嘉南藥理科技大學專題研究計畫成果報告

文學教學：「網」開一面

Teaching Literature: Internet as a Window of Opportunities

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97 學年度嘉南藥理科技大學教師獎補助計畫結案報告

計畫中文名稱：文學教學:「網」開一面
計畫英文名稱：*Teaching Literature: Internet as a Window of Opportunities*
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一、近五年之研究計畫內容與主要研究成果

     My research over the last five years has been concerned mainly with the analysis and description of style and linguistic patterning in literature, with particular reference to Shakespeare's language. Theoretical underpinnings include scholarship of literary stylistics, pedagogical stylistics, and the interface between language and literature. In terms of literature and language, my main interest is in helping language learners see the densities of artistically crafted texts through empirical language-based pedagogy, (see, for example, 'The application of literary texts within ESP/EAP methodologies: Shakespeare in university composition courses' and 'Reconstructing English language teaching in Taiwanese English departments: an interface between language and literature').

In terms of stylistic analysis, I am particularly interested in the study of aesthetic patterning in literary work from a rhetorical perspective. In its application in the writing classroom, I use this approach to help students see the subtle connection between form and meaning, of which students normally lose sight. Two of my studies--'Exercising the art of classical rhetoric in L2 Writing' and 'Writing beyond the correct lines: a rhetoric-based approach to L2 writing'--are representative of this line of research. In addition, a recent paper—'Crossing the language/literature border: Shakespeare walks into L2 writing classrooms'— has been accepted by the committee of the 2009 LTTC International Conference on English Language Teaching and Testing, to be held in National Taiwan University on 5 March 2009.

A specific focus of my recent research is how literature renders qualia (i.e. sensory experiences) through its creative patterning of stylistic features such as metaphor. (See, for example, my recent publications such as 'Experience of qualia: metaphors in works of literature'; 'Savouring the metaphorical quality of Shakespeare's language'; and 'Adventure in Shakespeare's metaphorical Wonderland'). This interest is kindled by recent development in cognitive poetics and literary consciousness. One of the main thrusts of cognitive literary analysis is conceptual metaphor, an idea pioneered and popularized by the works of Lakoff, as a tool for examining texts. Due to its focus on how readers process literary language, I am gradually drawn to the construction of literary understanding and the development of literary competence as well as its assessment methods. This line of research is an extended meditation on the

phenomenological experience of the reader while reading literary texts. The ideas behind this concern have significant implications for literature teaching because current modes of literature tests generally take little account of the cognitive and affective aspects of student readers and thus fail to operate at a deeper level than the knowledge base of a list of literary terms. As regards research in this area, I have presented some of my preliminary finding in the 9th ALA Conference (see, for example, 'Is language awareness accessible to precise measurement? Seeking possible means').

My future research, along with the current NSC project (Testing the Untestable: Defining and Assessing Literary Awareness), seeks further possibilities of assessing learners' achievement in literary education, with a concomitant purpose of changing and innovating the traditional modes of literature teaching and literature testing. The following publication list offers an overview of my major research contribution in recent years:

期刊

Journals

Lin, H. (under review) Looking closely at how language awareness develops: a diary study. *MLA Journal.*

Lin, H. (under review). Is language awareness accessible to precise measurement? Developing an empirical rating scale. Paper submitted to the special issue of *Language Awareness.*

Guey, C. & Lin, H. (2006) An English-Chinese translation model on syntactic differences with its research implications. *International Journal of Translation*, 18, 1/2, 15-39. (ISSN 0940-9819)

Lin, H. (under review) Beyond grammatically correct: classical rhetoric for EFL students. *Taiwan Journal of TESOL.*

Lin, H. & Guey, C. (2004) Reconstructing English language teaching in Taiwanese English departments: an interface between language and literature. *Intergram: Studies in Languages and Literatures*, 5, 2, 1-17.

Newsletter

Lin, H. (2006) Exercising the Art of Classical Rhetoric in L2 Writing. *TESOL Newsletter*, 1, 2. Available at http://www.tesol.org/s_tesol/sec_issue.asp?nid=4116&iid=6944&sid=1#26 0 [有審查]

研討會論文

Conference papers/proceedings

Lin, H. (forthcoming) Crossing the language/ literature border: Integrating literature into L2 writing. 2009 LTTC International Conference on English Language Teaching and Testing. March 5-7. Taipei. [有審查]

Lin, H. & Huang, L. J. (2008) Is Language awareness accessible to precise measurement? Seeking possible means. The 9th ALA Conference. University of Hong Kong. June 25-29. Hong Kong.

Lin, H. (2007) Experience of qualia: metaphors in works of literature. 2007 Conference on the Teaching of Literature: Challenging and Transcending Boundaries on the Teaching of Literature. Fooyin University. May 25. Kaohsiung.

Lin, H. (2006) Savouring the metaphorical quality of Shakespeare's language. Paper presented in the Workshop on the Teaching of Literature: Teaching Language through Literature. Chiao Tung University. December 19. Hsingchu.

Guey, C. & Lin, H. (2006) The effect of the keyword method on the retention of word groups by Chinese learners of English. The Fifteenth International Symposium and Book Fair on English Teaching. Taipei. 2006. [有審查]

Lin, H. (2006) Towards a process-oriented assessment in literature testing. Conference paper presented in the 2006 International Conference on English instruction and Assessment. National Chung Cheng University. April 22-23. Chia-Yi. [有審查]

Lin, H. (2005) Writing beyond the correct lines: a rhetoric-based approach to L2 writing. Conference paper presented in the 22nd International Conference on English Teaching and Learning in the Republic of China. National Taiwan Normal University. June 4-5. Taipei. [有審查]

Lin, H. (2004) The application of literary texts within ESP/EAP methodologies: Shakespeare in university composition courses. Proceedings of 2nd Conference on Teaching/learning Reading/writing Chinese/English as a Foreign/Second Language. National Central University. May 1-2. Taoyuan. [有審查][論文集]

二、研究計畫英文摘要

Abstract

This paper explores the potential of a complementary relationship between the learning and teaching of literature and characteristics specific to web-enhanced and multimedia instruction. The research is built upon and is driven by the assumption that the internet potentially represents a powerful means of promoting and enhancing the processes of literary understanding. It is argued that the internet plays a role in enhancing the activities of student-centered, response-based classrooms. The usefulness of web technologies offer students an incredible range of outlets for creative and critical response to literary texts. This paper specifically addresses issues related to classroom applications of some websites and multimedia in respect to literature pedagogy and response-based practice.

關鍵詞：literature teaching, World Wide Web, multimedia, the scholarship of teaching
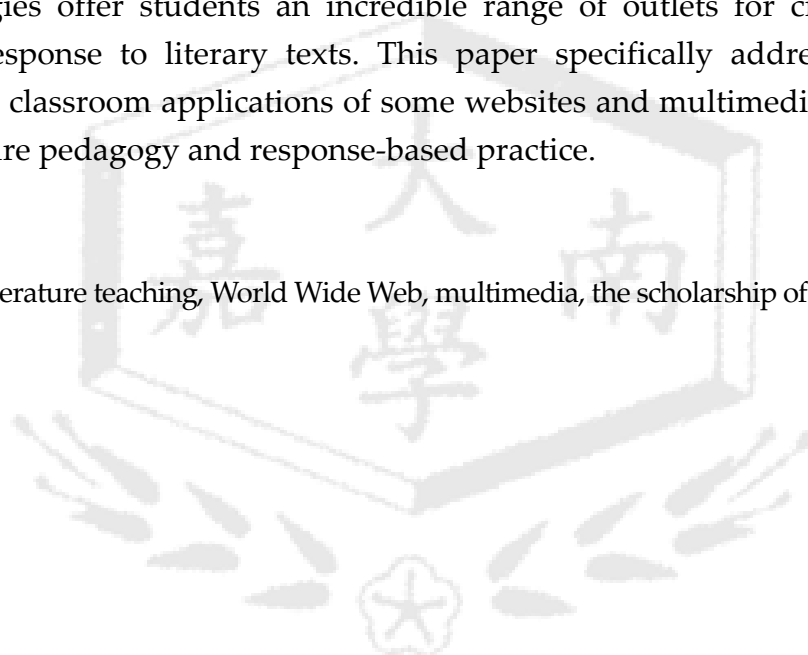
三、研究計畫內容：

3. 1. 研究計畫之背景及目的

Background of the study

The World Wide Web has become a major information medium and influences several aspects of teaching (Rozema & Webb, 2008; Young, 1998; Rüschoff & Ritter, 2001; Yang & Chen, 2007). Due to its rapid development over the past decade there has been a rapid development of multimedia in education. Multimedia is the term used to describe a hypertext system that incorporates a variety of media besides text, including graphics, animation, video, sound, and hypertext links. Multimedia has enormous potential in the classroom, with a number of advantages for experiencing literary texts, as it calls on all the language skills (listening, reading, speaking, writing). Up to now multimedia has largely been used as supplementary resource, for follow-up activities or as a form of reward in the classroom, but it can also provide a significant basis for literary instruction. For some teachers multimedia may appear to be a reductive, even a trivializing, tool, compared to the conventional linear, verbal act of reading literature, a view that students do not seem to share. The introduction of the computer should force teachers to rethink their practices, while students should be motivated to learn in a new way. The use of multimedia also reflects changes in literature teaching methodology. Therefore, the application of web and multimedia in the teaching of literature should be encouraged in the literature classroom, which may be traditionally conditioned in transmitted fashion.

3.2. 研究目的

Research objective

For many ELT practitioners who have come from a humanities background, technology seems an area to veer away from. Teachers of literature, in particular, are confronted with the task of helping students (1) enter the story world; (2) close reading; (3) understand the text's broader social, cultural, and historical context; and (4) respond to the text in a sensible way. These goals of literature teaching provide the philosophical foundation and inform the integration of new methods and technologies. In addition, evidence is

mounting that the teacher can make use of the web for advancing the teaching of literature (Bar-Ilan & Groisman, 2003). For these reasons, teachers of literature must become more conversant with technology-enhanced teaching approaches, especially with quantitative scientific methods whereby students' ability to appreciate literary nuance can be measured. By discussing what is possible with the new technologies, the study aims to open new ways of thinking about the application of web in literature learning, seeking newer modes of pedagogical approaches that may track and reflect changes in the student's literary competence and affective responses to literary texts.

3.3. 文獻探討

Literature review
There is a growing emphasis in education in general and in language arts instruction in particular, on critical and creative thinking. Importance has shifted from a need to know information onto the need to know what to do with new forms of access and retrieval; that is, students nowadays are in need of critical, analytical and creative thinking that can be applied to a world that continues to grow more complex and information dependent (Papert, 1993). As such, traditional emphases on procedural problem-solving practices need to be supplemented with less confining, more creative approaches to dealing with complex phenomena. Such forms of thinking can be developed through engagement in meaningful tasks and activities undertaken in supportive social contexts (Vygotsky, 1978).

Response-based practices in literature teaching and learning are responsive to this need for new forms of thinking and learning. For example, students in the response-based classroom learn not just about literature, but how to render their reading experience into literary understandings; understandings that are inward, divergent and as such supportive of the development of critical and creative thinking about worlds both fictional and real (Langer, 1990). Through class discussion, journal writing and related response-based activities, students' responses to what they read become articulated, valued and refined; students' ability to think and speak about their responses, moreover, not only enhances their literary experience, but contributes to the development of linguistic and cognitive skills across content areas (Langer, 1993; Miller, 1993).

Multimedia is a computer-based technology that integrates text, graphics, animation, audio and video. It is rapidly gaining in popularity as an instructional medium in the education sector. Its role in the language arts curriculum has, until very recently been limited to experimental prototypes. Now, with applications being marketed by large publishing houses, use of multimedia materials for literature in schools has become feasible.

The connection between technology use and performance is happening in many classrooms as technology integration increases. Maslin and Nelson (2002) credit technology as the enabler for students and educators to create significant projects collaboratively. Riley, Holleman and Roberts (2000) concluded that schools employing effective technology integration had shown positive results for both teachers and students. They reported that teachers were better able to assist students in comprehending difficult concepts and better able to individualize instruction for students' needs.

Using an interview protocol and observations, Wepner and Tao (2002) concluded that the teachers in their study saw several direct benefits from technology integration. They discovered a common belief among teachers in their study that computers were a valuable source of information, motivation and presentation. One of the teachers in their study used technology to develop content knowledge and problem-solving skills and participating teachers used multiple sources in teaching, rather than the traditional textually-driven approaches. In a survey study, Clark (2000) also reported that technology assisted teachers significantly in accomplishing routine tasks. Research on reading improvement underscores the vital role of technology integration in this area (Hasselbring et al., 1997; Kajder, 2003). English teachers, especially those with more numerous computers in the classroom, have shown a propensity to integrate technology into their teaching (Kajder, 2003; Zhao & Frank, 2003). This development aligns with educational reform that has emphasized technology as a delivery tool and an active learning tool. And this further suggests that today's students need to be literate across a variety of communication technologies (Merkley, Schmidt, & Allen, 2001).

Several previous works have discussed particularly literature and web (Hall, 1998; Karchmer, 2000; Bottino & Baker, 1997; Porter, 2000). Two special issues of Computers and the Humanities (1996 and 2000) were dedicated to the use of computers, hypertext systems and the World Wide Web as teaching and

research tool. Davies (1996) discussed the use of the World Wide Web for teaching biblical literature. Katz (1996) gave examples of uses of hypertext in teaching literature, including putting course materials on the World Wide Web. Porter (2000) concentrated on literature, describing some educational literary projects on the Web, and discussing the ways technology can contribute to teaching literary and cultural studies.

3.4 研究發現與探討

Emergent findings and discussion

In its potentially supportive role in the literature classroom, the technology can be seen as complementing and enhancing the following phases for developing literary understandings as outlined by Langer (1996).

Before Literary Experience
- Ease access before reading
- Create the literary experience

During Literary Experience
- Invite understandings/develop interpretations
- Facilitate the innovation of assessment of literature learning
- Explore the author's craft

After the Literary Experience
- Make Connections (personal, literary and cultural)
- Share these, taking a critical stance
- Stocktaking

In its practical application in the literature classroom, I will discuss the role the internet may play in the enhancement of pedagogy. Among these potential benefits are imbedded with some teaching ideas that can be adopted and adapted in different teaching contexts.

1. Before Literary Experience

Easing Access before Reading

As a presentation system, the web can provide a tool for easing entry to a literary work. This can be accomplished when the websites provide access to supporting visual/aural information, thought-provoking images and key information. The teacher alone or with the help of her students can tailor and utilize such materials in consort with the front-end, discussion-based work promoted by Langer (1990, 1996).

Creating the Literary Experience

Multimedia can serve to shape the social context in which literary works can be explored/experienced with others. Students and their teacher have a central source of images, sounds and text that can stimulate and facilitate the sharing of responses. The technology can be used as a springboard and around which roles and discourse can be shaped. In other words, the internet can play the role of catalyst thereby stimulating interaction and an ambiance conducive to collaboration and sharing experiences.

2. During Literary Experience

Inviting Understandings/Developing Interpretations

Through multimedia students can be encouraged to build meaning and develop understandings. Given aural and visual tools with which to explore, expand, clarify, and modify their understandings, the technology can be cast in the role of support system for students as they develop and share their interpretations. Multimedia can also potentially assist students in considering multiple perspectives; that is, students can see and experience the responses of others to the same text. Varying interpretations can be accessed via video, audio, graphics and text. As such the medium has the potential to invite exploration of multiple perspectives. For example, different interpretations of Hamlet's famous soliloquy 'To be, or not to be' can be accessed via the now popular YouTube, where students can simply type in the keywords can find many versions of the film clips (See **Appendix 1**).

Facilitate the innovation of assessment of literature learning

With the rapidly changing information era, people are attempting to transform the old educational formats and traditions. For instance, there is a shift in the role of teacher knowledge transmitter to coach, learning guide, or facilitator. However, little changes can possibly occur without reflection on current assessment practices. In Taiwan, the typical assessment cycle involves teacher lecturing followed by a test administered at the end of the term. This format, which exceedingly stresses standardization and quantification, has been repeatedly criticized during the past years. The emerging educational technologies such as the Web may provide part of the solution. For example, the teacher may make good use of internet resources such as BBC English literature (See **Appendix 2**), where students may access 'Test Bite' to test themselves on plot, character, theme, language of the text, etc. Of course, the resource can also aid in many aspects of the understanding of the text being studied, as the site provide many useful tables (See Table 1) and pictures to enhance the perception of the reading experience.

Table 1. The character of Macbeth

Point	Evidence
Macbeth is brave in battle	Duncan calls him "noble Macbeth" because he is so tough
He is tempted by ambition	He talks about his "black and deep desires" (to be king)
He considers killing Duncan	He thinks about "that suggestion" (of killing Duncan)
He is led by his wife	She tells him to "Leave all the rest to me."
Macbeth has hallucinations	"Is this a dagger which I see before me"
He has a conscience	He cannot say "Amen" after the murder
He regrets killing Duncan	He says he would "wake Duncan" if only he could
Macbeth changes in the play	He becomes more confident and quick to act
He becomes rude	He calls a servant "whey-face "
He is not afraid to die	"I'll fight till from my bones my flesh be hack'd"

BBC English literature , available at
http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramamacbeth/2drama_macbeth_charrev1.shtml

Exploring the Author's craft

Multimedia can supply students with a magnifying glass (among other tools) with which to examine literary works and, with the aid of multiple forms of on-line assistance, can help students make sense of a writer's artistic crafting

of a piece via access to a wealth of available craft commentary. The ease and potential for textual intervention is greatly increased by the availability of digital texts. Students might cut and paste text in such a way as to change genres, turning poetry into prose or vice versa. The point is that the language of literature becomes something that students can get their hands and heads into, work with, play with, manipulate for meaning, and thus come to see literature as actively created, interpreted, and reinterpreted.

Figure 2. Screenshot of Project Gutenberg Website
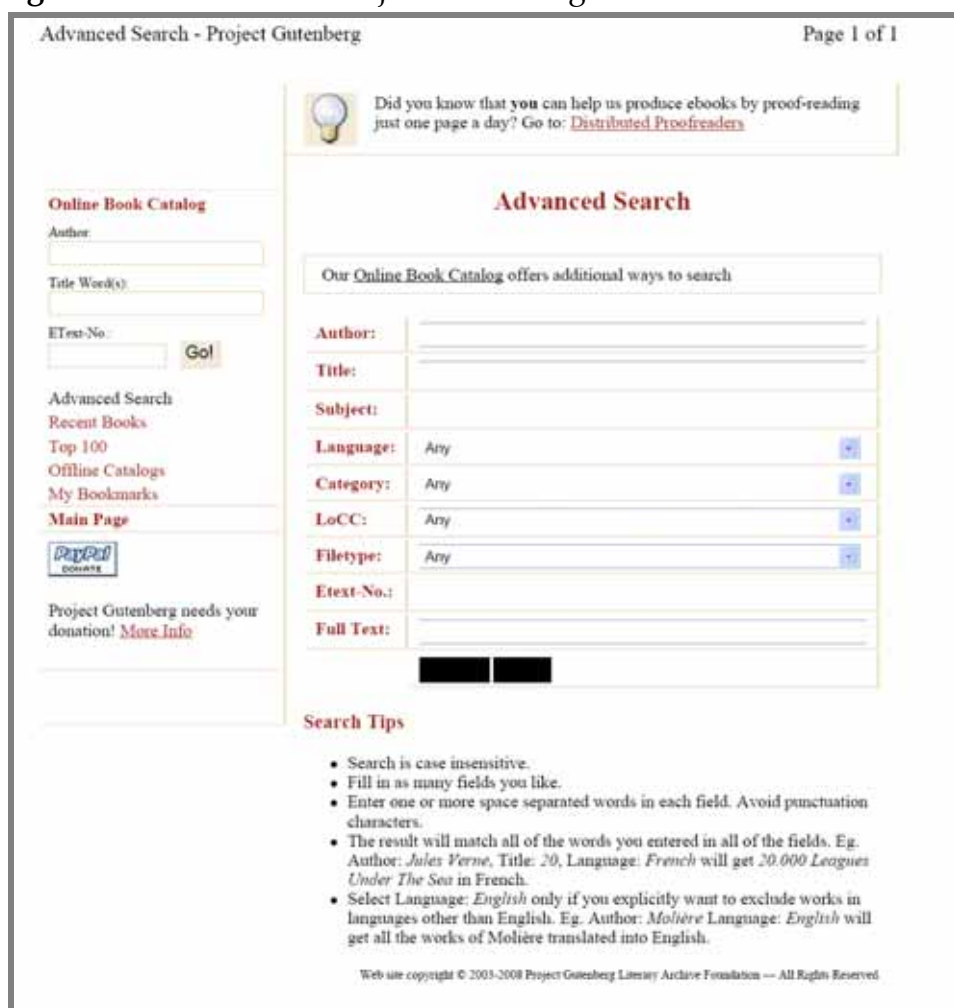
3. *After the Literary Experience*

Make Connections (personal, literary and cultural)
Again, students can be permitted and encouraged to connect what they read and discuss with their own experiences. They can use multimedia tools to construct as many linkages as they can support and defend. For example, in teaching poetry, the teacher may show students how to navigate sites and

provide them with Web addresses of such as the Academy of American Poets (Figure 2), Poetry Archives, Bartleby, American Verse Project, Poetry House, and British and Irish Poetry. When students are assigned the tasks of surveying these websites, identifying poetry that appeal to them, students can discover that poetry need not be something frozen in a book. For instance, electronic archives such as Gutenber Project offers 17,000 free electronic books, and it serves as a valuable source of texts for teacher to choose from. Most important of all, the freedom to move form site to site exploring the available resources is, in fact, empowering. Rather than simply taking the poems selected by the publisher of a textbook as the teacher's syllabus, students may navigate the world of poetry, and the choices they made further developed their interest. As students create links to their favorite poems and published on their blogs, they are in effect creating their own anthologies, inviting other students to read their favorite poems and comments on them along the way.

Figure 2. The Academy of American Poets

Sharing These, Taking a Critical Stance

With a good play or film, it is in the lobby or three days later that we encounter aspects of the work and reconfigure initial meanings into thoughtful, deeper understanding. Like plays or films and even non-fiction life events, experience with a literary text is similar. There is the initial reading during which visions and complex webs of empathies are construed and lived through. One is immersed and, as such, engaged in a fictional world uncritically. It is some time after the initial immersion experience that we can enjoy stepping back and examining in a less holistic and more analytical way the nature of that experience and the craft that evoked it. Engaging in this examination process alone is historically the norm: sharing the experience with others - as in response-based literature teaching practice - can only widen and deepen one's own. Thus it seems that the almost freely available publishing platform-the World Wide Web—presents previously non-existent opportunities for students (Amey & Segal, 1996).

Multimedia technology can serve response-based practices as a vehicle that facilitates and makes more powerful the sharing of experiences and understandings gained through them. The medium can, for example, supply tools and large stores of information that can be used when students cooperatively construct meanings around the texts they are reading.

Stocktaking

To 'leave doors open' once a piece of literature has been read and discussed, multimedia can serve as a place to return to in order to continue to probe and make sense of a work. As such it can provide the kind of independent reexamination that promotes independent as well as socially constructed envisionment building.

Conclusion

Traditional instructional approaches to literature teaching rely heavily on the teacher to open doors to what is perceived as some singular, hidden meaning residing in the literary text. Teachers in turn rely on texts and on students' own capacity to enter texts, to become initiates. Response-based practice reverses this process: response-based practice relies on the students to build meaning. Multimedia represents a tool with which these meanings can be discovered and developed. It is potentially a means of access to a text's

multiple dimensions through which students, with their teacher, with peers and independently, can enter and where meaning can be built rather than delivered. The technology has the potential to serve as an environment for exploring one's own interpretations, constructing one's own meanings and negotiating and/or defending these with peers. Because it offers student-centered experiences, it can encourage constructive discourse and empower independent, critical thinking (Porter, 2000) and 'new literacies' (Howard-Bender & Mulcahy, 2007).

In theory, then, the technology can be viewed as a desirable complement to the classroom when cast in the role of catalyst and tool. Access to supporting media in tandem with the availability of powerful tools render the medium an object to think with, to talk around and through, rather than an object from which sanctioned knowledge emanates. This project set out to determine what combinations of multimedia design features best constitute response-based tools of this kind and whether such features were characteristic of commercially produced language arts software for literature. Such features, or what we call desiderata, are discussed first in the context of applications reviews and subsequently within an idealized context of response-based practice.

Prospects
The impact of new technologies on literature learning and teaching is ultimately determined by how such systems impact classroom philosophies and practices. As teachers thoughtfully cast the technology in a role that supports and enhances students' responding to rather than non-critical acceptance of a sanctioned reading, we can see that the technology can support rather than contradict contemporary goals for learning. To match the needs and goals of literary education, teacher perceptions concerning the medium and its potential remain critical; that is, successful integration of the medium into literary practices is less dependent on what a website itself can do, and more on what a class does with the medium. In most cases, however, the applications of technology can be well integrated via teacher creativity and commitment to student-centered meaning making rather than meaning transmitting. As a source of information in a range of media, as a tool with which to think, talk about and present developing understandings of texts, the internet can be an asset and catalyst for the response-based classroom. Commercial applications to date lag behind current theory and practice, but

can nonetheless be thoughtfully employed in ways that support the development of literary understandings and sociocognitive growth inherent in the process. What remains to be accomplished are 1) development and systematic field-testing of those websites deemed desirable by teachers and their students; and 2) guidance for teachers in ways to enlist this type of technology into their service so that the technology complements, not contradicts, their approaches to teaching and learning literature.

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附錄一　Internet Resources: The video clips of Hamlet's soliloquy on YouTube

附錄二、BBC English literature-Test Bite

Bitesize Home
Subjects
Art & Design
Business Studies
Design & Technology
DiDA
Drama
English
English Literature
French
Geography
German
History
ICT
Irish
Maths
Music
Physical Education
Religious Studies
Science
Spanish
Audio
Games
Message Boards

KS3 Bitesize

English Literature
Plot

Test Bite

Test your knowledge of the plot by choosing the correct answer from the three choices for each question.

1. At the beginning of the play, three witches meet on a heath to cause trouble. The first witch chants: "When shall we three meet again? In thunder, lightening or...

■ ...in pain'
■ ...in rain'
■ ...insane'

2. After the battle, Macbeth and Banquo come across the three witches. They predict that:

■ Macbeth will be Thane of Cawdor and King of Scotland, and Banquo's sons will be kings.
■ Banquo will be Thane of Cawdor and Macbeth will be King of Scotland.
■ Macbeth and Banquo's sons will be thanes and kings.

3. The quickest way for Macbeth to become king is to murder King Duncan...

■ and Macbeth is really up for it.
■ but Macbeth almost chickens out and Lady Macbeth has to bully him into it.
■ but Macbeth is too noble to do such a terrible thing.

4. Why is Banquo murdered?

■ He has an affair with Lady Macbeth.
■ He suspects Macbeth is Duncan's murderer.
■ The witches' predictions about Banquo's sons make Macbeth paranoid.

5. Lady Macbeth becomes ill and starts trying to scrub her hands in her sleep. Why?

■ She has Obsessive Compulsive Disorder.
■ Castles were dirty places in those days.
■ She dreams that her hands are covered in blood.

6. The witches tell Macbeth not to worry because he won't be in danger until Birnam Wood moves to Dunsinane castle. What happens?

■ Malcom's army cover themselves in leaves for camouflage.
■ The wind blows the leaves up the hill to the castle.
■ Macbeth stays safe. Trees can't move.

7. The witches tell Macbeth that his life is charmed; he cannot be killed by any man "of woman born". So how does Macduff manage to kill him?

■ Macduff was a test-tube baby.
■ Macduff was found under a cabbage patch.
■ Macduff was born by caesarean section.

[CHECK SCORE]