Reading any type of text in a second language (L2) can be a daunting task for an L2 learner. Arnold (2009) even states that learners often regard reading in the FL as “laborious, unpleasant, and ultimately unsuccessful” (p. 340). Although learners may not choose to read in the L2 on their own, foreign language (FL) teachers and learners have access to a number of tasks that can assist learners in enjoying the process of reading in a FL. Research indicates that scaffolding activities, pre-reading activities, and post-reading activities contribute to successful reading in the target language (TL) by L2 learners (Omaggio Hadley, 2001; Shrum & Glisan, 2011; Silberstein, 1994). As students advance in their FL study, they will be required to read more and more in the TL. Sometimes by the second year of FL study, students are required to begin reading literature written in the TL, which can be an even more daunting task than reading a short text during the first year of study. The purpose of this article is to extend the results of research that explain how teachers can assist learners in the reading process by providing general and specific instructions for activities L2 learners can engage in while reading literature in the L2.

Based on empirical research studies in L2 teaching and learning that deal with reading and on studies in general education that deal with reading, the author presents activities FL students can participate in while they are reading a text and after they finish reading a text in order to allow maximum input in the TL about each work of literature they read. This article presents several innovative and motivating ideas for teaching literature in the FL classroom, and although examples are given for German and English literary works, these activities can be easily adapted to other languages.
Since 1996 with the advent of the Standards for Foreign Languages Learning (SFLL) developed by the National Standards for Foreign Languages Project, FL educators have had standards with clear explanations and benchmarks in the areas of Communications, Cultures, Connections, Comparisons, and Communities. These standards do not contain specific methods for teaching FLs. They provide statements that describe what FL learners should be able to do according to age and grade as well as examples of activities that target each standard (NSFELP, 2006; Arens & Swaffar, 2000).

In 2007 the Modern Language Association (MLA) Ad Hoc Committee on Foreign Languages issued a report that advocates for a broader approach to teaching FLs “in which language, culture, and literature are taught as a continuous whole” (MLA, 2007). The report advocates for a curricular approach to teaching FLs that combines language and content, develops students’ basic knowledge of literature of TL cultures, and facilitates comprehension of literary works written in the TL.

Since January 2012 the American Council on the Teaching of Foreign Languages (ACTFL) has published reading proficiency ratings for languages which include detailed descriptions for all levels and sub-levels of proficiency. These proficiency guidelines provide clear goals that describe what learners should know and be able to do in terms of reading. Using the SFLL and Reading Proficiency Guidelines, teachers and administrators can set course objectives to describe what learners are able to read and how they interact with and understand different types of written text.

The approaches to working with literary works in this article focus on different types of learners and are based on theories of second language acquisition (SLA), ACTFL’s SFLL, and the report by the MLA Ad Hoc Committee on Foreign Languages (MLA, 2007; NSFLEP, 2006; Saville-Troike, 2011). Because not all learners learn the same way or process what they read the same way, different types of activities are suggested to meet the diverse learning needs. These tasks will include innovative pre-reading and post-reading activities, and activities to help students maintain momentum once they have started reading. The author has used all of these activities on several occasions and has found that learners are able to become more engaged in reading literary works when they are actively involved in applying what they read to different contexts.

Following a brief review of relevant background literature, various ways of making the introduction of a new text interesting for students will be presented. Then ways of continuing students’ interest while reading a text at home will be presented. Finally, a number of ways of working with a text once students have finished reading it will be explained. To this end, the following five topics will be presented and described: (1) the importance of using literary texts as part of the FL curriculum, (2) the significance of first encounters with literary texts, (3) maintaining momentum while reading and studying literary texts, (4) developing the highlights in literary texts, and (5) working with the endings of literary texts. Overall, a number of different activity ideas will be introduced and explained, and several examples will be presented. These activities are of interest to teachers of all
languages and all levels in preparing activities to use while working with literary texts and in making them more accessible to their students.

**Brief Review of Relevant Background Literature**

To provide a theoretical foundation for innovative approaches to teaching literature, this section focuses on research in three areas: the history of the role of reading in FL learning, reading theory in SLA, and the importance of teaching literature in the FL classroom.

*The History of the Role of Reading in FL Learning*

Since the beginning of formal language instruction with the Grammar-Translation Method, the importance of reading in the TL has been emphasized (Larsen-Freeman & Anderson, 2011; Omaggio Hadley, 2001; Shrum & Glisan, 2010). Since that time, various methods and approaches to FL teaching emphasize or de-emphasize the purpose of reading in class or as homework (Krashen, 2004; Larsen-Freeman & Anderson, 2011; Omaggio Hadley, 2001). In the early 20th century, researchers did not believe that reading comprehension should be taught. Further, learners were considered to be able to understand what they read once they could decode words in a text (Smith, 1986). However, even though many learners could recognize words they read, they were still not able to comprehend the meaning of the text (Smith, 1986). Since the mid-1970s, researchers have strategies to assist learners in reading texts in the FL.

Research in schema theory leads FL teachers to design activities that allow students to improve their reading abilities by providing ways for them to read texts that contain elements in the TL they do not already know (Carrell & Eisterhold, 1983; Silberstein, 1994). Even in 1985, Krashen asserted in his *Input Hypothesis* that learners need to receive input (which in this case is written input) that is only one level above their current interlanguage level in the TL in order for the input to be comprehensible so learners can internalize the input. Krashen asserts that if input is comprehensible, and if learners receive enough of it, the necessary grammar and vocabulary is provided for successful SLA.

Most recently, ACTFL published its Reading Proficiency Guidelines that state that “[r]eaders is an interpretive skill” and that “[r]eading comprehension is based largely on the amount of information readers can retrieve from a text, and the inferences and connections that they can make within and across texts” (ACTFL, 2012, p. 20). These Guidelines further explain that by describing the tasks that readers are able to complete with different types of texts and under different types of circumstances, L2 readers are able to demonstrate reading proficiency in their L2. The Reading Proficiency Guidelines describe how readers understand written texts but do not describe how reading skills develop, how a learner learns to read in the TL, and what the actual cognitive processes involved in the activity of reading are. Instead, they are intended to describe what readers are able to understand from what they read. These Guidelines apply only to reading in the L2 that is either *interpretive* (reading books, essays, reports, etc.) or *interpersonal* (reading instant messages, texts, e-mails, etc.) (ACTFL, 2012).
Shrum and Glisan (2010) explain five important variables that facilitate reading comprehension and interpretation of a text in the TL. These variables relate to reader-based and text-based factors based on empirical research. The first variable is **topic familiarity** or background knowledge. When FL learners are able to work with a text in the TL that contains a topic with which they are already familiar in the L1, they are more likely to be open to understanding the text in the TL. Topic familiarity may also reduce anxiety about reading in the TL. Similarly, when students are provided with context for a text along with the opportunity to reflect on their knowledge of the topic about which they will be reading and about their own prior knowledge about the topic, there is a better chance that they will feel more comfortable reading the text and will feel less anxiety about reading something in a FL. When learners are able to associate new knowledge with existing knowledge, they are able to make sense of a text more quickly and with less effort.

The second variable, **use of short-term or working memory**, refers to the learner’s ability to keep information in his or her short-term or working memory while processing a text for comprehension. Just and Carpenter (1992) explain that working memory stores individual words, phrases, meaning of words, and grammatical or thematic structures for later use while it also accesses word meaning while processing the syntactic nature of a phrase. They point out that learners with a large working memory are able to process greater amounts of syntactic structures while also processing context and background knowledge. FL teachers can make up for differences among students who may have difficulty with understanding written texts due to having a small working memory by providing prereading activities that focus on context, background knowledge, comprehension, and new vocabulary and allowing them to view the text prior to reading.

The third variable, **strategies in comprehending and interpreting a text**, deals with strategies a learner employs while seeking to understand and interpret a text in TL. Shrum and Glisan (2010) mention that native speakers (NSs) often make use of the strategies of skimming for main ideas, scanning for details, using background knowledge, and predicting what might come next in a written text. Successful readers in the TL also make use of these same strategies. Empirical evidence indicates that direct strategy training in reading will directly increase learners’ comfort and success in reading in the TL (Shrum & Glisan, 2010).

The **purpose for reading** or nature of the reading task is the fourth variable that affects comprehension on the part of the learner. Learners are generally required to read extensively for pleasure or to quickly find information or intensively to find specific details and discover particular themes in a text. FL teachers can guide their students through the reading process by giving them purposes for reading, whether they are reading from a certain point of view (from the view of a child, etc.), giving a reason for reading that reflects a real-world task (reading classified advertisements to find a suitable part-time job), or assigning tasks to complete based on reading (asking students to plan a dinner party after reading a restaurant menu).
The fifth variable, level of anxiety of the reader, describes the negative effect higher levels of anxiety can have on a learner’s comprehension of a text. Anxiety may stem from new vocabulary words, unfamiliar grammatical structures, and new cultural content. Some learners feel they must understand every single word, every grammatical structure, and all content in a text to be able to comprehend its meaning. Teachers can assist learners in lowering their FL reading anxiety by providing texts that contain familiar information, teaching reading strategies, and assessing students’ comfort levels after reading texts that are simple to understand. From there, teachers can assign progressively more difficult texts along with activities that focus on comprehension rather than on understanding every word in a text.

In sum, process-oriented instruction encourages teachers to use prereading activities to activate learners’ background knowledge of and personal information about a topic prior to reading about it. Comprehension activities allow learners to demonstrate what they understand while reading, and post-reading activities guide learners to analyze what they have read (Larsen-Freeman & Anderson, 2011). Interactive reading processing models are described as text- and reader-driven and rely on bottom-up or top-down strategies. Bottom-down strategies are text-driven and include word recognition (cognates and words learners already know) and decoding, while top-up strategies are reader-driven and include activating learners’ schemata and beliefs (Omaggio Hadley, 2001). Of interest to teachers is that all of these strategies and variables do not depend on a learner’s proficiency in the TL and that what is most important in reading in the TL is for learners to activate their background knowledge prior to reading, employ more top-down (background-driven) strategies than bottom-up (text-driven), and complete activities that are appropriate to their proficiency level (Swaffar & Arens, 2005).

The Importance of Teaching Literature in the FL Classroom

FL teachers use literary texts in class for a number of reasons. Among the most common are that literature in the TL provides learners with authentic material, input in the TL, cultural enrichment, language enrichment, personal involvement, motivation for continued language learning, content knowledge, language proficiency, and the knowledge of important literary works in the TL (ACTFL, 2012; Barrette, Paesani, & Vinall, 2010; Krashen, 2004; Larsen-Freeman & Anderson, 2011; Silberstein, 1994). In beginning FL classes, students are often required to read short paragraphs that may or may not be authentic and that are almost never literary in nature. In intermediate classes, students are introduced to literary works in the TL that are short in length and fairly easy to follow and understand. In advanced classes, students may take entire courses dedicated to studying certain movements in literature in the FL and certain authors.

Even though teaching literature is of great importance in FL study, Silberstein (1994) cautions teachers of advanced classes that they should avoid the presentation of literature merely for teaching literary appreciation because students “needn’t be burdened with the apparatus of literary criticism” (p. 88). Along these lines,
Byrnes and Kord (2002) and Paesani and Allen (2012) agree that merging the learning of the FL with literary content rather than teaching FL literature on its own is the best approach to advanced level courses. Further, Byrnes (2008) explained that difficulties for teachers and students often arise when studying literary texts because prior to the study of literature in the FL, students’ language learning focused on the “real world” rather than the imagined word created when reading a work of literature.

With the ideas of why teaching literature is important in learning a FL and the caution of researchers who have experience teaching literature and language, the activities presented in this article for working with literature in the classroom focus on integrating language and literature for a more comprehensive and enjoyable learning experience.

The Significance of First Encounters with a Text

The first time students come in contact with a written text that they will be required to read in class or at home, there is an opportunity for rich input in the TL that will motivate students to read the text. With planning, teachers can instill an enthusiasm for the reading, the result of which may be that learners actually do the reading assignment and learn something from what they read. Activities listed in this section fall under Shrum and Glisan’s (2010) FL reading categories of topic familiarity, holding information in short-term memory, the purpose for reading, and the level of anxiety of the reader.

This section describes nine ways teachers can make the first encounter with a text memorable and meaningful. The key to making learners’ first encounter with a text memorable is to plan activities that ensure that all learners are actively involved and participating. All of these suggested activities can be adapted to meet the teaching and learning needs of the teacher and students and to students’ level of proficiency although some activities are more suited to certain proficiency levels than others.

Using the Title and Cover Design of a Book

The teacher could display the title of the book and ask students to speculate in writing what they expect the themes of the text to be based solely on its title. They would then read their speculation in a small group and compare theirs with their classmates’ speculations. The teacher would record student responses to use in a follow-up activity after students have read part of the text or the entire text and compare their responses with the actual text. This activity would be best suited for intermediate and advanced learners who are able to write in sentences or paragraphs and possibly hypothesize to some degree using the TL.

If there is background information about the title of a text, the teacher could provide the students with this information (i.e., if the title comes from song lyrics or a proverb in TL) and explain what its origin and meaning is. Through this explanation, students might then be asked to speculate how the title might tie in to the story.
Often, a well-known literary work will be published a number of times, and several intriguing cover designs may be available. Using a cover design, the teacher could ask guiding questions to have students speculate about the book, its content, plot, characters, and mood. In a large class, a teacher could give one different cover design for each small group. Students would work together using guiding questions to predict the plot of the book. Groups would then share what they discussed and compare their ideas with other groups in the class. Some guiding questions to use could be: (1) What do you think the story is about? (2) Who might the main character be? Describe this person. (3) What is the overall mood of the story? Light? Happy? Dark? Sad? Why?

One example from an advanced German course could be to introduce the short story *Die Verwandlung (Metamorphosis)* by Franz Kafka. The teacher could display the title and ask students to write for two minutes as much as they can about the title and its possible definitions and meaning and have students share their responses. Then the teacher could provide students with information about the title, for example, the conventional translation of Kafka’s *Die Verwandlung* is *The Metamorphosis*, but the German word has a more everyday sense of “transformation” or “change.” The English word “metamorphosis” is more formal than the German word and might seem to link the Kafka’s German story to a great work of classical antiquity, Ovid’s *Metamorphoses*, which is a series of stories where mythical characters are turned into plants and animals for misbehaving. The teacher could then explain that Kafka’s title does not specify who or what is being transformed. Most students in advanced German courses seem to have some prior knowledge of this story and know that a man is transformed into a bug. The teacher could explain that while the main character’s transformation into a bug is certainly central as a plot element in the story, the title is intended to invite the reader to consider additional ways the main character and the other characters are transformed throughout the course of the story.

The teacher could also tell students that the story was first published in 1915 and that the main character’s name is Gregor Samsa. This name appears to have been derived partly from a literary work Kafka had studied. The hero of *The Story of Young Renate Fuchs*, written by German-Jewish novelist Jakob Wassermann (1873–1934), is named Gregor Samsa. In addition, the main character’s family name Samsa is similar to Kafka’s family name in its play of vowels and consonants. There are five letters in each name. The S in the word Samsa has the same position as the K in the word Kafka, and the A is in the second and fifth positions in both words. The main character Gregor Samsa appears to be based upon Kafka himself, even though nothing has ever been published by Kafka to confirm this notion. Information about Kafka’s life suggests that Samsa does reflect Kafka’s own life. Like Samsa in the story, Kafka suffered from insomnia and feared that he was repulsive and a burden to his family. Also like Samsa, during this time in Kafka’s life, his sister was his caretaker. Although this information may not have much to do with students’ overall comprehension of the story itself, it may pique some students’ interest in the author thereby improving the chance that they will read the story.
Setting the Mood

To set the mood of a story before students begin reading it, the teacher could use a guided activity. He or she could ask students to close their eyes and imagine a picture of the beginning of the literary work by first setting the scene for them. Using a lot of descriptive adjectives to paint a picture in their minds of the opening scene, invite the class to become part of the scene. Then the teacher would ask each student to write as much as they can for about three minutes about the scene he or she imagines. The teacher would then ask for three or more volunteers to read what they wrote. An alternative follow-up activity could be to ask students to stand up and talk with at least three different classmates about the scene they imagine then ask for volunteers to share what they learned from their classmates’ ideas.

Using the example of Die Verwandlung, the teacher could explain that Kafka often delivers an unexpected impact just before the end of each very long sentence. He achieved this by using syntactic structures that require that the participle be positioned at the end of the sentence thereby not revealing the verb until the end. For example, in the opening sentence of the story, it is the final word, verwandelt (transformed), that indicates transformation: “Als Gregor Samsa eines Morgens aus unruhigen Träumen erwachte, fand er sich in seinem Bett zu einem ungeheuren Ungeziefer verwandelt” (As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect-like creature.).

Another example could be that after examining the first sentence of the story together as a class, the teacher could ask students to close their eyes and imagine a picture based on the first sentence of the story. The teacher would ask questions to help them consider what the place might look like. The teacher could ask: “Is it bright? Dark? Big? Little? Upstairs? Downstairs?” Then he or she would ask: “How would you describe the room? Is it cluttered? Bare? What colors are there? What furniture? What does the furniture look like? What time of day is it? How do you know? What was the weather like outside?” While students still have their eyes closed, read the students the first two paragraphs of the story out loud. Then ask students to open their eyes and write as much as they can for three minutes about the mood of the opening paragraphs of the story. The teacher can follow-up by having students read what they wrote in small groups or as a class. Then ask students if they think this mood will continue throughout the story and why they feel that way.

Visual Prompts

Another way to pique student interest in a text is to use photos or pictures from magazines to elicit student response to the central situation or theme they will encounter in a literary work. This type of activity can work for learners of all proficiency levels. For beginners, learners could be asked to describe pictures in terms of color, emotional state, clothing, profession, location, etc. For intermediate and advanced learners, an example of this approach could be in introducing a short story by Roald Dahl, “The Hitchhiker.” Students might see photos of several different people and asked if they would give a ride to this person if he or she were...
hitchhiking. This activity allows students to consider their own attitudes toward hitchhikers and prepares them to read with interest and anticipation. By providing historical context of when the story was originally published (1977), the teacher can explain how hitchhiking was viewed then and compare it to how it is viewed now and can lead a lively discussion about why or why not someone should be picked up while hitchhiking.

Using the Theme

Themes of literary works are already key parts of discussions about the works. Teachers can use a major theme in a text to explore with a class even before they begin reading. An example is Somerset Maugham's novel “The Moon and Sixpence” where the main character suddenly and without explanation walks out on his wife, children, home, and job. Ask students to imagine that they have decided to abandon their current life situation and write a few sentences about the situation addressing these questions: How would they do it? Would they plan it in advance? What preparations would they make? Would they tell anyone? What would they take? Where would they go? What kind of new life would they try to build?

Then the teacher would ask students to write a short note they would leave someone they would never see again. The teacher collects the notes then has each student choose a different note to read. Students read the note and write down how they felt reading the note. The teacher would then follow up with a general discussion about how students felt when they were writing and reading the notes. Then begin reading the story together as a class. Read just enough to increase students’ interest in the story together in class.

Key Words and Key Sentences

The teacher could select a few key words from the first part of a story that are integral to the introduction. He or she would introduce these words to students then ask them to write about a possible beginning to the story using the words. A related idea is to select a few key sentences from the opening part of a text instead of words and ask students to use the sentences to create an image of a central character, his or her personality, habits, etc., then share their images with the class. Students’ written work for this activity would be saved and read again after the first part of a story has been read and discussed in class so students could compare their ideas prior to reading the opening section to their ideas after reading.

Questionnaires

The teacher could create and give students questionnaires to complete to determine their attitude about issues raised by the central themes in a text. For example, in Kafka’s Die Verwandlung, students would be asked to consider what they would do if they were told they were dying and had one day to live. Students would complete a questionnaire that would focus on what they would eat their last day, whom they would contact, what they would do, what the topic of their final words of wisdom would be, how they would change their will, etc. After students
complete questionnaires on their own, they would compare notes with another student and try to convince the student that their answer was best. The entire class would then present their ideas and what they discussed and try to come to a consensus about what might be most logical for each topic represented on the questionnaire.

**Biographical Information**

Before starting to read a new literary work, the teacher might present information about the author using background information as a starting point. He or she could present photos, objects, place names, and anything that is relevant to the author’s life then ask the students to speculate about the meaning of the items. The teacher would explain information about the author’s life in a way that would provide insights into the text and pique students’ interest so they would look forward to reading it.

**Sealing a Time Capsule**

After all students have read the opening section of a text, the teacher would give each student a small index card on which to record his or her predictions about likely events that will occur as the story unfolds. He or she would then collect the cards, seal them all in a time capsule (or just an envelope), and open after reading and discussing the entire text to how accurate their predictions were.

**Writing a Prequel (or Chapter 0)**

In the past decade, prequels to movies and books have been more and more popular. After reminding students of a few prequels in the past decade, the teacher would ask students to write two or three paragraphs that might appear immediately before the first section of the work they have just encountered. Student would share these in small groups and choose one student in the group to read his or her prequel to the class.

**Maintaining Momentum**

Once students have begun reading a text and have a good grasp of the first part of the plot and characters, the activities the teacher assigns should encourage students to continue reading. Students often lose interest if they are only assigned to read and have no guidance to assist them in making meaning of what they are reading. This section will discuss ways teachers can guide student comprehension and make the most of highlights in a literary work to hold students’ interest while reading (Barrette, Paesani, & Vinall, 2010).

**Guiding Student Comprehension**

Once students start of comprehending a story, the teacher could send comprehension questions and activities home with students to complete while reading the next section then review answers in class to ensure that all students understand what they are reading and are able follow the plot. If students do not understand what they are reading, they will most likely have little desire to continue reading. Students
could write on-going diaries in which they record a summary of what they read and their reactions to what they read. This activity would help to ensure comprehension throughout the entire text. The teacher would read and comment on the diary entries at different times during the reading process.

Activities that focus on specific aspects of the contact can be used to holding students’ interest while reading. Students can be asked to read for the main idea, read for specific details, draw inferences, use syntactic and lexical clues to assist in making meaning, use visual and lexical clues to assist in making meaning, make predictions (making inferences from details), and employ strategies for extensive or intensive reading.

Exploiting Highlights

Making good use of highlights in a literary work is another great way of maintaining student interest during the reading process. The teacher can identify highlights that might be of most interest to the students then introduce them to authentic ways of describing highlights. One example could be to have students imagine that the text is being made into a TV series. The teacher would display and explain a sample of a summary from a TV Guide or Info section on DVR in English and in the TL. The teacher would then ask students to write a very brief account of one scene for that series that would entice TV viewers to watch it. Students should choose actors to play main characters, a composer to write the theme song, a pop star to sing the theme song, and a director.

Another authentic format is to use to exploit highlights is newspaper articles. The teacher would provide samples of articles from two or three well-known newspapers in the TL and talk about news writing. Students would then be asked to write about the events of the text in article form. The teacher could provide a headline for a prompt and a maximum number of words.

Many cultures have some type of advice columnist, such as Dear Abby. The teacher could display a couple of examples in English then introduce students to one in the TL and explain that people who are seeking advice send an e-mail to the person in hopes of a reply to solve their problem. Students would write a letter asking advice from the perspective of a character in the story. The teacher would collect letters then give each student one of the letters to read and write a response to. Following that activity, the teacher would return the letter and response to the original writer and ask if they felt the response provided good advice.

If a character in a story dies, a teacher could introduce students to epitaphs, eulogies, or obituaries in the TL then ask students to write one of their own based on the character. Another activity could be to write a thank you card, get well card, sympathy card, birthday card, etc., to a character in the story from the perspective of another character.

Endings

Teachers put forth much effort to ensure that students understand what they read, but often they put the reading aside once they have finished covering the plot,
themes, and characters. There is still much to be gained by continuing to work with the text once students have a solid understanding of it. Doing so can assist students in deepening their understanding of the text and in improving their proficiency in the TL. Students could be asked to create a cover design for current publication of the book, even if the book was written many years ago. Along these lines, students could be asked to design a book jacket for the book which would include a blurb about the text, a short biography of the author’s life, quotes from famous authors, and a cover design.

Another activity might be to have students to create a collage explaining the plot, characters, major themes, settings, and their feelings about a story then having them present it to the class. Unsealing the time capsule that was started after reading the first section and reading students’ predictions about what would happen in the story. Compare their predictions with what actually took place.

Students could be asked to write, direct, and produce a short movie trailer to advertise an upcoming movie version of the book rewritten for screen. They would also create an IMDB (International Movie Database) web page for this movie. Students should include the title, the year, the producer, actors, composer of the score, a brief summary of the movie and how it differs from the book, a spoiler alert, a rating out of five stars, and a movie rating. First show students two IMDB entries of popular movies or TV series first then ask students to work together in pairs to create the web page.

Conclusion

Because reading important works of literature is an essential part of learning a FL and its culture and because developing students’ proficiency in the TL is a necessary element of successful FL learning, using activities to allow students to get to know a text well and interact with it will facilitate these goals. As teachers try multiple approaches to work with literary texts in the classroom, they will learn which work best for their students and will make literature in the TL more accessible and possibly even more enjoyable for learners.

References


