



USING F. SCOTT FITZGERALD'S *THE GREAT GATSBY* IN CLASSROOM TO IMPROVE COMMUNICATION SKILLS

**2021
MASTER`S THESIS
DEPARTMENT OF ENGLISH LANGUAGE AND
LITERATURE**

Barevan Jameel Ibrahim IBRAHIM

**Thesis Supervisor
Assist. Prof. Dr. Özkan KIRMIZI**

**USING F. SCOTT FITZERALD'S *THE GREAT GATSBY* INTO
CLASSROOM TO IMPROVE COMMUNICATION SKILLS**

Barevan Jameel Ibrahim IBRAHIM

T.C.

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as Master`s Thesis

Thesis Supervisor

Assist. Prof. Dr. Özkan KIRMIZI

KARABÜK

December 2021

TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	3
DECLARATION	4
FOREWORD	5
DEDICATION	6
ABSTRACT.....	7
ÖZ.....	8
ARCHIVE RECORD INFORMATION	9
ARŞIV KAYIT BİLGİLERİ (in Turkish).....	10
SUBJECT OF THE RESEARCH	11
PURPOSE AND IMPORTANCE OF THE RESEARCH	11
METHOD OF THE RESEARCH	11
HYPOTHESIS OF THE RESEARCH	12
RESEARCH PROBLEM.....	12
SCOPE AND LIMITATIONS / DIFFICULTIES	12
CHAPTER 1	14
INTRODUCTION	14
1.1. Background of the Study	14
1.1.1. Understanding Literature.....	15
1.1.2. Why to Use Literature in Language Classroom.....	15
1.1.3. Using F. Scott Fitzgerald’s The Great Gatsby into Language Classroom.....	19
CHAPTER 2	21
LITERATURE REVIEW	21
CHAPTER 3	30
LITERARY ANALYSIS OF F. SCOTT FITZGERALD’S <i>THE GREAT GATSBY</i>	30
3.1. Background of the Novel <i>the Great Gatsby</i>	30
3.2. Summary of the Novel <i>the Great Gatsby</i>	31
3.2.1. Use of Summary as a Teaching Technique in Language Class.....	34
3.2.2. How to Use Summary of the Great Gatsby in Language Classroom .	34

3.3. Characters in the Novel <i>the Great Gatsby</i>	36
3.3.1. Use of characterization as a Teaching Technique in Language Class	39
3.3.2. How to Use of Characterization of the Great Gatsby in Language Classroom.....	41
CHAPTER 4.....	43
TEACHING <i>THE GREAT GATSBY</i> INTO CLASSROOM TO IMPROVE COMMUNICATION SKILLS	43
4.1. Models and Approaches of Teaching a Novel in EFL Classroom	45
4.1.1. Models of Using Novel with the Language Learner	46
4.2. Strategies for Developing Communication Skills Using Literary Texts	52
4.3. Analysis of Designed Stylistic Activities.....	53
4.3.1. Before-reading Activities	53
4.3.2. During-reading Activities	56
4.3.3. After-reading Activities	59
4.4. Lesson Planning and Designing	79
CHAPTER 5.....	89
FIELD WORK EXPERIENCE REPORT: THE ACTIVITY APPLICATION IN THE CLASSROOM	89
5.1. Questionnaire Report	90
5.2. Report on “Interview Questions for Teachers”	95
CHAPTER 6.....	100
DISCUSSION AND CONCLUSION	100
6.1. Discussions	102
6.1.1. Using <i>the Great Gatsby</i> as Stylistic in Language Classroom.....	106
6.1.2. Using literary analysis of <i>The Great Gatsby</i>	107
6.1.3. Another factor for choosing F. Scott Fitzgerald’s ‘The Great Gatsby’?	109
6.2. Conclusion.....	110
CURRICULUM VITAE.....	119

THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by **Barevan Jameel Ibrahim IBRAHIM** titled “USING F. SCOTT FITZGERALD’S *THE GREAT GATSBY* IN CLASSROOM TO IMPROVE COMMUNICATION SKILLS” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

Assist. Prof. Dr. Özkan KIRMIZI
Thesis Advisor, Department of English Language and literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English language and Literature as a Master of Arts thesis. December 10, 2021

<u>Examining Committee Members (Institutions)</u>	<u>Signature</u>
---	------------------

Chairman : Assist. Prof. Dr. Özkan KIRMIZI (KBU)
--	-------

Member : Assoc. Prof. Dr. İrfan TOSUNCUOĞLU (KBU)
---	-------

Member : Dr. Faculty Member Selim Soner SÜTÇÜ (BU)
--	-------

The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ
Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Barevan Jameel Ibrahim IBRAHIM

Signature:

FOREWORD

First of all, I would like to thank my supervisor Assoc. Prof. Dr. Özkan KIRMIZI for guiding me on the journey of writing my research. Thank you for providing me the opportunity to prepare this research with you.

Special thanks to Assoc. Prof. Dr. Hraith for his motivation and encouragement. The humblest person I have ever met.

I would like to thank my family for being a source of support and assistance.

DEDICATION

This thesis is dedicated to myself for believing in me, and overcome the obstacles by myself. Dedicated to my lovely cousin Shaymaa ALSALIHI for being supportive to me all the time, and being my safe haven.

I dedicated this thesis to my dear sister, my little secret box. Last but not least I dedicate this thesis to my mother and father.

ABSTRACT

This thesis investigates the significance of literature as an effective means to an end in EFL classes. It is intended to unearth literature's merits to English language teaching and learning.

The researcher has chosen the novel F. Scott Fitzgerald's *The Great Gatsby* to teach language skills to students of English Department at Al-Qalam University, Iraq. The purpose of choosing the novel *The Great Gatsby* by F. Scott Fitzgerald is due to its significance in the world of literature, and particularly in English Literature. It is considered one of the milestones among the novels ever written. For this purpose, the researcher conducted interview with selected and students of Al-Qalam University, Iraq. On the basis of the outcomes, she formulated activities from the novel F. Scott Fitzgerald's *The Great Gatsby*. As a first step, a number of activities were designed to address four language skills in addition to grammar and vocabulary. When preparing the activities, care was taken to base activities on the descriptors of Common European Framework of Languages (CEFR). As a next step, the activities were tested with a group of students. To measure the effectiveness of the activities, a questionnaire was administered on students and interviews were conducted with teachers. The outcome is encouraging. It is known fact that novel is the most interesting genre for the young learners. Moreover, the activities through the researched novel will certainly help in language skills teaching.

Keyword: activity-based language teaching, communication skills, F. Scott Fitzgerald, literature, *The Great Gatsby*

ÖZ

Bu tez, EFL derslerinde etkili bir araç olarak edebiyatın önemini arařtırmaktadır. İngiliz dili öğretimi ve öğrenimi için edebiyatın önemini ortaya çıkarmayı amaçlamaktadır. Arařtırmacı, Karabük Üniversitesi lisansüstü öğrencilerine dil becerilerini öğretmek için F. Scott Fitzgerald'ın *The Great Gatsby* adlı romanını seçmiştir. F. Scott Fitzgerald'ın *The Great Gatsby* adlı romanının seçilmesinin amacı, edebiyat dünyasında ve özellikle İngiliz Edebiyatı'ndaki yüksek öneminden kaynaklanmaktadır. Bu roman, şimdiye kadar yazılmış romanlar arasında kilometre taşlarından biri olarak kabul edilir. Bu amaçla arařtırmacı, Türkiye'de Karabük Üniversitesi'nden seçilmiş öğretmen ve öğrencilerle görüşmeler yapmıştır. Sonuç olarak, F. Scott Fitzgerald'ın *The Great Gatsby* adlı romanından aktiviteler oluşturdu. İlk etapta, dört becerinin yanında dilbilgisi ve kelime bilgisini de kapsayan aktiviteler hazırlanmıştır. Aktiviteleri hazırlarken, Avrupa Dilleri Ortak Çerçeve Programını (CEFR)'in tanımlayıcıları dikkate alınmıştır. Aktivitelerin etkinliğini ölçmek amacıyla, öğrencilere bir sormaca uygulanmış ve öğretmenlerle de görüşmeler yapılmıştır. Bunların sonucunda elde edilen sonuçlar cesaret verici. Gençlerin ilgisini en çok çeken türün roman olduğu bilinmektedir. Arařtırılan roman üzerinden yapılacak etkinlikler de dil becerilerinin öğretiminde kesinlikle yardımcı olacaktır.

Anahtar Kelimeler: aktiviteye dayalı dil öğretimi, iletişim becerileri, F. Scott Fitzgerald, edebiyat, *The Great Gatsby*

ARCHIVE RECORD INFORMATION

Title of the Thesis	Using F. Scott Fitzgerald's <i>The Great Gatsby</i> in Classroom to Improve Communication Skills
Author of the Thesis	Barevan Jmeel Ibrahim IBRAHIM
Supervisor of the Thesis	Assist. Prof. Dr. Özkan KIRMIZI
Status of the Thesis	Master Thesis
Date of the Thesis	10/12/2021
Field of the Thesis	English Language and Literature
Place of the Thesis	KBU/LEE
Total Page Number	119
Keywords	Activity based language teaching, communication skills, F. Scott Fitzgerald, literature, <i>The Great Gatsby</i>

ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	İletişim Becerilerini Geliştirmek için F. Scott Fitzgerald'ın The Great Gatsby'sini Sınıfta Kullanmak
Tezin Yazarı	Barevan Jameel Ibrahim IBRAHİM
Tezin Danışmanı	Dr. Öğr. Üyesi Özkan KIRMIZI
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	10/12/2021
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBÜ/LEE
Tezin Sayfa Sayısı	119
Anahtar Kelimeler	Aktiviteye dayalı dil öğretimi, iletişim becerileri, F. Scott Fitzgerald, edebiyat, <i>The Great Gatsby</i>

SUBJECT OF THE RESEARCH

The present thesis focuses the use of F. Scott Fitzgerald's *The Great Gatsby* into classroom to improve communication skills. It focuses on the effectiveness of pedagogical stylistics in language teaching courses. The researcher claims that the use of literature in language teaching enhances and develops their understanding into the use of target language and also enriches their knowledge about cultural awareness. The present dissertation aims to find out if there is any possibility to produce stylistically designed activities from literary texts and will also give ELT teachers stylistically designed activities as examples that they can make use of in their language teaching courses. The effective use of literature-based activities in regard to English language classroom welcomes the implementation of pedagogical stylistics which makes the teachers more proficient and enrich student teachers' language and cultural understanding. The results indicated that the student and teachers' motivation was increased due to the use of pedagogical stylistic approach.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The main purpose with this dissertation is the use of F. Scott Fitzgerald's *The Great Gatsby* into classroom to improve communication skills. It is about how pedagogical stylistics used in language teaching. The *The Great Gatsby* offers a rich source of pedagogical activities. It also produces a variety of functional and literary difficulties. The researcher explores the distinctive features of novels that can provide the learner with opportunities to use their language skills. Then, the researcher points out some of the problems that teachers and students may be faced with in their encounters with novels. The researcher devised handouts and activities to reduce the problems he/she identified. These activities are focused on one novel *The Great Gatsby* by Fitzgerald. The underlying ideas to the novel can also be applicable to other novels.

METHOD OF THE RESEARCH

This dissertation is a conceptual and theoretical study. The much emphasis is on qualitative nature. It basically applied content analysis method. Qualitative data for the research were collected through reviewing other literature related to the concerned study

and the teaching experiences of the researchers in the regarding field were an avenue for so as well. The researcher conducted interview with selected students of AL-Qalam University, Iraq. On the basis of the outcome, she formulated activities from the novel F. Scott Fitzgerald's *The Great Gatsby*.

HYPOTHESIS OF THE RESEARCH

Literature can be an effective tool for teaching and learning English and can also be an authentic source of language. It contributes to the flourishing of students' interesting ideas, learning, and improves English instruction. The study tries to inspire and get their pupils motivated in reading and discussing literature with reference to F. Scott Fitzgerald's *The Great Gatsby*.

RESEARCH PROBLEM

It is taken for granted that literature is an indispensable part of learning and teaching a foreign language. It encompasses cultural rites, rituals, expressions and idiosyncrasies. One can't imagine satisfactory language proficiency without studying literary texts. Unfortunately, literature and more specifically novels have been victimized and denigrated by ELT teachers the aftermath of which has been nothing but a diluted shallow English proficiency hopeless in intellectually pragmatically demanding communications. Some areas of language proficiency such as pragmatic considerations of presuppositions, entailment, inferences, etc. cannot be properly learned and taught outside the context of literature. Metaphoric formulaic expressions such as metaphors and idioms can hardly be learned in decontextualized non-literary fashion since the linguistic structures and vocabularies can be simply misleading and prone to misunderstanding. What's more, the secondary, connotative, non-core associative meanings of vocabulary items can rarely ever be taught without utilizing literary texts. Efforts must be made to create the necessary link between literature and ELT.

SCOPE AND LIMITATIONS / DIFFICULTIES

The study is based on the use of F. Scott Fitzgerald's *The Great Gatsby* into classroom to improve communication skills. Further, the study is focused on the students

of Al-Qalam University, Iraq. The taste, perception, and skills ability of individual vary. So, further study can be done to the students of different universities choosing different novels. There is further scope of research in the same line using any other genre also.

CHAPTER 1

INTRODUCTION

There is an abundance of inter- and transdisciplinary literature available today, which gives a wealth of information about events that are altering the world in a variety of ways. Literature serves as both a source of humanist consolation and an urgent call to action. English is not only a method of communication and expression in today's society; it is also a gateway to the rest of the globe. There is requirement of various language learning methodologies for developing language abilities and skills in innovative way. The inclusion of literature is one of the ways, which can be used in language classroom to learn language skills.

Considering the above mentioned strategy, the present dissertation is about the use of F. Scott Fitzgerald's *The Great Gatsby* into classroom to improve communication skills. The effectiveness of pedagogical stylistics in language education courses is the subject of this study. According to the researcher, incorporating literature into language training increases and develops students' understanding of how to use the target language while also broadening their cultural awareness. The goal of this research is to see if it's possible to build stylistically designed activities from literary works, as well as to provide stylistically planned activities for ELT teachers to use in their language classes. In the English language classroom, effective use of literature-based activities stimulates the use of pedagogical stylistics, which increases teacher proficiency and broadens student teachers' linguistic and cultural understanding. According to the findings, using a pedagogical style approach increased both student and teacher motivation.

1.1. Background of the Study

In language classroom, literature is always an important factor to be considered for discussion. The present study is the exploration of F. Scott Fitzgerald's *The Great Gatsby* into classroom to improve communication skills. Before we proceed for further analysis, it is imperative here to understand the meaning, scope, and functions of literature. It is also worthwhile to explore why literature is so important in the study of language skills.

1.1.1. Understanding Literature

Literature is a creative art which has quality to bring changes in life. Most popularly literature is considered the mirror of life. It encompasses all types of artistic expression, including poetry, drama, fiction, and non-fiction, as well as other forms of artistic expression. The culture and tradition of a language or people are portrayed by literature. However, the definition is always changing and growing. It is really hard to come to a fixed conclusion about the concept of literature.

The term 'literature' is widely defined and includes both written and oral texts which fulfill certain aesthetic desires (The Swedish National Encyclopedia, 2011). This exploration in this dissertation is more interesting for the learners as the researcher considers films under the gamut of the term literature, although the focus is mainly on novels. However, in this essay the term 'literature' also comprises films, even though the focus is mainly on novels. The novel *The Great Gatsby* got transformed into film and it has proclaimed immense popularity as a film production. To better understand how this novel can be used in the classroom, the researcher has chosen to focus on this novel in particular. Language learning is a matter of interest. *The Great Gatsby* is popular among the youth both in literary form and screen production. Students will surely like reading this novel due to its creative and thematic merits, and this fact may be utilized to teach language skills effectively.

1.1.2. Why to Use Literature in Language Classroom

The literature that is taught in many programs has historically been ignored as the focus was only on the functional aspects of language. Literature is very significant and a source of inspiration for students in language teaching. It is critical to remember that literature improves all language skills through broadening linguistic knowledge (Povey, 1972)

Literature in a language learning and teaching is an important element as it occurs explicitly in academic curriculums. According to Dicker (1989), literature-based syllabus design is one of the most recent breakthroughs in the field of English language training. It seems to him that the importance of literature in language acquisition and the role of language in literary education are becoming more widely recognized.

According to C. S. Lewis (n.d.), Lewis, a British author and professor, argues that writing improves rather than depicts reality. It makes a significant contribution to our daily lives by enhancing and providing the necessary competencies for daily living. In other words, literature's fundamental purpose is to teach students about literature so that they can better achieve their educational and cultural goals. Developing literary competence is a secondary concern (Akyel & Yalcin, 1990).

Teaching English and the English language through literature has proven to be effective. However, we have encountered the issue as teachers and students in the past and can vouch for its efficiency. It helps learn the language, culture, and customs, plus it is a great method to practice writing and spelling. Teachers expect students to participate in literature discussions. And this is the real intention of the researcher here to invent tools and methodologies using literature so that language learning becomes interesting for the students.

Literature can also be used to teach any language skill because students who are learning English as a second language will benefit greatly from the fact that all course materials are written in English, whether prose or poetry, necessitates the development of such skills in order to be properly read and understood (Widdowson, 1975: 81-82).

If literature is studied from linguistic point of view, it is helpful in developing the students' ability to comprehend English language well. Literature will lead to enrich the students at linguistic level. The following opinion of Davies (1985) is worth quoting in this context: The learner will become more attentive to how a given writer selects from and exploits these possibilities, as well as more quickly recognize what is unique in a literary work's style.

Literature allows students not only to enhance linguistic concepts but also strengthen their understanding of English grammar, morphology, semantics and phonetics. Reading literature helps students learn how to appropriately and efficiently employ syntax. The learners habitually become able to distinguish between acceptable and unacceptable sentences. They can write and sentences they haven't previously seen or heard. It can also boost their knowledge of morphology. In addition, they can increase the quantity and consistency of lexis and idioms in their language repertoire.

Obediat (1997) also describes the significance of literature in language teaching and emphasizes how it can be used in enhancing linguistic proficiency. He further states that literature lets students learn the English skills of a native speaker, express their ideas in good English. Additionally, literature teaches students how to communicate successfully in contemporary English by evaluating how language phrases are used, as well as how they communicate clearly, accurately, and succinctly and how they expand their English knowledge.

Thus, it is obvious and clear that within literary texts today, literature occupies very critical position in language teaching. It offers emotionally colored material that can make complete contact with the lives of the learners. Reading literature teaches students about the history and culture of the language they are studying as well as how to communicate more effectively in that language. If students find the literature interesting, meaningful and to which they can relate, then they can want to talk about it later. There is also the chance that if the students found the literature interesting, important and something they can do with it afterwards.

Literature has mainly three genres: Poetry, drama, and prose: fiction and non-fiction. Novel is narrative, which falls under the category of fiction. The selection of literature for the language classroom has become critical in the contemporary pedagogical context. The researcher has the firm opinion that narrative texts have a beneficial effect on comprehension, writing and other aspects of literature. The researcher also prefers to choose novel in language classroom instead of to poetry and drama.

Today most of the students study English language because English is considered to be the passport of any job. They need competency and proficiency in English language because it is compulsory today for both academic and non-academic to be fit according to the need of hour. Thus, basically, they study English language under ESP courses to make them fit for their intended or desired job.

The preference of novels over dramas and poetry is obvious. After graduation, students go for job opportunity. They use English at workplace for various purposes such as writing reports, memos, notice and formal and informal communication. For

these everyday written and spoken communication, novels are the best medium as they are narrative and use day to day and lively.

A novel is critical for the development and enhancement of language skills because it demonstrates the breadth and complexity of the English language through concrete examples of writing skills. It can provide a stimulus to language learners without involving them in serious discourse of literacy analysis or literary criticism. A well-known critic, Hurst (1990) jots down his view points in the following words: Throughout the narrative, the depth and variety of the English language are demonstrated, as well as tangible examples of writing abilities in action (for example, the sequencing of ideas). There is a plethora of contextual material for grammatical and lexical issues, as well as several opportunities for oral practice throughout the course.

There are generally two objectives for selecting any literary text in language classroom. First of all, it should create interest in reading and rejoicing it. Second, In addition, the novel should help readers increase their vocabulary and learn proper sentence construction. It should be lashed with various language features so that they can be used to exploit to enhance the language skills. The novel should be readable so that the pronunciation of English may be improved implicitly, especially when read loudly in classroom or at home. Apart from these, the other skills such as reading and writing may also be developed actively.

It can be undoubtedly enunciated that the novel is necessary for the teachers to use in language class because it gives them the delight and knowledge of the real world of life. The sociocultural problems that such a novel deal with can help in dealing with many workplace situations.

Students can start with studying a novel, which will help them primarily organize their ideas and get involved in discussing over various techniques. As a reader, the students enjoy and relish reading the text. The learning process starts here unknowingly. The students assimilate multifaceted information through reading the text. They get acquainted with various socio-cultural, socio-political, social-economic, the societal parameters and norms and many more realities. Reading text, on the other hand, focuses on laying the foundations for the four language skills of listening, speaking, reading, and writing.

One of the best ways for students to study a foreign language and improve their language skills at the same time is to use this technique. This, however, can be achieved if the emphasis is placed firmly upon tackling the novel from a linguistic orientation. Additionally, it can also be arguably one of the greatest tools for students to learn and improve their language skills.

In the classroom, discussing literary characteristics such as plot, setting, theme, and so on should not be the primary goal of dealing with a novel. Concerning literary elements Hurst (1990) states that an awareness of plot, theme, characterization, structure, style and so on may be achieved indirectly but does not constitute a primary aim.

1.1.3. Using F. Scott Fitzgerald's *The Great Gatsby* into Language Classroom

Incorporating a novel with an English language learner opens up an array of teaching opportunities as a rich source of pedagogical activities. It also produces a variety of functional and literary difficulties. The researcher explores the distinctive features of novels that can provide the learner with opportunities to use their language skills. Following that, the researcher outlines some of the difficulties that teachers and students may encounter when dealing with novels. The researcher devised hands out and activities to reduce the problems he/she identified. These activities are focused on one novel *The Great Gatsby* by Fitzgerald. The underlying ideas to the novel are also be applicable to other novels.

Authenticity is a remarkable feature of appropriate communicative materials can be guaranteed through utilization of literary texts, or else, students are exposed to pedagogical diluted fragmented simplified texts which are by no means culturally rich, nor are they ever authentic and natural. Learners gain knowledge about language or usage rather the language itself and its real use in genuine socially culturally oriented situation. The decontextualization of language through exclusion of literary materials for language teaching have led to churning out students with high level of theoretical pedagogical information and scanty cultural understanding rendering them helpless in real communication. Denigration of literature and high levels of refined graceful art has caused a sort of anti-intellectualism, shallowness, and bias reflective of philistinism

pandemic in our educational settings. The narrative style of text seems to help students advance their native language grammar skills also.

CHAPTER 2

LITERATURE REVIEW

This chapter provides an overview of the most important issues of current research and covers a variety of ideas and processes, ideas and guidelines, interpretations and reviews, as well as interpretations and reviews. The findings of prior research on the influence of literature on language learning and instruction are summarized in this literature review. Here, the researcher has taken into account the three dimensions of the subject. First of all, join the world of fiction: stories, ideas and techniques, methods and tactics, practices and procedures for the elements and characteristics of fictional works, and numerous researches related to them. In addition, the inclusion, implementation and justification of literature are significant in the growth of communication skills. Thirdly, the position of communication and linguistic competence: communication skills in general: promotion of communication skills in the EFL classroom, communication classroom teaching and other related studies; Effective language skills: thinking skills, critical reading, critical writing; reading skills: what understanding means; reference points; ideas and tactics, tactics; practices and procedures, as well as a variety of similar studies.

Every genre has its elements and characteristics that normally separate it from others. These features and elements warrant a detailed review by the reader. When examining a novel in the EFL / ESL school what elements and features will we focus on? Each section shows the features that should be emphasized while studying a narrative.

First, it has been agreed that a novel's main elements are: viewpoint, character, plot, background, content and design. Shen (2010) believes that the narrative of the first person and the narrative of the third person have differing views. The 'I' could be the narrator in the plot, for example, when it comes to first-person telling. Therefore, while explaining the point of view, the contrast between the two dichotomies needs to be understood. Second, the viewing position is 'internal' in the narrative, and the viewing position is 'external': outside of the story. Second, inside: tapping into the mind of a character, versus outside: analyzing the external behavior of a character. From the

potentially limited view of the first-person narrator, Simpson says (2010: 294) that the omniscient story of a third-person narrator goes much further. In this regard, we need to distinguish between, on the one hand, what is described as fiction and, on the other, how it has been described. It's possible to apply Clark's (2007) argument to several contexts and situations. This may be a graphical point of view. Nevertheless, one should refer to the text's ideological context. It can also be used to differentiate between the various forms of the speaker-narrative relationships.

According to McRae (2007), the subject of point of view and interpretation extends beyond the freedom of speech and thought, as well as the freedom of direct and indirect speech. It needs time decisions, practical points of view, distance from stories and broader plot goals as much as possible. In the course, Durant, et al. (2000) clarified that the choice of events and the description of events in a fictitious document can be controlled by a single perspective. This perspective will simply be a narrator who participates in events, and as such has a summary and detailed interpretation of events. The use of a narrator is a strategic esthetic that it can be used in varying ways purposes. There are two different forms of narration which can be separated from each other: one person: the narrator, and the third person: the narrator; the third person.

A large number of novels and short stories tell the story of the first human being. The main narrator is telling the story. For example, a character other than the main protagonist can also say the first person's account of a minor character. Either way, the first person's narrative projects us into a character's consciousness in a novel / short story, presenting events from an observer's perspective. This can be done by using third-person narration to hide the narrator's position as an outsider. Thus, the narrative form frequently functions as a lens through which the events in a story can be viewed. It is also critical for third-party narratives to express competing points of view: inside vs. outside, and controlled vs. uncontrolled. The direct perception of happenings and people by a third party is referred to as external interpretation. External third-person narrative, by comparison, offers readers the ability to consider the inner consciousness of characters. There may also be another variation in narratives for third parties, which is the variation between narratives with no known limitations (all knowledge narratives) and narratives with known limitations (Durant et al . 2000).

There must be a point of view, characters, location, dramatic situations and events in order for a story to be portrayed, according to Jacobus (1989). The term 'point of view' refers to the style of writing in which events are described in the third person (using the pronoun he/she) or first person (using the pronoun I). The character is defined by definition, action, and dialogue. The geographical area of the plot has been determined. That is relevant to the stressful circumstance. The act of creation establishes the narrative purpose demonstrated by the careful shaping of acts.

During short story and novel studies, Roberts (1988) proposes that we talk about things like reading, characterization, pacing, and topic matter. A character's point of view is referred to as "first-person narrators," who may or may not comprehend what they are saying. Characters who have greater influence over the actions of another character than the character himself or herself are referred to as "second-person narrators," or "he" or "she" when referring to them. Round and square characterization attributes are the two most common shapes for characterization attributes. The flat character of a particular category or class cannot be distinguished from that of others. A flat character, therefore, is not personal, but symbolic. On the other hand, the round character is quite similar in the gender, profession or circumstances to which he or she belongs. Plot may be assessed on issues such as desires, objectives, principles, beliefs, challenges and historical perspectives. The meaning is the sum of physical and mental objects and things that can be investigated with regard to characters, work organization and the atmosphere or mood of the story. The theme is a central concept that runs throughout a story and serves as a common thread that unites everything.

The points of view, character, story, background, and theme of the elements have been based so far. The rest of this section indicates the dimension of the dialect, the language features of the novel and the short stories are usually defined. Fiction typically manipulates a type of vocabulary, the kind of language that other types of literature generally use to attract readers. Durant et al. (2000) clarify that pictorial language is literal. As an additional feature of spoken languages, words have a literal meaning, which is the definition of any term that is part of the language's vocabulary. The assumption should be made that the sentence has more than one meaning when generating a non-literal meaning for it when developing a figurative meaning for it. The reader must invent, on the basis of different factors, an interpretation that is reasonable

to the word. The meaning must be true; the rest of the work must be linked to what is actually said. The meaning has to be true. The mechanisms by which the literal, not the literal, meaning of the text are established are very different. In order to decode the actual meaning of the document, you decode the language. In order to discover the term's non-literal meaning, it necessitates foresight and the analysis of relevant information.

Figured expression, according to Durant, et al. (2000) involves, among other things, the use of metaphor, comparison and irony. Depending on the type of context transfer that they employ, metaphors can be split into two categories: concrete and abstract. A concrete metaphor is a description of an abstract item that makes use of a particular term. The definition of animism uses a concept commonly associated with animated objects. A humanizing metaphor is used to talk about a non-human object with a word that is normally associated with humans. Extended metaphors and mixed metaphors are two further types of metaphors. An extended metaphor is a literary technique commonly employed to convey meaning to the reader that involves employing many vehicles to portray the same notion. A mixed metaphor, on the other hand, is a combination of two or more metaphors from different regions of the vehicle.

Some experts believe that metaphor is an important part of the literature review. For example, Littlemore (2006) points out those metaphorical skills play an important role in all aspects of communication skills. This can make a significant contribution to textual skills, grammar skills, sociolinguistic knowledge, speechless skills and strategic skills. Metaphor is therefore important from the outset to the most advanced phases of language learning, second-language learning, teaching and testing. Cameron and Low (1999) suggest that the metaphor is omnipresent and remarkably different in different ways: cognitive, psychological, emotional, rhetorical and interactive. Although the metaphor for second language learning is critical for language learning, limited study has been conducted on it, and there is also minimal regulation of metaphor instruction.

According to Deignan et. al. (1997) teaching techniques for the recognition and creation of second-language metaphors should be given greater importance. Students will benefit from comparing and contrasting metaphors in their native language and target language through discussion and comparison. On the other hand, Low (1988) argued, for three reasons, that language education metaphor should be given a more

important position than it has been in the past. The use of language is important, first of all. Second, a vast portion of the language system penetrates. Third, it is sufficient to make such a rethink a plausible argument. It is suggested that the reinterpretation of such skills in the design of educational programs is a valuable prerequisite.

A simile is a sort of metaphor since it refers to the likeness of two words. However, the relationship between words is implicit in language, although the explicit signal is rendered in a similar way. Similarly, only a literal meaning can be given, and the parts of the similar that suit the vehicle and the tenor can be both parts of the literal meaning. Although what is said differs from what is written, the relationship between these two things stays intact in this method of speaking or writing. Verbal and situational forms are two primary forms of irony. Understanding how linguistic irony works requires taking into account the structure of the meanings that we convey. There are two parts to the interpretation of the meaning expressed: the proposal and the attitude to the proposal. However, individuals who do not believe in the plan are left out of the text. In other words, situational irony involves a character without conviction (Durant, et al.; 2000).

Next to it, there are researchers and scholars views about theories and approaches about the role of literature in developing communication skills.

Many experts suggest using a stylistic approach in EFL/ESL classes. How does the design approach affect and include it? According to Busse and McIntyre (2010), stylistic studies are the examination of style and language in relation to non-linguistic factors such as authorship, form, and historical periods.

In Carter (2010) design style is depicted in the modern world and argues that it plays a major role, both in the first and second languages, in teaching technical literature and therefore in making pedagogical progress. One key development is 'textual transformations,' where comparative texts can be translated from text to text, spoken or written or rewritten by literary texts from different places. From the point of view of Prieto (2010), both literary and non-linguistic stylistic pedagogy provides real educational opportunities for students. Such genuine opportunities, with real-life language functions, offer enormous advantages in enhancing knowledge: both creative, scientific and critical.

In Warner (2010) the methodological foundation is discussed for a pedagogical strategic approach to what can be called “touch pragmatics” as a practicality style – an interdisciplinary field of study that examines literary writings as "social acts of interactive communication." Touch practice emphasizes the relationship between linguistic features and typology.

Zyngier and Fialho (2010) explained that divorcing them from educational theories is one of the problems with literary and pedagogical education. Teachers must be cognizant of the educational materials and the environment in which they are delivered, as well as the social contexts in which they are taught. In the long run, critical pedagogy is expected to develop students' familiarity with and appreciation for EFL literature's stylistic milieu. Teachers and students will be able to focus on what is happening in the classroom, address what is or is not incorrect, and choose how and what action should be taken instead if student voices result in the discussion of successful learning practises. In addition, relations between instructors and students should not be superior to infernal ties, but should be based on mutual understanding and respect. Consequently, any personal relationship between the two parties must be maintained. The class should also be a safe environment that promotes the development of the most important forms of autonomy: economic, vital and emotional.

Emotion is certainly important in education, especially when it comes to teaching English literature in a variety of cultural contexts, when the experience of novels is far detached from students' everyday life. Emotional advocates in literature show that the relationship we share is essential and fundamental, regardless of the variability of the social and cultural context. Academics believe that our capacity for perceiving and controlling our emotions has significantly influenced the educational climate (Dawson 2007; barely 2000). Dawson (2007) proposes reading theory to highlight the important role that emotion plays in World English Literature. An emotional response to a literary work is a key component of this reading philosophy, which emphasizes the universality of human experience. In the scholar's opinion, the four basic human emotions—joy, concern, anger, and sadness—must be used as the foundation for every literary work. The principle has been developed as an approach to literature in the world, and is called emotion-tracking pedagogy. Emotions are critical in reading since they are the reader's primary resource for determining the meaning of a book. When a reader examines a text

on multiple levels, he or she is making an attempt to comprehend it. The effect plays a vital role in the formation of this phrase. When analyzing the role of influence, it is necessary to emphasize the importance of reactions, particularly affective reactions.

A number of academics and practitioners feel that language and literature have a positive impact on students and urge for the use of an integrated approach to teaching literature. In the opinion of Savvidou (2004), by employing an integrated approach to teaching literature, learners are able to increase not only their linguistic, communication, and foreign language skills, but also their knowledge of all forms of speech. Based on the Integrated Approach to Language and Literature Education, O'Brien (1999) provides an integrated approach to language and literature education. The suggested model incorporates both the description of the language and the analysis of the textual data.

Using a literary approach, Zafeiriadou (2001) proposes a pedagogical method to literature that is different from what has previously been presented. From that vantage point, the philosophy of this teaching technique can be summarized as follows: Literature practice in an EFL classroom should aim to generate and facilitate student responses to literary materials. Literature should be viewed as a resource and an opportunity for students to broaden their knowledge and experience. Literary works should be studied as a means of educating and growing students as persons. In a language school, the teacher is no longer an unchallenged authority figure. Throughout the term, this is accomplished through activities in language classes that make use of literary texts as a means of teaching literature and language. Students gain a better understanding of their own personal experiences and obstacles through text analysis.

With the emergence of various reader-response approaches, two key concepts – method and action have been highlighted by many including Carter and McRae (1999) and Carter and McCarthy (1994). In accordance with a method-based philosophy, the reader would like to read the literature using a method. The reader asserts that because the literary text is closely involved in the activity, it is more likely to be comprehended by those who are participating. An alternative technique to literary analysis, known as the activity-based approach, places emphasis on the reader's active participation in engaging with the literary text. It is in this context that typical lecturer-led literary study classes are rendered ineffective. According to another argument made by Giroux and

McLaren (1994), the reader response technique has resulted in the decentralization of the literary classroom since the reader is considered as foresighted. The methods used in the reader response are believed to allow readers to understand and thus participate more in their active position as readers.

According to Close (1992), literature can be interpreted in a multitude of ways based on the setting in which it is studied. If a realistic approach were taken, students would be cut off from the most important reaction. However, students may be challenged beyond their preconceptions that only academics know the solution and that they are either unskilled or ignorant to figure it out on their own in other situations. As recommended by Balabanis (1991), the learning-experience technique should be used in the construction of a class story. The three most important steps in the approach to learning and experience are: sharing the shared experience of classrooms, contributing phrases to the development of an experiential structure of courses, and evaluating the text that teachers and students create together for content and language. Writing in a creative manner is a sort of creative learning in itself.

Carroll (2001) found that the input of language is raw data that language learners hear or perceive. Language feedback is required for successful L2 learning among second-language learners. One of the best ways to learn a foreign language is through literature. Literature is an outstanding piece of equipment, says Shazu (2014), in which language is extremely well known. Grammar creation, new lexical works and translations are among the works of literature (Khatib & Rahimi, 2012). Literature has always been regarded as a valuable source because of its language. Classical literature has a well-established framework, which takes into account basic linguistic abilities and skills (Hismanoglu, 2005). According to Sage (1987), classroom language instruction is a beneficial and inspiring resource. Literature can help teachers learn foreign languages (Mart, 2018). Literature is used as a tool for the teaching of grammar (Duff and Maley, 1990). The usefulness of Literature would promote major innovations in language learning (Bassnet & Grundy, 1993). Henning (1993) studied the linguistic, cultural, sensitive and cognitive skills of students in literature (p.24). The ultimate aim of literature is to study the target language with an emphasis on reading and writing (Paesani, 2011). According to Spack (1985), linguistic tools are used expertly in literary texts. Literature offers a number of benefits to ESL learners in schools (McKay 1982).

Literature is the main route to language input teaching and learning. Language feedback could be important in shaping the second language learning process (Bahrani, 2013). Almost all linguistic features are available in the literature. Van (2009) found that literature is capable of presenting syntactic, functional, speech comprehension and cultural values for students to learn the target language. Literature provides inputs such as syntax, intercultural understanding, grammatical structure, semantics, vocabulary, pragmatism, co-location, colonialism, preliminary assessment, punctuation, distinction, spelling and error analysis techniques. The second language is thought and taught through language-driven literature. Spoken language input is one of the key elements of language success (Chomsky, 2005). All variables of teaching and learning are presented in the literature. The teacher can teach all the features of the target language through literature. Communication is to be maintained in the literature (Kramersch, 1985: 356). Literature is the main vehicle for regular communication with the target language. Literature, according to Collie and Slater (1987:5), can help language learners enhance their capacity to speak and listen in a foreign language. According to Krashen (1982), linguistic learning and development need to be distinct. Language knowledge is the focus of learning; on the other hand, learning focuses on syntax laws, a grammar that produces correct speech. These are the two critical positions. Language learning is best understood, encouraged and understood. So, the rules of grammar are first naturally formulated in concrete terms and then formally taught in them. Only if students are exposed to understandable feedback that listens to or reads the target language slightly above their current skill level (i+1) will they learn a second language. The provision of intelligible input to students facilitates their common language learning (Krashen, 1982).

CHAPTER 3

LITERARY ANALYSIS OF F. SCOTT FITZGERALD'S *THE GREAT GATSBY*

The term 'novel' encompasses a diverse spectrum of works that have one trait: they are all lengthy works of fiction written in prose. (Abrams, 1990). In fact, novel provides an excellent platform for a wealth of pedagogic activities. Cognitive, emotional, and linguistic stimulation are provided to students, and it serves as the foundation for a wide range of classroom activities, from extended reading assignments to in-depth textual analysis. (Tsai, 2012). Reading novels brings joy and satisfaction for readers and it stimulates students to read further and to be, accordingly, less anxious about the language. Novel too enables learners to make prediction, draw conclusions and decipher the implied meaning lied behind the literal meaning of words. It offers a glance at the target language culture and helps them to understand and appreciate it (Lazar, 1990). Addressing life dilemmas, novel reflects real life situations and teaches students how others face problems similar to their own and overcome them (Helton et al, 1998 as cited in Hişmanoğlu, 2005). More than this, novel increases students' awareness of language use because it evokes their understanding of "conversational discourse" (McKay, 1986). Through novel, students can travel to distant lands and experience exciting things.

3.1. Background of the Novel *the Great Gatsby*

The Great Gatsby is placed in the roaring twenties, a time when society and technology are rapidly changing. It was a decade of unprecedented wealth after the devastation of World War I, and the ostentatious upper-class characters of Gatsby personify the hedonism of the period. Fitzgerald explores the 1920s' emergence of jazz, women's suffrage, the right to vote for women, the growth of the economy, and the development of Manhattan as the metropolis. He identifies a number of modern innovations such as the invention of cars, films, radio, and the growth of New York's financial markets. The characters in the book had varying experiences during the war, which became the global economic leader. The characters' unwavering desire for luxury reflected the country's appetite for luxury during the time. However, the novel does not

merely record the historical events of that period. Fitzgerald paints a picture of a world of ambition and disparity in which the Great Depression is horribly shown at the conclusion. He provides insight into what is widely seen to be an age filled with frivolity, which is why the novel has become a symbol of the era.

The 1920s were also known as the Jazz Age. It was a period of unparalleled creativity, when artists such as Jelly Roll Morton, Basie, and Louis Armstrong introduced jazz to the public. Almost all the Jazz artists belonged to black community and it influenced black people profoundly. Their success inspired a lot of policies surrounding racial discrimination at the time, which caused a lot of controversy. The majority of people in the United States were restricted against Black people under the law Jim Crow, which stated how Black people are allowed to live, work, and gain knowledge. *The Great Gatsby* reinforces the racism fears and insecurities of the time. White people listen to jazz, but prefer to avoid interacting with their black peers.

In the 1920s, prohibition was also recognized as a social practice when the production, distribution or sale of alcoholic beverages was barred. Unfortunately, Prohibition served to bolster crime and did not solve the problem of liquor sales in America. Bootlegging meant illegally manufacturing and selling of alcohol. It is widely circulated and has provided sizable profits to organized crime. During the Great Depression, the prohibition became more and more unpopular when it was considered as restricting possible sources of labour and government revenue. Finally, in 1933, the ban on alcohol was abolished.

The Great Gatsby showcases the captivating sparkle of the Jazz Age, but likewise depicts the harrowing realities of the Great Depression.

3.2. Summary of the Novel *the Great Gatsby*

Nick Carraway, a former neighbour of Gatsby's, narrated the narrative of *The Great Gatsby* sometime after 1922. The story of the novel begins with Nick. He has arrived to West Egg, Long Island from the Midwest to become a bond salesman. Nick visits Daisy shortly after his arrival, and her husband, Tom, who is a big and intimidating man. He confronts Jordan Baker, a professional golfer. The Buchanans and Jordan Bakers are wealthy and affluent, while Nick is frugal and not extravagant.

One day, Tom, a brazen adulterer invites Nick to meet Myrtle Wilson. Myrtle Wilson is Tom's mistress. She is a middle-class married housewife residing in a modest suburban neighborhood. Her spouse owns a garage and a petrol station in the Valley of Ashes, a slum in the city. Myrtle makes phone calls in order to invite her friends over after meeting with Nick. They spend their afternoon drinking in Myrtle and Tom's apartment. They drank heavily, and Myrtle and Tom fought over Tom's wife Daisy. They started quarrel and Tom injures Mary's nose.

Then Nick turns his attention to his neighbour, who holds an affluent and trendy monthly party. On the invitation of Gatsby, Nick attends one of the sumptuous activities, they just appear to think they won't be turned away. There he meets Jordan Baker, Jay Gatsby, cousin of Jordan. Despite the fact that Gatsby is a good host, the two of them stay friends rather than opponents. At the end of a crowd, Gatsby talks to Jordan. Jordan is profoundly glad for what she has learned, even though the reader isn't told what she reads explicitly.

Gatsby and Nick became friends as summer progresses. Despite Nick's claim that she is dishonest, Jordan and Nick start to come close to each other. Nick meets Meyer Wolfsheimer, one of Gatsby's crime allies, on a trip to the city. Nick overhears Gatsby telling her an incredible description about his wedding night the following day while having tea with Jordan Baker. Daisy appears to be Gatsby's true love. He met her while serving in the military, but they were unable to date due to his financial constraints. In the years that followed, Gatsby struggled and earned money to win back Daisy. He purchased his house to be across the Sound from her and held lavish parties so that she would appreciate it. Gatsby asks Nick to invite Daisy into his small home so that he can meet his beloved face to face.

Gatsby is ready to meet his beloved Daisy at her home. Nick's house is well decorated because of Gatsby's immense support, which helped to make it wonderful for his reunion with his lost love. When the loving buds meet, they feel nervous but later on they become comfortable. Then Nick, Gatsby, and Daisy switch to Gatsby's house from Nick's house. They take special pride in showing Daisy his meticulously decorating house, including his impressive array of possessions.

Gatsby was born as James Gatz in a poor farming family. He is extremely ambitious, imbuing the Jay Gatsby persona to help him reach his goal of becoming successful. He aspired to be a perfect representation of the American Dream. After meeting Dan Cody, Gatsby changed his name to Jay Gatsby. Cody became Gatsby's mentor and took him to 'a vague personal capacity' for five years for moral training.

Moving forward in time, Tom and Daisy are supposed to attend Gatsby's party. Daisy is disgusted to see the extravagant exposure to luxury in the party. Tom reveals the fact that Gatsby is involved in crime and he has earned money by wrong mean.

Nick, Gatsby, Daisy, Tom, and Jordan gather and eat their lunch together. To Daisy and Gatsby, Tom is a very selfish person. It has been decided that they will inform Tom that she is leaving him during a lunch meeting. As Gatsby does this in Tom's house, he begins to feel unhappy about himself. Daisy instructs Gatsby to travel to Manhattan and educate the general public.

They book a suite at Manhattan's Plaza Hotel, where a string of secrets are revealed. Daisy reveals that she loves him. In fact, Tom reveals that Gatsby is a bootlegger, and is also likely to be involved in other illegal activities. Gatsby asks Daisy to reject Tom absolutely and to state that she had never loved him before. Daisy is unable to say this because it's not real, shattering the fantasy and obsession of Gatsby. At the end of the conversation, it's obvious that Daisy has decided to stay with Tom.

Daisy and Gatsby were travelling back to their apartment in their automobile that evening, with Daisy at the steering wheel. The car passes through Wilson gas station, and Myrtle leaps out of the garage, convinced that Tom is behind the wheel. As a result of the collision with the car, she was killed. Nick, Jordan, and Tom are conducting an investigation into the incident. According to Tom, the automobile that hit Myrtle belonged to Jay Gatsby and was driven by him. George believes that Gatsby was also her lover, and that this is supported by the evidence.

Gatsby wants to be liable for the accident on the night. He will be waiting impatiently for Daisy to finally return to him. The following day, however, Daisy and Tom ran away from town. Nick breaks up her connection with Jordan as well, as she doesn't care of Myrtle's death.

And then Gatsby tells Nick a little more of his story. Gatsby met Daisy and fell in love with her while serving as an officer in the army. Unfortunately, only a month later, in World War I, he had to fight off at the front. She married Tom before he could return home after two years. Gatsby has been determined to rekindle his relationship with Daisy for five years, even after he went to war.

In the end, George Wilson kills Gatsby and then commits suicide. The police doesn't discuss Myrtle and Buchanan affair in the report on the murder-suicide. Nick is hopeful that people who used to attend Gatsby's parties will certainly attend his funeral. But, they refused to come at the funeral. Even Wolfshiem, Gatsby's partner, himself doesn't want to attend to the funeral. He explains his decision saying Gatsby first offered a job after WWI by him and they were involved in many illicit enterprises together.

The funeral is attended by Gatsby's father, who travels from Minnesota. He tells that Gatsby wrote a self-improvement strategy for himself as a boy. Nick moved back to the Midwest because of the troubles he felt on the East coast.

3.2.1. Use of Summary as a Teaching Technique in Language Class

Philip Bentley (cited in Stevick, 1967) discusses how the techniques of narration are divided into two categories: summary and scene. He believes summaries connect relevant passages that sum up irrelevant events. In summary, without going into depth, the protagonist's history is outlined in general. It is an indirect response to an experiencing of time. He said a summary is just a second-hand study of the past. The traditional novel, for example, sums up the character's psychological experiences and they are dramatized in the contemporary novel. In contrast to traditional novels, contemporary novels use the character's psychological experiences in a more expressive manner. He suggests that a narrative should cover or summarize a long period of time.

3.2.2. How to Use Summary of the Great Gatsby in Language Classroom

Studying a novel means to be able to understand the plot from different perspectives. To be successful in the class, it is imperative that all of the students can

keep up with the story, regardless of how difficult it may be to construct a chronological and consistent order of events from a series of fragmented glimpses. The following exercises could be useful to encourage students to deal with this:

Summarizing

- Describe the events in Chapter 2 in a summary of 50 words.
- In Chapter 2, summarize the ideas in your own terms in 100 words (or 200 words). Explain the rationale for including the information you did?

This lesson aims to inspire learners to see how important elements connect to each other. As Brumfit and Carter (1986) point out, keeping the summary to a manageable length is key in this task because it forces students to select only the most salient aspects to present, and students discover that simply summarizing what happened may be an interpretative endeavor in some respects.

Headlining

Read the first and second chapters of *The Great Gatsby* and determine the best title for the work. Rationalize your choice.

- “i. Tom gets drunk.
- ii. Mrs Wilson takes the train to New York.
- iii. The inhabitants of the wasteland.
- iv. A visit to the underworld.
- v. Tom visits his mistress.
- vi. Nick meets Wilson’s wife.
- vii. Nick meets Tom’s mistress.
- viii. Tom and Nick stop at Wilson’s garage.”

This assignment requires students to focus on a specific passage or chapter from the material they've studied. Rather than simply focusing on the story's course, the major

goal here is to stimulate conversation about the connections between characters and the issues that underlie the novel, as well as its central event.

3.3. Characters in the Novel *the Great Gatsby*

Jay Gatsby

The Great Gatsby's protagonist is a twenty-three-year-old young man who gained fame and money only through his own initiative. He amassed his fortune through a variety of illicit operations, including the illegal sale of alcoholic beverages and other items. Gatsby detested poverty from an early age and craved for money and sophistication. Daisy, a girl he met as a soldier in Louisville before World War I ended in 1917, was the motivating reason behind his efforts to collect money. Daisy was instantly taken with Gatsby, forcing him to fabricate his past in attempt to convince her that he was a decent man. Daisy assured Tom that when he returned from the war, she would be there for him. On the other hand, Gatsby married Tom Buchanan while attending Oxford following the war. Gatsby has devoted himself since then to recover Daisy's devotion. He purchases a substantial mansion on West Egg and holds several extravagant parties only to demonstrate his wealth.

Gatsby is accompanied by extravagant lifestyles, pursued by powerful people and gorgeous women. He is the central figure to which everyone in New York whispers, and has attained celebrity status. Gatsby represents the protagonist in his own narrative, and his name has been modified from James Gatz to Jay Gatsby. Gatsby is an extraordinary person capable of achieving his dreams. The reason that Gatsby is considered as "The Great Gatsby" is because of the talent of the self-invention.

Gatsby is an optimistic, naive young man, who puts all on his dreams, unaware of the unworthiness of his dreams. Gatsby follows Daisy with single-minded devotion that causes him to see only her. His dream of acquiring his love disintegrates, manifesting the greed that wealth causes, just as America's dream of the 1920s fell when America was subordinated to America's great hope, vitality, and individualism.

The character, Gatsby is juxtaposed most consistently with Nick. The novel presents two sides of Gatsby's personality. The former is passionate and enthusiastic, while the latter tends to be contemplative and reflective.

Nick Carraway

Gatsby represents one facet of the personality of Fitzgerald, the dazzling star who sought and glamorised riches to please Daisy, while Nick represents another facet, in the glamorous East, the silent, serious struggler. Nick, a young bond agent from Minnesota, moves to New York in 1922 to learn how to be a bond agent. He lives in West Egg Village, an area in Long Island. He is Gatsby's neighbour. Nick notices and supports Daisy and Gatsby's reunited love affair as he is Daisy's cousin. Because of his link with these two characters, serves as his personal memory of his meetings in Gatsby in the summer of 1922, Nick proves to be an ideal choice to narrate the novel.

Nick's disposition enables him to tell *the Great Gatsby* well. He is considerate, sympathetic, diligent, supportive, and a great listener, which inspires others to talk with him and confide in him. Gatsby also begins to trust him and views him as his most trusted confidante. Nick takes advantages on a subordinate role throughout the novel, which involves primarily describing and commenting on the events. There are instances, however, that his prolonged contemplation on time and the American dream, he reflects as the voice of Fitzgerald.

There is a large range of internal conflict to life that Nick faces at the East Coast. He does not properly reconcile his thoughts until the novel's conclusion. Nick is drawn to New York's fast-paced, fun-loving culture on the one hand. On the other hand, his lifestyle is repulsive and pernicious. The difficulty is exemplified by Nick's complicated connection with Jordan Baker. He appeals to her liveliness and refinedness. However, he is disgusted by her deceit and abrasive attitude for others.

Nick discovers that the East Coast's short life of frivolity is a cover for the frightening spiritual emptiness symbolized by the valley of ashes after learning about Gatsby's lavish lifestyle and filthy demise at Gatsby's funeral. He moves back to Minnesota in search of enjoys a more conventional moral lifestyle.

Tom Buchanan

Tom Buchanan is distinguished by his physical and mental toughness, as well as his determination. His body is strong, robust, and muscular. He views world in the way that shows his inflexible and single-mindedness mind. Daisy breaks her commitment

with Gatsby. She marries Tom Buchanan, but he is unfaithful to her. Tom is a hypocrite with a double standard. Tom himself has intimate relations with Myrtle but becomes outraged to learn that Daisy is in love with Gatsby. The physical and mental toughness of Tom combined produces a brutal individual who uses intimidation and abuse to retain control.

Tom's harsh temperament demonstrates his complex life. Nick says that Tom seems to have settled down at a very early age. He was an impressive soccer player in his prime. But his fame gradually ended, and his glory faded away. Tom wishes to recapture the excitement of his youth, but his failures to do so are a source of constant discontent to him. Tom's complex temperament is perhaps the outcome of his loneliness.

Daisy Buchanan

Daisy is a beautiful blonde lady, who lives in Louisville. She is Nick's cousin. Gatsby falls in love with Daisy. He conceals his identity in order to persuade her, pretending to be from a rich family. At last, he captures her heart. She promises him that she will marry him on his return from war. However, Daisy breaks her commitment and marries Tom Buchanan in 1919 because he is rich and fit for materializing her desire of a wealthy lifestyle.

By hook or crook, Gatsby tries to woo Daisy again by hook or crook and gets engaged in crime. Beautiful, elegant and charming as Daisy may be, however she is fickle and shallow minded in her choices. Nick describes her as a carefree lady, who is compulsive and always mess up the things in want of money.

Daisy shows her true colour by choosing Tom over Gatsby. She also forces Gatsby to take the responsibility of accident that killed Myrtle by the care which actually she was driving. Finally, Daisy and Tom drive on instead of attending Gatsby's funeral. Daisy cherishes luxurious life and money. She can be kind, but not loyal or helpful. Daisy reinforces the morally corrupt practices of the East Egg region supports Fitzgerald's perception of America in the 1920s.

Myrtle Wilson

Myrtle Wilson is the young woman who has affairs with Tom. She believes her husband, George Wilson, is an uneducated and boring man who she mistook for a gentleman. She feels imprisoned in marriage with Wilson. Myrtle is ready to sacrifice even her social status at the cost of money. She enjoys the status of wealthy Tom's mistress, who provides her with expensive gifts. He also offers her with a rented apartment in a nice suburb in Manhattan. In Myrtle's world, high society consists of dressing up in a posh manner, giving parties, and showing scorn for servants and the poor. It seems that Myrtle believes Tom loves her truly. She hopes that Tom will marry her when his wife divorces him. Nick is sure that Tom will not marry Myrtle. Owing to the laxity of the relationship, she seems to be a sympathetic figure. She is just sex object for Tom. He attempts to control her by violent actions when she uses her consciousness.

Myrtle's life is full of tragedy. She is at the mercy of her husband at home. The other male characters of this novel too exploit her. She is a prisoner all the time. When the novel starts, she is found trapped in a hopeless marriage and trapped inside herself. When George suspects his wife of cheating, he confines her in the upstairs portion of the garage. This only exacerbates her despair of escape, resulting in her death. She run away from the confinement but unfortunately she came in the front of car thinking that Tom is driving the car. But the car was being driven by Daisy. Daisy doesn't know her and unfortunately the car hit Myrtle. Daisy doesn't stop her car and escapes without seeing what happened. In the novel, lower-class characters like Gatsby, Myrtle, and George are sacrificed for the benefit of morally corrupt and selfish upper-class characters like Tom and Daisy.

3.3.1. Use of characterization as a Teaching Technique in Language Class

In any novel, the novelist's main concern is the major character or the protagonist but the other character are also important. According to E M Forester, there are two groups of characters: flat and round characters. Flat characters are often referred to by Harvey as "background characters", as they reflect the social relations inside society (in Stevick 1967). A flat character represents a single perception or value. In the novel, the reader can distinguish flat characters and round characters. Forster suggests that flat

characters don't have to reintroduce to the plot, so it is easy to deal with in novel. According to Forster (1967), the rounded characters possess spiritual depth. They undergo a process of enlightenment (cited in Stevick, 1967). "Only round characters can perform tragically," he continues. According to Harvey (1967), round characters are protagonists who serve as the novel's central characters. In a narrative, the protagonist is the central figure who undergoes change. He is the spine of the novel (cited in Stevick, 1967: p. 235). He continues by remarking that the novel ushers in a new kind of change. This second stage of transformation occurs as the protagonist continues to grow and master new skills. Friedman joins Harvey and Forster in expressing their agreement (Stevick, 1967). Additionally, he asserts that the plot is centred on the protagonist, or central figure. Additionally, the protagonist's money, moral state, and thought are three factors that affect him. He advises readers to pay special attention to all areas of the novel. Harvey also analyses the novel's central character (as quoted in Stevick, 1967). According to him, "Character is a tool that can be used to accomplish any goal." Typically, a novelist creates a standard character that embodies his or her societal ideal type. According to him, a standard character embodies ideals diametrically opposed to those of the protagonist at the outset of the change process (cited in Stevick, 1967).

Characters can be useful to English language learners in a variety of ways. The process of characterization contributes significantly to the development of vocabulary. Writers frequently use their characters as props in their stories. They give each and every one of their characters their own set of distinguishing characteristics. Because English is only accepted as a second or foreign language in many countries, these features will expose learners to a wide range of terminology that they may not otherwise be exposed to in their daily life.

Physical appearance is an example of such a feature, which is illustrated here: "There was an old man with a black eye patch over one eye, a young lad who looked cross eyed" (Saramago, 2006, p.12); then personality: For example: "She is a selfish, hypocritical woman, and I have no opinion of her" (Austen, 1994, p.7), "You are a romantic idiot". (Shaw, 1984, p.86), " His second wife was a very virtuous woman; but had a violent temper" (Maupassant, 2012, p.184); and at last occupations, about which Seger (1990, p.12) says that The occupation of the character is occasionally used as context. In Iwoa, life moves at a slower pace than on Wall Street. As a result, each

individual will receive a brief summary of their occupation. Characters in Grisham's works, for example, are frequently lawyers, judges, and jurors. In order to do so, a wide range of legal terminology must be used. Job-related terms are valuable and may be useful to students in their daily life outside of the classroom. The following quote from *The Partner* exemplifies this idea: "Close. It was a separate crime rider, in addition to a customary errors and omissions policy. It protected the law firm from fraud and theft by its employee and partners" (Grisham, 1997, p.219). Second, the novel, *The Old Man and the Sea*, whose protagonist is a fisherman, provides a good example: "I would like to fly very slowly at two hundred fathoms high and see the fish from above. In the turtle boats I was in the cross-tree of the mast-head" (Hemingway, 2002, p.58). A character's talents, habits, favourite foods, and so on are all examples of vocabulary that can be gleaned from his or her life.

3.3.2. How to Use of Characterization of the Great Gatsby in Language Classroom

In a literary text, not all characters communicate in the same way. The Fool and King Lear converse in very different ways in the play *King Lear*. Mr. Gradgrind possesses the demeanour of a scholarly, sensible man in *Hard Times*, whereas Stephen Blackpool possesses the demeanour of a poor, uneducated guy. This is also true for diction, phrases, pronouns, and accent. Hardy believes that novelist should be able to depict the spirit of knowing peasant speech while keeping the period's vocabulary, compass, and mispronunciations. (Mullan, 2006). These many components of characterization contribute in the conscious and unconscious assimilation of speech patterns.

Understanding the characters in the novel for the language learner requires assigning them certain attributes or characteristics. Students are often perplexed when it comes to having the correct use of adjectives.

Due to the fact that students do not always have enough adjectives to complete the work, they usually require assistance in this area. The exercises listed below will assist students in developing descriptive language for the characters in the narrative.

Activities Based On Characterization

Exercise 1: Some adjectives that can be used to describe various characters are listed below. Look them up in a dictionary if you don't know what they mean.

restless	violent	dominating
vivacious	superficial	sophisticated
extrovert	pragmatic	generous
ambitious	vivacious	idealistic

- i. Examine the first three chapters of *The Great Gatsby* and decide which adjectives best describe each character. In order to do so, you must first assess whether any of these adjectives or synonyms is used to describe a character, or whether their actions display specific traits.
- ii. Give a brief description of a friend. Describe his or her physical appearance and personality using descriptive words and character traits.

CHAPTER 4

TEACHING *THE GREAT GATSBY* INTO CLASSROOM TO IMPROVE COMMUNICATION SKILLS

Recent advances in EFL teaching have shown the need to integrate literature into language classes in foreign languages. The approach to teaching English has shifted from the traditional oral-structural approach to communication, where literacy is now being used as a pedagogical method for producing more material for language teaching that is truly situational and very communicative.

Today, literature is considered to be an integral part of EFL teaching and prominent language teaching innovation in many countries around the world. The man from his early childhood shows interest in stories and songs. It is necessary for linguistic realization and artistic taste. Literature also offers an opportunity for learners to explore linguistic aspects (pronunciation, stress and intonation, orthography, vocabulary , grammar) and to practice language skills as a resource for genuine content. This is a true example of a foreign language for mother tongues and a good model for students to learn different structures and vocabulary in English. Literature also plays an important role in helping English students taste literary texts by enhancing their ability and observational power and helping them to put the word into context. They will therefore have had expertise in testing and reading English literature and integrating concepts and ideas into their inventories.

In addition, literary studies expand our view of the human condition. It is possible to get insight into human motivations through reading literature and following the behaviours of narrators, characters, and even all philosophical figures in order to feel, act, and speak in a way that changes the way things are done in the world. Not only does this valuable preparation enhance your own writings, but it also strengthens your way of life. Naturally, literature helps people to learn new ideas and philosophic positions, provides them with a new way of thinking about the world, and enables people to be educated in society.

In addition, literature has a valuable role to play in shaping the personality of individuals and in affecting their behaviour, thereby adapting them to life. It offers you

an opportunity to consider what you're reading or hearing from others, and it strengthens your knowledge store and appreciation.

The researcher chose F. Scott Fitzgerald's *The Notable Gatsby*, a notable American classic frequently used in language schools. Fitzgerald is indisputably a part of the canon of American literature. His life story has captivated the public imagination, not just as the author of *The Great Gatsby*, but also as one of the twentieth century's greatest writers and the author of *The Great Gatsby* itself (Prigozy 1).

This chapter explores how *The Great Gatsby* can be used successfully in language classrooms. When literature is used in the language classroom, automatically the teacher emphasizes students to show interest in reading literature and exploits and learns linguistic features through literary discourse and activities. This method of language learning, however, i.e. the use of literature in language classrooms, is often unsuccessful and often causes students to lose interest in English since many learners are uninterested in this type of learning. The researcher has chosen here *The Great Gatsby*, a great classical American literature to learn language skills. Students attempt to explore linguistic characteristics not only to understand the story well, but also to learn the various language styles. By using other content, learners can use all four skills, read, speak, hear and write as tasks. The researcher details the process, demonstrates what resources and tasks will work and how the time will be handled. This chapter is a practical report on activities that can be included in the *Great Gatsby* course. It also discusses the necessary practices and methods for teaching literature to allow English teachers to raise the standard of their teaching and to make use of these methods in the areas of language skills, i.e., listening, speaking, reading, writing and pronunciation.

This master's thesis tries out a various approaches used in teaching English literature to graduates of Turkey. By choosing *The Great Gatsby*, this researcher has discovered a means to accomplish several objectives simultaneously. The researcher enables her students to interpret and analyze the novel literary, linguistically through activities so that the students may use it to develop their communication skills. She also analyses the film version of this novel and the way it can be used in language learning. The researcher hopes to demonstrate how *The Great Gatsby* can be used to fulfill a number of educational objectives by approaching the novel from a historical-

biographical perspective. The reading of *The Great Gatsby* serves a dual function as a result: it tries to complete various curriculum objectives through the reading of this book while also giving students with a deeper understanding of the novel and its setting.

4.1. Models and Approaches of Teaching a Novel in EFL Classroom

When reading a novel with an English learner, there are a plethora of pedagogical opportunities available. It also presents a number of practical and literary obstacles at the same time. The researcher set out to find qualities of books that provide students with unusual educational and language opportunities, with the goal of identifying such traits. Her next discussion focused on some of the issues connected with using classroom books, both for teachers and students, and she shared samples of resources to illustrate her points. She made a plan in an attempt to overcome the problems she was experiencing. Despite the fact that these activities were developed for a specific work, F. Scott Fitzgerald's *The Great Gatsby*, the researcher believes that the concepts behind them are applicable to the vast majority of other works of fiction.

This segment explores the potential approaches that you can take with your students when using literature. Potential approaches can help us in selecting and designing classroom materials and in assessing the suitability of published materials. We start by looking very generally at these approaches. There are three unique approaches described in the following sections, along with the methodological assumptions that underlie each, as well as some observations about material selection and organization.

According to Whitehead (1968), the approach used by teachers to teach literature is a determinant in determining whether or not students retain a lifelong interest in reading. It is his belief that in order to be effective, teachers must be familiar with a variety of ways and approaches for encouraging the growth of students' literary interests. Then there are different methods and exercises that teachers can use to teach literature viz. Information-based approach, language-based approach, personal response, periphrastic and stylistic approach.

Language teachers should analyze the fundamental components of English literature before beginning to teach literary elements such as characterization, setting,

plot, climax and resolution. It is critical for students to communicate information about the author, the context of the work, and the text itself. Such introduction will not only give students a heads up for comprehension but also they will be familiar with any piece of literature they will read.

4.1.1. Models of Using Novel with the Language Learner

Despite the numerous benefits of incorporating literature in EFL classes, the goal of reading literary works will not guarantee success or yield results unless teachers employ specific approaches and strategies to teach English through literature. Instead of resorting to the traditional approaches, there are different models and methods which can be used to teach literature in EFL classes including: Language Model, Stylistics Model, Cultural Model, and Personal Growth Model.

A- The Language Model or The Language-based Approach

When it comes to reading literature, the Language model is most prevalent in EFL classrooms. This method is frequently used in EFL classes through the exploration of literature (Carter and Long 1991). This model argues that the language is a literary medium and uses the literary text to explore grammar and structure. It helps students organise and structure their understanding of literary works by displaying linguistic components including figurative language, direct and indirect speaking, and other linguistic features. Some of the most typical teaching methods in EFL courses are prediction exercises, jumbled sentences, summary writing, creative writing, and role-playing games (Carter and McRae, 1996). Only a few of the many advantages of the language model include: "Vocabulary expansion; increased reading fluency; improved interpretive and inferential skills; and exposure to a broader spectrum of language," to name a few examples (Bibby & McIlroy, 2013). This paradigm, on the other hand, has a number of shortcomings. The method is considered a reductive one by some literary critics, who believe it is irrelevant to the literary objectives of any particular work, because it can be applied to any text. To put it another way, teachers employ this paradigm in order to carry out scheduled language exercises rather than to achieve cultural or literary objectives (Carter & McRae, 1996).

The language-based approach is student-centered. Its concern is to make students alert to the correct use of language. It makes students combine between language and literature more closely. (Khatib et al, 2011). Lazar (1993:43) asserts that this approach uses literature as an instrument to put language into practice through different activities rather than gaining information or facts. Prediction, cloze ranking tasks, role play, poetry recitation, debate, and debates are just a few of the activities that may be found in this form of learning. The language-based approach centers on evoking students' attention to the literary text and motivates them to correlate the topics of a text with their life experience (Rosli, 1995). Brainstorming, guided imagining, small group discussion, recording students' emotions in brief, and journal writing are some of the techniques used in this strategy (Lazar, 1993) and question-discussions that derive views and opinions on the text (Rosli, 1995). In a nutshell, this linguistic method is predicated on the notion that literature is creative. It strengthens the language skills of students and increases their language comprehension and understanding.

In the classroom, taking a close look at the language employed in literary texts will help to integrate language and literature courses more effectively. To produce meaningful interpretations or educated analyses of literary texts, students may benefit from conducting a thorough literary text-language study of the text. As a result of this technique, their overall English language abilities and understanding will also increase significantly. Students are encouraged to use their understanding of popular graphic, lexical, and linguistic categories to develop an aesthetic judgment for this piece of art, which they can then present to the instructor. Material is chosen not only for its representation of some of the designs of the language, but also for its literary importance.

The term "language-based strategy" refers to a broad variety of aims and techniques. They feel that integrating language and literature more extensively into the curriculum will benefit students in accomplishing their primary goal of developing their English knowledge and proficiency.

The proponents of this technique, on the other hand, have certain objectives in mind. A small number of people are more interested in the technique through which literature is used for language practice than they are in getting or reading the literature on their own. Because of this, literary works are seen as resources that encourage the

use of language, and they are just one of many different types of text that can be used to accomplish this goal. Some of the advantages of employing literary texts in language exercises include their openness to a variety of interpretations, their potential for generating classroom debate, and their focus on subjects that are actually fascinating and inspirational to study (Duff & Maley, 1990).

As a result of this, the methodologies and procedures used to analyze literary works vary from language to language. The goal of this course is to teach students how to read and evaluate written material effectively. The stylistic or stylistic approach is often used here. Stylistics means closely analyzing the linguistic characteristics of a text to understand how the meanings of the text are conveyed.

As a result, while the students may not always be willing to engage in stylistic text analysis, some language-based learning skills are beneficial for the study of literature as a whole. (Brumfit & Carter, 1986). Many of the skills of this study are common, everyday procedures and activities. Language teachers are familiar. A short story could be used to ask students to predict what happens next in key points (Brumfit and Carter, 1986). Students are likely to be familiar with this method, making it an intimidating choice for bridging the gap between language teaching and the development of literary talent in the classroom setting.

B. The Stylistics Approach

As Maley (1989) points out, this strategy is pretty similar to what EFL/ESL teachers desire for their language classrooms, where the emphasis is on literature as a textual source (cited in Khatib et al, 2011). The stylistics approach concerns itself with the use of linguistic tools to analyze literary texts. It leads learners into full understanding and appreciation of literature in the light of linguistic analysis and literary criticism. Consequently, learners will see how language is exploited in literary works to communicate certain messages to the addressees (Lazar, 1993). This method serves two purposes: first, it helps students to produce meaningful text interpretations, and second, it allows teachers to assess students' understanding of the text. For the second, it contributes to the increase of students' language knowledge and awareness. The objective of the stylistic approach is to direct students' attention to the linguistic

characteristics of literary texts, which will aid them in their study of literature more completely.

The emphasis is on a method that helps students to understand and appreciate the literary text more sensitively. One of the primary goals of stylistics is to enable students to comprehend the literary text in its context. The other goal is to increase students' knowledge and understanding of the language in general. Stylistics is divided into two categories: literary text analysis and literary text interpretation. There are some beneficial language habits to have; nonetheless, the goal of adopting a style is to improve pupils' ability to read and comprehend literary works.

Traditional practical criticism in the teaching of literature relied on the reader's insights to make critical judgements. A text is presented to students and their literary qualities will be spontaneously appreciated, without any explicit guidance as to how this can be done. It has been difficult to achieve this approach because the linguistic, literate and cultural backgrounds of language learners may be very different from those of their mother-tongue speakers.

At the same time, such an approach seems to suggest the product of some form of mystique discovery which is not available to everyone, that it understands or appreciates literature. Therefore, it could only make students feel bored, mystified or demotivated if a text is to be appreciated, without a specific strategy.

To achieve an aesthetic value for a work, one must relate its particular language traits to intuitive content understandings. Stylistics is one method of examining how meanings are communicated in a text (Leech and Short, 1981). In *Stylistics and the Teaching of Literature*, Widdowson (1975) characterized such an approach as a linguistics-literary criticism bridge field. Linguists are more interested in the codes than the messages themselves. A literary critic, on the other hand, analyses and evaluates literary works. Stylistics combines the two fields by analyzing language to explain message transmission.

The stylistic aspect reveals how different language forms interact in order to communicate specific meanings to language learners. With the use of a variety of approaches that are reasonably recognizable to pupils, it builds and justifies literary

comprehension (those with grammatical description). Because of this, students' comprehension and appreciation of literary texts are enhanced not just via the use of their existing language skills, but also through the expansion of their linguistic knowledge, as well. It is possible to utilize stylistic analysis to evaluate the numerous social roles of various types of texts as well as to analyze the various types of texts themselves (both literary and non-literary). For example, students may be asked to compare the character description of a novel to a reference letter or a medical form (Widdowson, 1975). Students will then be able to distinguish between the two texts and explain their reasoning. It is possible to study literary texts in conjunction with other types of literature, allowing for a more comprehensive integration of literary training into the classroom environment.

C- The Cultural Model

The Cultural Model is a conventional approach to literature teaching where an instructor discusses and discusses a literary text's social, political, literary and historical meaning and transmits information to the students. This approach views literature as a cultural tool or a source of facts and information where students not only learn a variety of words and expressions, but the ideology and culture of the target language (Bottino, 2000:212). This paradigm emphasises the relevance of literature in capturing accumulated wisdom and linking students to a range of expressions that have universal meanings through time, as well as the importance of connecting students to a variety of expressions that have universal meanings over time. (Talif & Jayakaran, 1994). Because of this strategy, students are more likely to see and appreciate the differences between their own cultures and values. Nonetheless, this model has several defects. It is a teacher-centred and provides limited language work. Therefore, it is rejected by educators working within the area of EFL (Much & Retnaningdyah, 2011).

D- The Personal Growth Model or The Personal Response Approach

The Personal growth model is an approach to literature that focuses on students and uses the literary text as a catalyst for personal growth activities (Bibby & McIlory, 2013). It is used to respond to the deficiencies of both the cultural model and the language model. It emphasizes on the use of language and the cultural background of the text, with an emphasis on the reader's participation in the text. To interest students

in literary works, the Personal growth model makes use of their real-life experiences, which they gain via reading and writing. It instills in students the ability to understand literature in the same way that they perceive their real lives. In other words, it assists youngsters in expressing their feelings, expressing their views, and making connections between their own personal and cultural experiences and the events covered in the book and the book's content. Thereby, the teacher can aid students in developing their linguistic knowledge and thoughts through various literary themes (Much & Retnaningdyah, 2011).

To encourage students to read literary texts outside of the classroom, the personal growth approach encourages them to appreciate and adore literature in their personal lives (Bottino, 2000). The use of literature as an educational and critical thinking tool is another purpose, and this is accomplished by having students analyse and discuss subjects inside the book as well as those that are triggered by it (Bibby & McIlory, 2013). The role of the teacher in this paradigm is to instil a lifelong love of reading as well as a profound delight in learning in students (Talif & Jayakaran, 1994). This model is based on the reader response theory which is concerned with the reader's interpretation of the literary text depending on his/her own experience irrespective of the meaning of the text itself. Thus, the reader will be able to deduce the meaning according to his/her knowledge (Much & Retnaningdyah, 2011).

To put theory into practice, teachers can use several methods to benefit from the personal growth model. One way is to encourage students to write their own personal opinions and comments, in any form they like; a phrase or a sentence, on the literary work they have just read and discussed in the classroom. This method helps students to record their impression of the work freely especially that their writing will not be read by other people (Barnet et al, 1996). To enable pupils to express their feelings in a manner that matches their thinking, the teacher asks them to write out their responses, with the condition that they provide an explanation for their responses. Teacher motivates them to write what comes into their minds, namely, what they like and dislike in the literary text and what questions they want to pose. In a nutshell, the personal growth model is the best technique for instructors to adopt in the EFL classroom because it combines the culture and linguistic models' goals.

The information-based approach, as defined by Carter (1988), refers to teaching literature by allowing students to interpret literature as a source of information (as cited in Hwang & Embi, 2007). This approach requires from students to have knowledge of the historical, political and cultural background of the literary text they study along with the necessary information on the part of the teacher (Lazar, 1993). Therefore, literature is considered to provide students with the necessary knowledge.

In university education, this is the most common method used. The course includes topics such literary movement history, social, political, and historical context, literary genres, and rhetorical frameworks. Students learn English through reading assigned literature and literary critique. Students' native languages may be used for text chats, or text translation may be required. The texts were chosen for their literary significance.

One possible approach to teaching literature is to make the literature itself the subject of the course, which is stated at the beginning of this chapter. This type of approach explores the history of literary movements and their characteristics; their social, political and historical background; the biography of the writers and their importance to their works; their genre and so forth. Some linguist claim that this type of approach is not the language instructor, but really the province where literature is taught, and is only effective if it is used to research literature with specialist interests. However, essential elements in this method can be implemented usefully in the language class for the education of literature. These elements are further discussed in this section.

This method places greater emphasis on the teaching of literature than on the teaching of language. The personal response approach relies on individual's interpretation and response of a single literary text differently to text. Hence, as stated by Reader response technique, learners can come up with a variety of interpretations of a text rather than just one (Khatib et al, 2011).

4.2. Strategies for Developing Communication Skills Using Literary Texts

This dissertation is an endeavor for exploring how to make use of novels for the purpose of language teaching through literature in the class. While making the activities,

multiple intelligences have been taken into consideration as the class consists of individuals who have different tastes and intelligences.

4.3. Analysis of Designed Stylistic Activities

When teaching language classes, it is essential to organize pedagogically structured activities. The three primary categories of activities are: before reading, during reading, and after reading activities. Pre-reading activities can be said to focus on understanding what went before the reading of literature, which includes comprehending background knowledge and prior knowledge about the topic. A brief description of the story of the novel must be provided in the earliest stage of pedagogical stylistic analysis before reading.

4.3.1. Before-reading Activities

When introducing the novel, the teacher can provide a brief plot summary. F. Scott Fitzgerald's *The Great Gatsby* depicts a world obsessed with wealth and position. This story was told by Nick Carraway, a young man in the 1920s. Nick meets Gatsby, whose real name is James Gatz, at West Egg. It seems to Jay Gatsby that he's all young and wonderfully wealthy, and he wants the one thing that's always out of his grasp, Daisy Buchanan's love. This absence leaves the sparkling parties and happy decorations lonely and empty in his life. According to the storyline, Jay Gatsby makes an unsuccessful attempt to gain Daisy's affection. Nick, Daisy's nephew, slowly but steadily unravels the secret. A few years earlier, prior to Daisy's marriage, they renewed their romance and began dating again. When Daisy Buchanan's husband, Tom Buchanan, invites Gatsby and Nick to Daisy's house for dinner one evening, Tom notices the two men's closeness. In showing how Gatsby made his fortune, bootlegging illegally, he learns about the business and sabotages their affection. He persuades Daisy that his allegiance lies with him, even though it is also Tom's business. Daisy drives home with Gatsby, hits her and kills Tom's mistress, Myrtle. He appears to be responsible for the assassination, as they were both in Gatsby's car. The tragic pursuit of Gatsby resulted in his death after being shot by Tom's mistress's husband. Nick's desperation forces him to return to the Midwest, where the novel's events cause him pain.

Using background knowledge and prior understanding of history, we may develop specific questions to arouse their interest. This assists in the formation of a connection between the central concept and the students. For instance, we could invite students to reflect on their society's identity and issues. What are your thoughts on these practices in general? Through the novel's brief introduction, we can incite and invite students to discuss these issues. This helps students improve their public speaking abilities. According to Aydinoglu(2012): Pre-reading exercises are designed to activate students' prior knowledge while also supporting them in formulating predictions, raising their curiosity, enhancing their desire, and, if necessary, introducing some lexical items and grammatical structures into the classroom environment.

The following “Before-reading Activities” can be done before starting the novel *The Great Gatsby*. Students are asked beforehand to read the worksheet. Students read the worksheet textbooks before they come to class. In a way, pre-reading is homework. In order to gather harsh phrases, what they have to offer is to sum up and write notes on my questions on the most memorable scene. Specifically, since learners are given short presentations or dependent groups, it is important to summarize and write-off notes. If they do not have any written thoughts or views, they would waste time.

ACTIVITY- 1: ORAL QUESTIONING

The aim of the activity: Warm up, speaking skills

Model addressed: Activity -1 is based on Language Model and Cultural Model

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. A2 Level speaking: “Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.”

Pre-reading work. Answer questions and write a short analysis of what student thinks the book is about.

Answer the following questions:

1- Look at the following cover books and posters then look at the table and infer its elements from pictures.

2- How would you describe the ‘American dream’?

3- What are the attitudes of Americans to wealth and poverty?

ACTIVITY- 2: PRESENTATION IN GROUP

The aim of the activity: Warm up, speaking skills

Model addressed: Activity -2 builds upon Language Model and Personal Growth Model

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. B2 Level speaking: “Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.”

Sum up the story, the scene that is most memorable, and so on. Using their sheet and showing the summary and the most unforgettable scene in English, students make small groups, basically 4 students in a group. You can compare and share your ideas by means of this presentation.

ACTIVITY- 3: VOCABULARY QUIZ

The aim of the activity: Warm up, speaking skills

Model addressed: Activity -3 signifies Language Model

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. A2 Level Speaking: “Can understand sentences and frequently used expressions related to areas of most immediate relevance. Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters.”

Students often take notes on some of the terms they thought rough. Then, in small groups, they will do quizzes. They will share their thoughts about this.

ACTIVITY- 4: GROUP DISCUSSION

The aim of the activity: Warm up, speaking skills

Model addressed: Activity - 4 is based upon Language Model and Stylistics Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. B2 Level speaking: “Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.”

The students will do group discussion particularly on the theme and characterization.

After the above activities are over, the teacher will ask questions about the chapter, certain scenes or expressions. For instance, the question is as follows in Chapter 5: “In this chapter, if you choose three key words, what would they be? Can you now find them? After a few minutes, they’ll talk in small groups about the topic, so please read again. I will give you a few minutes. And then some examples I’ll give them. Naturally, several appropriate answers can be given. Rain is the first. Rain is linked to major scenes in this novel, including the funeral of Gatsby. The second is a clock. Clock is linked to time, in *The Great Gatsby*, Narrator Nick, in his famous sentence says that you (= Gatsby) cannot repeat the past. The third is the voice, in particular the voice of Daisy. Gatsby says later in chapter “His voice is packed with gold.” That’s what this picture has already shown. Similar to these teachers, the instructor will explain or comment on the plot.

4.3.2. During-reading Activities

A highly competent group of advanced students should be recommended by the teacher before using the novel as a basis for classroom activities before using it. But the allocation of 'homework' to students to read a chapter at a time and to concentrate on the activities built around that chapter could be a more practical and fascinating solution. In college, the novel can also be seen as an ongoing experiment. The other approach is that the teacher should split the text into practical pedagogical units, which are particularly important for the very heavy burden of vocabulary to be addressed. The third solution is to split students into groups and, in a few weeks, when the time is very limited, to make them read various chapters. As an alternative to reading the first chapter aloud, a small group of students could do so and then present their findings to the class. Students' attention is drawn to the story's complexity as they prepare to provide a synopsis or paraphrase of the tale to their peers. One difference is that the teacher gives students brief summaries of chapters that are less important, and then encourages them to read the rest.

The class reads literary texts aloud in this segment to facilitate comprehension and comprehension. In this portion, the teacher also asks various questions to analyze and assess whether or not students have grasped the contents of the text. It is the goal of reading exercises to assist students in understanding the text, comprehending the

context, rehearsing the text's lexical elements, and acquiring literary aspects. We also give one of the paragraphs and tell students to paraphrase the paragraph. Students develop their language abilities and extend their passive vocabulary by paraphrasing the text. Word matching is another important practise that helps students improve their grasp and comprehension of the literary material. Through the use of definitions, learners are able to quickly comprehend the material.

Following “During-reading Activities” can be done during teaching the novel *The Great Gatsby*:

ACTIVITY- 5: READING COMPREHENION

The aim of the activity: Reading and writing skills

Model addressed: Activity - 5 is based on Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C2 Level Reading: “can read with ease virtually all forms of the written language, including abstract, structurally or linguistically complex texts such as manuals, specialized articles and literary works.”

2. B2 Level Writing: “Can summarize information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation.”

Read the passage and answer the questions that follow:

“Most of the big shore places were closed now and there were hardly any lights except the shadowy, moving glow of a ferryboat across the Sound. And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for Dutch sailors’ eyes — a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby’s house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder.

And as I sat there brooding on the old, unknown world, I thought of Gatsby’s wonder when he first picked out the green light at the end of Daisy’s dock. He had come a long way to this blue lawn, and his dream must have seemed so close that he could

hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night.

Gatsby believed in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that's no matter — to-morrow we will run faster, stretch out our arms farther. . . . And one fine morning — So we beat on, boats against the current, borne back ceaselessly into the past.”

(Extracted From *The Great Gatsby* - Chapter Nine – Close Reading)

Answer the following questions:

1. Describe the setting. Find words used in the first paragraph that suggest an emotion (that's the mood of the writing).
2. What is Nick's attitude about the way everything looks (that's Nick's tone)?
3. What is Nick thinking about here? How is that related to what he's talking about in the first paragraph?
4. What point is Nick trying to make about dreams?

ACTIVITY- 6: VOCABULARY & SPEAKING SKILLS

The aim of the activity: developing vocabulary

Model addressed: Activity - 6 is based on Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Vocabulary: “Can express him/herself fluently and spontaneously without much obvious searching for expressions.”

Match words from the extract with the given meanings:

- | | |
|------------------|------------------|
| 1. hardly | A) inspection |
| 2. gradually | B) pensive |
| 3. pandered | C) continual |
| 4. contemplation | D) scarcely |
| 5. transitory | E) comprehend |
| 6. commensurate | F) indulge |
| 7. brooding | G) correspondent |
| 8. grasp | H) dwindle |
| 9. recede | I) uniformly |
| 10. ceaselessly | J) temporary |

ACTIVITY- 7 : SPEAKING SKILLS & WRITING SKILLS

The aim of the activity: developing speaking, reading, and writing skills

Model addressed: Activity - 7 is based on Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C2 Level speaking: “Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.”

2. C1 Level reading: “Can understand a wide range of demanding, longer texts, and recognize implicit meaning.”

3. C2 Level writing: “Can summarize information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation.”

Read And paraphrase the given paragraph:

“And as I sat there brooding on the old, unknown world, I thought of Gatsby’s wonder when he first picked out the green light at the end of Daisy’s dock. He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night.”

4.3.3. After-reading Activities

Writing, speaking, and language skills are improved through these activities. The stage immediately following the reading component is also referred to as a production stage because it requires learners to generate using the language objects they practised in the previous stage (Aydinoglu, 2012).

Following a thorough reading of this novel, a teacher may administer a few closer tests to students in order to help them develop their grammatically and syntactically pragmatic skills. This helps students understand both language and lexicology better. In the language of Paul Simpson (2003), closing tests try to impart information about which lexical items are acceptable for which grammatical context; this is the application that enables students to fill in the structural slot with the "correct" phrase in the shortest amount of time. This is the extent to which the cloze test can give light on the lexical set

idea. A lexical set is a collection of elements that are semantically related to one another and that are tightly associated with a particular topic or register. However, while synonyms (and near synonyms) are the most obvious candidates for lexical sets, the notion has been broadened to include groups of meaningful words that are typically associated with a specific sector of the language.

In the ELT classes, the cloze test helps students understand lexical choices in literary text and anticipate them. For the student to be able to express themselves and communicate with others in meaningful ways, literature supplies them with the building blocks and frameworks such as vocabulary, semantics, and syntax. Through the use of words, it enables youngsters to explore and communicate their meaning (Basiga, 2009). To show progress in their vocabulary knowledge and comprehension, students are expected to be able to identify the correct lexical collocation on cloze tests. In the language of Simpson (2003): The most significant component in achieving our objectives is the creative implementation of the cloze test. Using Cloze to examine the gap between what we expect to see in a text and what a writer actually does in this circumstance is a useful technique. By requiring students to submit a partial analysis of the text before reading the entire version, it also shifts the emphasis away from comprehension to interpretation. When it comes to stylistic applications, cloze is categorically not employed as a measure of linguistic aptitude. As opposed to this, it just seeks out informants' instincts about a text, which cannot be judged as "correct" or "incorrect."

In order to strengthen their grammar understanding, students should concentrate on the cloze test activity that comes from the grammatically and syntactically rich section of the literary text.

ACTIVITY- 8: CLOZE TEST

The aim of the activity: developing reading skills, writing skills, and vocabulary

Model addressed: activity- 8 is the extracts of the novel *The Great Gatsby* and is based on Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. B1 Level reading: “Can produce simple connected text on topics which are familiar or of personal interest.”

2. C2 Level vocabulary: “Can express him/herself fluently and spontaneously without much obvious searching for expressions.”

Read the below given cloze test carefully and put the appropriate word in the blanks from the word bank.

Listening, flower, heart, kissed, touch, face, wed

“His beat faster and faster as Daisy’s white came up to his own. He knew that when he this girl, and forever his unutterable visions to her perishable breath, his mind would never romp again like the mind of God. So he,, listening for a moment longer to the tuning fork that had been struck upon a star. Then he kissed her. At his lips’ she blossomed like a and the incarnation was complete.”

Multi-choice questions (MCQs) are another important technique employed in language classes and are meant to emphasize main concepts of the novel. According to Simpson (2003): Multiple choice tests are advantageous when a given slot has a large number of possible paradigmatic entries. It reduces the number of possible interpretations, allowing the study to concentrate on the vocabulary's unique qualities. A multiple choice text can be used to investigate practically any aspect of lexical semantics. It is an excellent tool for examining synonymy, collocation, lexical specificity, and the link between lexis and register. This latter use enables the development of semantically linked phrase groupings for each structural position.

After considering the close connection of the item to the choice offered, students try to check the best answer. This technique enhances the language and grammar skills of students. The MCQs reveal the choice and the choice of suggestive words in the literary text by the writer. The following activity and quizzes are excellent examples of well-designed multiple-choice questions that can be used to assess a learner’s overall knowledge of *The Great Gatsby*.

ACTIVITY- 9: MCQ TEST

The aim of the activity: developing reading skills

Model addressed: activity- 9 is the extracts of the novel *The Great Gatsby* and is based on Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level reading: “can understand a wide range of demanding, longer texts, and recognize implicit meaning.”

- i. Where was Nick Carraway born –
 - a) in the Northeast
 - b) in the South
 - c) in the Midwest
 - d) None of the above.
- ii. The character that hangs the phone "with a sharp click" in Nick's ear is Gatsby
 - a) Tom Buchanan
 - b) Gatsby
 - c) Jordan Baker
 - d) None of the above
- iii. What is the location of Gatsby's mansion?
 - a) East Egg
 - b) Park Avenue
 - c) West Egg
 - d) Brooklyn
- iv. Where did Daisy get together with Gatsby?
 - a) East Egg
 - b) Louisville
 - c) The Plaza Hotel
 - d) West Egg

The teacher can make worksheet comprising 25-30 Multiple Choice Reading Check Quizzes from every chapter of the novel *The Great Gatsby*. This method can be very useful for the students to grasp grammar, vocabulary, sentence formation, and speaking skills.

ACTIVITY- 10: READING SKILL

The aim of the activity: developing reading skills

Model addressed: activity- 10 is the extracts of the novel *The Great Gatsby* and is based on Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level reading: “Can understand a wide range of demanding, longer texts, and recognize implicit meaning.”

“Match the character to their description.”

- | | |
|-----------------|--|
| a. Daisy | 1. Lives in East Egg, went to Yale with Nick |
| b. Gatsby | 2. From the Midwest, lives next to Gatsby |
| c. Nick | 3. Tom’s garage mechanic |
| d. Wolfsheim | 4. Millionaire with a yacht who employed Gatsby as a young man |
| e. Dan Cody | 5. Throws lavish parties, in love with Daisy |
| f. Tom | 6. Tom’s mistress |
| g. Jordan | 7. Golfer, friend of Daisy’s |
| h. Myrtle | 8. Gatsby’s guest who never seems to leave |
| i. Klipspringer | 9. Works with Gatsby, wears human molar cufflinks |
| j. George | 10. Nick’s cousin, married to Tom” |

Scanning & Skimming

Scanning is the process of searching a text using a particular method for particular details. Skimming a passage is a reading technique that prioritizes the passage's overall topic or meaning. Headings and subheadings are critical because they contain the central ideas, while sentence stems should be concise statements. A spell check can help you determine which details in the passage are critical. When scanning, the most critical phrases to look for are the key phrases. Names, dates, numbers, times, and time units, for example, are among the main things you seek.

SCANNING EXERCISES

ACTIVITY 11:

The aim of the activity: developing reading and writing skills

Model addressed: activity- 11 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Reading: “I can understand long and complex factual and literary texts, appreciating distinctions of style. I can understand specialized articles and longer technical instructions, even when they do not relate to my field.”

2. C1 Level Writing: “I can express myself in clear, well-structured text, expressing points of view at some length. I can write about complex subjects in a letter, an essay or a report, underlining what I consider to be the salient issues. I can select style appropriate to the reader in mind.”

“Scan chapter–1 of the novel *The Great Gatsby* to find the answers to these questions.

- (a) How does Nick describe himself at the beginning of the book?
- (b) Why has Nick come to the East?
- (c) Who is the narrator of the story?
- (d) What is Gatsby doing when Nick first sees him?
- (e) Where had Nick known Tom Buchanan before?”

ACTIVITY 12:

The aim of the activity: developing reading and writing skills

Model addressed: activity- 12 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Reading: “Can understand a wide range of demanding, longer texts, and recognise implicit meaning.”

2. C1 Level Writing: “Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.”

Read the chapter-1 and chapter-2 very quickly. Fitzgerald's use of color in *The Great Gatsby* is a concrete idea and conceptually within reach of the budding textual critic. Then answer the questions.

(a) How many times the word 'green' has been used in chapter-1 and chapter-2?

(b) How many times the word 'white' has been used in chapter-1 and chapter-2?

(c) How many times the word 'red' has been used in chapter-1 and chapter-2?

ACTIVITY 13: Read the passage below and then respond to the questions:

The aim of the activity: developing reading and writing skills

Model addressed: activity- 13 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Reading: "Can understand a wide range of demanding, longer texts, and recognize implicit meaning."

2. C1 Level Writing: "Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organizational patterns, connectors and cohesive devices."

"There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York — every Monday these same oranges and lemons left his back door in a

pyramid of pulp less halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another."

- (a) Identify two literary terms that appear in the first two paragraphs.
- (b) Define the term "toiled" in your own words (line 12). Also, specify which section of speech you're referring to.
- (c) Choose any five verbs and make a sentence by each one.

ACTIVITY 14: Read the passage below and then respond to the questions:

The aim of the activity: developing reading and writing skills

Model addressed: activity- 14 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

- 1. C1 Level Reading:** "Can understand a wide range of demanding, longer texts, and recognise implicit meaning."
- 2. C1 Level Writing:** "Can use language flexibly and effectively for social, academic and professional purposes."

Identify one example of a "**Truth**," one example of "**Tension**," and one example of a "**Tragedy**" by using a direct quote from the text for each one. After providing the quote, explain in 2-3 sentences how that quote supports that theme in Chapter 7.

Truth:

Quote:

Explanation:

Tension:

Quote:

Explanation:

Tragedy:

Quote:

Explanation:

ACTIVITY 15: Denotation and Connotation

The aim of the activity: developing reading and writing skills

Model addressed: activity- 15 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. A1 Level Reading: “Can understand sentences and frequently used expressions related to areas of most immediate relevance.”

2. B1 Level Writing: “Can produce simple connected text on topics which are familiar or of personal interest.”

“Read the following paragraphs and answer the questions about denotation and connotation.

The truth was that Jay Gatsby of West Egg, Long Is-land, sprang from his Platonic conception of himself. He was a son of God—a phrase which, if it means anything, means just that—and he must be about His Father’s business, the service of a vast, vulgar, and meretricious beauty. Sohe invented just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent, and to this conception he was faithful to the end.”

Connotation and Denotation Checklist

Meretricious
What is the Denotation of the word?
What is the Connotation of the word? (Positive, Neutral, Negative)
What is the mood of the paragraph that this word helps create?
Faithful
What is the Denotation of the word?
What is the Connotation of the word? (Positive, Neutral, Negative)

What is the mood of the paragraph that this word helps create?

SKIMMING EXERCISES

ACTIVITY 16:

The aim of the activity: developing reading and writing skills

Model addressed: activity- 16 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. B1 Level Reading: “Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialization.”

2. C1 Level Writing: “Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.”

Read the following statements and explain the writer’s point of view.

(i) “Every one suspects himself of at least one of the cardinal virtues, and this is mine: I am one of the few honest people that I have ever known. (3.171)”

(i) “They're a rotten crowd," I shouted across the lawn. "You're worth the whole damn bunch put together.” (8.45)

ACTIVITY 17:

The aim of the activity: developing reading and writing skills

Model addressed: activity- 17 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Reading: “Can understand a wide range of demanding, longer texts, and recognise implicit meaning.”

2. C1 Level Writing: “Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.”

Read the following statements and answer the questions in brief.

(i) “Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that’s no matter—tomorrow we will run faster, stretch out our arms farther. And one fine morning—— So we beat on, boats against the current, borne back ceaselessly into the past. (9.153-4)”

(a) Does this writer imagine a hopeful and better world?

(b) How do you know this? List the important words.

ACTIVITY 18:

The aim of the activity: developing reading and writing skills

Model addressed: activity- 14 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Reading: “Can understand a wide range of demanding, longer texts, and recognise implicit meaning.”

“Read each quotation carefully and answer the corresponding questions regarding speaker, context, and/or significance. You may use the names in the box below more than once or not at all.

Nick Carraway	Jay Gatsb	Myrtle Wilson
Tom Buchanan	Jordan Baker	George Wilson
Daisy Buchanan	Klipspringer	Henry Gatz

(i) “Can’t repeat the past?” he cried incredulously. “Why of course you can!”

a. *Who is the speaker?*

b. *What does he want to ‘repeat?’*

(ii) “Ah... you look so cool... You always look so cool.”

a. *Who is the speaker?*

b. *Who looks ‘cool?’*

c. *What realization does this statement prompt?*

(iii) “Oh you want too much! I love you now - isn’t that enough? I can’t help what’s past.”

a. *Who is the speaker?*

b. *To whom are they speaking?*

c. What is 'too much' for the speaker?

(iv) "Wreck! ...That's good. Wilson'll have a little business at last."

a. Who is the speaker?

b. Explain the irony.

(v) "What I called up about was a pair of shoes I left there."

a. Who is the speaker?

b. To whom are they speaking?

c. What reaction/emotion does this request elicit?"

ACTIVITY 20: COMPREHENSION CONSTRUCTOR

The aim of the activity: developing reading and writing skills

Model addressed: activity- 20 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Reading: "Can understand a wide range of demanding, longer texts, and recognise implicit meaning."

2. C1 Level Writing: "Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices."

"1. Read Chapter 1. While you read, you will record quotes (with page numbers) from the text that you think are significant to the passage.

All 1s will look for quotes on Nick's attitude towards his background/upbringing.

All 2s will record quotes about Nick's attitude of West/East Egg.

All 3s will record quotes regarding the characterization of Tom.

All 4s will record quotes regarding the characterization of Daisy.

All 5s will record quotes regarding the characterization of Jordan.

All 6s will record quotes regarding instances of foreshadowing.

2. For each quote, you can choose to respond in one of three ways: make a connection, ask a question, or share visualization.

3. Use the following graphic organizer to record your quotes and responses.”

Quote and Page Number	Connection (This reminds me of...) OR Question (I wonder...or I don't understand...) OR Visualization (Picture or symbol to represent concept)
1	
2	
3	
4	
5	

ACTIVITY 21: READING QUIZ

The aim of the activity: developing reading skills

Model addressed: activity- 21 is the extracts of the novel *The Great Gatsby* and is based on Stylistics Model and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Reading: “Can understand a wide range of demanding, longer texts, and recognise implicit meaning.”

Ch. 1: Match each quote to the character it describes.

“ A. ...one of the most powerful ends that ever played football at New Haven – a national figure in a way, one of those men who reach such an acute limited excellence at twenty-one that everything afterward savors of anticlimax.”	i. Nick Carraway
“ B. But I didn't call to him, for he gave a sudden intimation that he was content to be alone – he stretched out his arms	ii. Tom Buchanan

toward the dark water in a curious way, and, far as I was from him, I could have sworn he was trembling.”	
“ C. She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face, promising that there was no one in the world she so much wanted to see. That was a way she had.”	iii. Daisy Buchanan
“ D. I knew now why her face was familiar – its pleasing contemptuous expression had looked out at me from many rotogravure pictures of the sporting life at Asherville...I had heard some story of her too, a critical, unpleasant story, but what it was I had forgotten long ago.”	iv. Jordan Baker
“ E. Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested....”	v. Gatsby

ACTIVITY- 22: WRITING ACTIVITIES

The aim of the activity: developing reading and writing skills

Model addressed: activity- 22 is based on Language Model, Stylistics Model, and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. **C1 Level Writing:** “Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation.”
2. **C1 Level Grammar:** “Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices”.

“i. Highlight the circumstances faced by the central character. Then convert your thoughts into stage play and perform before your class fellows.

ii. How, where, why is Jimmy Gatz given Jay Gatsby’s name?

iii. Give brief history about the time frame and F. Scott Fitzgerald. Discuss point of view and its literary function, using examples from the book. Have students write a brief story (between 150 -200 words) using one style of point of view in their story.

- iv. Keeping yourself in place of the central character in the story, write down a letter to your uncle who is in abroad highlighting the troubles you faced and overcame.
- v. Write down a number of adjectives to elaborate the characters and situations you have experienced. Then try to read your letter along with correct pronunciation in front of the class.”

ACTIVITY- 23: LETTER WRITING

The aim of the activity: developing reading and writing skills

Model addressed: activity- 23 is based on Language Model, Stylistics Model, and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

- 1. C1 Level Writing:** “Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation.”
- 2. C1 Level Grammar:** “Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices”.

“Writing Situation:

Imagine that the school board is attempting to ban *The Great Gatsby* and replace it with an old, classic novel that is more innocent and less controversial (due to *The Great Gatsby*’s promiscuous content, deceitful characters, and immoral character interactions). Your job is to write a letter to the school board convincing them that *The Great Gatsby* is a necessary and relevant text that should remain a part of our curriculum.

Directions:

- Decide on the two-three points you want to use from the article, “Five Reasons ‘Gatsby’ is the Great American Novel”
- Decide upon something you find valuable from what you’ve read so far (this can be related to the ideas you chose from the article, or it can be something else – vocabulary, historical context, literary element, etc.).
- Write a letter that both appeals to the reader’s logic, and touches upon their feelings (about education, student needs, American society, the American Dream, etc.)”

ACTIVITY- 24: WRITING

The aim of the activity: developing reading and writing skills

Model addressed: activity- 24 is based on Language Model, Stylistics Model, and Cultural Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Writing: “Can use language flexibly and effectively for social, academic and professional purposes.”

2. C2 Level Grammar: “Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation.”

“Focus on Gatsby. Put yourself in his shoes. Imagine you have had the same hopes, dreams, goals, and intentions for 5 years. Congratulations! You’ve done it. You’ve got the girl of your dreams and you have all the money you could ever want. Now what?”

The ability to match the words is also important for the development of children's cognitive abilities and capabilities. In addition to the matching words in columns activity, which focuses on the development of students' lexical knowledge, there are several additional key techniques for language acquisition. Students must connect the words and phrases in the first column to the words in the second column. As long as the learner answers the vast majority of the questions properly, the last question is correct as well. This task assists students in expanding their vocabulary and improving their cognitive abilities. A wonderful instance of pedagogical analysis can be found in the well-constructed matching column exercises presented below. It is a common and beneficial in both understanding the context and sentence construction. Choose an option in column A that agrees with the choice in column B.

ACTIVITY- 25: MATCHING THE WORDS AND PHRASES

The aim of the activity: developing reading and writing skills

Model addressed: activity- 25 can be suggestive of Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Vocabulary: “Can understand a wide range of demanding, longer texts, and recognise implicit meaning.”

2. C2 Level Grammar: “Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation.”

A	B
extraordinary gift for hope	Deep secret
romantic readiness	An expression used for Gatsby for Nick and others
foul dust	Unending want
a ripe mystery	Romantic desire
the inexhaustible charm	incredible optimism
old sport	An expression used for Gatsby

Finally, the narrative comes to a close with all of these tasks completed. Final questions elicit responses from students in the form of a written response: “Now we’ve finished reading *The Great Gatsby*, so the following are our final questions.” In A4 sized paper, they will write their view in about 350 words.

ACTIVITY- 26: FINAL REPORT

The aim of the activity: developing writing and grammar skills

Model addressed: activity- 26 is based on Language Model, Stylistics Model, and Personal Growth Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Writing: “Can use language flexibly and effectively for social, academic and professional purposes.”

2. C1 Level Grammar: “Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.”

Students can pick one or two questions and write about them in their own English language. The questions are as follows:

- i) What was this book’s most memorable scene? Why have you felt that?
- ii) Was *Gatsby* really great? Why or why not?
- iii) What did you learn from this book, *The Great Gatsby*?
- iv) Is *The Great Gatsby* a masterpiece? Why or why not?

Students will also do a final quiz. There will be two types of questions. First, Yes / No questions are given to verify readability. They are essentially to verify the interpretation of the plot and characters using true or false questions or to rearrange the plot-based sentences. The other is open-ended writing questions.

ACTIVITY - 27: VOCABULARY

The aim of the activity: developing Vocabulary

Model addressed: activity- 27 is based on Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Vocabulary: “Can express him/herself fluently and spontaneously without much obvious searching for expressions.”

Observe the following words from Chapter-1 and 2 of the novel *The Great Gatsby* by F. Scott Fitzgerald. Write connotative and denotative meaning of these words:

Conscientious

Fractious

Intimation

reproach

hauteur

languid

sumptuous

contiguous

(Simultaneously many activities from different chapters can be framed based on this pattern)

ACTIVITY -28: FILL-IN-THE-BLANK ACTIVITY

The aim of the activity: developing Vocabulary and Grammar

Model addressed: activity- 28 is based on Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Vocabulary: “Can express him/herself fluently and spontaneously without much obvious searching for expressions.”

2. C1 Level Grammar: “Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.”

“Fill in the blanks with suitable words (from chapter 1):

Complacent conscientious contemptuous feign fractious
imperceptible intimation reproach supercilious
unobtrusive

- (i) Gatsby _____ indifference to Daisy’s presence in Nick’s living room.
- (ii) Jordan’s manner toward those she feels are beneath her shows a _____ nature similar to most inhabitants of West Egg.
- (iii) Tom’s _____ behavior foreshadows his later unacceptable treatment of the women in his life.
- (iv) Despite the _____ that she is unhappy, Daisy keeps up the appearance of Tom’s happy wife.
- (v) At first Daisy seems _____ about the fact that Tom might be involved with someone else, but she does become irritated when he accepts a call as they are about to begin dinner.
- (vi) During Nick’s visit to Tom and Daisy’s home, he senses the _____ nature of Jordan’s stare because he is not one of the elite.
- (vii) The tension between Tom and Gatsby is _____ until the outburst of anger occurs in the hotel.
- (viii) In an _____ way, Daisy moves away from Tom and closer to her friend Jordan.

(ix) Daisy's _____ look at her husband lets him know she suspects him of being unfaithful.

(x) Nick is _____ about making sure he speaks politely to each person, regardless of whether or not they are kind in return.”

**ACTIVITY -29: MULTIPLE CHOICES ACTIVITY FOR VOCABULARY
(taken from Chapter-1)**

The aim of the activity: developing Vocabulary

Model addressed: activity- 29 is based on Language Model.

CEFR descriptors: This activity is based on the following descriptors from CERF:

1. C1 Level Vocabulary: “Can express him/herself fluently and spontaneously without much obvious searching for expressions.”

“Tick the correct meaning of the words given below:

(i) very careful and exact

- (a) sumptuous
- (b) punctilious
- (c) supercilious
- (d) contiguous

(ii) reminiscent

- (a) redolent
- (b) ineffable
- (c) portentous
- (d) unobtrusive

(iii) narrow-minded

- (a) erroneous
- (b) ambiguous
- (c) convivial
- (d) dilatory

(iv) troublesome

- (a) contiguous
- (b) convivial
- (c) fractious
- (d) deft

- (v) pompous
 - (a) commensurate
 - (b) convivial
 - (c) turgid
 - (d) imperceptible ...”

4.4. Lesson Planning and Designing

While many EFL/ESL readers believe that appreciating literature is impossible, teachers can help students activate their schemata through careful scaffolding. *The Great Gatsby* is one of America's most influential novels. It has the capacity to introduce the entire new cultural information world to our students. In the background of the roaring twenties the complex characters are definitely interesting. *The Great Gatsby* can be made meaningful and comprehensible for EFL/ESL students through a five-unit lesson plan organised around the themes of 1) setting the scene, 2) character exploration, 3) text analysis and visual analytics, 4) recognising the climax, and 5) student presentation and Socratic Seminar.

Lesson Plan	
Course Title: Language Teaching Using <i>The Great Gatsby</i>	Total Lecture: 30 Each Lecture Time: 50 Minutes
Aims: <ul style="list-style-type: none"> • To encourage students into and out of the classroom to cultivate the habit of reading English novels. • Using novel for learning communication skills. • To incorporate the use of character-describing adjectives. 	
Materials: <p>F. Scott Fitzgerald's <i>The Great Gatsby</i> published by Penguin</p> <p>Film Version : <i>The Great Gatsby</i> (1974) Directed by Jack Clayton</p> <p>Power point slideshows</p> <p>Hand outs</p> <p>Lap top</p> <p>Projector</p>	

Lesson	Lecture	Content	Activities	Assignment / homework
Lesson 1	Setting the Scene Lecture (1-2)	Pre-reading work. Answer questions and write a short analysis of what student thinks the book is about. The roaring twenties, prohibition, bootlegging, and the age of jazz are explained. Introduce the following locations on a map of the United States: New York, Long Island, West Egg, East Egg, Ashes Valley, Midwest, and Louisville.	Activity-1: Oral Questions	Reading text at home and note making
Lesson 2	History, background and story line of the novel Lecture (3-4)	Give brief history about the time frame and F. Scott Fitzgerald. Discuss point of view and its literary function, using examples from the book. Have students write a brief story (between 150 -200 words) using one style of point of view in their story.	Activities 2-4 Oral activities: What's the true name of Gatsby? Was Gatsby's family rich? Did Gatsby study at Oxford? Why was the reason for his	-Do-

			college leaving? For Whom did Gatsby work?	
Lesson 3	Character Exploration Lecture (5-6-7-8)	<ul style="list-style-type: none"> • Discuss characters of the novel. • Pass out the character list to students • Give time students for reading and checking meanings. • Distribute character description sheets. • Review character list. • Read the character list chorally. • Request students to watch the Great Gatsby for the first 30 minutes. Students may be helpful to identify and recognize characters' names as they pop up. • Insert adjectives that can be used for character description. <p>(Suggested adjectives: arrogant, cold, kind, reserved, sweet, effervescent, calculating,</p>	<p>Asking questions from students: Which character, in your opinion, is the most kind?</p> <p>Which of the following characters do you believe is reserved?</p> <p>Assign the task of writing character descriptions to students.</p> <p>Questions: Who asked Nick to introduce</p>	Instruct students to begin writing a character description for the main characters.

		selfish, honest, and superficial).	<p>Daisy to Gatsby?</p> <p>What adjectives come to mind when describing Jordan Baker's personality? Why?</p> <p>Who's Who</p> <p>What's Tom's girlfriend's name?</p> <p>Who is Daisy's cousin?</p> <p>Who is Daisy's friend?</p> <p>Who is Myrtle's husband?</p>	
--	--	------------------------------------	---	--

			<p>Who is Nick's neighbor?</p> <p>Demonstrate that each student should choose one character and enter the adjectives representing each character best. Explain that an illustration from the film or the book must explain each adjective.</p>	
Lesson 3	<p>Textual Study and visualization</p> <p>Lecture (8 to 22)</p>	<p>Read pages (a-b) aloud and pause fairly regularly to comment and discuss conceptual comprehension.</p> <p>Set up class discussion using a specific chapter in the book. Break up class into groups and have them work on the questions given to</p>	<p>Activities 5-7</p> <p>Questions:</p> <p>Ask Who's Who?</p> <p>Which party did Daisy and Tom attend?</p>	Text reading as homework

		<p>them. Show movie clips and then have class discuss the differences between the movies and the book while answering the questions given to them.</p> <p>Tell students to watch the next thirty minutes of the movie</p> <p>Have a class discussion about their answers.</p> <p>Tell students to watch the movie from the party scene.</p>	<p>With whom did Daisy leave?</p> <p>Who stayed with Tom?</p>	
Lesson 4	<p>understanding the climax</p> <p>Lecture (23 to 26)</p>	<p>Extract and explain passages and quotes: The novel is praised for its remarkable sentences and lines. There are popular quotes which require explanations of meaning.</p> <p>Word Choice and narrative arts: Identify the importance of words and sentences, including connotative and figurative significances, as used in the text. Analyze the effect on meaning and tone of specific words choices, including words with</p>	<p>Task1: Ask students to explain the context of the quotes.</p> <p>Task2: The class is split into two teams, and we play a quote game in which these two teams compete against each other. The instructor</p>	<p>Text reading as homework</p>

		<p>multiple meanings or language which are particularly new, desirable or beautiful.</p> <p>Themes & Central Ideas: Observe two or more themes or main ideas of a text and examine its evolution in the text, including the relationship and the dependence on each other for complex accounting. Furnish the text with an authoritative description.</p>	<p>reads a quotation from one of the many works read during the unit; the intention is to recognize the quotation quickly by name, author, speaker and context. The team with the right answers wins.</p> <p>Task 3: Scaffolding vocabulary: Fitzgerald's nuanced (but lovely) language is one of the biggest obstacles to understanding. This is also the first thing that frustrates students as</p>	
--	--	---	--	--

			<p>they start reading Chapter 1. The recurring issue "towering, Fancy Words." The researchers created a collection of vocabulary bookmarks one for every chapter, in order to support students' comprehension of Fitzgerald's complex language. The researcher prints, copies and cuts them before our unit and every time passes a new chapter. These</p>	
--	--	--	--	--

			<p>bookmarks are extremely beneficial for students and teachers are happy to respond</p> <p>"What does that mean?"</p> <p>"Look at your bookmark vocabulary!"</p>	
Lesson 5	<p>Presentation and Socratic Seminar</p> <p>Lectures (27 to 30)</p>	<ul style="list-style-type: none"> • Students will make discussion. • Students will give presentation. • Students will do Socratic Seminar/Review. 	<p>Activities 8-12</p> <p>Task 1: The Socratic seminar sets up to ask students questions, which they can use to explain their response by using the textual evidence of <i>The Great Gatsby</i>.</p>	<p>Text reading as homework</p>

F. Scott Fitzgerald's *The Great Gatsby* has a lot of resources to learn when teaching this novel. *The Great Gatsby* is one of the most commonly assigned text in the

language classroom. Researchers in this study demonstrate how the *Great Gatsby* can connect teachers to 21st century value systems and suggest active reading techniques to improve the way people think and react to fiction at a higher level. For each chapter of the book, it outlines unique teaching techniques as well as different assignments and writing tasks. Research demonstrates the strength and abundance of classroom practices in the teaching of literature. The research outcome provides future teachers with important knowledge about *The Great Gatsby* and the use of various strategies in language classrooms that will enhance their own and students' understanding of the novel and its enduring appeal. The activities incorporated in this research project are limited and teachers can prepare many more activities on the same line depending upon the level and the need of the students.

It is significant to note that the researcher could not implement the activities in the classroom because of COVID-19 pandemic. However, the researcher has prepared and included activities based on DIALANG scales and proficiency descriptors for Language Proficiency Levels (CEFR) suggested. It includes the activities listening, speaking, reading and writing which are required for Language Proficiency Levels (CEFR) check.

CHAPTER 5

FIELD WORK EXPERIENCE REPORT: THE ACTIVITY APPLICATION IN THE CLASSROOM

This chapter examines how activities are implemented in language classrooms, providing a brief overview of the research setting, research design, population and sample, data gathering methods, data collection instruments, and data analysis procedures.

The researcher provided details on the study's location and subject. In an effort to get the data for this thesis, the study was conducted at English Department at AL-Qalam University, Iraq. The researcher took permission from the university authorities. The researcher applied the invented activities to graduate students. 68 students participated in the activities application, which includes 40 males and 28 females. The activities were applied on two classes of fourth stage students of English Department at AL-Qalam University, Iraq for a period of two month according to the lesson plan. The detail descriptions of activities are already there in chapter 4. Out of give activities, the researcher carefully selected activities related to four communication or language skills, grammar, and vocabulary. All 68 students were asked to complete the questionnaire in the last phase of classes, which consisted of 20 statements.

The researcher also conducted interview with 5 teachers including 1 Professor, 1 Associate Professor, and 3 Assistant Professors. The interview with teachers was conducted for 2 days. For this purpose a set of 7 questions were prepared and the same question have been asked from all the 5 teachers. The opinion of the teachers was also recorded and important points were noted in notebook, so that the opinion of the teachers can be interpreted and analysed properly. Thus the complete process for activities implementation and other sample collection activities took place for 2 months.

The first and second lesson is about introducing the students to the book the time and place in which the novel take place because once the students are aware of what time and place the pome novel or any piece of writing take place it helps students to understand and interpret it based on that the students will start to write and read about

twentieth century to know more about it is significant events like gaze age prohibition bootlegging how the gaze was standing.

The student will be set as groups to read and summaries the chapters of the book and pass it to other groups this saves time and helps students to work as a team.

Read about the writers' life and his style. Ask the students to watch the movie of great Gatsby for more information and fun part after they read the novel in group and pass it to each other the student will discuss it characters they are asked to write of what they think of each character according to what they feel during reading the novel

Students are in group for discussion session to discuss what they think of the book and it is ending they will tell their opinion of the character's statements are made between students are in Gatsby favor and against him also same for Daisy.

Another part of the activities are quotes the class are playing quotes game in two team one party tells a quote another tells says by who and it is occasion

5.1. Questionnaire Report

Research Methodology

The study intends to use a mixed approach design in order to achieve its data collection objectives. A questionnaire was developed in order to gather the information required for this investigation. The participants were asked to rate their degree of agreement with the questionnaire statements, which cover the themes related to the chosen issue and will be distributed across the group. The degree of agreement (from strongly disagree to strongly agree) will be determined using the Five-Degree Like Scale (strongly disagree to strongly agree) (strongly disagree to strongly agree).

Study Population, Sample and Data Collection Instrument

A total of 68 graduate students were enrolled in the study's participant pool, which includes 40 males and 28 females. The researcher implemented the activities for 4 days. The detail descriptions of activities are already there in chapter 4. Out of give activities, the researcher carefully selected activities related to four communication or language skills, grammar, and vocabulary. All 68 students were asked to complete the

questionnaire on the 5th day, which consisted of 20 statements. The researcher started implementation of the activities with narrating the summary of the novel in nut shell, chapter wise textual analysis, thematic analysis, character analysis, and so on, so that the students can be acquainted with the novel. Then after activities were implemented in the classroom through hands out. The students participated in the activities and responded well.

It was necessary to develop a questionnaire for this study in order to achieve the study's objective. In the classroom, 68 students were asked to complete the questionnaire, which consisted of 20 statements. All of the assertions 5 reactions SA is an abbreviation for "strongly agree," A is an abbreviation for "agree," N is an abbreviation for "neutral," DA stands for "disagree," and SDA is for "strongly disagree." The researcher formulated 20 statements based questionnaire. The questionnaire was self-invented. For preparing the questionnaire, the researcher kept in his mind the title of the thesis, its aim and objectives.

SN	Statements	Strongly Disagree		Disagree		Neutral		Agree		Strongly agree		Weighted Average
		Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	
1	Novel selected for English language teaching matches with my level.	1	1.47%	3	4.41%	12	17.65%	37	54.41%	15	22.06%	3.91
2	The study of literature captivates my interest in the study of the English language.	1	1.47%	8	11.76%	14	20.59%	29	42.65%	16	23.53%	3.75
3	Literature motivates your interest in learning the English language.	0	0%	8	11.76%	13	19.12%	31	45.59%	16	23.53%	3.81
4	Literature helps enhancing language proficiency?	2	2.94%	3	4.41%	9	13.24%	38	55.88%	16	23.53%	3.93
5	Language learning through literature an interesting and creative idea?	0	0%	5	7.35%	15	22.06%	36	52.94%	12	17.65%	3.81
6	My comprehensive knowledge of grammar has improved as a result of literature-related activities.	0	0%	2	2.94%	9	13.24%	38	55.88%	19	27.94%	4.09
7	English literature assists me in expanding my vocabulary in the English language.	2	2.94%	6	8.82%	19	27.94%	22	32.35%	19	27.94%	3.74

8	Literature classes have helped me enhance my listening comprehension.	0	0%	0	0%	7	10.29%	25	36.76%	36	52.94%	4.43
9	Literature classes have helped me enhance my listening comprehension.	0	0%	2	2.94%	8	11.76%	33	48.53%	25	36.76%	4.19
10	My writing skills have increased massively of the literature classes.	0	0%	0	0%	9	13.24%	32	47.06%	27	39.71%	4.26
11	My grammar and syntax have significantly improved because of use of literature in language class.	0	0%	3	4.41%	23	33.82%	31	45.59%	11	16.18%	3.74
12	Classroom activities in literature are designed as per the needs and abilities of the students.	0	0%	0	0%	13	19.12%	40	58.82%	15	22.06%	4.03
13	Assignments and projects related to literature help in reinforcing the concepts taught in the class.	0	0%	0	0%	2	2.94%	23	33.82%	43	63.24%	4.60
14	English language is easy if it is taught using literature.	0	0%	0	0%	2	2.94%	23	33.82%	43	63.24%	4.60
15	The difficulty of teaching a foreign language through literature stems from the difficulty of literary texts.	0	0%	1	1.47%	1	1.47%	31	45.59%	35	51.47%	4.47
16	As a result of the literature activities, my critical thinking skills have enhanced.	0	0%	2	2.94%	0	0%	25	36.76%	41	60.29%	4.54
17	I am capable of providing interpretations for literary works based on my personal perception of the text.	0	0%	0	0%	2	2.94%	23	33.82%	43	63.24%	4.60
18	Students benefit from literature when they participate in class discussions, group work, and presentations.	1	1.47%	0	0%	3	4.41%	24	35.29%	40	58.82%	4.50
19	Literature has had a significant role in my personality development.	0	0%	0	0%	4	5.88%	30	44.12%	34	50%	4.44
20	Do you enjoy reading literature as part of your university education?	0	0%	1	1.47%	10	14.71%	34	50%	23	33.82%	4.16

Data analysis and interpretation

In order to collect quantitative and qualitative data, a questionnaire was distributed to the study's participants who were then asked to complete it. Following that, the data will be entered into the SPSS statistical software, which will be used to do statistical analysis on the outcomes.

Regarding the first statement “Novel selected for English language teaching matches with my level.” It is clear from the data that 22.06 percent of instructors highly agree, 54.41 percent agree, 17.65 percent are partly satisfied or indifferent on the issue, 4.41 percent disagree and 1.47 percent strongly disagree on the question of selection of novel for the study of language skills. Weighted average of 3.91 is the result.

In response to the second question, I expressed my belief that reading literature increases my desire to study a foreign language of my choosing. The majority of faculty members (86.77 percent) agreed with this statement. Only 13.23 percent of academic members oppose the plan, according to the latest figures. Look at the third statement to have a better understanding of why you're interested in learning English. The majority of those who took part in the poll agreed with the statement.

The fourth statement is “literature helps enhancing language proficiency”. The analysis shows that 92.65 % students believe the fact. The analysis of fifth statement is “language learning through literature an interesting and creative idea.” The most of the statement is in the favour of the students.

Students in literature classes, as shown in the analysis of the sixth statement in the table above, range in satisfaction levels from 27.94 percent to 55.88 percent; from 13.24 percent to 2.94 percent are slightly dissatisfied; and from 2.94 percent to 0 percent are highly dissatisfied.

The seventh argument is based on the widely accepted and scientifically proven assumption that reading English literature helps one's vocabulary grow in the English language. Sixty-eight respondents expressed varied degrees of satisfaction: 19 stated high levels of contentment, 22 expressed satisfaction, 19 expressed neutral levels of satisfaction, and 2 expressed extreme levels of dissatisfaction. Only 11.76 percent of

students, as seen in the table above, claim they are not happy with their education, while 88.24% say they are.

With regard to the ninth statement, which relates to the development of speaking skills as a result of literary class work, the study found that 36.76 percent of students are very agree, 48.53 percent are agree, 11.76 percent are neutral, 2.94 percent disagree, and 0 percent are severely disagree. Following the study of the tenth statement in the preceding table, it can be concluded that students' writing talents have improved as a result of their literature class assignments. According to the data in the table above, just 13.24 percent of students are agnostic about it, with the remaining students either strongly agreeing or agreeing.

For grammar and syntax, students' progress in literature studies is demonstrated in the eleventh statement of the table. Students highly agree or strongly disagree with the conclusions of this survey in approximately 11 cases (16.18 percent) and three cases (4.41 percent). In contrast, 23 students (33.82 percent) are either marginally or neutrally in agreement with the conclusions of this survey, whereas 31 students (45.59 percent) agree, and roughly 11 students (16.18 percent) completely agree. On the question of adjusting literature class activities to meet the needs and abilities of students, a survey found that 55 students (80.88 percent) agreed, while 13 students (19.12 percent) expressed no opinion. It is clear that assignments and projects based on literature assist students retain information in the classroom, with 43 (63.24 percent) of respondents strongly agreeing, and 23 (94 percent) of respondents agreeing in general. A mere 2.94 percent of those polled disagreed with the practise, yet none of them were opposed to it. There is broad consensus among responders that English is an easy language to pick up if it is taught using literature as a teaching tool. According to the seventeenth statement in this category, "teaching language through literature is difficult due to the complexity of literary texts." This is why this statement is included. There were 35 students who highly agreed, 31 who agreed, and one who was neutral and disagreed with both sides of the subject. There were no students who strongly disagreed.

The 16th, 17th, 18th, 19th, and 20th statements are: "The difficulty of teaching a foreign language through literature stems from the difficulty of literary texts; As a result of the literature activities, my critical thinking skills have enhanced.; I am capable of

providing interpretations for literary works based on my personal perception of the text.; Students benefit from literature when they participate in class discussions, group work, and presentations.; Literature has had a significant role in my personality development.; Do you enjoy reading literature as part of your university education?” Every one of the five assertions has support from 97.05 percent, 97.06 percent, 94.11 percent, 94.12 percent, and 83.82 percent of the student body, respectively. Moreover, the Weighted Average of this analysis is positive.

5.2. Report on “Interview Questions for Teachers”

The main purpose of this research study was to record the perceptions of the teachers on Teaching *The Great Gatsby* into Classroom to Improve Communication Skills. 10 university teachers have been selected as sample for the purpose of the find the suitability of the activities employed in the research. The following is the question wise response and its interpretation:

1. The main issue in the novel “The Great Gatsby” is about American dream, with which most of the readers or students correlates. How does this universal issue will help students in developing skills? In the study of which skills issue is useful?

Ans: A SUMMARY OF TEACHERS’ RESPONSES: The universal issues present in *The Great Gatsby* relate to deceit, false love, and gender discrimination. These themes are universal and found profoundly in the society. One of the teachers comments in the following way: “Society has drastically transformed over time, but some problems have stayed the same. In The Great Gatsby by F. Scott Fitzgerald, there are several universal issues that take place. Universal issues are open ended problems that do not have direct correlation to any human categorization; this includes gender, ethnicity, religion, time period etc. That is the reason students will find their own personality in the characters of the novel. They will love to read the novel and in this way they will develop their reading and speaking skills. ”

The another teacher spoke why the novel is an excellent choice for studies in the following lines: “The American Dream is the belief that anyone, regardless of race, class, gender, or nationality, can be successful in America (read: rich) if they just work

hard enough. The American Dream thus presents a pretty rosy view of American society that ignores problems like systemic racism and misogyny, xenophobia, tax evasion or state tax avoidance, and income inequality. It also presumes a myth of class equality, when the reality is America has a pretty well-developed class hierarchy.”

Another teacher spoke about universal appeal of the novel as follows: “Gatsby’s story is as relevant today as it was when it was written. Because it explores universal themes: human follies, the hopelessness of societal constructs and man’s struggle with time and fate. Under Fitzgerald’s expert hand and observation, The Great Gatsby is replete with little nuggets of wisdom.”

2. Did you study the novel “The Great Gatsby”? What are the significant themes? How can the themes be used for language teaching?

Ans: A SUMMARY OF TEACHERS’ RESPONSES: Most of the teachers told that they have studied the novel “The Great Gatsby”. They well conveyed the themes of the novel. They opined that these themes are appealing. These can obviously be used in writing activities.

3. How does the characterization of the novel be useful in teaching communication skills? How will you apply characterization for teaching communication skills?

Ans: A SUMMARY OF TEACHERS’ RESPONSES: Most of the teachers are of the view that the characterization can be helpful in teaching various communication skills. They suggested that teachers can use many character based activities to improve particularly thinking skills, speaking skills, writing skills, grammar, and vocabulary. One teacher gave his opinion in as follows:

“Students could also share their character with a partner and use two stars and a wish to evaluate their character portraits and use of descriptive language. The activity will encourage children to use their imagination to create a character and use descriptive language to share information about them.” The other teacher suggested that “students can generate ideas and relevant information, organise these in a logical sequence and use words which will be interesting and/or useful to others.”

Regarding role of the novel in the development of English language one teacher says the following:

“The Great Gatsby is not only insightful and captivating, but it is exquisitely written. The moral decline of wealthy Americans is portrayed through complex symbolism and perfectly executed characters. The characters are not supposed to be perfect or complex, they are shallow and ethically flawed because that is what Fitzgerald was trying to portray. I highly recommend this book to anyone who is willing to dig deep into the symbolism and close-read the passages.”

4. How will you apply the characterization in this novel for vocabulary teaching effectively?

Ans: A SUMMARY OF TEACHERS’ RESPONSES: The teachers suggested that the characterization can be an important tool in learning vocabulary effectively. One teacher suggested in the following way: “activity related to characterization helps to build on a learners' developing understanding of how to create and describe a character. The context allows learners to use their imagination and developing vocabulary to share information about their creation.”

Following is the suggestion of another teacher: “structure, characters and/or setting, recognize the writer’s message and relate it *to their own experiences, and comment on the effective choice of words and other features.*”

5. What kind of exercises you will suggest for developing skills?

Ans: A SUMMARY OF TEACHERS’ RESPONSES: The response of the teachers regarding the question “What kind of exercises you will suggest for developing skills?”, is very much encouraging for the researchers. Their suggestions will help to prepare various types of activities, which may be much relevant to the learners and teachers in language learning. To the satisfactory, the researcher has implemented almost all the activities suggested by teachers.

6. What relevance does "The Great Gatsby" have for contemporary society? How accurately did it portray the Jazz Age at the time of publication? Is the novel still contemporary?

Ans: A SUMMARY OF TEACHERS' RESPONSES: The novel *The Great Gatsby*, written by F. Scott Fitzgerald, is intended to demonstrate how the concept of the American dream is eroding. In the United States, the ideas of immediate prosperity and success have supplanted those of brotherhood and peace as the dominant values. The novel has appealing and heart touching issues to be discussed. That is the reason it is a masterpiece world class novel. And most of the teachers find the novel relevant and suitable in language teaching. The themes that this novel deals are related to the current issues, which are mainly sole reason behind the selection of this novel.

One of the teachers gives his opinion in the following way: *"it is an amazing, perfect novel that, in essence, makes it a great American novel. Gatsby's search for love and success is beautifully written and F. Scott Fitzgerald is amazing. That being said, it does make reference to extramarital affairs, drinking, and smoking. While sex itself isn't explicitly mentioned, it is mentioned that they are in relationships. Overall, the Great Gatsby is probably one of the best books ever written in my opinion."*

7. Would you recommend "The Great Gatsby" to graduate students for language learning?

Ans: A SUMMARY OF TEACHERS' RESPONSES: Most of the teachers suggested that *The Great Gatsby* by F. Scott Fitzgerald is the right level for undergraduate students in language classroom. One of the teachers the reason for recommending "The Great Gatsby" in language classroom in the following ways: *"The Great Gatsby is an amazing, perfect novel that, in essence, makes it a great American novel. Gatsby's search for love and success is beautifully written and F. Scott Fitzgerald is amazing. That being said, it does make reference to extramarital affairs, drinking, and smoking. While sex itself isn't explicitly mentioned, it is mentioned that they are in relationships. Overall, the Great Gatsby is probably one of the best books ever written in my opinion."*

Another teacher gives the reason for the inclusion of this novel in language classroom: *"I know that since this book is a classic, it's a little intimidating. But it's not a difficult or long read. It can be done in a day. The language is not overly complicated and the plot is exciting. I personally, loved it! It's excellent! The message is strong and*

interesting, the era is divine and the characters will make you feel like you've met them in real life.”

The use of proper and embellishing literary devices is one of the reasons for choosing “*The Great Gatsby*” by F. Scott Fitzgerald in language classroom. According to a teacher: “*The Great Gatsby is a timeless book that can relate to almost everyone of any age and class. The literary devices keep the story from falling flat, and add dimensional meaning to the characters. The perspective of Nick Carraway being relevant to the plot but still being an outsider is relatable and creative. The captivating language fills your mind with bright colors, soft voices, cool breezes, the sun on your face, the scent of champagne, and all your senses are awakened. It is immersive and wonderful. It is a giant allegory about money and love, and the characters are something else. A must-read, and truly gorgeous.*”

CHAPTER 6

DISCUSSION AND CONCLUSION

The present chapter talks about discussion and conclusion of the theoretical and practical aspects of the use of F. Scott Fitzgerald's *The Great Gatsby* into classroom to improve communication skills.

The work by F. Scott Fitzgerald contains a wealth of material that can be used to teach students about it. One of the most often assigned texts in English classes is F. Scott Fitzgerald's *The Great Gatsby*. Researchers found that teachers may utilise *The Great Gatsby* and active reading to relate them to 21st-century values, and this can be used to improve how people think and react when it comes to fiction. Multiple activities and writing tasks are included in each chapter, along with comprehensive discussions of numerous instructional strategies. Classroom practices used to teach literature are strong and plentiful, according to the study. Students and future language teachers alike can benefit from this research by gaining a deeper understanding of *The Great Gatsby* and the various ways that can be used in language lessons. It's possible for teachers to construct a wide range of additional activities based on the requirements and abilities of their students.

It's worth noticing that the researcher was unable to execute the exercises in the classroom because of the COVID-19 outbreak in the region. When designing and including activities, the researcher used activities from other sources as well as those based on the proposed DIALANG scales and CEFR proficiency descriptors. It incorporates the CEFR proficiency descriptors' required activities of listening, speaking, reading, writing, and expanding one's vocabulary.

The study was undertaken at the English Department of AL-Qalam University in Iraq to collect data for this thesis. Permission was obtained from university officials. The researcher conducted experiments with graduate students using the newly designed activities. 68 pupils, 40 males and 28 females, participated in the activities application. The activities were administered over two months to two classes of fourth-year English Department students at AL-Qalam University in Iraq. The researcher carefully picked tasks that addressed four communication or language skills: grammar, vocabulary, and

syntax. On the fifth day, all 68 pupils were asked to complete a questionnaire consisting of twenty statements. Following the brief summary of the novel, the researcher began executing the activities chapter by chapter, doing textual analysis, theme analysis, character analysis, and other similar activities to familiarise the students with the narrative and characters of the novel. Then, in order to implement activities in the classroom, hands-on activities were used. Pupils took part in the activities and were enthusiastic about them.

Following the completion of classroom activities, responses from students were gathered using a well-designed questionnaire. A questionnaire was prepared to collect the data necessary for this inquiry. The questionnaire statements were distributed to the participants, who were asked to assess their level of agreement with them. Five teachers were also interviewed by the researcher. Teachers were contacted and asked to participate in an interview. A series of seven questions was prepared, and the same question was posed to each of the five professors. A notebook was used to keep track of the teachers' thoughts and observations, allowing their points of view to be analyzed and evaluated with precision.

The study's participants completed a questionnaire which was intended to collect data on both the quantitative and qualitative aspects of the investigation. The data will then be put into the SPSS statistical software, which will be used to do statistical analysis on the results. The statements in the questionnaire were as follows: “Novel selected for English language teaching matches with my level.; the study of literature captivates my interest in the study of the English language.; literature motivates your interest in learning the English language.; literature helps enhancing language proficiency.; language learning through literature an interesting and creative idea.; my comprehensive knowledge of grammar has improved as a result of literature-related activities.; English literature assists me in expanding my vocabulary in the English language.; Literature classes have helped me enhance my listening comprehension.; Literature classes have helped me enhance my listening comprehension.; my writing skills have increased massively of the literature classes.; my grammar and syntax have significantly improved because of use of literature in language class.; classroom activities in literature are designed as per the needs and abilities of the students.; assignments and projects related to literature help in reinforcing the concepts taught in the class.; English language is easy

if it is taught using literature.; the difficulty of teaching a foreign language through literature stems from the difficulty of literary texts.; as a result of the literature activities, my critical thinking skills have enhanced.; I am capable of providing interpretations for literary works based on my personal perception of the text.; students benefit from literature when they participate in class discussions, group work, and presentations.; literature has had a significant role in my personality development.; and, do you enjoy reading literature as part of your university education?

6.1. Discussions

Through the use of a novel, our students can gain a fascinating glimpse into another society – a glimpse full with its complexities and inconsistencies and endowed with the imaginative appeal of ‘felt life’. It is possible that students will be disturbed by this glimpse since the level of cultural background information required for even the most basic comprehension of the text may be overwhelming. In establishing and improving language skills, the novel played an important role in teaching English as a foreign language. For students, a novel serves two purposes. To begin, it has the potential to pique people's interest in carefully and thoroughly studying it. Second, they derive the majority of their vocabulary and practical grammatical structures from the novel. Additionally, when read aloud in the classroom or at home, it has the potential to improve English pronunciation. Additionally, studying the English novel actively consolidates both reading and writing skills.

The statements show apparently that the novel is fit for the study of the selected students. The students’ response in questionnaire is also imperative. When interviewed the question with the teachers, they reveal how it is up to the level of the students. *The Great Gatsby* is not only thought-provoking and engrossing, but it is also beautifully written. It uses clear and concise language and is clearly appropriate for the targeted students.

However, it gives the students great pleasure to read the novel *The Great Gatsby* since it is not only informative and compelling, but it is also beautifully written, as they have discovered. The novel motivates students’ interest in learning the English language and helps enhancing language proficiency. One could argue objectively that the novel should be used in the classroom because it provides students with delight and a better

understanding of the real world. This could be a result of how the novel deals with social and cultural issues. Additionally, it is one of the most effective methods for students to acquire a foreign language and enhance their language skills. This, however, is possible if the novel is approached entirely through the lens of language. The following assumption underpins the usage of such strategies in the classroom: Without expecting language learners to engage in in-depth literary and practical criticism analysis, a novel can serve as a dynamic, diversified resource for their learning activities (Hurst, 1989-1990)

“Language learning through the novel *The Great Gatsby* an interesting and creative idea”, this is what the students agree through the statement 5. The statement is also supported by the teachers in interview. Widdowson (1984) has emphasized the creative force he refers to as ‘language capacity’. Therefore it means the ability to use available resources, whether or not codified in the language. To learn a language, one must engage in a meaningful process of word formation as well as linguistic growth.

Additionally, readers may make complicated plot assumptions due to the novel's frequently distorted chronological sequence of events. Chapters One and Two, for example, can explain incidents that occur concurrently, and only at the end of the book can a backlash be identified, describing significant historical events. This can imply that such critical cause-and-effect relationships are never made clear to the reader. For example, it goes without saying that a detective novel conceals and distorts triggers and outcomes that the reader must assume before the final 'whodunnit' is revealed. We will help our students improve their ability to 'make meanings' in English by enabling them to predict, draw conclusions, and test their theories while they read.

According to Widdowson (1984), the tussle to 'make sense' is aggravated by the novel, as it is a fictional concept that is not clearly or apparently applicable to the 'real world'. To make some inferences about the novel's subject matter, the reader is expected to pay careful attention than usual to the novel's vocabulary, particularly the clusters of words that recur throughout the narrative, creating a web of interlocking meanings and implications. For example, the words 'dust' and 'ashes' have a profound metaphorical significance in *The Great Gatsby*. We can concentrate on symbolic meanings and themes communicated by encouraging students to identify which word groups appear to recur

and how they are organized through a novel. In order to give significance to a particular word within a new word, we would also make them more aware of how speech items acquire a meaning within a broad discourse as they require a detailed study of how they fit in with lexical patterns in the entire text.

Literary language is frequently referred to as particularly troubling to teachers and students as not following agreed standards of use, but exploiting and distorting them in new and unpredictable ways. For example, Gatsby's railway waggon is represented in *The Great Gatsby* as “scampering like a yellow bug” while “his motorboats slit the waters of the Sound” (*The Great Gatsby*, p. 45). Both 'scamper' and 'slit' are uncommonly catalogued in order to achieve a desired effect. However, even this unconventional use of language can serve as a springboard for a variety of ideas. We will encourage our students to research the most common partnerships for these terms on their own (using dictionaries) and then comment on their effect. To put it another way, an in-depth textual analysis of specific passages from the novel may be useful in exposing our students not just to how the convention delivers certain meanings, but also to common, ubiquitous language features like the essence of collocation and others.

In order to gain a better understanding of the challenges that students and teachers confront while bringing a novel into the classroom, the researcher investigated the numerous issues that they meet. The participants were sorted into two groups by the researcher. Essentially, the first is concerned with what we call "practical issues," and the second is more literary in character. After providing a brief overview of each type of problem, the researcher provides some suggestions for overcoming these roadblocks.

It goes without saying that when selecting a novel for classroom usage, it is vital that the novel be concise enough to be completed within the time limits of the classroom. The newcomer selected should be capable of improving linguistic, analytical, and emotional skills over the weekly time period that will be allocated. Students should be able to keep up to date with current events. The text should be challenging, but not so hard to demotivate. The teacher must decide whether the novel should be studied in class or at home, based on the number of students and their linguistic and literary abilities, among other considerations. When working with a highly advanced group, the instructor may choose to read the novel in its entirety before using it as the basis for their course

materials. For some students, however, it may be more possible and entertaining to assign them "homework" in the form of reading a chapter at regular intervals, and to spend class time to activities related to that chapter. As a result, the novel can be viewed as an ongoing educational endeavour.

Additionally, this approach benefits from the text being divided into manageable pedagogical units, which is critical when dealing with a heavy vocabulary load. Students can be divided into groups and assigned various chapters to read for a couple of weeks if there is a lack of time. The first chapter could be read in class, but next week, a group of students could read the second chapter and then report back to the rest of the class. Additionally, students' attention is further focused on the storyline because their classmates have to offer a synopsis or paraphrase. Changing the instructor's approach would be to summarize the less important chapters in a concise manner, while still encouraging the students to read them all.

There are numerous critical thinking activities that may be used to develop students' critical thinking skills, according to the research. It's common to think of literature as a passive activity in which teachers just impart knowledge to their students via literature. An emphasis on critical thinking in literature classrooms was shown to make literature a more active activity.

Even the most competent students can become perplexed if they are continuously pausing to look up new words in the dictionary on a regular basis. However, even if students are instructed to read for gist rather than vocabulary, serious problems can arise if they do not understand the meaning of key words or phrases in the text. One solution is for the instructor or groups of students to plan their homework in advance by reading a list of possible difficult words or dictionary entries in the chapter. If necessary, this may be mentioned during 'homework reading.' This type of activity can also help students improve their dictionary skills, particularly if they are asked to pay close attention to colloquial or literary usage of specific terms. The above discussed facts are justified by the statements 16-19.

6.1.1. Using *the Great Gatsby* as Stylistic in Language Classroom

Learning and teaching foreign languages has become more popular over the last few decades thanks to the use of literature to teach both the basic language skills of listening, speaking, reading and writing as well as more specific language areas like vocabulary, grammar, and pronunciation through the use of literature. Statements 6-12 are concerning the usage of the novel *The Great Gatsby*, in enhancing communication skills and other language skills such as vocabulary and grammar.

The Great Gatsby is a fantastic text to use in language classes. As literature is used in the language classroom, the teacher naturally encourages students to show an interest in reading it, and literary discourse and exercises are used to influence and acquire linguistic features. However, since many students hate this style of learning, this method of language learning, i.e. using literature in language classrooms, is often unsuccessful and causes students to lose interest in English. *The Great Gatsby* is a classic American novel from which the researcher has chosen to improve his language skills. Students attempt to explore linguistic features in order to fully comprehend the story as well as to learn the various language forms. By using other tools, learners can use all four skills, reading, speaking, listening, and writing, as activities. The researcher describes how the mechanism will work, as well as the resources and tasks that will be used and how time will be handled. A list of activities for a *Great Gatsby* class can be found. It also discusses the best techniques and approaches for teaching literature to English teachers so that they can enhance the standard of their instruction and apply these strategies to language skills like listening, speaking, reading, writing, and pronunciation.

There are numerous resources available for teaching F. Scott Fitzgerald's *The Great Gatsby*. *The Great Gatsby* is a frequently assigned text in high school and college literature classes. The researchers in this study demonstrate how *The Great Gatsby* can help teachers connect with 21st-century value systems and suggest active reading techniques that can help people think more critically about and react to fiction. It discusses various instructional strategies, as well as various assignments and writing tasks, for each chapter of the book. The research establishes the validity and breadth of classroom practices used in literature instruction. The research outcome equips future

teachers with critical knowledge about *The Great Gatsby* and the application of various strategies in language classrooms that will assist them and their students in better comprehending the novel and its enduring appeal. Although the activities included in this research project are limited, teachers can create a plethora of additional activities along similar lines, depending on the students' level and needs.

The novel contains unique elements that enable students to participate in the manner described by Widdowson. When students are reading a novel, they are frequently asked to participate in tasks that require observations and assumptions. Consider the author's attempt to convey world values or ideals. When a novel is not entirely autobiographical, it becomes difficult to identify the novelist with the author, and the reader is left to deduce the author's thoughts, emotions, and beliefs (Rimmon-Kenan, 1983). Novels that tend to funnel truth into the thoughts of a single character exemplify this theory. Nick Carraway, not to be confused with F. Scott Fitzgerald, the novel's protagonist, for example, tells the story at *The Great Gatsby*. The reader not only questions the narrator's account of events, but also attempts to deduce the author's perspective from the narrator's. This helps students to organize their opinions and engage in discussions on different topics correctly and seriously. It sets the basis for the four abilities of listening, speaking, reading and writing in the English language.

The present thesis reveals what students say are the positive and negative aspects of novel class, as well as what challenges they encounter while reading novels. While grammar and vocabulary were the most common issues, the book's greatest benefits were judged to be vocabulary and phrases. This means that vocabulary is less difficult to manage and can be transformed from a hindrance to a benefit. Repeated interaction with new words at the start of a novel's reading stage may slow down the flow of reading and irritate readers. However, as the reader progresses through the text, frequently used words accidentally or expressly assist them in learning vocabulary.

6.1.2. Using literary analysis of *The Great Gatsby*

This dissertation exploits the literary reading of the novel *The Great Gatsby* to be used for developing language skills.

Looking at something from various points of view enables one to comprehend a narrative or story in greater depth. Students must be able to follow the novel's plot despite the fact that it asks them to put together a chronological and coherent sequence of events from a sometimes confusing succession of flashbacks.

Understanding the characters in the novel for the language learner requires assigning them certain attributes or characteristics. Students are often perplexed when it comes to having the correct use of adjectives. Students frequently require guidance with this because they may not always have an adequate quantity of acceptable adjectives.

Studying literature provides reliable study material. The majority of literary works are not written with the intention of passing on linguistic skills to future generations. As a result, students of all academic backgrounds can benefit from English literature, which provides ready-made works, both original and adapted. *The Great Gatsby* contains a large number of writings with simple narratives, themes, and grammar. Students and teachers alike could benefit from including them into the course content. This fact justifies the statement 12 and 13 that classroom activities in literature using *The Great Gatsby* are designed as per the needs and abilities of the students and assignments and projects related to novel help in reinforcing the concepts taught in the class.

On the basis of the analysis done in this study is that the researcher found that using the novel *The Great Gatsby* as a teaching tool in foreign language classes has been proven to be extremely successful. Reading sessions can be made more motivating, engaging, and enjoyable for students if they are taught attentively and with activities in mind. However, even though many students find reading a novel written in the target language difficult and demotivating, novels are an excellent way to enhance vocabulary and improve reading comprehension. As a result of reading, students learn how to see the world from a number of viewpoints and points of view, which increases their ability to relate with people from other cultures. Hence, students improve your analytical thinking and writing abilities.

6.1.3. Another factor for choosing F. Scott Fitzgerald's 'The Great Gatsby'?

There are generally two objectives for selecting any literary text in language classroom. First of all, it should create interest in reading and rejoicing it. Second, the novel should be capable enough in providing them with various vocabulary items and with well grammatical structures. It should be lashed with various language features so that they can be used to exploit to enhance the language skills. The novel should be readable so that the pronunciation of English may be improved implicitly, especially when read loudly in classroom or at home. Apart from these, the other skills such as reading and writing may also be developed actively.

By incorporating a novel into the classroom, English teachers can give additional educational and language learning possibilities for their pupils. On the other hand, using a book presents a unique set of obstacles for teachers and students alike. It's natural to question how this novel, for example, might be successfully integrated into a curriculum. Will your children be taken aback by the sheer abundance of contemporary vocabulary? Wouldn't it be wonderful if you could teach your pupils some novel-specific literary techniques while they studied a novel? When developing a curriculum or teaching materials for a novel, it is critical to anticipate the difficulties that students and teachers will face; however, it is also critical to identify specific elements of newspapers that offer unique educational and linguistic opportunities for the learner, thereby assisting us in comprehending how the difficulties can be overcome.

F. Scott Fitzgerald's *The Great Gatsby* is a fantastic story about the American dream. The idea that a well-chosen novel can serve as a more thorough teaching tool than the pseudo-narratives that are all too commonly included in books is a good place to start. It's a fantastic piece of work that deals with some difficult and mature topics. From rigorous reading to in-depth textual analysis, this method can be utilized to undertake a range of engaging classroom activities. One reason for this is that students could feel a feeling of satisfaction after reading and discussing a novel that is both relevant and worthwhile to native English speakers.

In light of the data collected, students and teachers believe F. Scott Fitzgerald's *The Great Gatsby* contributes to literary interpretations by providing students and

teachers with my personal perspective on the text. It also had a profound effect on my personality. The meanings of the propositions become crystal- clear when they are examined in detail. Literature can be helpful in the process of language acquisition because it helps the reader to become totally interested in the story. Once a student has finished reading a piece of literature, he or she begins to embody it. He is enticed by the author's words to follow him into the story. Lexical elements and words lose their significance as the story progresses. Throughout the story, the learner develops a desire to know what happens next; he develops an emotional connection to the characters and experiences their reactions. Learning a new language can be made easier with this technique. Students' needs and expectations, as well as their linguistic abilities, are taken into consideration when picking literary works.

6.2. Conclusion

This thesis tried to suggest a teaching program based on *The Great Gatsby* and the application of the suggested program with elementary level students. In selecting *The Great Gatsby* for this purpose, the researcher discovers the opportunity to kill several birds with one stone. The researcher enables her students to interpret and analyze the novel literary, linguistically through activities so that the students may use it to develop their communication skills. She also analyses the film version of this novel and the way it can be used in language learning. The researcher hopes to demonstrate how *The Great Gatsby* can be used to fulfill a number of educational objectives by approaching the novel from a historical-biographical perspective. The reading of *The Great Gatsby* serves a dual function as a result: it tries to complete various curriculum objectives through the reading of this book while also giving students with a deeper understanding of the novel and its setting.

Teachers can provide unique educational and language learning opportunities to English students by using literature, especially novel. However, using a novel poses unique challenges for both teachers and students. For instance, we may wonder how this novel can be effectively integrated into a curriculum. Will our students be perplexed by the abundance of modern vocabulary? Wouldn't it be great if we could teach our students some unique literary techniques while they were studying a novel? The curriculum and teaching materials for a novel should not only anticipate the difficulties that students and

teachers may experience, but they should also be on the lookout for different literary components that can offer distinct educational and linguistic benefits for the learner.

The researcher initially encountered difficulties because many students believed that reading a novel in class would somehow distract them from more serious classroom tasks such as learning grammar. The novel appears to be the only way to address this point of view by bringing tasks and activities closer to students' understanding of what they should do. In fact, such activities, in my opinion, are more engaging and systemic than exercises that provide decontextualized examples of a specific grammar point. The researcher would even go so far as to say that the manner in which grammar is examined or taught.

One of the hardest aspects of students reading a novel is that cultural contexts can seem inaccessible and hinder their understanding of essential textual elements. It was my experience that some of these concerns should be addressed before the students start reading the book. In view of the cultural context of the novel, it is crucial that the complex web of social and literary values underpin it is considered not only the historic, political and economic reality of the novel. Our aim is not to oblige students to develop a standard text interpretation by giving background information on a novel. Instead, we should enable them to interpret what they and their culture mean, but can be strengthened and reinforced by the knowledge that we provide. The following activities will help you to achieve this objective:

- Students are encouraged to conduct study in the library on topics such as Prohibition, the Roaring Twenties, or the biography of F. Scott Fitzgerald, assuming the library has the necessary resources and facilities. The findings are then discussed in small groups, with students urged to consider current occurrences in their own communities, as well as any disparities, as part of the discussion. Alternatively, the teacher could include discussion material in the form of reading or listening comprehension questions that address various themes in *The Great Gatsby*, such as 'From Rags to Riches,' 'The New World,' and 'The American Dream.'

- Students examine and investigate all of the experiences they've gained through films, television, newspapers, and other facets of American life. The instructor can guide students to sections of the novel that would be inaccessible to them otherwise.

- Students are asked to form groups and agree on the characteristics of a hero, heroine, or villain. Isn't it possible for these characteristics to evolve over time and across countries? What characteristics, in your opinion, should an American hero possess?

Our students are awaiting other challenges as a literary piece with distinct features in response to the novel. Students must be able to follow the plot of the story if this requires reconstructing a linear and coherent sequence of events from a frequently depressing set of flashbacks. Students can cope with this situation by completing writing assignments such as chapter summaries. The goal is to ensure that students draw conclusions and place important plot elements. When conducting this practice, it is vital to establish summary and word restrictions since a word limit compels students to concentrate on the most important parts of the summary. It is learned by students that even the act of summarizing what has occurred is an interpretative endeavor in some aspects (Brumfit & Carter, 1986).

To understand the characters throughout the novel, language learners must assign such qualities or characteristics to them. Students frequently need help with this because they do not always have an adequate supply of appropriate adjectives. The activities below are designed to help students expand their descriptive vocabulary, apply it to the characters in the book, and write more creatively.

In order to increase students' understanding of how the novel expresses mood and theme, the researcher focuses on two key activities. One of them, Carter and Long (1987) and McRae and Boardman (1987), provide examples of close textual / stylistic studies (1984). It is recommended that you examine a passage from the novel to determine whether these lexical and grammatical features produce distinctive stylistic effects. The second practice is more "global," with an emphasis on how lexical clusters form an association network throughout the text.

The activities proposed in this dissertation are meant to be used as a starting point for classroom exploration. Teachers and students can engage in a wider range of activities, such as writing short essays on major themes in a novel, discussing commentary on the book by various reviewers, or even comparing the novel to similar works in their own languages, until they have achieved a level of competence in the types of training that they require.

REFERENCES

Primary Sources

Scott Fitzgerald, F. (1925). *The Great Gatsby*. London: Penguin Books.

Secondary Sources

Akel, A., & Yalcin, E. (1990). Literature in the EFL class: a study of good achievement incongruence. *ELT Journal*, 44, 3, pp.174-80.

Bahrani, T. (2013). Importance of Language Input in Language Learning, *International Research Journal of Applied and Basic Sciences*, 6 (10), 1376-1379.

Balabanis, L.P. (1991). Creating a Class Story as a Learning Experience. Proceedings of the Eleventh National Symposium on English Language Teaching at Ain Shams University, 11, 22- 34.

Barnet, S., Burto, W., & Cain, W. E. (1996). *Literature for Composition*. New York: HarperCollins Publishers, Inc.

Bassnett, S. & Grundy, P. (1993). *Language through Literature*, London: Longman.

Bibby, S., & McIlory, T. (2013). "Literature in Language Teaching: What, Why, and How." *The Language Teacher Journal*, Vol.37 (5): 19-21.

Bottino, O. (2000). "Literature and Language Teaching." Pp.212-14.

Brearely, M. (2000). *Emotional Intelligence in the Classroom: Creative Learning Strategies for 11 to 18 Year Olds*. London: Crown House Publishing.

Brumfit, C. J. & Carter R. A. (1986). *Literature and Language Teaching*, (Eds.), Oxford: OUP.

Brumfit, C. J., & Carter, R. A. (1986). *Literature and Language Teaching* Oxford: Oxford University Press.

Busse, B. (2010). Recent trends in new historical stylistics. In D. McIntyre & B. Busse (Eds.), *Language and style* (pp. 32-54). London: Palgrave Macmillan.

Busse, B. and McIntyre, D. (2010). Recent Trends in New Historical Stylistics. In McIntyre, D. and Busse, B. (eds.) *Language and Style*. London: Palgrave Macmillan, 32-54.

Cameron, L., and Low, G. (1999). *Researching and Applying Metaphor* (edi). Cambridge United Kingdom: Cambridge University Press.

Carroll, S. (2001). *Input and evidence: The raw material of second language acquisition*, Amsterdam: John Benjamins.

- Carter, R. & McRae, J. (1999). *Language, Literature and the Learner*. Harlow: Longman.
- Carter, R. (1996). Introduction. In R. Carter and J. McRae (Eds.). *Language, literature and the learner. Creative classroom practice* (pp. xix- xxviii). London: Addison Wesley Longman Limited.
- Carter, R. A., & Long, M. (1991). *Teaching Literature*. USA: Longman Publication.
- Carter, R. A., & Long, M. N. (1987). *The Web of Words* Cambridge: Cambridge University Press.
- Chomsky, N. (2005). Three factors in language design, *Linguistic Enquiry*, 36 (1), 1-22.
- Collie, J & Slater, S. (1987). *Literature in the Language Classroom*, Cambridge: CUP.
- Clark, U. (2007). Stylistics and Detective Case Study. In Watson, G. and Zyngier, S. (eds.) *Literature and Stylistics for Language Learners: Theory and Practice*. London: Palgrave Macmillan, 60-78.
- Close, E. (1992) 'Literature Discussion: A Classroom Environment for Thinking and Sharing', *English Journal* 81 (7): 56-71.
- Collie, J & Slater, S. (1987). *Literature in the Language Classroom*, Cambridge: CUP.
- Davies, Alan. (1985). "English Literature in a Global Context". In *English in the World: Teaching and Learning the Language and Literature*. Eds. Randolph Quirk and H. G. Widdowson. pp. 66-73.
- Dawson, E. (2007). *Emotion Tracking Pedagogy (ETP): A Creative Pedagogy for the Teaching of World Englishes Literature*. Unpublished PhD Dissertation. Birmingham: Aston University.
- Deignan, A., Gabrys, D., & Solska, A. (1997). Teaching English metaphors using cross-linguistic awareness-raising activities. *ELT Journal*, 51(4), 352-360. doi:10.1093/elt/51.4.352.
- Dicker, Craig. (1989). 'Introducing Literary Texts in the Language classroom'. In *English Teaching Forum: A Journal for the Teacher of English Outside United States* Vol. XXVII. No.2.
- Duff, A. & Maley, A. (1990). *Literature*, Oxford: Oxford University Press.
- Durant, A. et al. (2000). *Ways of Reading: Advanced Reading Skills for Students of English Literature* (2nd edition). London and New York: Routledge.
- Giroux, H.A. and McLaren, P. (1994) *Between Borders: Pedagogy and the Politics of Cultural Studies*. Routledge.

- Hemingway, E. (2011). [Introduction]. *The Sun Also Rises*. New York: Thinking Ink.
- Henning, S. D. (1993). Integration of language, literature and culture: Goals and curricular design. *ADFL Bulletin*, 24 (2), 22-29.
- Hismanoglu, M. (2005). Teaching English through Literature, *Journal of Language and Linguistic Studies*, 1 (1), 53-66.
- Hurst, N. (1989-1990). "The Literature Option at CPE." *Modern English Teachers*, 17, 1 and 2, pp. 68-75.
- Hwang, D., & Embi, M. A. (2007). Approaches Employed by Secondary School Teachers to Teaching the Literature Component in English. *Journal of Pendidikan dan Pendidikan*, Pp.1-23.
- Jacobus, L. (1989). *Writing as Thinking*. London: Palgrave Macmillan.
- Khatib M. & Rahimi, A. H. (2012). Literature and Language Teaching, *Journal of Academic and Applied Studies*, 2 (6), 32- 38.
- Khatib, M, Rezaei, S & Derakhshan, A. (2011). Literature in EFL/ESL Classroom. Vol. 4 (1):201-208.
- Kramersch, C. (1985), Literary Texts in the Classroom: A Discourse, *The Modern Language Journal*, 69 (4), 356-366.
- Krashen, S. (1982). *Principles and Practices in Second Language Acquisition*, Oxford: Pergamon. Lao, C. Y. & S.
- Lazar, D. G. (1985). Using the Novel with Students of English as a Foreign Language: From Theory to Practice. Unpublished MA dissertation, University of London Institute of Education.
- Lazar, Gillian. (1990). *ELT Journal*, Vol.44 (3): 204-214.Oxford University Press.
- Lazar, Gillian. (1993). *Literature and language teaching*. Cambridge: Cambridge University Press.
- Leech, G. (2010). Analysing Literature through Language: Two Shakespearian Speeches. In McIntyre, D. and Busse, B. (eds.) *Language and Style*. London: Palgrave Macmillan, 15-31.
- Lewis, C.S. (n.d.). Quotable quotes. Retrieved from <https://www.goodreads.com/quotes/796057-literature-adds-to-reality-it-does-not-simply-describe-it>.

- Littlemore, J. and Low, G. (2006). Metaphoric Competence, Second Language Learning, and Communicative Language Ability. *Language Teaching Journal*, 40(2), 138.
- Low, G. (1988). 'On teaching metaphor'. *Applied Linguistics* 9/2: 25-49.
- Mart, C. T. (2018). The Contentious Debate over the Language Literature Division, *Journal of Language and Cultural Education*, 6 (1), 117-127.
- McKay, S. (1982). Literature in ESL Classroom, *TESOL Quarterly*, 16 (4), 529-536.
- McRae, J. (2007). *Creative Reading and Literature with a Small 'l'*. Manila: ANVIL.
- McRae, J., & Boardman, R. (1984). *Reading between the Lines* Cambridge: Cambridge University Press.
- Moody, H. L. B. (1986). *Literary Appreciation*, London: Longman.
- Much, K. & Retnaningdyah, P. (2011). Literature in EFL Classroom. Retrieved from <http://myteachingforum.blogspot.com/>.
- Mullan, J. (2006). *How Novels Work*. New York: Oxford University Press.
- O' Brien, T. (1999). A suggested Model for Teaching Literature, M. Ed., Course notes. Manchester: University of Manchester.
- Obediate, Marwan M. (1997). "Language Vs. Literature in English Departments in the Arab World". *English Teaching Forum*, 35, 1, pp. 19-34.
- Paesani, K. (2011). Research in Language-Literature Instruction: Meeting the Call for Change? *Annual Review of Applied Linguistics*, 31, 161–181.
- Povey, J. (1972). Literature in TESL programs: The language and the culture. In H. Allen and R. Campbell (ed.) *Teaching English as a second language*. New York, McGraw-Hill, 1972.
- Prieto, M.D. (2010). Authentic Instruction in Literary Worlds, *Language and Literature*, 19(1) 59-75.
- Prigozy, R. (2001). "Introduction: Scott, Zelda, and the culture of celebrity." Prigozy, Ruth. *The Cambridge Companion to F: Scott Fitzgerald*. New York: Cambridge University Press.
- Rimmon-Kenan, S. (1983). *Narrative Fiction - Contemporary Poetics*. New York: Methuen.
- Roberts, E. (1988). *Writing Themes about Literature*. USA: Prentice Hall, Inc.
- Sage, H. (1987). *Incorporating Literature in ESL Instruction*, New Jersey: Prentice-Hall Inc.

- Saramago, J. (1997). *Blindness*. Florida: Harcourt Publishing.
- Savvidou, C. (2004). An Integrated Approach to Teaching Literature in the EFL Classroom. Retrieved from <http://iteslj.org/Techniques/Savvidou-Literature.html>.
- Segar, L. (1990). *Creating Unforgettable Characters*. New York: Henry Holt and Company.
- Shaw, B. (1984). *Plays Pleasant*. New York: Penguin Books.
- Shazu, R. I. (2014). Use of Literature in Language Teaching and Learning: A Critical Assessment, *International Journal of African and Asian Studies*, 5, 61-66.
- Spack, R. (1985). Literature, reading, writing, and ESL: Bridging the gap, *TESOL Quarterly*, 19 (4), 703-721.
- Shen, D. (2010). The Stylistics of Narrative Fiction. In McIntyre, D. and Busse, B. (eds.) *Language and Style*. London: Palgrave Macmillan, 225-249.
- Simpson, P. (2010). Point of View. In McIntyre, D. and Busse, B. (eds.) *Language and Style*. London: Palgrave Macmillan, 293-310.
- Spack, R. (1985). Literature, reading, writing, and ESL: Bridging the gap, *TESOL Quarterly*, 19 (4), 703-721.
- Stevick, P. (1967). *The Theory of the Novel*, Collier. New York: Macmillan Ltd.
- Talif, R. (1995). *Teaching literature in ESL the Malaysian context*. Kuala Lumpur: Penerbit Universiti Pertanian Malaysia.
- Talif, R., & Jayakaran, M. (1994). "Using Literature in an Advantaged Situation: Issue and Prospects." *The English Teacher Journal*, Vol. XXIII.
- The Swedish National Encyclopedia* (2011). Accessed 11 October 2020. Available at: <http://www.ne.se/litteratur>.
- Van, T. T. M. (2009). The relevance of literary analysis to teaching literature in the EFL Classroom, *English Teaching Forum*, 3, 2-9.
- Warner, C. (2010). Using Literary Pragmatics to Teach Language as Culture: the Case of Young Werther, Paper presented at the Thirtieth PALA International Conference, Genoa: University of Genoa.
- Whitehead, R. (1968). *Children's literature: Strategies of teaching*. Englewood Cliffs, NJ: Prentice- Hall Inc.
- Widdowson, H. G. (1975). *Stylistics and the Teaching of Literature*. London: Longman Group Limited.

- Widdowson, H. G. (1984). *Explorations in Applied Linguistics 2*. Oxford: Oxford University Press.
- Zafeiriadou, N. (2001). Literature in the EFL classroom. Retrieved March 2014, from <http://www.tesolgreece.com/nl/71/7104.html>
- Zyngier, S and Fialho, O. (2010). Pedagogical Stylistics, Literary Awareness and Empowerment: a Critical Perspective. *Language and Literature*, 19 (1) 13-33.

CURRICULUM VITAE

Barevan Jameel Ibrahim IBRAHIM attended Kirkuk University, department of English Language and graduated in 2016. The year she graduated from the university, she started to work as a teacher in a private school for two years. Then she studied MA at Karabuk University.