions ought to come from the text itself" (p. 70).

However, the methods of formalistic approach did not become concrete until the rise of New Criticism in the 1930s. The name New Criticism was given by the American literary critic John Crowe Ransom during the time that formalism flourished in Europe and arrived in America. Its central idea, like formalism, can be simply described as an approach concentrating on the work itself, examining it as art. Its origin goes back to the reform of English studies and is closely associated with formalistic criticism. In the beginning of the twentieth century, English studies were basically a fact-centered research of classical and medieval language, an inspiration from German philology and positivist scholarship. Criticism only appeared in the form of impressionistic commentary on Shakespeare, the Romantic poets, and the Victorian sages (Cain, 1984, p. 89). In the 1930s, a new discourse was emerging. Critics like Albert Feuillerat, I. A. Richards, F. R. Leavis, William Empson and T. S. Eliot demanded a separation from factors not directly related to the work and placed
the focus upon the text itself. Guerin et al. (1979) describe the nature of this
new trend as following:

The New Critics sought precision and structural tightness in the literary
work; they favored a style and tone that tended toward irony; they
insisted on the presence within the work of everything necessary for its
analysis; and they called for an end to a concern by critics and teachers
of English with matters outside the work itself . . . (p. 75)

Among many New Critics, the formalistic I. A. Richards serves as a major link
between Cambridge English and the American New Criticism. As studied by
Eagleton (1983), Richards, with his aesthetic view of human experience argues
that "art defines all the most excellent experiences" (p. 46), and makes
available an intensive close reading of poetry and prose. In America, a
Fugitive literary movement, led by John Crowe Ransom, adopted T. S. Eliot’s
the objective correlative, which views the literary work as an isolating
existence. Ideas thus shared and promoted by New Critics include "literature
viewed as an organic ‘tradition,’ the importance of strict attention to form, a
conservatism related to classical values, the ideal of a society that encourages
order and tradition, a preference for ritual, and the rigorous and analytical
reading of literary texts" (Guerin et al. 1979, p. 75).

The process of formalistic analysis and the close reading of New
Criticism mainly consists of three parts of text. The first part deals with the
mastery of the meaning of the words. Guerin et al. explain that "intensive reading begins with a sensitivity to the words of the text and all their denotative and connotative values and implication" (p. 76). The second part is the search for 'internal logic': structures, patterns, and interrelationships of the words. Guerin et al. define the elements being examined as (a) relationships of reference (pronouns to nouns, a voice to a speaker, an appositive to a name or place, time to a process, etc.); (b) of grammar (sentence patterns and their modifiers, parallel words and phrases, agreement of subjects and verbs, etc.); (c) of tone (choice of words, manner of speaking, attitudes toward subject and audience, etc.); (d) of systems (related metaphors, symbols, myths, images, allusions, etc.) (p. 77). Finally the third part, the awareness of the context: realization of what the work implies and how the author puts it.

The contribution of New Criticism to the teaching of literature has been substantial. Cain (1984) recognized the strength the New Critics contributed to pedagogy and their efforts to connect critical and academic interests. He says "by highlighting the text and refining techniques for its analysis . . . . The New Critics offered what the research scholars ignored and they gave students immediate training in the fundamental skills of 'close reading' and discrimination" (p. 95). Rosenblatt (1978) comments that the New Criticism, as a movement against the excessive concern with history of literature or with literature as a biographical or social document, reassesses the literature as a
work of art by concentrating on the impersonal, or objective, analysis of form and technique. However, the New Critics "neglected to recognize themselves and others as first of all individual, and, even at their most impersonal, still highly personal readers" (p. 139). Eagleton (1983) criticizes the indifference of New Critics to the author's intentions and the reader's subjective feelings. Also, Guerin et al. (1979) point out that New Criticism tends to ignore the genres that do not easily respond to formalistic approaches, for example, the philosophical and didactic verse and the essay.

The flourish of New Criticism ended in the 1950s with a longing to return to life and ideas. Cain (1984) states it as such:

'close reading' is essential, we cannot do without it. But it should not be taken as the ground for the discipline, because it excludes too much and devalues too many other kinds of skills - skills in historical analysis and research, for example - that students clearly need. (p. xii)

Reader Response Criticism

Reader response is a term that focuses on the role of the reader and the response of the reader to the text in the process of literary understanding. It has taken a direction contrary to the New Criticism, and has come to replace the text-centered approach after the decline of the latter in the 1950s.
The concept of the reader started as early as the 1920s by I. A. Richards in *Practical Criticism* (1929) where he discusses the emotional response of the reading experience. In the 1930s, Rosenblatt (1976) emphasized the reader’s unique experience of the text as the aesthetic experience. As she says, "the text is organized and self-contained, it concentrates the reader’s attention and regulates what will enter into his consciousness" (p. 33). She distinguishes aesthetic reading from common reading by how the reader deciphers the images or concepts that the words point to, and how the reader adopts the ideas or feelings toward the characters and events to follow. Explained by Rosenblatt herself, "in aesthetic reading, the reader’s attention is centered directly on what he is living through during his relationship with that particular text" (p. 25). The reader must be a critic, not only in the interpretative aspects but also in what Rosenblatt calls "the second stream of response". It is said that when a reader engages with the text, he "sets up hypothetical frameworks, entertains expectations as to what will follow, and uses these as guidelines for selecting out from alternative responses" (p. 137).

In the 1950s, Walker Gibson (1980) gave a clear direction of reader response to literary criticism. His theory of mock reader is a notion of a narrator addressing a mock reader that enables the real reader to reveal the strategy and the idea of the author. Tompkins (1980) comments that the theory "moves the focus of attention away from the text and toward the reader,
it uses the idea of the reader as a means of producing a new kind of textual analysis, and it suggests that literary criticism be seen as part of larger, more fundamental processes such as the forming of an identity" (p. xi). Reader response criticism hence began to solidify.

In the 1970s, two contemporary critics, Stanley Fish and Wolfgang Iser represented the most influential thinkers of reader response. Fish suggested that the reader has full control over the text. The reader determines what the text says according to the strategy of the interpretive community to which he belongs, and a reader may enroll in several interpretive communities during his lifetime. Here, an interpretive community means a group of readers who share similar conceptions about the nature of literature which permits them to interpret texts in a similar way (Harker, 1985, p. 365).

Iser, however, includes the text as a part in determining meaning. He maintains that the text is "a frame within which the reader must construct for himself the aesthetic object" (Iser, 1978, p. 107). The reader must follow the text to "try and conceive what is actually to be communicated through it" (p. 138). The text provides certain perspectives which excite an interaction with the reader and guide the reader's response. Narrative strategies, blanks and negations are other tools employed for communicative purposes. Narrative strategies are a means by which the author is able to present various perspectives. Blanks can be seen as empty spaces which allow the reader to
fill in with his emotional and cognitive faculties, and, negation is created to promote the reader's reaction to the question that the text negates but the reader accepts.

The notion of the text, is then, not a separate object that the reader conveniently decodes and categorizes as it was in New Criticism, but is a "verbal entity" (Harker, 1985, p. 367) that represents a potential effect to which the reader either uses interpretive strategy (as in Fish) or engages an interaction (as in Iser) to obtain the meaning in the reading process.

Both Fish's and Iser's concepts provide a basis for how meaning is produced, the role of the reader in the determination of meaning, and the reading process of textual interpretation. Reader response criticism has become the theoretical orientation of much contemporary criticism. It has been found to be useful in both psychoanalysis and phenomenological criticism for aiding in comprehension.

Semiotics and Structuralism

Structuralism can be described as a system of knowledge that applies to both modern science and art. As the term suggests, it is concerned with structures, and particularly, with a variety of formulations by which the prime subject works. Selz (1975) defines it "a study of the laws of composition both of nature and of man's creations" (p. 164). Guerin et al. (1979) think that
structuralism is the study about the way the human mind works, a study of relationships which reduce the highly complex idea to a phrase (p. 282).

Structuralism as a mode of literary criticism has an interdisciplinary quality. Since it primarily originates in physical and social sciences, its approaches to literary analysis involve linguistic, anthropological, psychological and other methods. But mainly it identifies with the semeiotic syntax.

It is necessary to understand the relationship between semiotics and structuralism before considering the structuralist approach to literature.

Semiotics, as defined by many theorists, is the study of systems of signs. For Ferdinand de Saussure (1857-1913), it was a science that studied the life of signs within society, and its primary theory was part of linguistics and psychology. A sign was "the combination of a concept and a sound pattern" (Saussure, 1983, p. 67). It could be a simple object, natural phenomenon, being, or any human creation. The human mind was inseparable from the function of the signs, or even more, the human mind should identify with this function.

Eagleton (1983) defined the practice of literary structuristics to be the systematic study of signs. He explained:

The word 'structuralism' itself indicates a method of enquiry, which can be applied to a whole range of objects from football matches to economic modes of production; 'semiotics' denotes rather a particular
field of study, that of systems which would in an ordinary sense be regarded as signs: poems, bird calls, traffic lights, medical symptoms and so on. But the two words overlap, since structuralism treats something which may not usually be thought of as a system of signs as though it were - the kinship relations of tribal societies, for example - while semiotics commonly uses structuralist methods. (p. 100)

Literary structuralism flourished in the 1960s as an attempt to apply to literature the methods of structural linguistics analysis. Its origin can be traced back to the Russian formalism of the early twentieth century and to Prague Linguistic Circle which was founded in the 1926 by Roman Jakobson. It later became the most recognized method used in Europe, especially, in the intellectual stratum of central France. The distinction between structure and form was appropriately defined by Wimsatt (1970): "'structure' can be reconciled with temporal experience and hence with the essentially romantic subjectivism and dynamism of the human consciousness, whereas ‘form’ . . . is spatial and external conceptualization" (p. 31).

To be able to understand the principal ideas of structuralism, it is necessary to study the theories of some of the most influential practitioners of semiotics and structuralism, which include the linguists Ferdinand de Saussure and Roman Jakobson, mythographer Claude Lévi-Strauss, and contemporary structuralists, such as Vladimir Propp, A. J. Greimas and Tzvetan Todorov.
The basic concept of structural analysis was developed by the Swiss linguistic F. de Saussure. In his *Course in General Linguistics* (1983), he considered that the central object of linguistic study was the language system (langue): an objective structure of signs which made speech possible. He viewed language as a system of signs. He also explained that each sign was to be seen as being made up of a *signifier* (a sound-image, or a quasi-graphic form), and a *signified* (the concept or meaning). Thus, for example, t-r-e-e was a signifier which evoked the signified *tree* in an English mind, and á-r-b-o-l for *árbol* in a Spanish mind. The relationship between signifier and signified as well as the relationship between the whole sign and the referent (the real object) were both arbitrary. "The essential feature of Saussure's linguistic sign was that, being intrinsically arbitrary, it could be identified only by contrast with coexisting signs of the same nature, which together constitute a structured system" (Harris, p. x). Saussure's view of language as "collective products of social interaction" (p. ix) opened up a new approach to the study of human behavior, and was a key factor in the formation of modern structuralism.

While Saussure's linguistic theory influenced the Russian formalist, R. Jakobson provided the major link between formalism and structuralism. His communicative theory involved six elements: a sender, a receiver, a message, a code which made the message understandable, a physical or psychological
contact which delivered the message, and a context to which the message referred. Jakobson was particularly concerned with the poetic function of language. Such function, as Jakobson described, depended upon the dichotomy of sign and objects (Eagleton, 1983; Scholes, 1974). Eagleton explained, "in the poetic, the sign is dislocated from its object, the usual relation between sign and referent is disturbed. Which allows the sign a certain independence as an object of value in itself" (p. 98). Scholes adds, "by emphasizing resemblances of sound, rhythm, and image, poetry thickens language, drawing attention to its formal properties and away from its referential significance" (p. 26).

Other than the study of poetry, French structural anthropologist C. Lévi-Strauss, with his famous mythographic works, had a great influence on the study of narrative. Lévi-Strauss views myths as a language. By breaking down a myth into individual units (mythemes), each can be summarized by a short sentence, and each expressed as a ‘relation’ to human unconscious thought. By arranging the mythemes in a proper way, its system of relations can be derived, and the true meaning below the surface can be obtained (Eagleton, 1983; Scholes, 1974).

While Lévi-Strauss devoted himself to the mythic structure, others like V. Propp, A. J. Greimas and T. Todorov contributed their time to the study of structural features of folk tales (Pérez, 1984; Scholes, 1974). Focusing on the
structural principles that organize the field of narrative, Propp's theory gave seven spheres of actions (Villain, donor, helper, sought-for person, dispatcher, hero and false hero) and thirty one fixed elements or functions (characters or circumstances). Propp's study of narrative structures suggested a concrete and specific task toward literary criticism. From Propp's model, Greimas evolved a more simplified analysis. He established three sets of structural units by the concept of an actant: subject/object, sender/receiver, helper/opponent. As for Todorov, his grammatical analysis, which mainly dealt with syntax of each tale rather than with the language of the text itself, broke down the text into structural units: stories (tales), sequences (a complete system of propositions, a little tale in itself), propositions (a basic narrative sentence), and parts of speech (characters as nouns, their action as verbs, their attribute as adjectives).

Modern literary structuralism is much like a system of reading (Pérez, 1984). Those three theorists' aspects on the narrative materials can be defined as three levels of description of narrative:

1. The level of function (Propp).
2. The level of action or actant (Greimas).
3. The level of the narration or discourse (Todorov).

An example of the above is found in a narrative poem "Romance" by the Spanish poet Luis de Góngora y Argote (1561-1627):
The application of the structuralist approach may involve, first, the analysis of rhyme, verse, strophe and any other element in order to conceive the function of poetic language. Then, the presentation employs various narrative structures, using either Propp's spheres of action, Greimas' concept of the actant, Todorov's grammatical units, or any other established method for both lyric implication and narrative development.

Also, in this particular case of "Romance", it may be necessary to analyze the structures of antagonism: woman vs. arms, lust vs. royalty, disgrace vs. honor, etc., and to study the reduction of antagonism and the units that maintain the consecutive changes of structures in the last stanza of "Romance":

Anda con Dios, sufre y ama,
y vivirás, si lo hicieras;
con tal que cuando la veas
pido que de mí te acuerdes.

The theories of structuralism and its development are as intricate as human intelligence and the summary presented in this paper is obviously incomplete in many ways. However, it can be best summarized, by quoting
Scholes' (1974) words, that "it is a general movement of mind - one of those currents of thought that from time to time sweep through a culture and move its most disparate elements in the same direction" (p. 7). It is also a method of establishing a scientific basis for literary studies. "The idea of structuralism is the idea of system: a complete, self-regulating entity that adapts to new conditions by transforming its features while retaining its systematic structure" (p. 10). Therefore, structuralism is not only an inhabitation of the modern sciences, but also an ideological presentation toward literature and art and other human imaginations.

**Psychoanalysis**

In the late nineteenth century many literary movements were based on the impact of psychology. French Naturalists, for example, had presented an image of man as a victim of natural environment, and meanwhile, the symbolists were working on the interpretation of symbols to all kinds of natural and human phenomenons. In Vienna, Sigmund Freud (1852-1939) substantiated these concepts by offering a scientific explanation of human psychological patterns, especially the unconscious aspects of the human psyche including the impulses and instinct of sexuality. This Freudian theory is called Psychoanalysis.
The fundamental doctrine of psychoanalysis was the discrimination between the levels of conscious and unconscious mental process. Based on a multitude of clinical research, Freud found, as his first major premise, that most of the human mental process was unconscious. The second premise was that human behavior is motivated by sexual energy (i.e., libido). The third is that because of the powerful social taboo, many desires and memories are repressed (Freud, 1935; Guerin et al., 1979).

From these premises, Freud divided the mental process into three psychic zones: id, ego, and superego. The id, the primary source of human aggressions and desires, was governed by the pleasure principle. The ego, on contrary, was the rational governing agent of the psyche. And the superego, as the moral agency, worked toward perfection and goodness in human life. Guerin et al. summarized their relationship as the following:

Whereas the id is dominated by the pleasure principle and the ego by the reality principle, the superego is dominated by the morality principle. We might say that the id would make us devils, that the superego would have us behave as angels (or, worse, as creatures of absolute social conformity), and that it remains for the ego to keep us healthy human beings by maintaining a balance between these two opposing forces. (p. 127)
Other important Freudian theories include the concept of an erogenous zone in a child’s erotic development, and the Oedipus complex. Freud indicates three erogenous zones: the oral, the anal, and the genital. These zones are associated not only with pleasure but also with human vital needs: eating, elimination, and reproduction. If for any reason one of the needs is restrained during childhood, the adult personality may be twisted. The Oedipus complex refers to the boy’s unconscious rivalry with the father and psychopathic love of mother. For Freud, the concept of Oedipus complex is a key to understanding a person’s past and an evolution of religion and morality.

It is said that the child, according to Freud, has sexual striving and many asocial impulses. Freud’s theory of dreams is then based on these findings. Dreams are an irrational part of behavior, viewed as an expression of unconscious striving. In other words, dreams are the irrational desires and repressed feelings which one keeps away from conscious awareness, but which become alive and find expression during sleep when one’s conscious control is weakened.

Freud assumes that the nature of dreams is rooted in childhood as the outcome of irrationality in the child. The dream interpretation, dependent on the associations of the dreamer, is always in connection with symbolism. Freud calls the dream-element itself "a symbol of the unconscious dream-thought" (Freud, 1935, p. 134). He also finds that "an overwhelming majority
of symbols in dreams are sexual symbols" (p. 137). To demonstrate this point, he argues that a person will also find many parallels to dream-symbolism from fairy tales, myths, folklore, etc. "The human body is . . . symbolized in dreams by a house; . . . The same symbolism is met with in colloquialisms; for instance, we speak of 'a thatch of hair,' or a 'tile hat,' . . . . " (p. 142) About this concept, Fromm (1951) explains, "Freud tended to see in the myth - as in the dream - only the expression of irrational, antisocial impulses rather than the wisdom of past ages expressed in a specific language, that of symbols." (p. 196) Hence it is fair to say that Freud gives a new perspective of literary work by viewing symbolic language on the basis of his interpretation of dreams. By understanding the symbols, the reader comes to see how certain literary texts are formed, and reveals the hidden meaning of that formation.

The application of psychoanalysis to literary criticism reveals an incorporation of Freudian theory in literature, and has provided new insights into many major literary works. For example, the theory of the Oedipus complex has been used to deal with the theme of rebellion, such as Shakespeare’s "Hamlet", Mark Twain’s Huckleberry Finn, Edgar Allan Poe’s fiction, and of course, tragedy in many classic works. After analyzing the Greek drama "Oedipus at Colonus," Fromm concludes:

The Oedipus myth offers the outstanding illustration of Freud’s method of myth interpretation and at the same time an excellent opportunity for
a different approach, one in which not sexual desires but one of the fundamental aspects of interpersonal relationships, the attitude toward authority, is held to be the central theme of the myth. It is at the same time an illustration of the distortions and changes that memories of older social forms and ideas undergo in the formation of the manifest text of the myth. (p. 196)

On the other hand, Holland (1970) uses the theory of erogenous zones to demonstrate how the psychoanalytic approach unfolds the unconscious content of the work. Holland’s analysis offer a good example of the method of the psychoanalytic approach. In the following verses of Robert Frost’s 1914 meditation, ”Mending wall”:

There where it is we do not need the wall:

He is all pine and I am apple orchard.

My apple trees will never get across

And eat the cones under his pines, I tell him.

Holland conducts three steps in the search for the hidden image behind the lines. First, one looks for the phases of erotic development associated with the language - oral, anal, genital and oedipal. Frost’s poem, for example, is involved with the images represented in the oral stage. The second step is the consideration of data about the oral stage. And the third step uses the theory of the oral stage to bring together the separate themes and images of the poem
with reference to the unconscious mind. The verses then can be interpreted to
describe an infantile fantasy about breaking down the wall which represents the
boundary between self and non-self.

The examples of using a psychoanalytic approach to examine the highly
complex masterpieces can go on for many pages. To close, it may be
necessary to mention Eagleton’s (1983) psychoanalytic account of the literary
objects (p. 179) and to supply his example as explanation.

The kinds of psychoanalytic study of a literary text are broadly divided
into four kinds, depending on the object of attention. Those are the author, the
content, the formal construction and the reader.

First, an examination of the writer’s intention enables the reader to see
the relevance between the writer and his work. For example, the life and
works of Edgar Allan Poe are formulated in conjunction with the Oedipal
complex: the tale of revenge is the symbol of his hatred of father, and his
eternal fidelity to the dead mother is the matrix for poetry and fiction (Guerin
et. al., 1979, p. 146).

Secondly, using a psychoanalytic reading as a method to analyze the
unconscious motivations of characters, or the significance of objects or events
in the text, the reader often finds unexpected clues or connections within the
text. For example, the young virgin’s little cap of red velvet is a symbol of
menstruation, and outwits the ruthless, cunning, and sex-hungry wolf (Fromm, 1951, p. 240).

Third, Freud’s theory of dreams offers insight to see works of literature as a form of production. Freud’s interpretation of dreams considers them as a "manifest content," a product of an intensive transformation of the "raw materials" (i.e. unconscious wishes). The literary work, like the dream, takes certain raw materials (language) and transforms them by certain techniques into a product. The technique can be considered as the form of the literary text.

Finally, the psychoanalytic approach helps the reader better understand himself. Reader’s responses to a literary work usually reveal the unconscious mind inside that individual. The differences in readers’ responses reflect the differences in the readers’ personalities. Extended from this aspect, one can examine how a conscious event impacts upon a particular individual’s response. How do individuals’ responses to the same event differ? How does the individual discover self-identify in the process of interpretation?

Mythology, Archetype, and Myth Criticism

Myth criticism, sometimes called archetypal criticism, is interdisciplinary in character. It requires a close reading of formalism and stimulates the aesthetic creativity, yet, it is also concerned with the thinking process of the
human mind. It gives an account of the structural principles of literary
expression, but then provides a structure of imagery which can be seen as
different forms of cyclical movement (Frye, 1957, p. 158). Myth also forms a
matrix out of historical and psychological concepts. It is a historical
documentation of its collection of cultural and social patterns: rites and
ceremony, tribe and people, thriving and decline. However, the pattern is
mostly controlled by God’s power rather than by man’s. It is psychologically
a study of human behavior, but differs with Freud’s psychoanalysis in its
principles. For instance, while psychoanalysis is a science of clinical
experimentation, myth criticism tends to be speculative, religious, and
philosophically anthropologic. It studies the collective psyche of human
conception rather than the individual personality.

Modern myth criticism began at the end of the nineteenth century, and
rapidly grew in this century. Scottish anthropologist James George Frazer and
Carl Gustav Jung were two masters (Guerin et al. 1979; Scott, 1963; Wellek,
1963). Frazer’s work, which traced myths back to the prehistoric period, has
influenced succeeding studies on the primitive origins of religion in magic,
ritual, and myth. Jung, originally working with Freud, applied the theory of
collective unconsciousness to myth. He believed that archetypes were actually
inherited forms which pass down through generations by many spiritual
activities. Men, through their unconsciousness, preserved these forms and manifested these in the conscious mind. By his own words:

All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories of these objective occurrences; rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man’s consciousness by way of projection - that is, mirrored in the events of nature. (1959, p. 6)

Jung’s theory has led mythological study to incorporate an insight into man’s inner world whereby the existence of archetypal patterns is discovered. Myth criticism, therefore, works toward a more rational explanation.

In general, mythology and archetype are closely connected. The understanding of mythic features relies on the interpretation of archetypal motif and patterns. Guerin et al. study their relationship:

similar motifs or themes may be found among many different mythologies, and certain images that recur in the myths of people widely separated in time and place tend to have a common meaning or, more accurately, tend to elicit comparable psychological responses and to serve similar cultural functions. Such motifs and images are called archetypes. (p. 157)
Many critics have studied archetypal patterns and symbolic meanings in order to respond with greater precision to mythological analysis. Northrop Frye compares the literary genres with the seasonal cycle:

1. The mythos of spring: Comedy.
2. The mythos of summer: Romance.
3. The mythos of autumn: Tragedy.
4. The mythos of winter: Irony and Satire.

Virtually, he identifies myth with a conception of a heaven above, a hell beneath and a cyclical process of nature and human existence in between.

Slochover (1970) presents a structural unity which takes on the form of a drama in three acts with an epilogue, and calls it "mythopoesis":

Act I: Creation or Eden. An initial state of communal harmony, called Eden or Paradise.

Act II: The quest - home leaving or expulsion of the hero. At this stage the hero takes a journey and faces challenges of all kinds.

Act III: Destiny - recreation or homecoming of hero, through which a new harmony is obtained. However, the harmony attained contains the seeds of a renewed conflict which determines the epilogue: tragic transcendence.

For Slochover, the mythopoesis is universal, its study interweaves two basic perspectives: the historic and recurrent:
On the historical level, each mythopoeic work is viewed as the center which unifies the multiple cultural forms of its era, organizing its art, psychology, philosophy, religion and social currents. By implication, this pattern constitutes the nature of the human journey itself, is characteristic for the unheroic as well as for the heroic, obtains for the individual and for society. (p. 22)

The concepts of God and hero can actually apply to many myths, fairy tales and world famous literature. Cervantes’ Don Quixote, which is also analyzed by Slochover himself, can serve as an example. The chivalric myth is built by two main actions: fight and love. And yet these two are led toward a religious pattern. The service to the feudal lord and lady symbolizes service to God and the Virgin Mary. The chivalric idea is more like Christian devotion to society.

Act I begins with Quixote’s cozy room in his own estate, with the security of books, as in Eden. In Act II, the books inform Quixote of the rotten aspects of the outside world, and Quixote, as a devout Christian, declares it his knight’s duty to reform the world and begins the journey. The many adventures that the knight and his squire encounter during the journey are widely associated with the function of symbolism and the archetypal images. During Act III, after the adventure in the cave of Montesinos, Quixote returns home with a dying passion, realizing that his life as a knight is an
illusion. The past model cannot be relived in today’s world. From the point of view of myth criticism, Cervantes creates a tragicomedy based on the myth of man’s earthly mission and the mystery of fate.

The description above can only provide a superficial and fragmentary overview to myth criticism. The complexity and profoundness of mythology and archetype, however, require a more in-depth analysis. As said by Guerin et al. (1979):

An application of myth criticism takes us far beyond the historical and aesthetic realms of literary study - back to the beginnings of mankind’s oldest rituals and beliefs and deep into our own individual hearts of darkness. (p. 191)

Marxist Criticism

Before the last decade of the nineteenth century, Marxism rose in Soviet Russia. It soon spread all over the world, together with formalism, structuralism, psychoanalysis, mythology, and existentialism to become the six major philosophies found in the trends of twentieth century criticism (Wellek, 1963, p. 345). Marxist literary criticism, whose central study is rooted in Karl Marx’s (1918-1883), and Frederick Engels’ (1820-1895) aesthetic views, had quickly expanded in both European and American literature during the 1960s and the 1970s.
Contemporary Marxist criticism is usually seen as a study which combines textual analysis with social and historical contexts. The famous Marxist critic Terry Eagleton (1976) defines it as "a scientific theory of human societies and of the practice of transforming them" (p. vii). In effect, many Marxist critics have investigated the study of literature as part of a political project and an involvement with a sociological approach.

It is political because it focuses on a political understanding of culture and is directed explicitly toward a study into human history, social forces, economic reality and power. It is also considered to be a sociological approach, because it examines literary works for their sociological relevance: the methods of production, reflection and commentary on a particular social milieu, and social themes.

However, Marxist criticism is not merely a "sociology of literature." Eagleton, a marxist scholar, states: "It aims to explain the literary work more fully; and this means a sensitive attention to its forms, styles and meanings. But it also means grasping those forms, styles and meanings as the products of a particular history" (p. 3). The doctrine of Marxist literary study can be briefly summed up from the numerous studies about Marxist criticism (Corredor, 1987; Eagleton, 1976; Ryan, 1989; Slaughter, 1980; Wellek, 1963):

1. Literature is an expression of ideology, and a product of social consciousness. Marxist ideology, in spite of its complexity, can be simplified
as a definite form of social consciousness (political, religious, ethical, aesthetic and so on) within a "superstructure" (forms of law and politics within an economic structure of society exist in every period, for example, feudalism and capitalism). In Ryan’s (1989) words:

The term ideology describes the beliefs, attitudes, and habits of feeling and behavior that a society inculcates in order to generate an automatic reproduction of its structuring premises . . . Literature that is ideological promotes an imaginary relation to one’s real material conditions of existence. (p. 203)

Similarly, Eagleton also defines ideologies as "the ideas, values and feelings by which men experience their societies at various times" (p. xiii). Literature, as "part of men’s productive forces" (Slaughter, 1980, p. 199) not only expresses images of Marx’s historical materialism and ideology but also challenges social unfairness.

2. Literature reveals a unity of form and content. The Marxist sees form as the product of content (social being). The form will be changed and transformed whenever a society’s material content is changed. In other words, the form is historically determined by the social content, and literature reveals the historical conditions which produce it. One can easily find examples from the shift of interest when an older literary movement was ended and a new one was built.
3. Great literary work should be able to reflect historical realism. The term realism incorporates a theory which asks the writer to accurately reproduce social reality and to project a rich image of human wholeness. The works of the famous Marxist critic Georg Lukács, with an insight into historical causality, illustrate the society’s inner structure and is considered to be the major realistic work of Marxism. Wellek’s praise in his achievement indicates the significance of realism:

The most outstanding Marxist critic today is Georg Lukács (born 1885), a Hungarian who writes mostly in German. He combines a thorough grasp of dialectical materialism and its sources in Hegel with a real knowledge of German literature. His many books, among them brilliant studies of Goethe and His Age (1947) and of The Historical Novel (1955), reinterpret the course of nineteenth-century literature in terms of realism, with emphasis on the social and political implications but not without sensitivity to literary values. (p. 348)

Due to the many problems that mankind has faced in this century, Marxist criticism has had an immediate impact upon world literature. Modern Spanish and Latin American literature have provided abundant cases for Marxist analysis. Doña Perfecta, novel of Pérez Galdós (1876), is one of the examples in which the authors manifest their socio-critical ideologies.
The social structure of Doña Perfecta is Feudal de Orbajosa: a mode of productive organization of labor in the middle ages based on the social relations of serf to lord. There are two particular architectural forms in the content: the cathedral and the house of Doña Perfecta, both representing the social strength as one; the other is the poor population who is slavishly dependent on the pleasure of the former: the church and the land estate (latifundio). These two forms are mechanisms of power and oppression that perpetuated medieval feudalism. When the internal mechanisms of power are threatened by the external one, the state and its people, religious fanatics, fight and die for the interests of their oppressors. Once again, the church, the land estate and the state are three institutions of oppression. Under these, there is the professional bureaucracy: the parasitic lawyer Jacintito.

As a work that reflects historical realism, Doña Perfecta vividly exposes the typical conflicts and dynamics of the social situation of Spain at the end of the nineteenth century. Through Marxist analysis, the reader will easily classify the society's inner structure and dynamics within that particular movement of history, and recognize the ideology that the author denotes.

After the 1970s, because of the over-emphasis on political left-wing theory, there was a decline in interest in socio-critical interpretation. However, Marxist literary criticism, as described by Corredor (1987), served as "a method and an awareness of an increasingly complex task to assess all the
things and circumstances that contributed to the form and content of human creation and so also to the creation of a text, a piece of art, a society, and ultimately, the individual and the human self” (p. 122).

The Stylistics Approach

The stylistics approach to literature is closely related to linguistics in the study of language materials but is distinctive in its concepts. One can determine the fundamental division between linguistics and stylistics as the former method studies the linguistic elements (semantics, grammar, syntax, and so on) that the author formulates in the work; and the latter studies the way that the author uses the elements under certain social and cultural situations. It is like the distinction between grammatical competence and sociolinguistic competence. A mature reader of a language should be able to respond to both the external linguistic rules and the internal meaning of the context in given settings.

Stylistics has its root in European literature. In Germany, after World War I, scholars like Karl Vossler (1872-1949) and Leo Spitzer (1887-1960) developed a very different linguistic concept for the characterization of the writer’s style as well as the investigation of literary phenomena. Vossler dedicated himself to the works of Groce in order to identify the syntax and styles as individual creation. Spitzer, toward a new orientation of interpretive
style, adopted the methods of psychoanalysis into linguistic study. He (1948) declared:

Our etymological study has illuminated a stretch of linguistic history, which is connected with psychology and the history of civilization; it has suggested a web of interrelations between language and the soul of the speaker. (p. 10)

For Spitzer, Stylistics was a means that bridged the gap between linguistics and literary study. His insight into historical realism was accomplished by using individual stylistics analysis to reflect on literary social and intellectual history.

The Spitzeran type of stylistics had a great influence on modern Spanish literature. The famous scholar Dámaso Alonso (1971), studying the Baroque prose style and Góngora’s metaphorical imagery, revalued Spanish poetry with a new stylistics insight. His fundamental assumption was the idea of significante and significado. Significado described the complex psychic burden, including emotions, affections, volition and more; significante was the language feature that modified the intuition of significado. There were partial significantes: syllabus, accents; and total significantes: verse, strophe, poem. The multiple relationships between significante and significado was the area that stylistics has had to investigate.
Other Spanish scholars like Carlos Bousoño and José Luis Martín also propose their stylistic analysis based on Spitzer’s perceptive. Bousoño (1968) distinguishes the poetic elements into substituyente, substituido, modificante, and modificado to affirm that the author’s psychological traits determine theme and style. Martín (1973), in his Critica estilística has made a thorough stylistic analysis within a knowledge of grammar in its nine branches: structure, thematic, characterization, symbology, trope, morphosyntax, lexicon, phonology and metrics. He also includes a systematic analysis of the style of world literature in a historical sequence. Stylistics in Martín’s study obviously has both a linguistic and an aesthetic function.

Wellek (1971) then divides stylistics into two disciplines: the study of style in all language pronouncements, and the study of style in works of imaginative literature (p. 65).

The former consists of three kinds: (a) stylistics as the study of a single language, where the sense of good style mainly aims at precision and clarity for style of thesis, persuasion and emotional effect for oratorical style; (b) stylistics as a comparison between two languages, a branch raised in modern linguistics; and (c) stylistics as general stylistics, a study of any language function and literary use in whatever language.

The latter, the style in imaginative literature, involves the question of the nature of literature and of aesthetic response. There are various methods of
such stylistic analysis: the analysis of a single work of art, the analysis of the
total work of an author, the study of a group of work either in a specific genre
or a specific function, the historical order or a passage of changing
conceptions, and the nation’s language or a group of languages.

The view of stylistics as a mediation between linguistics and literary
study has provided pedagogic influence to the teaching of language and
literature. Widdowson (1975) uses stylistics analysis to develop in the student
an awareness of what significance textual features have for an understanding of
literature as discourse. Robert Frost’s poem "Dust of Snow" is one of the
examples in which Widdowson asks, "What does the event described in the
first verse suggest to the poet?" (p. 106):

The way a crow
shook down on me
The dust of snow
from a hemlock tree
Has given my heart
a change of mood
And saved some part
of a day I have rued

One may answer that question by first checking semantic features of the
lexical items. The following features are found:

Crow: noisy, ugly, black bird; organic.

dust: dry, dirty, negligible remains; inorganic.

snow: pure, clean, white inorganic; frozen of winter.

Hemlock tree: poisonous plant; organic.
It is important to find out any possible semantic link among those lexical items. By checking their symbolic meaning, one may notice that these items all indicate a notion toward death. By contrasting other features, however, many opposite visions occur: clean snow and dirty dust, white snow and black crow, and, living bird and dead tree. When the crow shakes down the snow on the poet's head, death and life are reconciled.

The example outlines an essentially pedagogic purpose. It demonstrates how the analysis of the poem can itself serve as a link between literature and language teaching. Widdowson concludes: "The value of stylistic analysis is that it can provide the means whereby the learner can relate a piece of literary writing with his own experience of language and so extend that experience" (p. 116).

Other Criticism

It seems appropriate to conclude this section with stylistics, for it carries out multiple functions on the teaching of literature. However, as the twentieth century is called "the age of criticism," there are several other schools of criticism which have equally brought about a better understanding and appreciation of literary works by contributing new theoretical considerations.

Feminist criticism. Feminist criticism challenges the male dominated world and claims a universality of literature should include the feminine
consciousness. This voice rose in the early 1970s toward a sociopolitical orientation. Its interpretive methods mainly use the sex/gender system as a primary category of textual analysis. The areas of interest can be summed up as follows: (a) the study of works by female authors; (b) the examination of existing criticism of works by female authors; (c) the depiction of women and the analysis of image of women in a total world view; (d) the exploration and comparison of ideological premises underlying both the feminist and masculinist literature; and (e) the exploration of every act of cultural production occurring in a certain social context and the performance of people among different sexes, races and classes within that context (Allen, 1987; Guerin et al., 1979; Mora & Van Hooft, 1982).

**Phenomenological criticism.** Phenomenological criticism, as mentioned in reader-response criticism, is a reading process which involves both the artistic creation of the author and aesthetic response of the reader. Both the author and the reader are regarded as coincidences which bring the text to life. To read is to read the text phenomenologically and to experience the phenomena in different ways. The text, the fictive world, the author’s, reader’s and critic’s consciousness, their time and life, thought and manner, perception and goal, are all coexistent phenomena that the reading process of phenomenological criticism should identify (Guerin et al., 1979; Iser, 1980).
Deconstruction or post-structuralism. Deconstruction, sometimes called post-structuralism, has a close association with Kant’s critique of metaphysics, Nietzschean genealogy, and Heideggerian destruction of tradition, or the deconstruction of textuality. The theory is obviously difficult and ambiguous. Nevertheless, deconstruction, as its literal meaning has informed, is a reaction against structuralism. It opposes the conventional categories of the text’s structure, and aims its critique against the conception of meaning as the essence of literature. In opposition to such essence, it shifts the emphasis of analysis from signifying processes of language and texts, to textuality. Some aspects of its focus are: (a) to articulate what the writer declares and what the writer describes, (b) to deconstruct the metaphysics of presence, (c) to show the relations between metaphysics and non-metaphysics, and (d) to demonstrate that literary language constantly undermines its own meaning (Anderson, 1989; Harvey, 1987).

The development of literary criticism is complicated and exhaustive. Schools of criticism with their particular insight into values of literature, have come and gone repeatedly. As Hobsbaum (1983) says: "criticism seems always most to have flourished when an old order was to be defended or a new one evinced" (p. 10). Literary criticism, however, secures a firm base in the context of the linguistic, the cultural and the aesthetic, which enables the learner to obtain a better awareness of the conceptional principle set forth by
the author of each unique work. Professionally, the training of criticism enhances the knowledge of theory and methodology, working toward the direction of achieving a more potential and critical scholarship. Generally, contact with a multiple approach to literature brings insights and skills to communication. By gaining access to contemporary literary criticism, there is the promise of endless discoveries and enjoyable experiences.

In closing, it should be noted that this section is only a summation of contemporary literary criticism in light of theory, history, and application. The conflicting views within one criticism and intertwining relationships among many schools of criticism, however, are not included in this area of discussion.

Pedagogical Implications of Theories

in Foreign Literature Instruction

While it can be effectively argued that literature is valuable in the development of language skills, literary knowledge, cultural awareness, and other related concepts, the teaching of foreign language literature for American college students still faces numerous variables. The following is a list of commonly disputed issues:

1. Goals for undergraduate literature study.

2. Teaching methods and curriculum.
3. Introduction of literary criticism to students at college level.

4. The student’s language ability.

5. The teacher’s knowledge.

This section reports the major research findings concerning the above issues, and discusses the implications of findings for classroom practice.

Goals for Undergraduate Literature Study

The goals and expectations established by faculty members usually decide the direction of a program. It assumes that the departments of foreign languages and literature will keep a balance in the goals for literature instruction in terms of literary knowledge, cultural awareness and aesthetic appreciation. A survey conducted by Muyskens (1983) of 135 American foreign literature departments, revealed the general goals of foreign literature study in the United States.

According to the survey, instructors chose goals for the introduction to literature courses. The three most important goals indicated were: (a) introduction of literary concepts (86%), (b) practice in reading and discussing literature (84.9%), and (c) basic understanding of important literary texts (79.6%).

Since the survey is the only one in recent years to study and identify goals for national undergraduate literature instruction, the findings represent
general American attitudes toward foreign language and literature instruction. Most literature educators still stress the importance of linguistic and literary needs of students, and neglect the value of foreign culture.

The other national survey regarding public school humanities education was undertaken by the United States Congress (1987) and revealed that more than two-thirds of American 17-year-old fail to learn important knowledge about their shared past and culture. It was pointed out that the transmission of a common culture to all students was in jeopardy. Recommendations stress the critical need of foreign languages, literatures and cultures as well as American history and literature.

The need to teach literature in relation to not only literary knowledge but also social and cultural values affects the direction of literature teaching with respect to teaching methods, course design, selection of materials, and others. The plan of goals, either short-term or long-term, should be the primary concern of programs or departments for the improvement of literature instruction.

Teaching Methods and Curriculum

The method of presenting literary works to different levels of students is another variable that exists in foreign literature instruction. Opinions vary in many aspects: whether to use anthologies or extracts, authentic work or
translation, occasional use of L1 in literature instruction or only the target language, organizing literature for study by genre, topic, chronology, or the other literary functions. Also, focuses on the work itself are diverse. Some teachers would analyze the grammatical pattern in order to define the central themes, others would mainly present cultural elements to derive the implicit ideas of the work. In addition, teaching models may also vary from teacher-centered, text-centered to learner-centered according to the teacher’s preference.

In facing this variety, one should keep in mind that there is no best teaching method for any given class. It is the teacher’s decision to meet with the student’s needs and interests. Therefore, instead of seeking a unified teaching method, it may prove beneficial to take advantage of this diversity and guide students in building multiple viewpoints on foreign language literature. After all, variety provides students with widely divergent references and allows them to experience literature in varied ways. In exposing students to different emphases and pedagogy, they would have better adjustment in approaching the literary works and have more flexibility in dealing with different styles and concepts.

However, the benefits of diverse teaching methods should be based on one premise: to articulate the literature program more rationally. A well planned literature program is crucial in this matter. Of the countless articles
studying pedagogical issues of language teaching, there are very few dealing
with the effectiveness of foreign literature programs. Klein (1987) reviews
literature programs in the college department of modern languages and
summarizes three problem areas: lack of courses and students able to study
such courses, need for curricular reform, and decreased cooperation with other
college departments. Parsons (1985), examining the difficulties students face
in making the transition from language courses to literature courses in college
foreign language programs, proposes several approaches for the revitalization
of the undergraduate literature curriculum, and suggests a number of specific
methodologies to create the student’s communicative competence and
analytical skills. Scher (1974) questions the traditional arrangement of the
historical survey course, century courses, or special topics, and claims the need
to reevaluate curriculum and teaching methods according to the essential
theoretical distinction between the study of language and the study of
literature.

Among these and other studies regarding methods and curricula, there
are many opposing views and conflicting opinions. Instructors, in creating
their own curriculum, need to have great flexibility and capacity for newer
knowledge, using existing resources wisely in foreign language instruction.
Introduction of Literary Criticism to Students at the College Level

Whether or not to teach literary criticism at the college level is often an arguable issue in the teaching of literature. The objection is made that theory does not belong in the language classroom and not everyone is equally qualified to pursue it (Lipking, 1983). Opposing this argument, many professionals think theory is not only possible but necessary and inevitable. They view theory more descriptively, as principles or rules of procedure that motivate what readers actually do with texts (Lipking, 1983, p. 23).

Recently, a majority of researchers and scholars have affirmed that literary criticism can motivate students to undertake a meaningful and critical study of literature (Bretz, 1990; Bretz & Persin, 1987; Hankins, 1972; Leal, 1972; Muyskens, 1983; Parr, 1989; Schofer, 1990). One of the findings is made by Parr who performs comparative studies of scholarship, criticism, and theory in college literature teaching, and finds that the form of most refined contemporary literary theory is practical and adaptable to undergraduate teaching. Even beginning students should be introduced to basic strategies for interpreting literary works, along with insight into the author’s viewpoint, characterization, and metaphor. Once they are attracted by the form, the teacher should proceed to the substance, the development of appropriate thinking and acting.
Schofer, who studies literary theory and practice, has offered a positive insight into introducing literary criticism to undergraduate students. The introduction of the literature should begin with process and activity, coupled with extensive discussion and writing. Though literature may not have an immediate positive effect on beginning level students of literature, there is no question that they will later develop their own concepts for critical analysis and aesthetic appreciation for future studies in language, literature or culture.

Bretz claims that the idea of literature does not fall from the sky, but requires skills and tools. Actual practice in literary criticism provides for these needs. Together with Persin, they designed a course entitled "Approaches to the Teaching of Hispanic Literature," using theoretical readings and demonstrations of concrete methods to reflect an enriched critical perspective in literature appreciation. The result shows that the proposed methods actually teach students how to approach and understand a text.

In another study, Obergfell (1983) supports the presentation of literary criticism by using the theory of left-right brain hemisphere activity which works with a progression from concrete to abstract and from critical to creative thinking. The application of the principles found in the three-stage learning cycle (exploration and discovery of the material, concept introduction, and concept application and repetition) to a specific literary work illustrates the process of involvement of the student with the text. The result suggests that a
course that integrates traditional literature curriculum with critical and concrete analysis of texts appears to be helpful in increasing the significance of foreign language literature learning.

Leal (1972), using short stories to study the effectiveness of literary criticism, finds that even immature students can learn something of literary analysis, if only by being made conscious of the dominant literary features.

It is important to notice that students in beginning and intermediate levels may be lacking conceptional training and literary experience to handle sophisticated critical theories. Carefully structured activities selected in conjunction with the student’s experiences, interests, feelings, or personal motivations can stimulate a more significant analysis of literature.

The Student’s Language Ability

The consideration of students’ language abilities is twofold: their linguistic fluency and their literary sophistication. Linguistic fluency mainly focuses on whether or not students possess a fair amount of vocabulary and grammar to approach the target language. Literary sophistication aims at the fundamental recognition of genres, figures of speech, language features and basic terminologies.

The argument is whether it is valid for students to be well prepared linguistically before being introduced to literature. The viewpoint of either
side, however, seems supported by language acquisition theory rather than by empirical studies. Therefore, before conclusions are drawn in the above debate, certain aspects should be taken into consideration.

First, literature study requires both verbal and conceptual comprehension. Foreign language students encounter difficulty in many places because literary works tend to use more rare and inactive vocabulary than regular text, and the syntactic forms are more complicated in function and organization than ordinary expression. It is important therefore, when planning a literature course, to consider the diverse levels and needs of all students.

Moreover, literature is not simply the display of language in use, but deeply involves many instances of language in context. Foreign language students may fail to conceive the diverse inclination or casual play in styles and languages that authors often make. The teacher at this point should take into account the necessary guidance in themes and expressions, and the potential of evaluation.

In spite of the level of language proficiency, students usually have little background and experience in foreign literature and the ideas that literature tries to convey. They tend to lack a critical approach when interacting with the work. Therefore, the success and continuation of literary endorsement depend on the initial period of intensive training in how to read a work of literature.
Parsons (1985), using Spanish literature as an example, cites numerous drawbacks that students may have in their first exploration of literature. In a required historical survey course, students are likely to receive an overview of literature development in the Spanish peninsula beginning from early epic poetry, such as the Poema de Mío Cid, through medieval works. The difficulty is seen in many places: On the linguistic level, students face not only vocabulary and syntactical patterns far more advanced than their language skill, but archaic forms and structures as well. On the literary level, students must deal with the complicated and unfamiliar genre, rhyme, meter, and so on. On the cultural level, there are great gaps in time and space. Students have to overcome the alien concepts of loyalty, honor, revenge, and others that bear symbolic importance in the Middle Ages.

Therefore, while arguments continue as to when to introduce the literature course, recognizing the obstacles that foreign language students encounter, and focusing on the needs of students for better pedagogical effect seem more critical than the issue itself.

The Teacher’s Knowledge

In a field as complex and as variable as foreign literature, the professional training of the teacher is of great importance. In general, teachers from the graduate level, who may be prepared in their subject knowledge, need
further training in methodology. Teachers educated in teacher training programs as well as teachers with years of service are methodologically well prepared, but need to enrich or renew the subject knowledge (David, 1984).

Specifically, the American Association of Teachers of French has proposed a syllabus of competence which can serve as the professional standards of competence for all foreign language teachers. The syllabus includes five general areas: cultural awareness, language proficiency, linguistic competence, knowledge of methodology, and knowledge of literature (Murphy, 1987).

In view of the above, many researchers have now accepted the need for developing the literature teaching profession along with language teacher training. Schofer (1990) and Bretz (1990) both suggest that it is necessary to combine research on reading with literary theory and to communicate the results of the research to teachers of literature on all levels and in all languages, because teachers of literature need to be exposed to the richness of contemporary literary theories and their consequences for teaching. Bretz and Persin (1987) designed a working model for teachers for expanding their knowledge on literary criticism and found that "teachers on both the high school and the college level need instruction in how to apply the newer critical approaches to literature at the introductory level, and in specific techniques for empowering students to read and interpret literature" (p. 169). Others like
Santoni (1972), Horner (1970) or Lohnes (1972) have actually proposed their course models in the methodology of teaching literature or in the methodology of teaching various literary critical approaches to literature. Their studies have suggested that by more extensive education, foreign language teachers can use the theories to help students become actively involved in the interpretation of literary text, and perceive the value of literature within the larger linguistic, cultural and aesthetic contexts.

Other than these efforts, some recent research findings have suggested that departments of foreign languages and literature are key players in the development of teachers, but don’t often recognize this themselves (Lange, 1991; Smith, 1985). After instituting a pilot program called the "Graduate Language Institute in French/Spanish" where practical pedagogical issues were emphasized, Smith found that the outcome met the following predetermined goals: (a) revitalizing the participants’ language capabilities, (b) increasing their knowledge of literature and culture, and (c) encouraging stronger ties between schools and the university toward a common goal of better global understanding on all levels. Lange, moreover, suggested that the chairs and faculty members of departments of foreign languages and literatures include three themes of central importance for teacher training: (a) improved subject matter preparation, as college language majors reflect the requisites of future
teachers; (b) the setting of standards to evaluate pedagogy and content; and (c) minority recruitment for teacher preparation.

There is more that can be done to meet the needs of teacher development. It is hoped that more significant research will appear along with an improved means for the assessment of literature instruction.

Summary

Three area studies were reviewed in this chapter. First, the rationale for the teaching of literature in foreign language programs was discussed to provide an understanding of the values of college foreign literature instruction. Second, the introduction of contemporary literary criticism and its application were presented to facilitate the teaching of literary criticism to college students. Third, the issues and problems that the foreign literature profession currently faces were addressed to draw pedagogical implication for classroom practice. Through a systematic review of literature in the above three areas, a theoretical perspective that provides a conceptual framework for the research study was formed. The next chapter introduces the methodology of research, including research questions, method of the inquiry, instruments, sample of population, and data analysis.
CHAPTER 3

METHODOLOGY

This chapter presents the methodology used for the research. It includes the research questions, the methods of the inquiry, the instruments used to collect the data, sample of population, and the methods employed in data analysis.

Research Questions

Given that research questions emerge from three broad sources, logical, practical, and accidental (Locke, Spirduso & Silverman, 1987), the selection of research questions for this study depends on a detailed knowledge base which has been complied from many sources of this author’s prior experience. These include: experience in three different foreign literature programs, including Tamkang University, the University of Texas and the University of Massachusetts, as both a student and a teacher assistant; the review of literature in foreign literature instruction; prior comprehensive study using ethonographic research to observe different settings of literature courses; informal associations with professionals in the field of foreign literature and
literary criticism; discussion with the other graduate students; and also, consultation with the supervising advisor and dissertation committee. These sources, logical, practical, or accidental, help to form a progressive vision leading toward appropriate selection of research questions.

A number of questions, therefore, emerge from considering the relevance of college foreign literature instruction to current theoretical trends and educational problems:

1. What are the current role and objectives of college foreign literature instruction?

2. What methodologies are used to introduce literary criticism to students at the college level?

3. What are the implications of problems in the college literature profession for current practice?

These three questions have great significance to further clarify and define the effectiveness and the direction of foreign literature instruction, which can only be answered by means of a thorough understanding of those problems that relate to current practice of foreign literature in language programs. Questions contained in questionnaire and the interview guide were carefully designed to accumulate data to answer the above research questions.
Method of the Inquiry

Survey research, including questionnaires and follow-up interviews, was the method of inquiry employed to answer the research questions and to draw implications for pedagogical reference. Survey research has its roots in sociology and is considered an appropriate method for systematic data collection (Borg & Gall, 1989, p. 416). In the field of education, survey research is used commonly to explore and evaluate a wide range of educational problems, such as learning objectives, curriculum, teaching methods, effects of treatment, administrative procedures and others.

The purpose of using survey research for this study was to maximize access to a wide spectrum of opinions and to develop a thorough understanding of those that may prove important in the context of the study. The survey research consisted of questionnaires and follow-up interviews as specific tools of the research. These two -- investigating the experience of others and the values and functions associated with experience -- have been effectively used in data collection for this study.
Instrumentation

Questionnaires

The questionnaire for this research is titled "A Comprehensive Investigation of Individualized Teaching Perspectives on Spanish Literature as Incorporated into a Spanish Language Program at the College Level." This questionnaire was designed by the researcher to collect and assimilate the experience and expertise of language and literature teachers in various aspects of classroom practice. The accumulation of such professional viewpoints should provide a rich resource of content knowledge and teaching experiences that support further study in this field. In addition, the information obtained in this part of the research also served as the basis for follow-up interviews with key informants.

Questions include the closed format (a check-marked or multiple-choice question) and the open format (written statement). Both formats are directed at reporting facts, but also interpreting them, following up on their implications and developing theory from them. Borg and Gall (1989) call this combination of formats "semistructured questions" (p. 452). The questions in closed format shape the overall picture of the study, and the questions in open format permit an in-depth investigation of a specific aspect. The questionnaire format of
semistructured questions, therefore, has the advantage of being objective, while still allowing for penetrating insight into the central concern of the study.

The questionnaires address several areas: (a) general information about the teachers, (b) objectives for teaching literature, (3) selection of curriculum, and (4) perspectives on literary criticism (see appendix B).

It should be noted that the validity and completeness of the content were reviewed by this author's doctoral research committee. The study follows the regulation of human subjects review procedures, and the protection of the subject's right is assured. A letter that specifies the purpose of the study and the protection of the participants' rights was sent together with the questionnaires (see appendix A). In order to increase the response rate, included with the questionnaire was a stamped, self-addressed envelop so that the individual could respond with less inconvenience. A follow-up procedure, including the distribution of a second copy of the questionnaire, telephone calls and personal visits to the office of those non-respondents, was used to ensure a higher response rate.

The Follow-Up Interviews

Interviews, like questionnaires, are also used commonly for data collection in survey research. They result in more adaptability and depth of information collected, when compared with mailed questionnaires (Borg &
Gall, 1989, p. 471). Together, interviews and questionnaires provide a valuable dimension in understanding the current role and performance of literature in the foreign language programs.

The interviews for this study were built upon the responses of previous questionnaire studies. Different opinions derived from the questionnaires were classified into categories of informants which include: (a) teachers who have successfully brought out the potential benefits of literature for language students; (b) teachers who believe in the potential benefits of literature but encounter obstacles in their teaching; (c) teachers who have introduced literary criticism to the undergraduate level; and (d) teachers who proposed the introduction of literary criticism, but have not included literary criticism in their curriculum. Representative individuals from each category were selected to become "key-informants" for deeper study.

Given that the qualitative nature of information derived from questionnaires often requires that the data analysis be left open-ended (Borg & Gall, 1989; Locke, Spirduso & Silverman, 1987), the follow-up interview asked mostly open-form questions. The purpose for this format of questions is "meaning-making." (Schatzkammer, no date) to stimulate the respondents to review the constitutive factors of their teaching, and to consider the significance of their teaching to goals of college foreign language and literature
education. The format also permits the investigator to probe more deeply for insights raised during the process of interviewing.

Although the questions asked in each interview varied because they were information resulting from previous questionnaires, an interview guide was relied upon to make sure that the same type of information was obtained from different participants by covering the same material. Such an interview guide also provides a framework within which the interviewer would develop questions, sequence those questions, and make decisions about which information to pursue in greater depth (Patton, 1980, p. 201). An interview guide was therefore developed to stress pedagogical problems and theoretical viewpoints of literary criticism. Two main areas were included: (a) the pedagogical problems associated with foreign literature and suggested solutions, and (b) critical study of literature and proposed approaches (see Appendix C).

As for the recording of the verbatim responses of interviewees, tape recording and note-taking were expected to be used together as the original plan. Tape recording can increase the accuracy of data collection, while notes remind the researcher of important quotations that will aid in later analysis. The major justification for using two methods was made clear to the participants before the interview began, and the use of tape recording was subject to the permission of the participants. In actual interviews, two
participants were uncomfortable talking to the tape-recorder. Note-taking became the only recording method. Notes taken during interviews, as indicated by Patton (1980), can help the interviewer check on earlier quotations and formulate new questions as the interview moves along (p. 247). Notes also serve as a special kind of non-verbal feedback, indicating to the interviewee that something important is being said. The interviews took place in the participants’ offices within a scheduled appointment. The interview time varied from 20 minutes to one hour, according to how many opinions the participants offered. Questions were asked in English, but the participants answered in English and Spanish.

Sample of Population

The survey population includes two groups of people: (a) 30 faculty members who teach graduate or undergraduate Spanish language or literature courses at the Five Colleges in Western Massachusetts, and (b) 40 graduate students who work as teaching assistants in the same Five Colleges. These five colleges are (a) the Spanish program at the Department of Spanish and Portuguese at University of Massachusetts at Amherst, (b) the Spanish program at the Department of Romance Languages at Amherst College, (c) the Spanish program at the Department of Foreign Languages at Hampshire College, (d)
the Spanish program at the Department of Spanish and Italian at Mount Holyoke College, and (e) the Spanish program at the Department of Foreign Languages at Smith College.

This particular population is selected for many reasons: First, the Spanish programs in the Five Colleges enjoy sizable faculties, high enrollments of students, a considerable numbers of publications, and interchanges of education and research among the five colleges. Second, the multicultural-oriented atmosphere of the Five college area offers a wide range of insight into the characteristics of foreign language and literature instruction. Specifically, the interest and response to Spanish language and diverse aspects of Latin American literary and cultural expressions offer great support to educators in their instructional development. Third, the Spanish programs in the Five Colleges demonstrate excellent course options and an equal emphasis on linguistic, literature and bilingual-bicultural studies. Finally, the locations of the Five Colleges are geographically convenient for research on the implementation of survey questionnaires and follow-up interviews.

Questionnaires were sent to the above target population, the participants for follow-up interviews, however, were further selected according to the characteristics of the respondents of the questionnaires.
Data Analysis

In accordance with the nature of the survey questions on the questionnaire and for the interviews, closed-response data (check-marked or multiple-choice answers), and open-response data (written or oral statements) were obtained. For either form of data, it is essential to develop analytic strategies for significant and meaningful information derived from the data.

Patton (1980) suggests that analysis of qualitative data is a creative process that searches for patterns, themes, and categories. Guba (1978) asserts that, in focusing on the analysis of qualitative data, the researcher must deal with the problem of "convergence" and "divergence" (p. 53). Convergence is the search for patterns in the placement of data in categories. Divergence means that the researcher "fleshes out" the categories. This can be done by extension (building on items of information already known); bridging (making connections among different items); and surfacing (proposing implicit information and verifying its existence).

Based on the above analytic strategies, for closed-response data, computer data processing was employed to sort out responses into categories and to calculate the total number and percentage of responses. The variables together with the total number of responses (N) and the percentage (%) were displayed in tables. For open-response data obtained from survey
questionnaires, the various types of statements were organized as a column of variables accompanying the inferential statistics of the total number of responses and the percentage that relate to the variables. For open-response data obtained from interviews, the participants’ responses to each major question were grouped and displayed together with their profiles in the form of charts. However, for both close-response data and open-response data, paragraph forms that thematically present, interpret, and discuss the findings were the main body of the report. Paragraph reports, tables, columns, and charts are used to increase the clarity and effectiveness of data analysis.

It should be noted that the method of pre-editing was incorporated with the above analytic strategies to analyze open-response data of interviews. Pre-editing, based on the interviewer’s own judgment of what is most important, is a method used to sort out information that is too vast to document word by word before further display and report of the data (Atkinson, 1971; Seidman, 1991). In order to make the interviewing data meaningful and presentable, the pre-editing method was then adopted.

Finally, data analysis focuses on, but was not limited to, the questions asked in questionnaires and interviews. As Lofland (1971) and Schatzkammer (no date) suggest, the process of analysis will begin with the first field experience and build gradually as the material is collected. The conceptual
insights that emerge during data collection, as well as the research findings, all should contribute to this study.

**Summary**

The purpose of this study was to examine content and methods of current pedagogical practice in foreign literature instruction at the Five Colleges of Western Massachusetts. Three research questions that guided the study were: (a) what are the current role and objectives of college foreign literature instruction? (b) what methodologies are used to introduce literary criticism to college students? and (c) what are the implications of problems in the college literary profession for current practice? The methodology used for this study was a survey research, including questionnaires and follow-up interviews. Spanish language and literature instructors at the Five-college consortium were selected as the sample of population. The strategy for data analysis was based on the process that searches for patterns, themes, and categories; as well as the process of pre-editing. The next chapter presents, interprets and discusses the finding of this study, using paragraph reports, tables, columns, and charts.
CHAPTER 4
DATA ANALYSIS

Introduction

The purpose of this research is to examine the content and methods of current pedagogical practice in college foreign literature instruction in the Five Colleges of Western Massachusetts, as well as the viability of teaching literary criticism at the undergraduate level. The specific research questions that guided the study were:

1. What are the current role and objectives of college foreign literature instruction?

2. What methodologies are used to introduce literary criticism to students at the college level?

3. What are the implications of problems in the college foreign literature profession for current practice?

Using Spanish language and literature instructors at the Five Colleges in Western Massachusetts as the sample population, a survey research of questionnaires and follow-up interviews was the method of inquiry employed to answer the above research questions.
This chapter analyzes data from questionnaires and interviews. Each category of data analysis includes three sections: a presentation of the research data, an interpretation and discussion of the data, and a summary of the findings. Specifically, the presentation of the data demonstrates patterns, themes and categories that assist in the interpretation of the results. The interpretation and discussion of the data explain the meaning of the information obtained in each classification of questions, and examine their relationship. The value of the findings, and how to use them to contribute to the continuing evolution and expansion of college foreign literature instruction also is discussed.

In accordance with the nature of the research, closed-response data (check-marked or multiple-choice answers), and open-response data (written and oral statements) comprise the data collected. For closed-response data, the total number of responses (N) and the percentage derived for each variable are included in tables. For open-response data, the various types of statements are organized as a column of variables accompanying the inferential statistics that relate to the variables. The various types of statements are also reported in narrative form.
Questionnaires

A total of 70 questionnaires were sent to two groups: 30 faculty members who teach Spanish language and literature within the Five-Colleges Consortium in Western Massachusetts, and 40 graduate students who work as teaching assistants (TA) in the same Five Colleges. The rate of return was encouraged as follows: First, a questionnaire, together with a letter, which described the purpose of the study and gave assurance of confidentiality, were sent to each teacher. Second, after two weeks, another copy of the questionnaire and letter were sent to those who did not respond. Third, phone calls were made to those who still did not respond to solicit their cooperation or, for those who could not be reached by telephone, personal visits were made to their offices. Most TAs do not have the convenience of private telephones and offices, so this last effort was centered mainly on faculty members.

A total of 23 responses was obtained from both groups. Nineteen questionnaires were returned from the faculty group, for a return rate of 63%, and 83% overall. Four questionnaires were returned from the TA group, for a return rate of 10%, and 17% overall. Since the TA sample return was low, the two groups of data were analyzed together (see Table 1).

Four areas of data have been defined by the characteristics of the questions asked in the questionnaire. They are: (a) respondents’ experience,
(b) teaching objectives, (c) selection of curriculum, and (d) perspectives on literary criticism.

**Table 1**

The Return Rate of Questionnaires

<table>
<thead>
<tr>
<th>Groups</th>
<th>Total Amount Send (X)</th>
<th>Total Amount Returned (Y)</th>
<th>Group Return Percentage (Y/X)</th>
<th>Percentage of Total Returned (N = 23)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty</td>
<td>30</td>
<td>19</td>
<td>63</td>
<td>83</td>
</tr>
<tr>
<td>TA</td>
<td>40</td>
<td>4</td>
<td>10</td>
<td>17</td>
</tr>
</tbody>
</table>

**Respondents’ Experience**

Presentation of data. The first group of questions was designed to find out the teachers’ experience. This was done to trace relationships and linkages among research areas and to serve as the foundation for the later interpretation of the data. The variables analyzed included total years of teaching experience, type of course taught and course level taught.

Table 2 presents the total number of years of teaching experience among respondents. Sixteen of the 23 respondents (70%) have teaching experience over 10 years. Only three respondents (13%) are new teachers who have less than five years of teaching experience.
Table 2

Total Years of Teaching Among Respondents (N = 23)

<table>
<thead>
<tr>
<th>Years</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than 30</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>20 to 29</td>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>10 to 19</td>
<td>9</td>
<td>39</td>
</tr>
<tr>
<td>5 to 9</td>
<td>4</td>
<td>17</td>
</tr>
<tr>
<td>under 5</td>
<td>3</td>
<td>13</td>
</tr>
</tbody>
</table>

Table 3 reveals that 17 of 23 respondents (74%) have experience in teaching the three main types of courses offered in their language departments: language, literature, and culture. Among those who never taught literature courses, three have taught language and culture courses, and the other three have taught only language courses. However, data drawn from the later parts of questions showed that only one respondent had never included any form of literature in his or her language class.

Table 4 illustrates the degree level taught by respondents. All 23 respondents have taught at the undergraduate level. Among them, 10 (43%) have also taught at the graduate level. Of those who have taught at the undergraduate level, as indicated by Table 5, 13 respondents (57%) have experience teaching beginning, intermediate and advanced courses. Five
respondents (22%) have never taught beginning courses, and the other five respondents (22%) have never taught advanced courses.

Table 3

Types of Course Taught by Respondents (N = 23)

<table>
<thead>
<tr>
<th>Types of course</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language</td>
<td>23</td>
</tr>
<tr>
<td>Culture</td>
<td>20</td>
</tr>
<tr>
<td>Literature</td>
<td>17</td>
</tr>
<tr>
<td>All three</td>
<td>17</td>
</tr>
<tr>
<td>Language only</td>
<td>3</td>
</tr>
<tr>
<td>Language and culture only</td>
<td>6</td>
</tr>
</tbody>
</table>

Table 4

Degree Level Taught by Respondents (N = 23)

<table>
<thead>
<tr>
<th>Degree Level</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>23</td>
</tr>
<tr>
<td>Graduate</td>
<td>10</td>
</tr>
<tr>
<td>Undergraduate and graduate</td>
<td>10</td>
</tr>
</tbody>
</table>
Interpretation and discussion. The respondents' teaching experience was assessed to serve as preliminary data for the subsequent surveys, and to establish the basis for analysis. The data showed that 83% of the respondents were from the faculty group while 17% were from the TA group. Among them, the majority fell into the categories that had 10-29 years of teaching experience, and experience in all three types of undergraduate courses at all levels (see Table 1, 2, 3, 4 & 5).

Table 5
Undergraduate Course Level Taught by Respondents (N = 23)

<table>
<thead>
<tr>
<th>Course level</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginner</td>
<td>18</td>
</tr>
<tr>
<td>Intermediate</td>
<td>23</td>
</tr>
<tr>
<td>Advanced</td>
<td>18</td>
</tr>
<tr>
<td>All three</td>
<td>13</td>
</tr>
<tr>
<td>Never taught beginner</td>
<td>5</td>
</tr>
<tr>
<td>Never taught advanced</td>
<td>5</td>
</tr>
</tbody>
</table>

Clearly, questionnaires received more attention from master teachers than apprentices. Many factors may contribute to this result: First, because of the convenience of private telephones and offices, teachers from the faculty
group were followed more closely than teachers from the TA group. Second, since most TAs teach only language courses, they may consider the investigation of literature instruction not related to their experience, and decline to respond. Third, the fact that TAs are poorly paid and often heavily worked may also result in their inability to attend to the survey. However, the result may also suggest a certain phenomena: Master teachers are evidently more willing to contribute their times and thoughts toward making their profession stronger. Teachers who, for many years, have set goals, selected works, and created methods of teaching, are better able to appreciate today’s educational issues in foreign language and literature, and to acknowledge the need for communication among teachers. These phenomena suggest that empirical research offer teachers the opportunity to consider problems from various perspectives, and to work together to improve their teaching by sharing their insights. The incorporation of research and practice should then be greatly valued.

Goals for Undergraduate Literature Instruction

Presentation of the data. To reassess the role of undergraduate foreign literature study and to call for a significant context in foreign literature instruction, it is necessary to understand teachers’ concerns and to describe the problems teachers encountered while converting their idealistic objectives into
a practical application. The second group of questions, therefore, studies the variables involved in departmental goals for undergraduate literature teaching, professional viewpoints of the rationale for foreign literature study, the practical application of course objectives, and those factors that affected the success or failure of the teaching.

Asked whether an official statement specified the objectives for the teaching of literature, 19 respondents (83%) reported no departmental goals specified for undergraduate level; two (9%) wrote in "unknown"; only two respondents (9%) replied that the goals should be in the course catalogue, but could not say themselves what the objectives are. From the response, it appears that the faculty demonstrated no awareness (100%) of departmental objectives (see Table 6).

Table 6

<table>
<thead>
<tr>
<th>Answer</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>No</td>
<td>19</td>
<td>82</td>
</tr>
<tr>
<td>Unknown</td>
<td>2</td>
<td>9</td>
</tr>
</tbody>
</table>
When asked about their own personal perspective of the rationale for foreign literature instruction, 17 out of 23 respondents answered by ranking its importance in relation to other instructional goals. Table 7 presents the data based on this response \([N = 17]\). As the data indicate, the most important objectives of using literature in developing students’ linguistic, literary, cultural, and aesthetic knowledge were: (a) reading comprehension (88%) for language skills, (b) content analysis (53%) for literary knowledge, (c) multicultural awareness (59%) for cultural concept, and (d) critical thinking ability (70%) for aesthetic response. Objectives considered the least important were: (a) oral development (6%) for language skills, (b) the understanding of trends (18%) and genres (18%) for literary knowledge, (c) self-cultural awareness (29%) for cultural concept, and (d) beauty of language (35%) for aesthetic response.

Teachers then were asked to describe the objectives that have or have not been accomplished and to offer reasons why. Open-response data generated from the question are listed in Table 8 \([N = 20]\). The objectives that were considered being accomplished most frequently were the use of literature to improve language skills in lexicon (35%) and grammatical structure (35%). Aesthetic response to the beauty of language (25%) and teaching the target culture (20%) were also considered successful. In the area of literary
Table 7

Personal Perspective of the Rationale for Foreign Literature Instruction

(N = 17)

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Language skills</td>
<td></td>
</tr>
<tr>
<td>Lexicon</td>
<td>3</td>
</tr>
<tr>
<td>Structure</td>
<td>5</td>
</tr>
<tr>
<td>Reading</td>
<td>15</td>
</tr>
<tr>
<td>Writing</td>
<td>1</td>
</tr>
<tr>
<td>Conversation</td>
<td>2</td>
</tr>
<tr>
<td>Literary knowledge</td>
<td></td>
</tr>
<tr>
<td>History</td>
<td>5</td>
</tr>
<tr>
<td>Trends</td>
<td>5</td>
</tr>
<tr>
<td>Genres</td>
<td>2</td>
</tr>
<tr>
<td>Styles</td>
<td>2</td>
</tr>
<tr>
<td>Literary theories</td>
<td>2</td>
</tr>
<tr>
<td>Content analysis</td>
<td>9</td>
</tr>
<tr>
<td>Cultural awareness</td>
<td></td>
</tr>
<tr>
<td>Target</td>
<td>9</td>
</tr>
<tr>
<td>Self</td>
<td>3</td>
</tr>
<tr>
<td>Multiple</td>
<td>10</td>
</tr>
<tr>
<td>Aesthetic</td>
<td></td>
</tr>
<tr>
<td>Beauty of language</td>
<td>3</td>
</tr>
<tr>
<td>imagination</td>
<td>6</td>
</tr>
<tr>
<td>Humanistic ideologic</td>
<td>3</td>
</tr>
<tr>
<td>critical thinking</td>
<td>12</td>
</tr>
<tr>
<td>Pleasure*</td>
<td>2</td>
</tr>
<tr>
<td>Moral†</td>
<td>2</td>
</tr>
</tbody>
</table>

*item was reported into "others"
Table 8

Objectives of Foreign Literature Instruction that Have or Have Not Been Accomplished (N = 20)

<table>
<thead>
<tr>
<th>Accomplished Area</th>
<th>Frequency</th>
<th></th>
<th>Not Accomplished Area</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
<td>Percentage</td>
<td></td>
<td>Number</td>
</tr>
<tr>
<td>lexicon</td>
<td>7</td>
<td>35</td>
<td>literary theory</td>
<td>5</td>
</tr>
<tr>
<td>grammatical structure</td>
<td>7</td>
<td>35</td>
<td>specific knowledge of</td>
<td>3</td>
</tr>
<tr>
<td>beauty of language</td>
<td>5</td>
<td>25</td>
<td>literature</td>
<td></td>
</tr>
<tr>
<td>historical concept</td>
<td>4</td>
<td>20</td>
<td>multicultural awareness</td>
<td>3</td>
</tr>
<tr>
<td>target culture</td>
<td>4</td>
<td>20</td>
<td>content analysis</td>
<td>2</td>
</tr>
<tr>
<td>imagination</td>
<td>3</td>
<td>15</td>
<td>writing</td>
<td>2</td>
</tr>
<tr>
<td>content analysis</td>
<td>2</td>
<td>10</td>
<td>reading comprehension</td>
<td>2</td>
</tr>
<tr>
<td>pleasure</td>
<td>2</td>
<td>10</td>
<td>critical thinking</td>
<td>2</td>
</tr>
<tr>
<td>style</td>
<td>2</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>trends</td>
<td>2</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>critical thinking</td>
<td>2</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>genres</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>moral</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>reading comprehension</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
knowledge, only historical concepts (20%) was considered being successfully taught to students.

Table 8 also shows the objectives that have not been successfully accomplished. These centered on literary knowledge, especially in the study of literary theory (25%). Multicultural awareness was also an unsuccessful area (15%).

To account for these problems, 12 out of 23 respondents (52%) said that students: lacked language proficiency (42%); interest (25%) or motivation (17%); did not care about literature (25%); or lacked support in related study, i.e., multicultural courses (8%); etc. (see Table 9).

Interpretation and discussion. The analysis in Table 6 indicates that there is either a serious lack of common goals within the program, or no communication of departmental objectives to teachers. Goals for the study of foreign literature appear to depend on the teachers’ preferences. A great advantage of college education is the teachers’ autonomy and free expression of thoughts. Common goals within one program, though, can result in many advantages: First, with program goals specified, teachers can relate their subject to educational purposes more easily and also promote the professional aims of students. Second, a departmental goal provides consistency of purpose to help teachers present literature in a coherent and planned sequence. Third,
Table 9

Reasons for the Objectives that Have Not Been Accomplished \((N = 12)\)

<table>
<thead>
<tr>
<th>Reason</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students lack language proficiency</td>
<td>5</td>
<td>42</td>
</tr>
<tr>
<td>Students lack interest on literature</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>Students do not care about literature</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>Students lack motivation</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>Students lack support in study related to multicultural awareness</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Literary theory is boring/hard</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>Curriculum is not available for in-depth study</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Students’ overall level is low for in-depth study</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>No enough class time for in-depth study</td>
<td>2</td>
<td>17</td>
</tr>
</tbody>
</table>

sharing consistency of purpose, teachers on all levels can help students make transitions from language courses to literature core courses with ease. Fourth, departmental goals provide a base from which teachers can examine problems which arise within the program and to seek solutions.

Since departmental goals are lacking, the aims and function of literature study have depended on teachers’ insights alone. Table 7 reports teachers’ perspectives on using literature in students’ linguistic, literary, cultural and
aesthetic development. The results indicate that most teachers considered the most important objectives for literature study were reading comprehension, content analysis, multicultural awareness, and critical thinking skills. These four objectives are actually related and are developed in a sequential process. "Content" includes all language, cultural and literary information, concrete or abstract, that students confront before critical response occurs. Referring to Scholes' (1985) concept of "textuality," reading, analysis and criticism are three skills levels for thorough literary study. Reading, as a largely unconscious activity, is the first step in the understanding of linguistic and cultural codes. Analysis and interpretation, higher skills than reading, are conscious activities used to process information that the activity of reading cannot by itself achieve. Criticism, the highest level of literary study, is an ability gained from previous experience of reading and analysis of text. When teachers choose reading comprehension, content analysis, multicultural awareness, and critical thinking skills as the most important reasons for the study of foreign literature, it appears that they possess a broader perspective toward a higher level of achievement in the teaching of literature. Linguistic, cultural and other textual information proceed altogether to open the dimension of literary study, and critical evaluation is the ultimate aim of the study.

The role of literature, then, has been recognized by the majority of teachers as an entity of interdisciplinary study, which not only fosters practical
aspects of knowledge, but also additional knowledge of artistic and philosophic aspects. Ideally, literature can be a central cognitive resource for language students, offering them a coherent body of knowledge on language practice, culture, and literary concepts. Within this framework, teachers have tried to promote the level of college foreign literature study by extending reading comprehension and content analysis to critical thinking and multicultural awareness.

The positive effects of teaching, however, are limited, and no great outcome emerges. Teachers report, as indicated in Table 8, that literature teaching has been most effective in addressing the fundamental types of knowledge, such as lexicon and grammar; history and target culture. Advanced context of literature in more sophisticated humanistic and literary areas, such as multicultural awareness, critical analysis and theoretical study, has been less successful at the undergraduate level.

Clearly, college literature study has been compromised in order to address the practical utility of knowledge, failing to take advantage of the degree of maturity of college students. Many reasons have been offered by the respondents to explain this failing. Students' lack of language proficiency, interest and motivation are the main obstacles for quality advancement in literature study (see Table 9). It appears that though language and literature studies both aim at inculcating the most concrete and delicate expressions of
human life, the methods of teaching language and literature are often at odds with each other.

There is a serious gap between teachers' perceptions and students' actual learning experiences, and an institutional split between language and literature teaching. The cause of the situation can be twofold: First, the period of language training for the college major does not address the need to teach language in relation to literary concepts. Because of the very elementary language skills of beginning students, literature in language courses is commonly used as part of a phonetic, lexical or grammatical exercise. The basic strategies for analyzing content, and developing insight into themes, level of meanings, literary structure, metaphor, etc. are often not taught in language courses. When students move to the major core courses which tend to be oriented toward classic literature, they face unfamiliar language usage, cultural concepts, and literary features that are far more advanced than they have been taught in their previous language courses. Students, moreover, focus their interests on practical language skills and the kind of cultural knowledge that largely relates to everyday discourse. The more intellectually oriented aspects of language contained in literature tend to be ignored by students and are often missing in language curriculum.

Second, teachers are not often aware of the overall difficulty students encounter in language, literary and cultural aspects when they enter major core
courses. Teachers tend to overlook the fact that mastering a language is an ongoing process. It is unrealistic to expect students to be linguistically and conceptually well equipped to read a complex work without difficulty after some language courses. Teachers may lack appropriate approaches to cultivate language while teaching literature.

As a result, both students and teachers find it frustrating to approach literature, culture, and language together. To understand the implications the gap of language and literature has for students’ overall learning, and to seek methods to integrate language, culture, and literature are important tasks of language and literature teachers.

The lack of support for relational study is also mentioned by the respondents, especially support for multicultural awareness. The investigation into the rationale of literature study (see Table 7) shows that the vital role of culture in language and literature has been recognized by most educators, and the cultural component of literature is also widely stressed in literature syllabi. Still, most teachers can impart only basic factual information in their teaching, and the knowledge that goes beyond the descriptive domain of sociocultural content has not been successfully transmitted through literature study. This phenomenon is also revealed by the survey regarding objectives that have or have not been met successfully (see Table 8). The survey shows that the teaching of target culture and the teaching of multicultural awareness fall into
opposite ends: the former has been accomplished and the latter has not. Students are interested in foreign ways of life, but are not able to conceive profound ideas in the sociological and anthropological aspects of culture, including structure, value, purpose, belief, norms, and so on.

The use of literature courses as subsidiary contexts for cultural studies may have an impact on the above problem. Most required literature courses listed in catalogues of foreign language programs consist of literature survey courses, literature century courses, or special topics on literary genres or movements. The idea behind these courses is to provide an overall concept for the understanding of a body of literature. However, there are drawbacks. First, between language reviews and literary explanation, there is little time for students to take a thorough look at cultural aspects, especially the critical analysis of complex settings. In fact, the lack of in-depth study often results in simplification and also misinterpretation of functions and meanings of cultural expressions. This can lead to the conflict across cultures, such as discrimination against the other’s culture as bizarre and quaint, and false perspectives on one’s own culture as natural and superior.

Second, traditional literature courses often limit the study of sociocultural content to mainstream society and culture only. The perspectives of minority groups tend to be avoided or limited to a very cursory discussion. Using Spanish language programs as an example, the study of literature is
divided into two major areas: Spanish literature and Latin American literature. The Spanish cultural whole is also treated as two separate bodies related to these two great categories of literature. The variety inherent in the geographic, ethnic and sociological diversity of the Spanish-speaking peoples is neglected, the values and social reality of the Hispanic world and its connection with the Spanish Peninsula is overlooked, and Latino perspectives within the United States are almost entirely excluded from the Spanish program.

Since cross-cultural communication must relate to correct input of diverse cultural expressions, literature teaching must incorporate critical thinking and analytical approaches to study complex cultural realities. A literature course that emphasizes multicultural awareness, or a special topic centering around a literature of salient cultural information, will help students form a coherent understanding of the nature of culture, explore their knowledge of their own sociocultural system, and above all, help students draw a synthetic view of the common interests among groups of different cultures. Thus, what is important in language teaching and learning is the implementation and interconnection of language and literature, and the integration of language, literature and culture from the introductory to the advanced level as a coherent curriculum.
Selection of Curriculum

Presentation of the data. The third group of questions was designed to study how curricula are developed in response to the goals and the problems inherent in foreign literature study. The survey examined two aspects: The criteria for selecting a literary work and the use of literary genres. The former analyzed the structure of curriculum components, and the latter reviewed preference for the type of literature to examine its functions and potentials within the proposed objectives of the course.

Table 10 shows that the most considered criteria for selecting a literary work among 20 respondents were: (a) difficulty level (30%), (b) themes (30%), (c) cultural content (25%), and (d) literary values (25%). As for preference of literary genres, the majority of responses indicated preference for short stories (65%) and poems (60%) (see Table 11).

Interpretation and discussion. The above data highlights the curricular emphasis of college foreign literature instruction, representing the perspectives of literature teachers on the ideal curriculum as a means to attain course objectives. The result leads the discussion into not only the curriculum design, but also into teachers' perspectives about factors that affect the feasibility and validity of curricular structure.
On the issue of criteria for the selection of literature, three concerns stand out: literary themes and values; cultural content; and difficulty levels (see Table 10). The choice of the criteria used for selection indicates two important aspects:

**Table 10**

Criteria for Selecting Literary Works (\(N = 20\))

<table>
<thead>
<tr>
<th>Criteria for Selecting Literary Works</th>
<th>Preference</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>difficulty level</td>
<td>6</td>
</tr>
<tr>
<td>length</td>
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</tr>
<tr>
<td>linguistic accessibility</td>
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</tr>
<tr>
<td>literary values</td>
<td>5</td>
</tr>
<tr>
<td>cultural content</td>
<td>5</td>
</tr>
<tr>
<td>ideology</td>
<td>3</td>
</tr>
<tr>
<td>variety of genres</td>
<td>3</td>
</tr>
<tr>
<td>literary features</td>
<td>2</td>
</tr>
<tr>
<td>themes</td>
<td>6</td>
</tr>
<tr>
<td>Spanish language diversity</td>
<td>2</td>
</tr>
<tr>
<td>author</td>
<td>2</td>
</tr>
</tbody>
</table>
Table 11

Preference For Literary Genre (N = 20)

<table>
<thead>
<tr>
<th>Genre</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short stories</td>
<td>13</td>
<td>65</td>
</tr>
<tr>
<td>Poems</td>
<td>12</td>
<td>60</td>
</tr>
<tr>
<td>Essays</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Journalistic articles</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>Novels</td>
<td>5</td>
<td>25</td>
</tr>
<tr>
<td>Dramas</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>Prose</td>
<td>4</td>
<td>20</td>
</tr>
</tbody>
</table>

The curriculum components are selected based on their potential to provide for course objectives on one hand. On the other, the curriculum is intended to complement the insufficiency of language preparation of students and to cope with students’ language achievement level and needs.

The first aspect assures that curriculum is goal directed. Comparing the responses on criteria for selecting literary works (Table 10) with the previous responses on teachers’ perspectives on the rationale for foreign literature instruction (Table 7), the components of literary themes, literary values and cultural content correspond to the objectives of using literature for content analysis and multicultural awareness. Here, teachers have presented a rather
comprehensive picture that some of the chief priorities for studying literature are the development of literary knowledge and the perception of aesthetic experience in students. Therefore, works are selected which focus on literary values and themes that will evoke a literary response in students.

The importance of cultural content has also received a great deal of notice from respondents. It reinforces that the humanistic resources contained in literary works are crucial for students' insights into human development. Literary works are, indeed, the most authentic and concrete materials used to illustrate various cultural traits in spite of the distance of time and space. These criteria for selection show that, ideally, texts are chosen for their intrinsic value, that is, for aesthetic and cultural content, rather than the illustrative value of practical information in language and history.

Yet, literary and cultural understanding is mostly achieved based on content analysis. The validity of interpretation is crucial for the achievement of the goals for the study of literature. Bearing this in mind, then, it is not surprising that teachers have also chosen the difficulty level as the first priority of the selection criteria (see Table 10). This result seems to indicate that, with the intention of creating a curriculum that would better match the students' capacity and interests, teachers have diversified the curriculum with more practical information to respond to students' needs. This viewpoint suggests that, for literary and cultural study to be meaningful, the practical and
theoretical difficulties of literature need to be eliminated. In actuality,
providing students with texts of adequate difficulty level can facilitate literature
study in many ways: An adequate level of difficulty should better motivate
students’ interests for continued study; students should be better able to
understand the concept of literary content in relation to their level of maturity;
and students’ familiarity with lexical and syntactical usage should reduce time
spent on language explanations in class.

However, questions arise: If today’s foreign literature instructors still
struggle to advance the students’ level of achievement, how do they maintain
and draw on the meaning structure of the curriculum so that it also matches
students’ intelligence level? How do teachers coordinate and embed language,
cultural and literary materials into one progressive curriculum structure with no
dichotomy between teaching objectives and teaching reality?

The answers to these questions require a look into the entire structure
and strategies of curriculum development. The actual use of literary materials,
and the interrelated functions of literary components inherent in genres of
literature, may contribute to the solution. The subsequent survey concerning
teachers’ selection of literary genres was given based on this reason.

As students are encouraged to become familiar with different literary
genres, they should be particularly introduced to the intensive study of short
stories and poetry, as recommended by most respondents (see Table 11). This
may result from the fact that poetry and short stories are two dominate genres in Spanish literature. The preference over certain literary genres, however, suggests that the teaching of suitable examples of literary forms is important for the overall learning of foreign language students in linguistic, cultural and aesthetic development.

In a study of these two genres, several obvious advantages to the approach appear: First, both short stories and poetry provide richer and more in-depth language resources to foreign literature students than the other genres. The language of poetry has less vocabulary and syntax, while the language of short stories is composed largely of expressive idioms and structure. In short stories, the beginning students would find a vivid impression of a living language, from which to learn the meaning of words, patterns and passages in association with their large sociolinguistic context. Advanced students would learn the strategy of converting the living language into the literary language, learning to analyze the more complex grammatical structures and more abstract language usages. In poems, the condensed use of words and syntax is simple enough to read early in one’s study of a foreign language, yet complex enough to offer insights into the multiple functions of language features: How are the words grouped to form metrical unit and suggest meaning? How are the rhythm, tones, diction and syntax exploited in a total structure to create thematic meaning? Beginning language students can enrich their language
skills reading simple poems from many approaches: they can listen to them, read them, memorize them and recite them, etc. Advanced students can increase their understanding of literary passages and fugitive language (being of transient meaning, such as symbols, metaphors) which can later be applied to the entire range of literature.

Second, both short stories and poetry contain ideas of historical and social content, which offer a more authentic picture of a foreign culture than the other genres. For short stories, the expressive idioms and structures are not just the raw materials for the study of living language, but the patterns of speech that relate to people’s lives. The study of modes of narration, the role of characters, and the themes of the narrative will lead students to an in-depth look at social conflict and significant, moral norms and conduct, and other psychological insights into a cultural whole. For poetry, a few words can convey great feeling and thought. The study of the anthology of a nation’s poetry will help students develop insights into the history of ethnic culture and ideas.

In the case of Spanish, poetry takes many forms: classics, which include early epics, biblical stories, romances and lyrical; the Renaissance narrative and dramatic forms; the Neo-classical satiric, comic, skit and Baroque literary forms; the Colonial works, including epics, geographical, narrative, patriotic, legends of Indians and romance of Gaucho works; the colloquial ballads and
songs of everyday life; etc. Every poem is an expression of its time, from
which students can derive deeper meanings of the quality of human experience,
the philosophy of literary conventions, or sociocultural information about an age.

Third, the artistic entity of both short story and poetry forms heightens students’ response to literature more deeply and directly than other genres. Many students find interest and pleasure in reading a short story. A well-knit plot, distinguished characters, and a clear climax can offer students simultaneous stimulation of their imaginations, interests, and sense of enjoyment. Many questions can be explored through the study of narrative lines, events, themes, and so on. Teachers can easily engage students into classroom discussion, and guide their perceptions from the external fictional world to the internal human conditions that the story implies. For the advancement of literary study, short stories are an excellent source for content analysis. The many questions found in the story are useful preliminaries to critical study. Short stories are actually the most common form to which the approaches of contemporary criticism apply. Similarly, poems can evoke an immediate aesthetic pleasure in beginning readers from the rhymes and melody. Yet, as the level of the study increases, poems can also deepen students’ intellectual response to the literary significance of the poem, as well as the significance of human experiences described.
In addition, there are other advantages for using short stories and poems to instruct foreign literature students. The brevity of the form allows for a more intensive study in limited class time and the greater variety appeals to students’ diverse tastes and interests. It should be noted, however, that in all genres, there are works of relatively simple structure and rich content, and also works that are complex and difficult. The advantages of short stories and poems in teaching foreign literature demonstrate teachers’ concerns about the characteristics of literary materials as criteria for curriculum selection.

Teachers’ views of curriculum issues offer a comprehensive picture of the management, content and functions of a literary curriculum in foreign language programs. The use of literary materials is no longer just an appendage for language learning, or an exclusive resource for historical-biographical information, but also a coherent body of context that brings together linguistic, cultural and literary knowledge. The interdisciplinary content of the literature is considered and selected by teachers on the basis of its potential for good learning experiences for students. Course objectives, curriculum components, and students’ needs form an integrated whole. As part of the implementation and evaluation of foreign literature instruction, these three areas should be kept in mind.
Perspectives on Literary Criticism

Presentation of the data. The final part of the questionnaire was designed to investigate the potential of teaching literary criticism to undergraduate literature majors as a mean to promote their language knowledge, cultural awareness and aesthetic experiences. It also studies the teachers' viewpoints on the possible direction of literary criticism and teaching approaches, and invites ideas for the advancement of literature instruction.

Questions in this part included both close-ended and open-ended questions. The close-ended portion studied teachers' familiarity with literary criticism, actual experience in teaching, and opinions on how students benefit from literary criticism. The open-ended portion studied factors that affect the degree to which students benefit from literary criticism, difficulties encountered in the teaching, and overall recommendations concerning the introduction of literary criticism to undergraduates.

Table 12 presents data from the closed-ended portion. In the area of familiarity, 17 of the 23 respondents (74%) indicated that they are familiar with the theories and approaches of literary criticism, while 3 (13%) indicated that they were not familiar. However, in actual teaching, only half of the respondents (52%) had ever taught literary criticism, while the other half (48%) had not. Asked whether students benefit from literary criticism, a majority of respondents answered positively. Of the 20 people who responded
Table 12

Teachers’ Experience in the Teaching of Literary Criticism to the Undergraduate Level

<table>
<thead>
<tr>
<th>Familiarity (N = 23)</th>
<th>Experience (N = 23)</th>
<th>Degree of benefits (N = 20)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>No</td>
<td>Somewhat</td>
</tr>
<tr>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>17</td>
<td>74</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>50</td>
<td>1</td>
</tr>
</tbody>
</table>
to this question, 10 (50%) answered yes, and 9 (45%) answered that it depends. Only one (5%) indicated that students do not benefit from literary criticism. It should be noted that all of those who responded yes were from the population who had experience in the teaching of literary criticism. The rate of the relationship of the teachers who have actual teaching experience of literary criticism and who considered it to be beneficial is 83%.

Teachers also were asked to give open-ended statements about the areas of literary criticism that benefit students. Two major benefits were mentioned most: the development of students’ critical thinking (62%), and the improvement of students’ reading ability (46%). Enjoyment as an impetus to continued literature study was also mentioned. Table 13 lists the specific statements of the respondents.

The next group of questions in the perspectives on literary criticism -- questions 6, 7, 8, 9, 10 - asked about the reasons that students do not benefit from literary criticism, the obstacles to its teaching, and the reasons why teachers do not include it in their undergraduate curriculum. Because the nature of these questions probed into similar concerns, the data obtained have been quantified into one general category as the overall disadvantages of introducing literary criticism at the undergraduate level. The large number of responses in this category (47 items from 17 respondents) revealed the problems and difficulties in many aspects. The nature of the responses present
Table 13

Areas in which Students Benefit from Literary Criticism (N = 13)

<table>
<thead>
<tr>
<th>Areas of benefit</th>
<th>Specific concerns addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical thinking (N=8, 62%)</td>
<td>* forming a new insight into literature</td>
</tr>
<tr>
<td></td>
<td>* expansion of students’ intelligence</td>
</tr>
<tr>
<td></td>
<td>* assisting understanding of human philosophy</td>
</tr>
<tr>
<td></td>
<td>* literary theories help students to read beyond the apparent themes in a more critical way</td>
</tr>
<tr>
<td></td>
<td>* Abstract and theoretical discussion produce more competent literary critics</td>
</tr>
<tr>
<td>Reading ability (N=6, 46%)</td>
<td>* learning the new way of reading literature</td>
</tr>
<tr>
<td></td>
<td>* learning skills to decipher the structural complexity of literature</td>
</tr>
<tr>
<td></td>
<td>* by learning critical approaches, students develop their own approach to reading.</td>
</tr>
<tr>
<td></td>
<td>* literary theories help students to understand writing technique and rhetorical manipulation used by authors</td>
</tr>
<tr>
<td></td>
<td>* improving organization skills for textual analysis.</td>
</tr>
<tr>
<td>Enjoyment of reading (N=1, 8%)</td>
<td></td>
</tr>
<tr>
<td>Continuing literature study after school</td>
<td></td>
</tr>
<tr>
<td>(N=1, 8%)</td>
<td></td>
</tr>
</tbody>
</table>
**Table 14**

Disadvantages of the Teaching of Literary Criticism to the Undergraduate Level (N = 17)

<table>
<thead>
<tr>
<th>Problems</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students themselves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>not enough language background</td>
<td>8</td>
<td>47</td>
</tr>
<tr>
<td>not enough literary background</td>
<td>7</td>
<td>41</td>
</tr>
<tr>
<td>students are not cognitively ready</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>the diverse levels of abilities of students in one class</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>indifference of students to literary study</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Teaching itself</td>
<td></td>
<td></td>
</tr>
<tr>
<td>not enough time for both theory and text</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>theory takes away times from literary reading</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>the teaching remains on the very basic level</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>literary criticism is not required in undergraduate curricula</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>literary criticism should be an independent subject from literature</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>survey courses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>class is too big for the practice of criticism</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>teachers’ preference in certain theories would affect students’ judgement</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>literary criticism is not relevant to the goal of foreign language courses</td>
<td>1</td>
<td>6</td>
</tr>
</tbody>
</table>

(To be continued)
Table 14

Disadvantages of the Teaching of Literary Criticism to the Undergraduate Level (Continued) (N = 17)

<table>
<thead>
<tr>
<th>Problems</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>most materials are in English</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>materials are too complex to read</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>materials are mostly dehumanized text</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>materials contain too much difficult terminology</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>some materials are over-simplified</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>over-imposition of the theory</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>theory scares students</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>theory affects enjoyment of literature</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>literary criticism does not give equal treatment to literary genre</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>the rapid changes of theory</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>irrelevance of theory to students' careers</td>
<td>1</td>
<td>6</td>
</tr>
</tbody>
</table>
Finally, the questionnaire ends by asking teachers’ opinions about the incorporation of literary criticism into the undergraduate literature curriculum. As Table 15 indicates, of 18 people who responded, 16 (89%) supported the teaching of literary criticism, while 2 (11%) opposed the idea. Ten respondents also gave recommendations. Some comments stand out: (a) Literary criticism should be used not only to increase literary understanding, but also to enhance understanding of cultural values (30%); (b) the relation between linguistic proficiency and literary knowledge should be reinforced (30%); and (c) literary criticism can be offered as a new context for literature programs, independent of the traditional literature survey course (30%) (see Table 16).

**Table 15**

Opinions about the Incorporation of Criticism at Undergraduate Level (N = 18)

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th></th>
<th>No</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>16</td>
<td>Percentage</td>
<td>2</td>
<td>Percentage</td>
</tr>
<tr>
<td></td>
<td>89</td>
<td></td>
<td>11</td>
<td></td>
</tr>
</tbody>
</table>
Table 16

Overall Recommendation for Undergraduate Literature Instruction (N = 10)

<table>
<thead>
<tr>
<th>Positive</th>
<th>No.</th>
<th>%</th>
<th>Negative</th>
<th>No.</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching literature to enhance cultural value</td>
<td>3</td>
<td>30</td>
<td>Criticism destroys the enjoyment and appreciation of literary study</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Reinforce the relative study of language and literature</td>
<td>3</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Criticism to be offered as an independent methodology course</td>
<td>3</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Interpretation and discussion. The survey in the earlier part of the questionnaires regarding objectives of foreign literature instruction noted the importance of reading comprehension, content analysis, multicultural awareness and critical thinking as part of literature study. The survey on the domain of criticism furthermore affirms that the knowledge of literary criticism, as made clear by the opinion of an overwhelming majority of the respondents, is crucial to undergraduate foreign language students in their reading comprehension and critical evaluation of texts (see Table 13). College teachers of literature, therefore, face many challenging tasks. One of them is to help students make the transition from the language acquisition exercises to the systematic study of a nation’s literature. Systematic study includes literary reading on one hand,
and critical response to the major concepts of literature on the other. Whether or not teachers have sufficient methods and knowledge to introduce the principles of literature, and to decipher the essentials of works influences the direction and quality of literature instruction.

The result of the survey on this aspect is promising for several reasons. The degree of familiarity with theories and approaches of contemporary literary criticism among the respondents is considerable, and an absolute majority of the respondents agreed that college students benefitted or would benefit from the study of literary criticism (see Table 12). They furthermore proposed that students should be introduced to the theory and approach of criticism in their undergraduate studies (see Table 15). However, due to many factors, there is no unity of effort among the same respondents to apply theories and approaches of criticism to undergraduate literature courses.

The above results have revealed one underlying problem for college foreign literature instruction: Teachers of literature are, in the majority, competent scholars with a background in criticism, but they lack either practical methods for incorporating theory into practice, or they lack the intention to teach criticism to their undergraduate students. The results have furthermore revealed that even though most teachers recognize the importance of literary criticism as a goal for the professional training of college foreign
literature students, no solution has been developed to accomplish this goal. It appears that, in spite of a wide range of course offerings in literary genres, trends and historical surveys, college foreign literature students have not been given learning tools to approach literary works systematically and analytically. Students' exposure to critical theory and approach is haphazard rather than organized, dependent on the teacher's taste. From this point of view, the profession of college foreign literature instruction has failed to provide a solid basis upon which students' judgment and discernment can be built.

The above problems are complicated by a number of factors. According to teachers' responses, there are three major areas of difficulty involved: students' level, teaching, and criticism itself (see Table 13).

When it comes to students' level, the concerns have concentrated on their language skills, literary competence and overall cognitive maturity. These three are indeed crucial in the management of literary terms and theory, as well as in the understanding of the implicit cultural and aesthetic meanings in the text. Since students' ability in adjusting to the study of literature in a foreign language has been a major obstacle for the promotion of foreign literature study in many areas, the entire profession needs to look into the very structure of course design and teaching methods to link literature and language, and to make them mutually reinforcing. Still to be investigated is how to bring innovative ideas to traditional literature courses that emphasize the
interdisciplinary aspects of literature, language and culture, and also to equip students with new methodological approaches to literary texts.

Another reason for the exclusion of literary criticism from literature study is the difficulties present in actual teaching. The ideal approach to teaching may be for teachers to expose students to reading, analysis, evaluation and criticism. But the traditional course offerings, classroom structure and the content of literature survey courses are not, in themselves, sufficient to enable students to learn and develop concepts through the study of criticism. Teachers found that, after explaining language items, historical information, and cultural messages, there is very little time left for content reading, not to mention sophisticated theory. Big class size also makes it impossible to engage students in analysis. The teaching of criticism, if there is any, remains on a low theoretical level. Criticism is meaningless when students cannot practice textual analysis, because then they do not have the opportunity to develop their own method of criticism through the process of discovery. In addition, the diverse level of students in one class adds more difficulties in the teaching of criticism. In the case of Spanish, language levels and cultural divergence due to the different ethnic backgrounds vary enormously, from Spanish native speakers to English speakers. To seek a solution, it is necessary to recognize the many issues that teachers confront in their teaching.
A follow-up interview to study teachers’ viewpoints on the availability of resources and the support for their program was made for this reason.

Difficulty in the theoretical study of criticism has been raised as well. The question of literary theory in the undergraduate curriculum has been a neglected area in the past. But if most professionals in the survey acknowledged the need for introducing criticism to the undergraduate level as a necessary foundation of literary study, it is only realistic to address this issue with reference to pedagogic practice.

According to teachers’ opinions, the theoretical study of criticism poses many difficulties, largely because of the inadequacy of the teaching materials. According to the respondents’ own words: materials that introduce criticism are either "over-simplified" or "over-imposed;" materials are not available in the target language; and materials are "dehumanized." The difficult level of theory is also to blame: Theory is too difficult to understand, it scares away students, and it affects students’ enjoyment of literature, among other issues (see Table 13).

Considering the above claims were offered by teachers who agree that theory of criticism provides students with explicit and systematic references for reading, these are problems that need to be conquered, rather than reasons to give up the teaching of criticism. Moreover, it is important not to overlook two important forces in the teaching profession: the incorporation of research
and practice, and the role of teachers as facilitators and mediators on practical criticism in the classroom.

By incorporating research and practice on the pedagogic purposes behind the teaching of criticism, professionals can better decide the effectiveness of theoretical materials as a means of supporting the teaching of criticism in different modes of classes, either traditional survey courses or methodological courses, and arrive at alternative solutions concerning the choice and presentation of these materials. Given that criticism expands upon students’ linguistic, cultural and aesthetic concepts at multiple levels, reading materials for literary criticism need not privilege primary sources and should not be confined to a limited range. Secondary sources that supply useful and readily accessible syntheses of knowledge often address the needs of undergraduate students better. In addition, teachers can create their own syllabi that meet both the teaching objectives and the level of students.

Teachers play an important role in the study of literary criticism. With their guidance, students can become familiar with literary terms and theories by learning literary genres and norms, and they can become competent critics by practicing analytical methods on their own. The learning of critical theory and approach can then be a delightful and rewarding experience from the introductory level to increasingly higher levels of study. With guidance in genres, textual matters, and established interpretive techniques, students can
learn, for example, to distinguish the function of lyric structure or narrative structure without knowing entire linguistic systems. They can also learn to expose the use of image-metaphor-symbol without going through entire archetypal patterns, and they can even conceive sociocultural implications of the work, without commanding the entire ideological transformation of human history.

However, because of the problems outlined above, there seems to be far less application of criticism to undergraduate foreign literature study than the value of criticism suggests. To seek a solution, it is necessary to continue examining teachers’ concerns and insights into issues raised by this part of study.

Summary of Analysis of Questionnaires

The information obtained through questionnaires, though it cannot be over-generalized to represent the entire state of foreign literature in language departments, provides practical insights into some important issues, concerns, practices, and research with which the foreign literature profession is currently dealing. Many areas of information are drawn from surveys: departmental decisions; teachers’ perceptions concerning the teaching of foreign literature; the variety and functions of curriculum emphasis; the incorporation of critical theory and its relevance to undergraduate pedagogical goals.
To describe the findings in brief: Questionnaires received more attention from the faculty group than the teaching-assistant group. The majority of the respondents have more than 10 years experience in teaching language, literature, and cultural courses at the undergraduate level. Data show no communication between the language programs and teachers with regard to the goals of foreign literature instruction, either because unified departmental goals do not exist, or because the teachers are unaware of such goals.

Teachers use their perceptive insights to develop important objectives for teaching foreign literature. These include using literature for the development of reading comprehension, content analysis, multicultural awareness, and critical thinking ability. In determining the objectives that have or have not been accomplished, success has been reported on the fundamental and practical aspects of using literature for language development and the development of historical and cultural concepts. Disappointment has been reported in the area of theoretical and critical study of literature, as well as the study of literature for multicultural awareness. Teachers believed that the quality of teaching would be elevated if the gap that exists between students’ background and the characteristics of the traditional literature courses could be reduced. The lack of support in relational study is also mentioned.

As for criteria for selecting literary works, the inherent value of literature, such as themes, literary values and cultural content, are primary
considerations. Teachers, however, are also concerned about the difficulty level of literary works from a practical viewpoint. Short stories and short poems stand out to be the two favorite genres that fit in with the above criteria.

Teaching of literary criticism has been revealed by this study to have great potential for the instruction of undergraduate foreign literature students. Teachers, with a background in contemporary criticism, made strong recommendations about the teaching of criticism to the undergraduate students. They agreed that students would benefit from the study of criticism, especially in the areas of reading comprehension and critical evaluation. In reality, however, few teachers incorporated criticism into their undergraduate curriculum for three major reasons. There are: The low skills level of many students; the difficulty of presenting criticism in a language other than English; and flaws in teaching conditions, such as course structure, class size, class time, etc. Teachers do not seem to have developed useful approaches to deal with these problems.

The findings derived from the questionnaires provide much useful information, beginning with the practical concerns in the teaching reality of foreign literature instruction, and concluding with an affirmation of the importance of incorporation of criticism in curricula. Insightful ideas should be taken into consideration for the improvement of teaching. Problems,
however, need to be explored further to bring new strength to the profession.
The follow-up interviews were conducted based on these concerns.

The Follow-Up Interviews

Based on information obtained through data analysis of the questionnaires, the follow-up interviews continued to examine problems that had not been answered in previous discussions. To make for a thorough and consistent investigation, four interviewees were deliberately selected based on their diverse teaching backgrounds. Each of them represented one of the following categories: (a) a master teacher from the faculty group who has successfully incorporated literary criticism in the curriculum (Mr. Camino); (b) a master teacher from the faculty group who proposes to teach criticism to undergraduate foreign language students, but who has not been able to successfully incorporate criticism into her curriculum (Ms. Serna); (c) a new teacher from the faculty group who, in spite of many difficulties, is teaching criticism to his undergraduate students (Mr. Alfonso); and (d) a graduate student from the TA group, who has taught both literature and language courses at the undergraduate level, and who believes in the value of criticism.

1 All the participants are identified by pseudonyms.
but has never incorporated criticism into her curriculum (Ms. Diaz). (For a more detailed profiles of these participants, see Table 17).

The interviews took place in the participant’s offices. The interview time varied from as long as one hour to as short as 20 minutes, depending on how many opinions and details the participants offered. Since two of the participants were uncomfortable talking into the tape recorder, notes of the interviews were taken instead. Questions were asked in English, but most participants answered in English and Spanish. Only Ms. Sema used totally English. An interview guide was followed in the interviews in order to make sure that the same type of information was obtained from different participants; however, many unstructured questions emerged from the conversation. A guide of interview questions is included in Appendix C.

To follow the framework of survey questionnaires, practical issues and theoretical viewpoints were both discussed in the interviews. The first classification of questions focused on the practical problems and strategies of how to integrate language, culture and literature into a progressive curriculum, from the beginning to advanced level; and the second classification of questions focused on the ideas and techniques of how to teach criticism to undergraduate literature majors. Also to follow the format of data analysis for the questionnaires, three sections are included: presentation of the data, interpretation and discussion of the data, and summary.
Table 17

Profiles of the Participants

<table>
<thead>
<tr>
<th></th>
<th>Mr. Camino</th>
<th>Ms. Serna</th>
<th>Mr. Alfonso</th>
<th>Ms. Diaz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group</td>
<td>Male/Faculty</td>
<td>Female/Faculty</td>
<td>Male/Faculty</td>
<td>Female/TA</td>
</tr>
<tr>
<td>Years of Teaching</td>
<td>20-29</td>
<td>20-29</td>
<td>5-9</td>
<td>under 5</td>
</tr>
<tr>
<td>Type of course taught</td>
<td>language/literature/</td>
<td>language/literature/</td>
<td>language/literature/</td>
<td>Literature/language</td>
</tr>
<tr>
<td></td>
<td>culture</td>
<td>culture</td>
<td>culture</td>
<td></td>
</tr>
<tr>
<td>Degree level taught</td>
<td>Graduate/Undergraduate</td>
<td>Graduate/Undergraduate</td>
<td>Graduate/Undergraduate</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Undergraduate level taught</td>
<td>beginner/intermediate/</td>
<td>beginner/intermediate/</td>
<td>beginner/intermediate/</td>
<td>beginner/intermediate/</td>
</tr>
<tr>
<td></td>
<td>advanced</td>
<td>advanced</td>
<td>advanced</td>
<td></td>
</tr>
<tr>
<td>Opinion toward criticism</td>
<td>beneficial to</td>
<td>beneficial to</td>
<td>beneficial to</td>
<td>beneficial to</td>
</tr>
<tr>
<td></td>
<td>undergraduate</td>
<td>undergraduate</td>
<td>undergraduate</td>
<td>undergraduate</td>
</tr>
<tr>
<td>experience in teaching</td>
<td>yes</td>
<td>not significant</td>
<td>yes</td>
<td>no</td>
</tr>
<tr>
<td>criticism to undergraduate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Since data were too vast to document word by word, pre-editing was used to sort out information before it was displayed and reported. Pre-editing, based on the interviewer's own judgment of what is most important, is a method well documented by qualitative research on interviewing (Atkinson, 1971; Seidman, 1991). To make the data meaningful and presentable, the interviewer simply has to select, categorize and interpret data based on his or her judgment, experience, and knowledge in the field studied. It should be noted that, because the process of pre-editing was actually an interpretative and analytic work (Seidman, p. 101), the presentation of data does not simply report the results of the research, but also involves interpretation and analysis. However, a condensed examination of the significance and pedagogical implications of the data is included in the section on interpretation and discussion of the data. A summary concludes research in this part.

Two formats were used to report the pre-edited data: a narrative and charts. In the charts, the participants' responses to each major question are grouped and displayed in text form, using their own words as much as possible. For the summary of data analysis, a synthesis of each participant's viewpoints as they relate to the entire content of interview questions is displayed in separate columns. However, narrative forms that thematically present, interpret and discuss the participants' viewpoints serve as the main body of the report. The entire effort is directed at ensuring that readers are
informed in a clear, accurate manner. Findings are reported under two headings: (a) pedagogical problems associated with foreign literature and suggested solutions, and (b) a critical study of literature and proposed approaches.

Presentation of the Data

Pedagogical problems of literature and suggested solutions. Along with the obvious difficulties of linguistic competence, cultural awareness, and literary knowledge in foreign language students, teachers of foreign literature must have effective methods to help students overcome difficulties and to prepare them with a solid foundation in literature before they move up to a more advanced stage of the study. Therefore, the first classification of questions focused on the practical issues existing in current pedagogical practice. Three important issues have come to light, which include: (a) the relationship of literature and language, (b) the relationship of culture and literature, (c) the structure of literature courses in college foreign language programs.

The relationship of literature and language. All the participants agreed that linguistic competence influenced the outcome of literature study, and all suggested literary texts be read in language classrooms as a means of supporting language acquisition and cultural awareness. Two participants, Ms.
Serna and Ms. Diaz, particularly emphasized the integration of literary reading into language practice. Their ideas went beyond the use of literature as a tool to illustrate language points, and called for earlier exposure of language students to literary reading. As described by Ms. Serna, in most language classrooms, a fragment of a piece of literature would be taught as a vocabulary and grammatical exercise. However, students lack the knowledge necessary to deal with the variations in vocabulary and syntax particular to specific genres or time periods. The process that the author used to structure words into a special presentation of idea was hardly taught. As a result, students, at this stage of language training, were not equipped with the progressive skills they needed to analyze literary discourse, and their minds were not trained to use creative thought in subsequent evaluations of literature.

Ms. Diaz also stressed the need to use literary texts to develop language students’ reading skills and fundamental concepts of literary genres. The introduction of literary genres gives students training on three levels: language practice, reading practice, and practice of literary appreciation. Overall, familiarity with the characteristics of all genres provides students with an initial concept of basic literary principles, which is an important foundation for future study in literature.

Some activities and suggestions for the integration of language and literature were recommended by the participants in the interview. Mr. Alfonso
described in detail activities that have worked in his language teaching experience. First, students have to review lexical items prior to class; during class, the teacher explains the use of surface structure (i.e. semantics and grammar), and goes through the content of the work; later, a body of well structured questions is given to students to guide classroom discussion. These questions review the significance of the title, themes and content, as well as the language of the work. In order to answer the questions, students identify important points of the work, and complete or create sentences, helped by the teacher. In the end, the teacher concludes the task by commenting on the author’s techniques and ideas, and other important features that have made the work valuable. Teachers’ technique and guidance play a crucial role for this model of teaching.

Ms. Serna emphasized the importance of classroom discussion to help students develop both communicative skills and insights into literature. Teachers can easily teach grammatical structure and describe the content of the work, but literary and aesthetic concepts and the skills used to express these concepts are better formed through deliberation and interactions among readers. Unfortunately, Ms. Serna noted, the traditional language classroom tends to overlook the value of collective learning, still centering on individual isolated learning. She recommended the integration of a teacher-oriented and a
student-centered classroom to examine the use and the functions of literary passages from linguistic points.

The other model of teaching mentioned by the participants was the combination of reading and writing. Ms. Diaz said that the disadvantage of language drills is that such exercises treat language concepts in a fragmented manner which eventually can hinder students’ ability to read a full text. To ameliorate this problem, in addition to the explanation of language rules, students are given reading materials and asked to write about them. Students may be asked to keep a diary in the target language to record their reactions to the works that they read. The idea is that exposure to both reading and writing should be made as soon as the linguistic rules have been learned. In the process of reading and writing, students are able to explore lexical choice, sentence arrangement and grammatical consistency. They can also develop concepts of how to combine ideas with words within another sociolinguistic system. (Table 18 summarizes the various statements of the participants).

The relationship of literature and culture. Since multicultural awareness appeared to be difficult to achieve in the study of foreign languages and literatures, as demonstrated by the survey questionnaires, the interviews focused on this issue. The participants contributed their opinions on how to select the essentials of cultural information and how to teach the essentials to
### Table 18

Perspectives on the Relationship of Literature and Language

<table>
<thead>
<tr>
<th>Participant group</th>
<th>Mr. Camino</th>
<th>Ms. Serna</th>
<th>Mr. Alfonso</th>
<th>Ms. Diaz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Should literary text be used in language courses</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>
| Purpose                           | to support language acquisition | 1. to study vocabulary and grammar in context  
2. to understand literary structure  
3. to understand the author’s writing process  
4. the study of whole text is good for reading comprehension | 1. literature has rich linguistic elements  
2. the earlier experience of literature is important | 1. to develop their reading skill  
2. to develop the first concept of literary genres |
| Teaching method                   | *not applicable | lecture + discussion to teach literary function from linguistic points | teacher guidance in linguistic points and literary structure | reading and writing |

* Questions either were not asked by the interviewer or were not answered by the participant.
meet the intellectual capacities and the special needs of college foreign language and literature students.

The capacity of cultural study was mentioned most often. In comparison with the cultural study at the high school level, college students in foreign language programs need to be trained to understand many complex phenomena in both the target and their own sociocultural systems, and, furthermore, to develop knowledge of social relations in human society as a whole. Unfortunately, the use of literature for cultural study in most foreign language programs has not been adopted successfully to this goal. The reasons were: (a) students are not interested in the meaning and values behind cultural expression (Mr. Camino); (b) understanding of cultural meanings was mostly from the American perspective rather than from the perspective of the target people (Ms. Sema); (c) the teaching of literature was limited by time and the large number of works in the general anthology, and did not succeed in illustrating cultural meanings associated with the work or its time (Mr. Alfonso); and (d) stereotypical generalizations that certain types of culture belong to certain types of literature (Ms. Diaz). For example, contemporary Latin American literature tends to be stereotyped as protest literature. Language textbooks used in most Spanish language courses also tend to select the protest literature or exile literature of Latin America. This tendency
overemphasizes social conflicts and depressions and fails to present a more well-rounded picture of Latin American societies.

In addition to the teaching of cultural content in literature curricula, the gap between cultural information manifested in language textbooks and cultural references particular to the literature of the era was also an issue. Ms. Diaz pointed out the careless arrangement of literary pieces in language textbooks and also how a sketchy study of those pieces leads not only to shallow, but sometimes to deviated conceptions.

To improve students' cultural concepts from the study of literature, Mr. Camino suggested using literature to develop multicultural awareness, and also that teaching should emphasize the social context in which literature is produced, making explicit the intended content and implications the work conveys. Since this method examines cultural values from a historical framework, it has been used successfully by Mr. Camino in his literature survey courses, especially in dealing with archaic concepts contained in classic literature. The examination of cultural values through the historical process would help students form a contrastive insight into past and present concerns, progressing to a notion on the development of human culture.

Ms. Serna and Mr. Alfonso suggested the introduction of cultural information by thematic approach for they had organized and presented the essentials of the target culture according to the themes. Each theme introduces
either a value or a norm, a conflict or a trend, and so on. In addition to
teachers’ presentations, students were asked to write down their thoughts and
comments, and later exchange their opinions with the class. Students at the
advanced level were given library assignments to research cultural references
relevant to the theme being introduced, and, later, reported the findings in the
class. The thematic approach along with student-centered activities, provides
broad information to help students develop profound and concise knowledge
on the theme under study. The approach also offers concrete examples for
literature students to learn methods for penetrating analysis and synthesis.
With teachers’ careful design of materials to maintain linguistic, literary and
thematic balance, this approach can be used on all types of language, literature
and special topics courses.

Ms. Díaz, who earlier mentioned the danger of generalizing or drawing
conclusions from literature and language materials, urged teachers to select
textbooks that provide balanced and unbiased cultural information. As for
classroom teaching, she considered that the use of audiovisual devices and
open discussion can sensitize students to more vivid and reflective
sociocultural details. (For a summary of various types of statements reported
in this section, see Table 19).

The structure of literature courses in language programs. As reported
by many respondents of the previous survey questionnaires, traditional
### Table 19
Perspectives on the Relationship of Literature and Culture

<table>
<thead>
<tr>
<th>Participant group</th>
<th>Mr. Camino</th>
<th>Ms. Serna</th>
<th>Mr. Alfonso</th>
<th>Ms. Díaz</th>
</tr>
</thead>
</table>
| Current problems  | students are interested in the forms only, such as festivals & celebrations | the study of foreign cultures is from the U. S. Mainstream perspective | after language and literary explanation, class has no time for cultural study | 1. the danger of developing stereotypes of a culture in language textbook  
2. the superficial study of cultural content in language courses |
| Teaching method   | examine cultural values from historical social context | 1. thematic approach  
2. library assignment/term paper using cultural criticism/classroom presentation and discussion | thematic approach/analysis of cultural content | 1. teacher selects cultural materials and uses audiovisual devices  
2. classroom discussion after audiovisual presentation |
literature courses may result in difficulties surrounding the interdisciplinary study of language, literature and culture. In interviews, participants raised their concerns on this issue again as part of their responses to pedagogic problems of teaching literature.

All the participants commented on the drawbacks of current course structure in literature major core courses. Some problems include: Class size is too big to practice literary analysis; the diverse levels between native speakers and non-native speakers in one class leads to difficulties in teaching; the narrow and limited selection in course offerings does not respond to students’ needs; and the historical survey course as the first course of the major core often results in serious drawbacks for beginning literature majors, including that students lose interest and confidence in the difficulty of linguistic, cultural and literary elements contained in classical works.

Reforms for a more effective course structure were suggested: Mr. Camino called for a new kind of literature survey course in inverse chronological order, beginning from contemporary works and moving on to classics, so that students can relate their linguistic, cultural and aesthetic experiences more closely with those expressed in modern forms. Ms. Díaz suggested that proficiency tests be given before students enter literature core courses, and the same course with different levels of skill be offered, as is done with language courses. By this means, the class size could be reduced
and teachers could proceed with their curriculum more efficiently to meet students’ needs.

Ms. Serna and Mr. Alfonso both proposed to create a new context for the program, in which literary study would take a new direction from its traditional role. Mr. Alfonso suggested a prerequisite reading course for an entering literature major. This course should concentrate on techniques of textual reading, as well as the knowledge of basic literary principles. All kinds of genres, forms and themes from diverse sociolinguistic systems, such as Spanish, Peninsular Spanish literature, Latin American literature and literature of Latinos in the United States, should be introduced as different models and functions involved in literary writings. Ms. Serna, on the other hand, suggested that, for continuity of scholarship and preparation for graduate study, the program should offer a series of advanced courses in intensive reading, criticism, or methodology. These courses should follow the survey course to examine the lasting value of literature, systematically presenting both philosophy and practice of criticism to encourage literature majors to read more perceptively and critically.

Ms. Díaz, who earlier questioned the quality of cultural education, contributed her thoughts on how to create a program that can broadly respond to the need for multicultural awareness. In her opinion, Spanish programs, though they offer courses on peninsular Spanish and Latin American Spanish,
have traditionally focused on mainstream peninsular Spanish. Other, more
diverse literary or cultural aspects of the Spanish-speaking world receive little
attention. To remedy the situation, she proposed to expand the choice for
existing core majors. Sub-majors or minors should be given to comprise Latin
American linguistics, literature, or culture and civilization. Moreover, there
should be a series of courses discussing the impact of Latin American
literature and culture on the United States. She stressed that this kind of
reinforcement is particularly important to broaden the minds of American
students so that they can deal with the current relationship between the United
States and Latin America.

Ms. Serna, however, reduced all the problems to a harsh reality: the
shortage of teachers and research funds, and, overall, the shortage of money in
the entire language programs. Ms. Serna observed that, in her 30 years of
practice, the profession of literature teaching has deteriorated. Many
frustrations have existed in the program over many years, but very few
attempts have been made to overcome the difficulties. For example, the
structure of course offerings presented a big gap between language and
literature, but no thorough research was conducted to remedy the situation.
The program was not able to offer courses that were recommended by many
teachers, such as methodology courses, courses of literary theory, or intensive
reading courses. The program was not able to provide workshops or
conferences to inform teachers of new knowledge and pedagogy. The program relied heavily on graduate students to teach undergraduate courses, but was not able to train those prospective teachers with teaching methodology in either their graduate curriculum or seminars.

As solution to the shortage of money, Ms. Serna suggested that the program should work cooperatively with the School of Education or with the programs among the other colleges to bring in help in conducting research, workshops and conferences. The program should also establish possible access to inform teachers of research results to promote knowledge and the uncovering of problems. She also suggested that the program should set goals for teaching all types of courses, and establish norms for the evaluation of teaching quality. (See Table 20 for more detailed statements).

Critical study of literature and proposed approaches. The ability to read critically is one primary goal set for college literature majors, and the best method to promote such ability appears to be the introduction of students to the major concepts of literary technique and criticism, according to the survey questionnaires. Nevertheless, it does not necessarily follow that teachers who recognize the value of criticism will apply critical approaches to their teaching, also as suggested by the questionnaires. How to establish communication among teachers to present ideas and strategies demonstrating that literary
<table>
<thead>
<tr>
<th>Participant group</th>
<th>Mr. Camino</th>
<th>Ms. Serna</th>
<th>Mr. Alfonso</th>
<th>Ms. Diaz</th>
</tr>
</thead>
</table>
| Current problems  | the difficulties in literature survey courses | 1. literature survey course is difficult for beginning literature majors  
2. budget cuts cause many problems: a. the class size is too big  
b. students do not have many selections in course offerings  
c. lack of qualified teachers to teach criticism  
d. lack of research studies in many issues | 1. because of the linguistic difficulty of literature survey course, teachers spend too much time on the explanation of linguistic points  
2. the class size is too big to practice literary analysis | the mixture of native and non-native English students |
| Solution          | inverse chronological order for survey course | 1. work together with School of Education or the other colleges  
2. establish teaching evaluation systems  
3. establish program goals  
4. establish professional organizations | offer an introductory reading course before survey courses | 1. give students proficiency tests before entering literature majors  
2. offer sub-majors in Latin American linguistics, culture and literature |
criticism is indeed valuable, comprehensible and accessible to undergraduate students, was the area the second part of interviews sought to explore. Three essential questions are discussed in some detail: (a) what is the most effective structure of criticism in undergraduate curriculum? How does one include the time and place for the teaching of criticism and the body of content in the proposed structure? (b) how do teachers cope with the shortage of materials on criticism in the target language? and (c) how do teachers apply critical interpretative approaches to expand upon the linguistic, cultural and aesthetic values of literature?

Structure of criticism in undergraduate curriculum. Given that criticism offers potential benefits for the development of insights into literature, it is necessary to look into the best time and place for the introduction of criticism in undergraduate curriculum. All the participants proposed that criticism be taught independently from the traditional literature survey and century courses. Mr. Camino, however, added that criticism could be merged also with traditional literature courses, if teachers could develop effective strategies to include it. Three major advantages for an independent course on criticism were mentioned: First, such a course allows teachers to select the most appropriate materials, without following the chronology of history. Teachers can begin with modern works that not only are easier in language and literary structure, but also are more suitable for teaching major theories of
contemporary criticism. Second, a course in criticism allows for in-depth study of the essential qualities of the major literary genres. Third, it gives time for the systematic study of theory and the practice of analysis.

The participants’ opinions differed about when to teach criticism. Two participants suggested that critical study of literature can and should begin from the earliest level of the major. Specifically, Mr. Alfonso proposed that concepts of criticism should be introduced before students enter major core courses. He assumed that students who have decided to enter a literature major have already acquired the basic linguistic skills to pursue literary study. Besides, early exposure to criticism benefits students in many areas: It provides the necessary foundation for the understanding of literary principles, it cultivates good habits of literary reading from the beginning, and it involves students personally in the analysis of linguistic patterns and structures in a literary text. This practice could reinforce the continuing development of language competence.

Mr. Camino also suggested that students could work with concepts of criticism and analytical skills from the beginning of their core curriculum, but should increase the level of study with a series of methodology courses throughout the major. He believes that earlier exposure to concepts of criticism prepare students with a solid foundation from which they can build their reading skills, while gaining knowledge of literary theory. The
continuity, moreover, advances students to higher levels with a broader and deeper critical scholarship.

The other participants, Ms. Serna and Ms. Diaz, however, suggested that the best time for criticism was at the high intermediate level or the most advanced level, when students have better linguistic competence and have been exposed to major literary forms. Adding to their views, these two teachers affirmed that criticism constituted a necessary foundation for a meaningful study of literature, and ideally it should be undertaken at an earlier stage. However, given that theoretical materials in the target language posed considerable difficulty in theoretical understanding and contextual reading, the study of criticism has been postponed to a relatively late stage in language education for greater pedagogical benefit. For this reason, they suggested that a methodology course or a theoretical course of criticism be offered at the high intermediate level or at the most advanced level of undergraduate study. (For various statements, see Table 21).

Texts of criticism in the target language. Since many concerns have centered on the difficulty of selecting suitable texts for criticism in the target language, the participants were asked to offer their views on this issue. Ms. Serna and Ms. Diaz were two of the participants who showed special concern about the quality of texts in translation. Many Spanish texts of criticism, as Ms. Serna pointed out, were translated improperly, failing as a comprehensive
<table>
<thead>
<tr>
<th>Participant group</th>
<th>Mr. Camino</th>
<th>Ms. Serna</th>
<th>Mr. Alfonso</th>
<th>Ms. Diaz</th>
</tr>
</thead>
</table>
| Why criticism is important | literature majors need to learn theory to understand the essentials of literature, to have professional knowledge | in order to read critically, to develop analytical skill, to be able to evaluate the meaning and the value of a work | not applicable | 1. so that students can develop their own judgment  
2. students can use various critical approaches to obtain the multiple meanings of a work |
| The type of course for criticism | if possible, criticism should be taught separately | a methodology course | need a special course (the name can be *Introduction to Literature or Literary Reading*) | a methodology course |
| The time for criticism | from the beginning throughout the entire major | no earlier than 300 level; the best time is at the 400 level | at the beginning of major core, before survey course | at the advanced level |
| Reasons | the intensive training gives students a strong background in criticism | students need to be linguistically and conceptually well prepared to be able to understand the theory of criticism | 1. criticism helps to develop literary concepts  
2. criticism offers a good reading style from the beginning  
3. by analyzing texts, students can develop language ability | students need to have a strong language background to study theory and to conduct literary analysis |
and systematic guide to major critical approaches to works of Spanish literature. As a concrete example, this participant was asked to comment on some famous books of criticism in Spanish, such as Poesía española by Dámaso Alonso, and La poesía de Vicente Alexandre by Carlos Bousoño. These books, in Ms. Serna’s opinion, offer the most wonderful insights and suggestive ideas; however, the extensive and profound treatments of literary features introduced in the books are not meant for less sophisticated undergraduate students. To cope with this problem, she suggested that all literature majors should be asked to take a course of literary theory in the English department or the department of comparative literatures before advancing to the study of criticism in their target language. Similarly, Ms. Diaz suggested the use of a bilingual curriculum. Her idea is to offer literature majors one introductory, bilingual course on theory before proceeding to the advanced theoretical course exclusively in the target language.

The other two participants, Mr. Camino and Mr. Alfonso, who have always included criticism in their teaching, suggested more immediate solutions. They developed their own materials on criticism to cope with the lack of suitable publications. Mr. Camino organized his knowledge as a literary critic into an individual commentary for each work studied for students to use as models of criticism. Mr. Alfonso organized various theories from different sources into a brief and comprehensive introduction to contemporary
criticism, followed by a detailed application of the approaches to the work under study as a contextual and methodological guide leading students step-by-step through the practice of criticism. In addition, a new book, *Aproximaciones al estudio de la literatura*, was presented by this participant to illustrate his ideas. This book consists of a systematic introduction to 20th-century criticism, using contemporary works representing major genres as models for analysis. The book offers both a suitable level of literary theory and the necessary variety of text, and it can be seen as the result of new efforts to introduce criticism to beginning students of foreign literature. (See Table 22 for detailed statements).

The application of critical approaches. The final part of the interview asked the participants to give concrete examples on how to teach modern, critical approaches to literature within a broad context of linguistic, cultural and literary education. The participants demonstrated their teaching methods for developing language proficiency, cultural awareness and critical thinking skills.

Mr. Alfonso emphasized the relationship of textual analysis and language development in support of his views on earlier exposure to criticism. In his teaching, he developed a series of guiding questions for each reading assignment. The questions assured that the textual analysis is conducted through a study of a total language function rather than an isolated
**Table 22**

Perspectives on Texts of Criticism in Target Language

<table>
<thead>
<tr>
<th>Participant group</th>
<th>Mr. Camino</th>
<th>Ms. Serna</th>
<th>Mr. Alfonso</th>
<th>Ms. Díaz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current problems</td>
<td>not applicable</td>
<td>1. materials are not available</td>
<td>good materials are very difficult to find</td>
<td>1. materials are not available</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. concepts are improperly translated</td>
<td></td>
<td>2. language used is too difficult to read</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. language contained in the materials is too difficult to read</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solution</td>
<td>1. teachers can develop their own materials</td>
<td>1. let English speaking students take the course of literary theory in English department or in the department of comparative literatures before studying criticism in target languages</td>
<td>1. teachers can develop their own materials</td>
<td>1. use a bilingual curriculum, English and the target language</td>
</tr>
<tr>
<td></td>
<td>2. teachers can demonstrate analytical skills by providing a model critique</td>
<td>2. A methodology course offered in the advanced level</td>
<td>2. teachers should search the whole range of literature to find the best suitable work for the practice of criticism</td>
<td>2. introduce theory in both languages</td>
</tr>
</tbody>
</table>
examination of linguistic items. Although the guide questions vary according to the nature of the text, some features are indispensable: (a) The identification of themes is important as the premise of the reading. Students need to identify the type of genre, the meaning of the title, the tone and the use of key words; (b) the analysis of grammatical planes is important for the significance of the work. Students need to look into semantic categorization and syntactic arrangements as textual information to understand how the content is developed, and, furthermore, to open up any implied meaning in the text; and (c) the identification of style is important for the understanding of literary concepts. In order to understand artistic style and its value for a particular work, students need to look for sound patterns, metric units, visual images evoked by words, and rhetorical decoration. They also need to recognize the idiomatic expressions of that particular period and literary form. These activities promote an individual language experience in students while expanding their literary competence.

Ms. Serna and Ms. Diaz were asked to offer their ideas for using critical approaches to cultural study. Ms. Díaz, who concentrated her graduate study on this specialty, stressed the importance of equipping students with a multiplicity of theoretical approaches, so that students can develop their own judgments in response to diverse aspects of culture. Several approaches were offered during the interview. These included the traditional biographical and
philosophical approaches that present a collection of information on sociological, historical and geographical aspects, and can be used to examine the ideology and value system of a culture. The semantic and structuralist approaches that examine the denotative and connotative meanings and the implications of linguistic symbols can be used to reveal the internal strength of the thinking patterns of a people, as expressed in the linguistic system. The myth approach that constructs a matrix of archetypal motifs and patterns, and explains this matrix from the religious and anthropological point of view, can be used to probe the inner spirit and experience of the ethnic group. The other approaches, like the feminist approach that deals with women’s culture, can also be used as a point of reference to deal with the concerns and viewpoints of a minority in mainstream, sociopolitical contexts. The psychological approach is helpful in studying the mind and the character of individuals. Marxist criticism can be used to describe the influence of a social ideology on a people’s belief and behavior. These approaches would help teachers to explicate a literary text from a larger cultural context, and students to analyze cultural references eclectically.

Ms. Serna’s response to the teaching of culture is practical. It involves both teacher-oriented and student-centered activities. For each introduction of critical approaches and related readings, students practice on a sample analysis. After a systematic study of criticism and of cultural essentials directed by the
teacher, students conduct their own critiques, either choosing one favorite approach and applying it to their text of choice, or analyzing a given text with a given approach. In the latter case, the same text may be analyzed by one student with, for example, a Marxist approach; and by the other with a feminist approach. Either way, students present their work in an open classroom discussion. The purpose is to engage students in different ways of approaching content, and to show them how a work can transmit multiple meanings if it is approached from different perspectives.

The responses offered by Ms. Serna and Ms. Díaz on the use of critical approaches to cultural content of literature form an integrative viewpoint that is both theoretical and practical. (see Table 23 for more detailed statements).

Interpretation and Discussion

This section opens with two overall thoughts: The first speculates on the problems of foreign literature instruction, and how these problems reflect the current situation of the profession. The second considers the ideas and teaching approaches offered by the participants as their efforts to remedy the problems, and how these ideas and approaches give a new impetus for examining the role of teaching in the broad context of foreign literature instruction. These two thoughts can be considered as the premise for further interpretation of the data.
### Table 23

The Application of Critical Approaches

<table>
<thead>
<tr>
<th>Participant group</th>
<th>Mr. Camino</th>
<th>Ms. Serna</th>
<th>Mr. Alfonso</th>
<th>Ms. Díaz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstration</td>
<td>not applicable</td>
<td>use literary criticism for the analysis of cultural content</td>
<td>use literary criticism for linguistic and literary analysis</td>
<td>use literary criticism for cultural analysis and cross-cultural analysis</td>
</tr>
<tr>
<td>Procedures</td>
<td></td>
<td>1. teacher-oriented class: a systematic study of criticism and broad cultural information 2. student-centered activities: a. conduct a critique by choosing one favorite approach to a text of choice b. conduct a critique to a given text with a given approach c. classroom presentation of individual critiques d. compare and discuss</td>
<td>1. teacher guides to study themes, grammatical planes and literary styles 2. student analyses a variety of linguistic and literary features</td>
<td>examine major critical approaches to multiple levels of cultural meanings</td>
</tr>
</tbody>
</table>
On the first thought, the information given by the interview participants has indicated three of the most serious issues of current foreign literature instruction. These are the gap between language and literature; the inadequacy of cultural study in a context of literature; and the pedagogical and theoretical difficulties of teaching criticism as part of the development of the critical study of literature (see Table 18, 19 and 20). Considering that literature has obvious importance for students’ language, cultural, and aesthetic development, the practical failures in those three areas suggest these pragmatic lessons:

1. The literary materials employed either are not accessible to foreign language learners or are used in a limited way. The concepts and skills needed for the understanding of literary language are not adequately prepared for in language courses.

2. The explanations of language items and historical information in a literary work leave little time for the study of literary essentials in most literature courses.

3. The teaching of literature remains traditional, emphasizing mechanical knowledge of words and forms, rather than critical evaluation of humanistic concepts and cultural values.

4. Critical aspects of literary analysis and knowledge of methodology are not taught until the graduate level, which most students do not attain.
5. The study of culture does not transmit the meanings and values of cultural referents typical of a time and a society.

6. Textbooks filled with incomplete or inappropriate cultural information lead to superficial or misinformed study.

7. Courses for the study of language, literature and culture are not a continuum, a sequential and connected process within current program structures, and this leads to adoption of superficial and inconsistent concepts.

8. Literature's inherent language, cultural and aesthetic values are not fully explored to develop college students' intellectual potentials. Consequently, students' linguistic, cultural and literary competence is not directed toward a standard that matches the educational aims of college foreign language instruction.

Clearly, there are complex problems in the teaching profession of foreign literature, and they involve important areas of cultural and literary studies for university language majors, hindering their ability to be competent in their profession.

Both new and experienced participants contributed their ideas and teaching approaches to the existing problems of literature and language; literature and culture; and critical aspect of literature. They also examined the pedagogical implications current program structures have for the above three areas. The second thought, therefore, centers on the practical values and
limitations these ideas and teaching approaches have for the broad context of foreign literature instruction, as an effort to obtain the healthy outlook on these ideas and approaches. There are many practical values:

1. These ideas and approaches represent a multiplicity of teaching methods. From them, teachers of literature can find much information about the diverse ways of practice.

2. These ideas and approaches reflect recent developments in ideology and methodology for college foreign literature instruction, and, as such, would be helpful to those concerned about the development of the profession.

3. These ideas and approaches offer a new form of creativity that teachers can use to individualize instruction by organizing their own professional knowledge and personal experience, thus opening a new perspective on classroom practice.

4. These ideas and approaches provide a new direction to examine any established or innovative methods of teaching, discuss implications, and evaluate teaching effect through concrete models.

However, it should be noted that these ideas and approaches are only the opinions of the four participants. They do not necessarily represent the best or only methods available across different settings and different objectives within classroom teaching. Besides, because of the time limitations of the interviews, teaching models offered were embryonic; many need to be
expanded and modified. For these reasons, the interpretation of these
approaches cannot be seen as definitive and conclusive. Relatively few
specific applications were considered, so the study focuses on ideas concealed
within these approaches, as well as their value and impact on pedagogical
improvement.

Literature and language. In dealing with the gap between language and
literature, all the participants examined the relationship of language and
literature from theoretical and critical perspectives, and came to the conclusion
that language and literature are interrelated. Literature is beneficial to the
language learning process, and language preparation is crucial to the study of
literature. Moreover, language proficiency should include the skills necessary
to understand the principles of literary language as the fundamental
background needed by foreign language students.

Three participants offered concrete methods to implement the above
ideas, including both a teacher-centered approach and a student-centered
approach. The benefits of the student-centered approach to the study of
literary texts in language classrooms include: stimulating interests; enhancing
personal contact with literary materials; filling in missing information by
working together; opening emotional dimensions and gathering experiences by
listening to others; etc. The teacher-centered approach has value for guiding
students' insights into a large direction the work implicates; fostering detailed
comprehension that students fail to conceive from student-centered activities; and concentrating on students’ needs in specific areas. The incorporation of these two approaches revitalize and diversify conventional teaching.

One point made by Ms. Serna and Ms. Diaz is that the introductory phase of literary study is practicable in language courses, and language teachers should introduce basic literary concepts by using literary texts (see Table 18). A series of language-based activities with a special focus on literary features, including stylistic approaches that analyze literary functions from linguistic points, oral discussion on themes and content, and reading and writing assignments were mentioned to carry out the proposal.

In order to understand the significance of the participants’ viewpoints, it is necessary to examine the relationship of the participants’ profiles and their proposals. Ms. Serna and Ms. Diaz, who proposed the introductory phase of literary study in language courses, have not been incorporating criticism in their curricula. Mr. Camino and Mr. Alfonso, who have not especially emphasized the importance of literary preparation in language courses, on the other hand, have teaching experience in literary criticism. They proposed that introductory courses of literary reading should be offered in the beginning of the major core as a bridge for the transition between language and literature. Literary criticism should be introduced at this stage, they said, to provide
students with theories of literary expression and to involve them actively in the analysis of literary language (see Table 17).

The above two insights into the beginning introduction of literary concepts, though differing in the formats for courses and the stages of learning, both aim at exploring the powerful resources that literature has for language development, as well as for communicating ideas. These ideas suggest that literary preparation along with language learning is appropriate to a progressive literary competence. They also affirm the value and effects of the integration of language and literary study in foreign language students’ overall development.

Literature and culture. The participants’ perspectives on the teaching of cultural content in literature indicates the need for teaching culture as an essential part of foreign language and literature curricula. Three participants discussed the attitude toward the appropriateness of cultural generalizations presented in the teaching of literature, as well as the degree of profundity of cultural concepts conveyed in language courses (see Table 19). These factors impact not only on students’ knowledge and experience of a foreign culture, but more importantly, they impact on students’ value judgment and the habits of mind which are crucial to their ability to conduct cross-cultural study with a multicultural awareness.
Some thoughts can be derived from the above points: First, cultural studies in language and literature require that cultural syllabi at all types and all levels of courses have a systematic and logical connection to the teaching of cultural essentials. Second, the concrete manifestation of cultural themes, the values and the multiple meanings of culture, should be integrated into literary curricula to enrich the study of literature, so that the study of culture does not replace or conflict with the study of literature. For example, teaching students to see how words and features create cultural messages in a literary text can expand students’ literary and cultural knowledge. Third, cultural study should engage students with concepts and skills that examine cultural contents creatively and critically. A firm base of cross-cultural communication, multicultural awareness, and critical interpretive approaches are needed for the comparative analysis of target and native cultural referents, and for the in-depth study of cultural meanings.

Various approaches offered by the participants to teaching of culture reveal insights into the inherent value of culture in literature: insights from the historical to the anthropological view of cultural meanings, as well as insights from traditional teaching of cultural components to critical analysis of cross-cultural contexts. These approaches, suggestive rather than conclusive, are valuable for their presentation of various ways to theorize and to practice
culture in a literary context, suggesting possible areas for change of orientation and a redefinition of cultural study.

Mr. Camino teaches culture using a historical context (see Table 19). The value of literary analysis as an approach lies on its systematic introduction to the humanistic forces that influenced the development of literature, as well as the ways societies exist in every historical period. This approach is most effective when there is an unbiased treatment of the academic aspect of biographical information and the trivial aspect of social information.

Ms. Díaz examines a culture from theoretical perspectives (see Table 23). She explores the relationship of modern critical theories and the cultural content of literature by demonstrating how critical approaches operate to illustrate cultural essentials. Her idea not only reaffirms the value of criticism in the broad context of foreign literature, but it also suggests a way of interpreting culture through a high-level cognitive process. However, to engage students at this level of cultural analysis, pre-requisite training is needed, such as knowledge of technical terms, figurative language, and literary devices that underscore the cultural messages underlying the surface meanings of the text. The study of criticism is vital, from this point of view.

As for more experienced teachers, such as Ms. Serna (see Table 19 and 23) and Mr. Alfonso (see Table 19), they expand the scope of culture study by incorporating innovative methodologies and modern resources. By bringing
together the various methods, such as the thematic approach, communicative approach, library research, knowledge and techniques of criticism, critiques and classroom discussion, they closely maintain the link between culture and literature. They also teach culture through a systematic process of description, presentation, analysis and evaluation, involving students in an increased understanding of each unique culture and a comparative analysis of cross-cultural study.

Critical aspect of literature and criticism. The role of criticism is clearly important in most teachers' minds, regardless of their experiences. Yet, it is also clear that teachers have had little control, or have put little effort into implementing such an important component in their curricula. Lack of research concerning principles and problems involved in the teaching of criticism may account for this failing. As a result, the importance of criticism to undergraduate students' overall cognitive development is not commonly discussed, those who want to include criticism in the undergraduate curriculum are not heard, and the need for implementation is not recognized.

Thus, this part of the research is valuable for opening up discussion on the various issues concerning literature and criticism. When discussing the type of course that should incorporate literary criticism, all the participants proposed that it should be course independent from traditional literature offerings. These include: an introduction to literature which does not confine
the study to specific genres or a fixed chronological order; reading courses
which place the emphasis on understanding literary principles and reading
strategies that interact with variable texts; or a methodology course that
introduces students to the major concepts of literary criticism, and engages
them in the process of analysis. Opinions on the time to introduce criticism
varies: at the beginning of the literature major core; from the beginning
throughout the entire major; or at the high-intermediate to advanced level (see
Table 21).

While the views on the course types on criticism all appear to aim at
developing students’ analytical and cognitive skills in literary reading, similar
views held by the participants on individual courses of criticism reveal
teaching advantages in many areas: First, by reducing linguistic and
conceptual obstacles to learning in areas of chronology or literary genres,
teachers can better draw strength for curricula to meet students’ needs and to
meet course objectives. Second, by relieving curricula of the old method of
text selection from established masterpieces, teachers can better illustrate
diverse insights into literature within different sociolinguistic contexts. Third,
having autonomy to select the type of critical approach to a literary text,
teachers can teach criticism more appropriately to help students explore the
diverse levels of ideas.
As for the view on when to introduce criticism, participants' opinions, though varied, were united in their overall objectives for literature instruction. Participants offered viewpoints on how to use criticism to assure the consequential development of reading comprehension, content analysis, and critical evaluation.

Some teachers, such as Mr. Camino and Mr. Alfonso, teach criticism as a necessary preparation for students' linguistic, cultural and aesthetic awareness. The concentration of their course objectives is on using theoretical and critical approaches to decipher linguistic codes and literary and cultural components of the work, rather than to produce an immediate command of scholarly judgment in students. The approach offered by Mr. Alfonso (see Table 23) functions to prepare students with the necessary knowledge and techniques to read a literary work with as much understanding as possible. Linguistic elements and literary information, such as the style and characteristic of the genre, are fundamental to the understanding of the author's point of view, the meaning of the work, and other literary values. Equipping students with such knowledge and skills before advanced reading tasks puts them on the right track from the beginning. Therefore, the value of earlier teaching of critical techniques lies in these areas: With critical examination of linguistic codes in literary works, teaching can fill an enormous gap between literature and language; with formalized introduction to literary structure,
students will develop an awareness of literature which allow them to read any work with confidence. Students will also profit from critical concepts and techniques, which can be carried out from the beginning level to the most advanced study.

Ms. Serna and Ms. Díaz proposed that literary criticism should be introduced only after students possessed sufficient language skills to manage a literary text. Their views convey pedagogical implications in at least two areas: First, while linguistic difficulty is still the primary obstacle to foreign language students, it is unrealistic to expect them to achieve the sophisticated levels of conception and comprehension that criticism explores. These teachers also commented on the deficiency of materials for criticism in target languages. They indicated that, because of the abstract concepts and difficult language of criticism, literary criticism introduced too early may kill students' interest, destroy the significance to them of literary study, and cause students to form incorrect concepts. Alternative ways to study literary criticism were offered by Ms. Serna and Ms. Díaz, including studying criticism first through English departments or in departments of comparative literatures, or within a bilingual context (see Table 22). These approaches rely on the belief that advanced students must have a thorough understanding of contemporary criticism if they are to select their own approach to given literary works.

Before the profession of foreign literature instruction has shown the strength of
the critical aspect of literary study, the use of original language and texts should be tolerated to compensate for the insufficiency of the texts in target languages. It should be noted that these two participants also urged literary reading skills be incorporated into the study of literary texts in language courses (see Table 18).

Second, the views of Ms. Serna and Ms. Díaz indicate that training by means of current traditional course offerings (e.g. survey, century and genre) should no longer be an end of college foreign literature instruction. It is insufficient to teach language and literature majors literary trends and content meanings only, but they should be exposed to the multiple ideas the works transmit. Knowledge of literary structure, history, theory, and philosophical orientation should all be explored together as a coherent body of conception to form critical thinking.

The above two pedagogical implications indicate that the study of criticism following a series of literary courses represents an effort to attain a more sophisticated critical awareness and ability to evaluate literary concepts. Therefore, opinions may vary about when to introduce criticism, but are directed at the pursuit of broader values and aims of literary study than is the case with current foreign literature pedagogy.

The impact of program structures on teaching. Finally, clarity on departmental decisions is needed to influence the quality and the direction of
instruction. All the participants commented on current pedagogical problems and contributed ideas on how to establish a more effective program structure (see Table 20). Among problems discussed were the nagging ones of course characteristics and components; the intertwined issues of language, culture and criticism; and the habitual lack of funding for programs. Opinions and suggestions were shared to encourage more effective leadership in programs, which included the following information:

1. A new kind of literature survey course is needed, reversing chronological order, beginning from contemporary to classics.

2. New courses are needed to include introductory courses to literature and an advanced course of methodology or literary criticism.

3. A proficiency test should be taken before students enter literature major core courses.

4. A new context of sub-major or minor should be added to the area of study, especially in the area of minority literature and culture, contrastive cultural analysis, and multicultural awareness.

5. Collaboration should be sought with the School of Education or with other programs in research, workshops, and other academic areas.

6. Program goals should be established and teaching should be evaluated.
7. Professional organizations are needed to facilitate communication among the faculty members.

All of these ideas may not apply to all programs, since the situation in each department may vary, and some teachers may not agree with some of the suggestions, for they may involve complicated factors and require thorough study before implementation. Nonetheless, these ideas reflect each participant’s professional knowledge and unique experience, and their determination to add to the growth of the profession. Two values emerged in particular: First, the ideas stressed the importance of a new context of foreign literature instruction. Linguistic proficiency, cultural awareness, and critical aspects of literature are all essential aspects of such a new context. It is thus clear that, from both pedagogical and theoretical perspectives, the study of a target literature should be oriented toward an interdisciplinary context, where foreign literature is more a study of the various categories of knowledge than it is a pure study of literary movements. Practical, philosophical and critical components of knowledge in language, cultural and literary areas of literature should all join together to form a balanced study. An interdisciplinary context for foreign literature would impact on the quality of college instruction and should be seriously considered.

Second, these suggestions indicate the need for a new sense of leadership to develop foreign literature instruction in new directions. Future
research and practice must look not only at teaching methods and curriculum, but also at the strategies of managing a program more effectively to respond to both teachers’ and students’ needs.

Summary of Analysis of Interviews

This interview-based research was built upon the findings of previous survey questionnaires, and designed to study both practical and theoretical accounts of foreign literature instruction at the college level, as well as to offer insight into effective approaches to classroom teaching. Four participants were selected for interviews, based on their individual teaching profiles and experiences revealed by their responses to questionnaires. Two categories of questions were asked: One probed into the causes of problems in current pedagogical practice; the second explored concerns in teaching literary criticism to undergraduate foreign language students with the aim of critical scholarship. In the first category, three sub-sections stressed: (a) The need for the integration of language and literature teaching, (b) the promotion of cultural education in literary context, and (c) how program structure might be improved to achieve the above. The three sub-sections in the second category are: (a) a proposal for a framework to support the incorporation of criticism into the undergraduate curriculum; (b) strategies to cope with text-related
issues in teaching criticism; and (c) effective methods that expand upon students’ linguistic, cultural and aesthetic development.

Because of the need for the integration of language and literature teaching (as summarized in Table 18), and in view of the fact that students are not linguistically and conceptually prepared to enter literature major core courses, all four participants proposed that literary texts should be used in language classrooms as a means to support language acquisition and cultural awareness. Two participants especially emphasized the importance of fostering literary concepts by integrating language and literature studies. Attention to functions of literary features and genres connected to linguistic interpretations should guide students toward literary perceptions, which could help them to make the transition from language courses to literature courses with ease.

Diverse methods for making literature a more significant part of language study were offered by the participants. A broad range of methods included the teacher-oriented classroom for the explanation of grammatical tips, and the involvement of student-centered activities for the discussion of literary values. Areas of focus of these methods include important skills in reading, writing, listening, and speaking in language acquisition, and also concepts and skills needed for familiarity with literary discourses as well as for deducing meaning from context.
As for cultural education in literature curriculum (see Table 19), the low level of culture taught and the educational goals designated for foreign language majors were considered by most participants as major issues. A few problems were mentioned:

1. The teaching of literature fails to illustrate the cultural meanings appropriate to the historical period of literary work.

2. Teaching tends to define a culture from U.S. mainstream perspectives, rather than from the target peoples’ perspectives.

3. Biased cultural references derived from certain types of literature fail to present the true values of the culture.

4. Gap between the level of culture taught in language courses and the level of culture presented in literature contributes to a fragmentary understanding of cultural significance.

Many ideas were contributed by the participants to improve cultural understanding in foreign literature students, which included better designed teaching approaches and innovative activities that involved students in creative learning. The former included new and established approaches, such as the historical, thematic, and audiovisual approaches. The latter included library research and writing assignments on a cultural theme, and discussion and presentation in small and large groups.
The current structure of course offerings in foreign literature was examined and demonstrated a need to bring the teaching of language, culture, and literature into an integrated program (see Table 20). The implications concerning difficulties in today’s foreign literature instruction included large class size; diverse levels of students in one class; the lack of a wide range of selection in course offerings; the chronological order of traditional series of course offerings (e. g. survey course); and overall, a shortage of money in many programs for hiring qualified teachers, and for research studies and academic innovation.

To improve the situation, reforms of current structures were suggested:

1. A new kind of literature survey course to be conducted in inverse chronological order, beginning from the contemporary to the classics.

2. Providing new courses, including introductory courses to literature and advanced courses of methodology or literary criticism.

3. Proficiency tests to be taken before students enter literature major core courses.

4. A new context of a sub-major or minor to the area studies, especially in the area of minority literature and culture, cross-cultural analysis, and multicultural awareness.
5. In collaboration with the School of Education or with the other programs to conduct research, provide workshops, and other academic endeavors.

6. The establishment of program goals and evaluation of teaching.

7. The establishment of professional organizations to facilitate communication among the faculty members.

In reviewing the data on the critical study of literature and proposed approaches to improve such study, one important point that emerged from the discussion concerned the teaching of criticism in developing undergraduates’ critical response to literature, as well as in enhancing their linguistic proficiency, cultural awareness, and aesthetic perception (see Table 21). This point fit in with the findings of the survey questionnaires (see Table 14).

The participants furthermore suggested that criticism should be taught as a course independent from traditional literature courses, either in the form of an introduction to literature, a reading course, or a methodology course. The participants, however, differed as to when to introduce criticism. Two suggested that criticism should be taught from the beginning of the literature major, before taking the literature survey course (see Table 21). A few reasons were offered to support this view: (a) It provides the necessary foundation for literature study; (b) it cultivates good reading habits in students from the beginning; and (c) it offers chances for students to practice literary
analysis, which, in turn, assists the development of language competence. On the other hand, the two other participants suggested that the teaching of criticism should wait until students possess a sufficient linguistic proficiency, that is, teaching criticism only at the high-intermediate level, or at the most advanced level.

With regard to the linguistic difficulty inherent in criticism, problems exist in the available materials of criticism in target languages, and these include the dearth of suitable materials; ideas are improperly translated; and the language used to explain theory is too abstract for most students. Proposed remedies to these problems include: (a) English speaking students should be encouraged to take a course in criticism in their English departments or in the department of comparative literatures, and (b) teachers should teach criticism in a bilingual context before turning to the exclusive use of the target language (see Table 22).

Finally, the participants offered concrete classroom models on how to use critical approaches to develop students’ linguistic competence, cultural awareness and critical thinking ability (see Table 23). These teaching models were either a more theoretical-oriented perspective, for example, examining how major critical approaches operate and examining the different cultural meanings inherent in a literary work; or, from a more practical perspective, teaching with innovative methodology and modern resources for better
pedagogical effects. (See Appendix D for a synthesis of each participant’s viewpoints).

The interpretation of the above data focused on two aspects: (a) The implications of problems in the college foreign literature profession for current practice, and (b) the values and impact of the participants’ insights into those problems on strengthening the teaching and learning of college foreign literature. The questions that were addressed in this chapter can be summarized as follows:

1. What are the messages sent by the complex issues extant in interdisciplinary study of language, culture and literature? And what can be done to improve the situation?

2. To what extent can literary texts be used to close the gap between language and literature?

3. How can the cultural values of literature be taught to enhance multicultural awareness? And what can a higher level of cultural study contribute to the students’ cognitive development?

4. What are the actual reasons contributing to the absence of a critical study of literature?

5. What are the basis and the significance of each participant’s viewpoints as they relate to course structure for teaching criticism? And how
can these viewpoints contribute to improving the practical and critical aspects of literature study in language, cultural and aesthetic development?

6. How do departmental decisions impact on the overall development of instruction? And what are the values behind the ideas for reform the participants offered to remedy the situation?

7. Is there any new trend in college foreign literature instruction that can be gleaned from these participants’ viewpoints? What can be learned from their teaching methods?

Summary

This chapter reported the results of survey questionnaires and follow-up interviews. It interpreted the meaning of each finding, the relationship among the findings, and the implications of the findings for the current state of foreign literature instruction. The next chapter reports the most important findings, according to the research questions, and makes recommendations based on the findings, as a conclusion of the study.
CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

This chapter includes two major parts: The first section is a summary that highlights the purpose of the study, research methods, and major findings; the second section consists of recommendations for improving foreign literature instruction, and for further research studies.

Summary of the Study

Purpose of the Study

The major purpose of this study was to examine the content and methods of current pedagogical practice in college foreign literature instruction, as well as the viability of teaching literary criticism at the undergraduate level. The specific research questions that guided the study were:

1. What are the current role and objectives of college foreign literature instruction?

2. What methodologies are used to introduce literary criticism to students at the college level?
3. What are the implications of problems in the college foreign literature profession for current practice?

Research Methods

Survey research was the method of inquiry employed to answer the above research questions. Spanish literature was chosen as a prototype for the study. Spanish was chosen mainly because it has occupied a prominent place among many foreign languages studied in American colleges. Spanish language and literature instructors at the Five Colleges in Western Massachusetts were the subject of the study. This particular population was selected for many reasons: the reputation of the schools and the programs; the multicultural-oriented atmosphere of the Five College area; and the convenience of the location for the researcher. The instruments designed for the survey research were of two parts: survey questionnaires and follow-up interviews.

The survey questionnaires. A total of 70 questionnaires were sent to two groups: Thirty faculty members who teach Spanish language and literature within the Five College consortium in Western Massachusetts, and 40 graduate students who work as teaching assistants (TA) in the same Five Colleges. Follow-up to the questionnaires included the distribution of a second copy of questionnaires to all the non-respondents, telephone calls and personal
visits to faculty members to enhance the rate of return. A total of 23 responses were obtained from both groups. A rate of 19 questionnaires were returned from the faculty group, for a return rate of 63%, and 83% overall. A rate of 4 questionnaires were returned from the TA group, for a return rate of 10% and 17% overall. Since the TA sample return was low, the two groups of data were analyzed together for purposes of studying the overall teaching.

The questionnaires contained four main sections:

1. Respondents’ experience: This section gathered information about each respondent’s total years of teaching experience, type of course taught, and course level taught. The purpose of this section was to develop relationships among research questions and to serve as the foundation for the interpretation of the data.

2. Teaching objectives: This section included four questions to gather information about departmental goals, teachers’ perspectives on the teaching of foreign literature, the pedagogical result of classroom teaching, and factors that affected the results of the teaching. The purpose was to assess the role and the potential of literature in college foreign language education, and to understand teachers’ concerns and difficulties encountered in actual practice.

3. Selection of curriculum: This section asked information about criteria for selection of and most favored literary genres. The purpose was to study
how the objectives of foreign literature study are implemented and interrelated within a curriculum.

4. Perspectives on literary criticism: Several questions in this section investigated teachers’ experiences and viewpoints on the teaching of literary criticism to undergraduate literature majors. The purpose was to explore the hypothesis that theories and approaches of literary criticism can be flexible and adapted for meaningful literary study, and to understand factors that affect the implementation of criticism.

The follow-up interviews. The second instrument for data collection was follow-up interviews. The interviews were built upon the responses of previous survey questionnaires, and were designed to probe deeper into areas that need to be further explored. Four interviewees were selected for follow-up interviews, based on their teaching background for rich, in-the-field experiences; their diverse rationales for foreign literature instruction and for using literary criticism to examine human problems from different perspectives; and their verbal styles of communication, demonstrated on the questionnaires, that made them useful key informants. The interviewing questions were also carefully structured into an interview guide to ensure that consistent and integral information related to the information on the survey questionnaires was obtained within a suitable conceptual framework of research questions. The interview guide was divided into two sections to study
practical issues in current pedagogical practice, as well as issues relating to the critical study of literature.

1. Issues in pedagogical practice: Issues and problems arising in interviews included the relationship of literature and language, the relationship of literature and culture, and the structure of literature courses in language programs. The three issues were discussed in detail to derive insights into the interdisciplinary study of literature as it relates to students' linguistic, cultural, and aesthetic perceptions; and to examine the impact of program structure on teaching.

2. Issues in critical study of literature: Given that a critical study of literature is essential to conceptual development and appreciation of the humanistic values inherent in literature, and literary criticism offers ideas and methods to achieve the aim of critical study, methodological solutions to include literary criticism into undergraduate curriculum were explored. Three areas were discussed: (a) the proposed structure of criticism in undergraduate curricula, (b) theoretical and textual problems in teaching criticism, and (c) the application of critical approaches to language and multicultural development.

Major Findings

The major findings obtained through questionnaires and interviews were grouped and summarized according to three research questions as follows:
What are the current role and objectives of college foreign literature instruction? This question has been answered from different perspectives. The finding that teachers have no awareness of departmental objectives for foreign literature instruction, made it evident that the role of foreign literature is ambiguous at best, and the goals of foreign literature instruction are not established and emphasized fully as an integral part of foreign language education. The goals and methods of teaching foreign literature are left up to individual teachers.

It was also found that teachers considered the development of reading comprehension, content analysis, multicultural awareness, and critical thinking ability as the most important objectives for foreign literature study, and so they have integrated these objectives within their curricula. The findings support other studies that foreign literature can potentially develop students' linguistic competence (Brumfit, 1981; Povey, 1967; Widdowson, 1983), cultural awareness (Brook, 1964; Fry, 1963; Rivers, 1981), and aesthetic and cognitive perceptions (Miller, 1980; Rosenblatt, 1978; Wellek, 1963). The findings also suggest the need to integrate the inherent values of literature into the structure of curricula, because literature is no longer just an appendage for language learning or a resource for historical information, but an interdisciplinary context that brings together linguistic, cultural and cognitive goals.
However, it was found that, in actual practice, the teaching of foreign literature addresses only the fundamentals of knowledge (i.e. lexicon and grammar; history and target culture). The cognitive aspects of knowledge (i.e. the study of literature for multicultural awareness, theoretical and critical analysis) are not addressed successfully in the current content of foreign literature instruction. The data show that the gap between literature and language, the inadequacy of cultural study in literature, the issue of teaching criticism, and the structure of literature courses in foreign language programs all influence the role and the content of foreign literature instruction. This finding suggests the direction for the improvement of foreign literature instruction.

What methodologies are used to introduce literary criticism to students at the college level? It was found that an overwhelming majority of teachers supported the teaching of literary criticism to undergraduate students, because they believed literary criticism would benefit students in many areas, especially in reading ability and critical thinking. This finding supports the argument that literary criticism can be made to be a systematic and scientific study that helps students interpret, comprehend and evaluate the richness of literary works (Hobsbaum, 1983; Miller, 1980; Muyskens, 1983; Wellek, 1963). The finding also contributes on the positive side to the lasting debate over whether or not literary criticism should be taught to students at the undergraduate level.
However, it was also found that most teachers actually did not incorporate criticism into their teaching because of students' inadequate language ability, textual problems, and problems in current course offerings. It was evident that, even though teachers recognized the importance of literary criticism as a goal for the professional training of college foreign literature students, no solution has been developed to accomplish this goal. This finding suggests that the foreign literature profession should begin to make concerted efforts into implementing the teaching of literary criticism in undergraduate curriculum, and solving the inherent pedagogical problems.

In investigating the ideas and methodology of teaching criticism, several suggestions emerged:

1. Independent courses of criticism were proposed. This idea was based on three assumptions: An independent course allows teachers to select the most appropriate materials, without following the chronology of history; it allows for in-depth study of the literary works; and it also allows a more systematic study of theory and the practice of analysis.

2. Opinions on when to introduce criticism to undergraduates varied: at the beginning of the literature major, from the beginning throughout the entire major, or at the high-intermediate to advanced level. The proposal to delay study until the more advanced level considered the linguistic inadequacy of students as a primary obstacle for critical study. The proposal for earlier
exposure to criticism, however, was supported because it provides the necessary foundation for literary study; it cultivates good reading habits in students from the beginning; and it offers chances for students to practice literary analysis, which, in turn, assists the development of language competence.

3. Linguistic difficulties inherent in criticism should be reduced. These include the dearth of suitable materials in the target language, improperly translated ideas, and the abstract language used to explain the theory. Proposed solutions included encouraging students to take courses in criticism in their English departments, and teaching criticism in a bilingual context before turning to the exclusive use of the target language.

4. Concrete class models and teaching methods were offered with a focus on teaching criticism to develop undergraduates' critical response to literature, as well as to enhance their linguistic proficiency, cultural awareness, and aesthetic experience. These methods offered specific references in how to introduce criticism through exiting and relative linguistic, cultural and literary devices within the works.

What are the implications of problems in the college foreign literature profession for current practice? Three areas were reported that have a number of important implications for the state of foreign literature instruction. They are the gap between literature and language studies, the inadequacy of cultural
study in literature, and the structure of literature courses in foreign language programs.

1. The gap between literature and language. It was clear that the gap between literature and language studies makes the transition from language courses to literature courses difficult for students and greatly influences the quality of literature study. Literature teachers spend much time illustrating linguistic points, instead of engaging students in literary study, and students often lose interest and confidence because of their lack of linguistic competence in dealing with literary works. Teachers recommended that language courses should address the need to teach language in relation to literary discourse and concepts. Proposed methods included classroom discussion of literary values, teaching literary functions from linguistic points, and the use of reading and writing activities.

2. The inadequacy of cultural study. Cultural study was found to be inadequate in many areas: (a) Teaching has not been directed at the more profound aspects of cultural content; (b) most of the teaching was from the mainstream U. S. perspective, rather than from the perspective of target peoples; (c) stereotypical generalizations that certain types of culture belong to certain types of literature were included in curricula; (d) cultural study of literature was limited by little time that could be devoted to the large number of works in general anthologies; and (e) the lack of supporting courses that
related to multicultural study. Ideas and teaching methods were given for how to select the essentials of cultural information, and how to involve students in critical interpretation of cultural content, including the screening of cultural materials by teachers; teaching with historical, thematic, audiovisual approaches; classroom discussion; library research; and teaching criticism for the purpose of cultural critique.

3. The structure of literature courses in foreign language programs. The current structure of course offerings in foreign literatures was reported to present problems in the following areas: (a) Large class size and diverse levels of students in one class hindered the plan of curricula, the practice of literary analysis, and the quality of teaching; (b) the lack of a wide range of selection in course offerings did not meet with students’ diverse needs and limited the study of literature within a narrow perspective; (c) the chronological order of traditional course offerings frustrated students, because of the linguistic and conceptual difficulties inherent in the classical works; and (d) the shortage of money in many programs resulted in the lack of qualified teachers, research studies and academic innovation.

Reforms of current structures were suggested: (a) The creation of a new kind of literature survey course to be conducted in inverse chronological order; (b) providing new courses, including courses of literary criticism and multicultural study; (c) administering a language proficiency test to students
before they entered literature major core courses; (d) offering a sub-major to the area studies, especially in the area of minority literature and culture, cross-cultural analysis, and multicultural awareness; (e) cooperative efforts with the School of Education or with other programs to conduct research, workshops, and other academic endeavors; (f) program goals should be established for teaching literature and evaluating the teaching results; and (g) professional organizations should be formed to facilitate communication among faculty members.

The above findings and suggestions indicate the need for a new context for foreign literature instruction and a new direction in teaching, in which the teaching of language, culture, and literature, as well as the practical, philosophical and critical aspects of literary knowledge, should all join together to form a balanced study.

Recommendations

This section includes recommendations for the improvement of foreign literature instructions, and for further research.
Recommendations for the Improvement of Foreign Literature Instruction

The first recommendation focuses on the importance of defining the role of literature in foreign language programs. The role of foreign literature, properly understood, is to relate teaching to broader educational goals, exposing students to new ideas and concepts. Better use of literature in foreign language programs can be implemented if three considerations are kept in mind:

First, literature is an integral part of foreign language instruction; language, culture and literature should form a unified program. The manner in which specific literary passages are taught, whether for language improvement, cultural awareness, aesthetic experience, or a combination of all three, should be determined in advance by program decision-makers and teachers. Together, they can bring out to the greatest extent possible the potentials of foreign literature.

Second, for a unified program, a balance between concrete content knowledge and critical concepts should be maintained. A program that balances practical skills and theoretical critical concepts offers better training in functional knowledge and scholarly inclination.

Third, pedagogical goals should be a continuum, beginning in the basic language course and extending throughout the advanced courses. This continuum, characterized by an increase in the extent and profundity of the
subject matter, provides a way for students to gain professional knowledge in a sequential and connected process.

The second recommendation concerns the curricular structure of foreign literature. The research findings of this research concerning the selection of curriculum have suggested that specially designed materials, fulfilling a broad range of functions and emphasizing the rich values of literature, are essential to achieve pedagogical goals. The research further finds that course structure also has important implications for teaching. Two considerations are vital to curricular structure:

First, teachers need to create a curriculum in which students’ diverse interests, needs and experiences can be reflected. The intellectual sophistication inherent in literature is a good medium to develop college students’ personality and cognition. Students’ competence, attitudes and professional goals should be assessed appropriately as part of the humanistic concerns of curriculum design. The practical and ideological properties of texts should be made accessible to students. On the whole, a flexible curriculum that introduces the functional and philosophical aspects of literature systematically throughout the entire program should be assured.

Second, course structures should be constructed as a linkage between traditional and innovative departmental management concepts, and should be examined frequently to see if they agree upon theories and pedagogy.
Concepts and strategies for development, including how to use resources within and beyond the program, how to combine pedagogical experiences and research findings, how to locate various sources of funding, and how to expand collaborative professional contacts, should be seen as imperative tasks for scholars a part of their professional knowledge.

The third recommendation concentrates on teaching literary criticism to undergraduate students. The data showed that teachers considered literary criticism to be beneficial to undergraduate students’ linguistic, cultural and aesthetic development, and they proposed to include literary criticism in undergraduate curricula.

Based on these findings, it is proposed that literary criticism become an integral part of literary study in college foreign language programs. Methodology courses or other formats of courses that systematically introduce critical concepts and approaches should be offered to students in their early years of college work. In addition, programs should conduct empirical research to investigate the effectiveness of teaching literary criticism. Many internal and external difficulties in the teaching of literary criticism should be examined and solutions found to ensure that critical study is, indeed, valued and accessible. Such investigations should include difficulties in current program structures, course models, textual problems, and the linguistic and conceptual readiness of students, as the research data suggest.
The final recommendation is that a connection between cultural and multicultural studies and the teaching of literature be established. A new context of cultural study, based on practice and theory, should be offered as a sub-major or a requisite for undergraduate foreign language and literature students. From the point of view of theory, knowledge should include how different cultural formations shape a literature; how a literature creates cultural context through words and forms; and how theories of cultural criticism lead to a meaningful multicultural slant on the teaching of literature. Such knowledge would deepen students’ cultural insights. From the point of view of practice, methods that interpret cultural meanings through linguistic and literary devices within the texts, as well as other established approaches to cultural and cross-cultural contexts, should be made familiar to students to complete their analytical proficiency.

Recommendations for Further Research

Further research studies are recommended in the following areas:

1. Research is needed to examine further the same research questions of this study (i.e. the role and the content of literature in foreign language programs, the teaching of literary criticism, and the pedagogical problems) from students’ perspectives. A thorough evaluation of students’ goals,
abilities, and areas of difficulty is needed to form a complete and balanced outlook on foreign literature instruction.

2. Research is also needed to examine the relationship of language and literature, and language and culture from the perspectives of language teachers, especially language teachers at the beginning and intermediate levels. Since data showed that many problems in foreign literature instruction were attributed to the inadequacy of students' language and cultural training, language teachers' viewpoints should be joined with those of literature teachers to find solutions using an overall perspective.

3. Research is needed to study foreign literature instruction in the target languages other than Spanish as well as instruction at geographical settings across the United States. A comparative study of literature instruction among different target languages and different institutions is needed in order to understand the educational objectives and teaching methods in different contexts and systems as well as their relative merits. An overall study of literature instruction of all modern language programs is also needed in order to identify the many aspects that underlie the context of college foreign literature instruction. The ultimate purpose is to stress the dynamics of foreign literature as humanistic literary education, so that general principles can be developed to guide literature instruction at all languages, but pedagogy can be flexibly adapted to meet the unit characteristics of each study.
4. Studies should be instituted to investigate the effectiveness of foreign literature programs, including management strategies, models for obtaining grants, the current enrollments, workshops, course models and structure, teacher training and in-service models. Such studies are important to strengthen program systems and to create new forms of leadership.

5. Studies are also needed to explore the best means to implement literary criticism and multicultural study. Studies should examine the effectiveness of teaching literary criticism at different levels, the format of multicultural courses, the application of various existing teaching approaches to criticism and multicultural study, and the negative and positive teaching results.

These recommendations will be met only when the literary scholars recognize the need for empirical research in the field of literature instruction. It is undeniable that the traditional focus of foreign language and literature has been theoretical or scholarly discussions. Empirical research relating to the practical issues of teaching have had little impact on the profession so far. With this in mind, the final recommendation for further research is that teachers should refine their attitudes, knowledge and methods toward empirical research to improve teaching; students should be taught methods for conducting research; and programs should assist teachers and students in developing their awareness of all types of research needs and research findings.
APPENDIX A

COVER LETTER AND CONSENT FORMS TO INVITE PARTICIPATION
IN THE SURVEY RESEARCH
Dear Spanish language or literature teacher:

I am a doctoral candidate at the School of Education at the University of Massachusetts in Amherst. My study involves with the teaching of college foreign literature and the integration of literary criticism into undergraduate curriculum.

The survey research has two parts: A questionnaire and follow-up interview. These have been designed for Spanish teachers at the Five Colleges in order to learn about current the role and content of foreign literature instruction, and to obtain a general idea about the feasibility of teaching literary criticism to undergraduate students.

The attached questionnaire is titled "A Comprehensive Investigation of Individualized Teaching Perspectives on Spanish Literature as Incorporated into A Spanish Language Program at the College Level." The information obtained from this questionnaire will serve as the basis for the follow-up interviews with key informants, representing different opinions on the survey.

Information obtained from both the questionnaire and the interview will be kept in strict confidence. Only the researcher and supervising professor will have access to the information. The results from both studies will be reported in my doctoral dissertation and may also be mentioned in manuscripts submitted to professional journals for publication. Your name, however, will be removed from any report or any publication. You have the right to review material prior to the final doctoral oral exam or other publication. Your decision to participate in either questionnaire or interview will not prejudice your relations with the School of Education or the University. If you decide to participate, you are free to withdraw consent and discontinue participation at any time.
Enclosed please find two consent forms for voluntary participation. I would appreciate it if you would complete the questionnaire before September 31 and return it with the "consent for voluntary participation in the survey questionnaire." If you agree to be interviewed further, please also sign "consent for voluntary participation in the interview" and return it together with the questionnaire.

Thank you for your time and attention.

Sincerely,

Shiun-Fen Tsai
Graduate Student
University of Massachusetts
at Amherst
School of Education
Consent for Voluntary Participation in the Survey Questionnaire

I volunteer to participate in the survey questionnaire conducted by Shiun-Fen Tsai, a doctoral student at School of Education at the University of Massachusetts at Amherst. My signature below indicates that I have read and understood the information in the cover letter and have decided to participate. I realize that I may withdraw without prejudice at any time after signing this form should I decide to do so.

Signature ____________________________ Date ____________________________
Consent for Voluntary Participation in the Interview

I have decided to participate in the follow-up interview concerning a comprehensive investigation of current foreign literature instruction at the college level. My signature below indicates that I have read and understood the information in the cover letter and have decided to participate. I realize that the interview will take place according to my convenience, but no later than October 30. I may withdraw without prejudice at any time after signing this form should I decide to do so.

Signature _________________________

Institution _________________________

Telephone No. _________________________

Date _________________________
APPENDIX B

A COMPREHENSIVE INVESTIGATION OF INDIVIDUALIZED TEACHING PERSPECTIVES ON SPANISH LITERATURE AS INCORPORATED INTO A SPANISH LANGUAGE PROGRAM AT THE COLLEGE LEVEL

QUESTIONNAIRES
General Information:

1. What courses have you taught in your teaching career?

   Language ______  Grammar ______
   Conversation ______  Composition ______
   Cultural & Civilization ______  Survey of literature ______
   Literature century ______  Literature typological ______
   Special topics ______  Others ______

2. At what level have you taught?

   Undergraduate
   Beg. ______  Intermed. ______  Adv. ______

   Graduate
   M.A. ______
   Ph.D. ______

3. How many years of teaching experience do you have in your particular field?

   ____________________
Objectives for Teaching Literature:

1. Is there an official statement in your program that specifies the objectives for the teaching of literature at the undergraduate level?

   Yes _____  No _____  Unknown _____

   If yes, what are these objectives?

2. Should a good planned literature instruction be able to meet the following objectives? (please rank their importance by marking Arabic numerals)

   (a) Developing language skills in

   lexicon ____  structure ____  reading ____  writing ____  conversation ____

   (b) Developing literary knowledge in

   history ____  trends ____  genres ____  styles ____  literary theories ____
   content analysis ____

   (c) Developing cultural awareness in

   target culture ____  self culture ____  multiple cultures ____

   (d) Developing aesthetic response in

   beauty of language ____  imagination ____  humanistic ideology ____
   critical thinking ____
3. In regard to those objectives you think are important, which have you successfully accomplished in your teaching of literature?

4. Which objectives have not been so successfully accomplished? Why not?
Selection of Curriculum:

1. What criteria should be taken into consideration in selecting literary works?
(please rank their importance by marking Arabic numerals)

difficulty level ___  length ___  linguistic accessibility ___

literary values ___  cultural content ___

humanistic ideology ___

variety of genres ___  literary features ___  themes ___

diversity in the Spanish speaking world ___

universal acclaim of author ___

others ___

2. What literary genres do you use most in teaching literature?

short stories ___  poems ___  essays ___

journalistic articles ___  novels ___  dramas ___

prose ___

depends on the type of the course ___

depends on the objectives of the course ___

others
Perspectives on Literary Criticism:

1. Are you familiar with theories and approaches of contemporary literary criticism?
   yes ___ somewhat ___ no ___

2. Have you ever introduced theories of literary criticism in your teaching of literature?
   yes ___ no ___

3. Have you ever used the approaches or modified approaches of literary criticism for the teaching of literature?
   yes ___ no ___

4. Do you think students benefit from the introduction of literary criticism?
   yes ___ no ___ depends ___

5. In what areas do students benefit from the introduction of literary criticism?

6. If students do not benefit from the introduction of literary criticism, what are the reasons?
7. Is there any factor that affect the degree to which undergraduate students benefit in the introduction of literary criticism?

8. Do you think that there is any drawback to the introduction of literary criticism?
   yes __   no __
   If there is a drawback, in what area?

9. When introducing literary criticism, what are the obstacles you have encountered?

10. If you have never introduced literary criticism to undergraduate students, what are the reasons?
11. Overall, do you think that college students who are language and literature majors, should be introduced to the theory and approach of literary criticism?  
   yes ___    no ___  
   
   please comment: 

12. Please give any other concern or suggestion about teaching literature which you wish to mention.
APPENDIX C

INTERVIEW GUIDE
Question Group I

Pedagogical problems associated with foreign literature and suggested solutions

1. What are the major problems existing in the teaching profession of foreign literature?
2. How do you feel about the relative study between literature and language?
3. How do you feel about the relative study between literature and culture?
4. Do you have a systematic method for teaching literature?

Question Group II

Critical study of literature and proposed approaches

1. What are the major difficulties for the teaching of literary criticism to undergraduate students?
2. What are the best time and place for the teaching of criticism in undergraduate curriculum?
3. What are your ideas and strategies for using literary criticism to assist students in language development, cultural awareness, and critical thinking?
APPENDIX D

SUMMARY OF INTERVIEWEES' PROFILES AND RESPONSES
Profile and Viewpoints of Mr. Camino

Group: Male/Faculty
Years of teaching experience: 20-29
Types of course taught: language/culture/literature
Degree level taught: Graduate/Undergraduate
Undergraduate level taught: beginner/intermediate/advanced
Opinion towards criticism: beneficial to undergraduate
Experience in teaching criticism to undergraduate: yes

Perspectives on the Relationship of Literature and Language:
Should literary text be used in language courses: yes
What purpose: to support language acquisition
Teaching method: not applicable

Perspectives on the Relationship of Literature and Culture:
Current problems: students are interested in the forms only, such as festivals & celebrations they do not care the meaning behind them
Teaching method: examine cultural values from historical social context

Perspective on the Program Structure of Literature:
Current problems: the difficulties in literature survey course
Solution: inverse chronological order for survey course

Perspectives on the teaching of criticism:
Why criticism is important: literature major need to learn theory to understand the essentials of literature, to have professional knowledge
The type of course for criticism: if possible, criticism should be taught separately.
The time for criticism: from the beginning throughout the entire major
Reasons: the kind of intensive training gives students a strong background in criticism

Perspectives on Texts of Criticism in Target Language:
Current problems: not applicable
Solution: 1. teachers can develop their own materials
2. teachers can demonstrate analytical skills by providing a model critique

The Application of Critical Approaches:
Demonstration: not applicable
Profile and viewpoints of Ms. Sema

Group: Female/Faculty group
Years of teaching experience: 20-29
Type of course taught: language/culture/literature
Degree level taught: Graduate/Undergraduate
Undergraduate level taught: beginner/intermediate/advanced
Opinions towards criticism: beneficial to undergraduate experience in teaching criticism to undergraduate: not significant

Perspectives on the Relationship of Literature and Language:
Should literary text be used in language course: yes
What purpose: 1. to study vocabulary and grammar in context
2. to understand literary structure
3. to understand the author's writing process
4. the study of whole text is good for reading comprehension
Teaching method: lecture + discussion to teach literary function from linguistic points

Perspectives on the Relationship of Literature and Culture:
Current problems: the study of foreign cultures is from the U.S. mainstream perspective
Teaching method: 1. thematic approach
2. library assignment/term paper using cultural criticism/classroom presentation and discussion

Perspective on the Program Structure of Literature:
Current problems: 1. literature survey course is difficult for beginning literature majors
2. budget cut causes many problems:
   a. the class size is too big
   b. students do not have many selection in course offerings
   c. lack of qualified teachers to teach criticism
   d. lack of research studies in many issues
Solution: 1. work together with School of Education or the other colleges
2. establish teaching evaluation system
3. establish program goal
4. establish professional organization
Perspectives on the teaching of criticism:

Why criticism is important: in order to read critically, to develop analytical skill, to be able to evaluate the meaning and the value of a work.

The type of course for criticism: a methodology course.

The time for criticism: no earlier than 300 level; the best time is at the 400 level.

Reasons: students need to be linguistic and conceptual well prepared to be able to understand the theory of criticism.

Perspectives on Texts of Criticism in Target Language:

Current problems: 1. materials are not available
                  2. concepts are improperly translated
                  3. language contained in the materials is too difficult to read.

Solution: 1. let English speaking students take the course of literary theory in English Department or in the Department of Comparative Literature before studying criticism in target languages.
          2. A methodology course offered in the advanced level.

The Application of Critical Approaches:

Demonstration: literary criticism for the analysis of cultural content.

Procedures: 1. teacher-oriented class:
              a systematic study of criticism and broad cultural information.

          2. student-centered activities:
              a. conduct a critique by choosing one favorite approach to a text of choice.
              b. conduct a critique to a give text with a given approach.
              c. classroom presentation of individual critique.
              d. compare and discuss.
Profile and Viewpoints of Mr. Alfonso

Group: Male/Faculty
Years of teaching experience: 5-9
Type of course taught: language/culture/literature
Degree level taught: Graduate /Undergraduate
Undergraduate level taught: beginner/intermediate/advanced
Opinions towards criticism: beneficial to undergraduate
experience in teaching criticism to undergraduate: yes

Perspectives on the Relationship of Literature and Language:
Should literary text be used in language course: yes
What purpose: 1. literature has rich linguistic elements
              2. the earlier experience of literature is important
Teaching method: teacher guidance in linguistic points and literary structure

Perspectives on the Relationship of Literature and Culture:
Current problems: after language and literary explanation, class has no time for cultural study
Teaching method: thematic approach/analysis of cultural content

Perspective on the Program Structure of Literature:
Current problems: 1. because of the linguistic difficulty of literature survey course, teachers spend too much time on the explanation of linguistic points
                  2. the class size is too big to the practice of literary analysis
Solution: offer an introductory reading course before survey course

Perspectives on the teaching of criticism:
Why criticism is important: not mentioned
The type of course for criticism: need a special course (the name can be Introduction to Literature or Literary Reading)
The time for criticism: at the beginning of major core before survey course
Reasons: 1. criticism helps to develop literary concept
         2. criticism gives a good reading style from the beginning
         3. by analyzing texts, students can develop language ability
Perspectives on Texts of Criticism in Target Language:
Current problems: good materials are very difficult to find
Solution: 1. teachers can develop their own materials
           2. teachers should search the whole range of literature to find the best suitable work for the practice of criticism

The Application of Critical Approaches:
Demonstration: literary criticism for linguistic and literary analysis
Procedures: 1. teacher’s guidance to themes, grammatical planes and literary styles
           2. student’s analysis to a variety of linguistic and literary features
Profile and Viewpoints of Ms. Diaz

Group: Female/TA  
Years of teaching experience: under 5  
type of course taught: Literature/language  
Degree level taught: undergraduate  
Undergraduate level taught: beginner/intermediate  
Opinions towards criticism: beneficial to undergraduate  
experience in teaching criticism to undergraduate: no

Perspectives on the Relationship of Literature and Language:  
Should literary text be used in language course: yes  
What purpose: 1. to develop their reading skill  
2. to develop the first concept of literary genres  
Teaching method: reading and writing

Perspectives on the Relationship of Literature and Culture:  
Current problems: 1. the danger of developing stereotypes of a culture in language textbook  
2. the superficial study of cultural content in language courses  
Teaching method: 1. teacher selects cultural materials and uses audiovisual devises  
2. classroom discussion after audiovisual presentation

Perspective on the Program Structure of Literature:  
Current problems: the mixture of native and non-native English students  
Solution: 1. give students the proficiency test before entering literature major  
2. offer sub-major in Latin American linguistic, cultural and literature

Perspectives on the teaching of criticism:  
Why criticism is important: 1. so that students can develop their own judgment  
2. students can use various critical approaches to obtain the multiple meanings of a work

The type of course for criticism: a methodology course  
The time for criticism: at the advanced level  
Reasons: students need to have strong language background to study theory and to conduct literary analysis
Perspectives on Texts of Criticism in Target Language:

Current problems: 1. materials are not available
2. language used is too difficult to read

Solution: 1. use bilingual curriculum, English and the target language
2. introduce theory in both languages

The Application of Critical Approaches:

Demonstration: literary criticism for cultural analysis and cross-cultural analysis

Procedures: examine major critical approach to different cultural implications
BIBLIOGRAPHY


