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As a linguist and former English language instructor, I greatly enjoyed and benefitted from reading this book of which the title sets clear expectations for the content. In *Teaching Literature in Modern Foreign Languages*, Fotini Diamantidaki brings together eight authors whose work is directly related to the topic at hand as professors, researchers, and language teachers. While each chapter covers the topic from a different angle, they all utilize learner-centered approaches. Indeed, Diamantidaki, who is a lecturer in Education at the UCL Institute of Education and has taught French in London secondary schools, highlights the importance of the incorporation of literature into teaching foreign languages and ensuring that the “learner... reacts as a human being, reconnecting with the context they are living and the context they are studying” (2). This is emphasized throughout the book, where the authors provide various class activities in which students are active participants in the language-learning process rather than passive recipients.

This book is a particularly useful resource, as each chapter includes reflection points, classroom tasks, and research boxes. Thus, much like the authors ensure their proposed teaching activities are learner-centered, the structure of the book itself keeps the reader actively engaged from cover to cover, as he/she reflects on the points raised and how they relate to his/her own experience, explores activities designed by other educators, and considers relevant areas of research (and perhaps chooses to delve deeper into some of them, using the suggested resources as a starting point).

Ruth Heilbronn’s chapter entitled Literature, Culture, and Democratic Citizenship is informed by ideas developed by Martha Nussbaum and John Dewey. She argues that the main goal of education should not be achievement in examinations; rather, the starting point should be the “human qualities and capabilities we wish to nurture and what kind of society we hope for” (11). Heilbronn draws the link between teaching literature and students’ positive social engagement and refers to Nussbaum’s argument that literature enables students to develop “moral imagination” (13), which, in a nutshell, is the ability to put oneself in another’s shoes. As the world becomes increasingly interconnected, I believe this “skill” is no longer merely a desirable trait; rather, it is quickly becoming a requirement for success in a world

where multicultural, multilingual, and multinational settings are becoming increasingly common.

While Heilbronn explained how literature can help students’ put themselves in another’s’ situation, Jane Jones, a comparative linguist, takes the reader on a journey across primary languages classrooms in Germany, Spain, and England, and provides the teachers’ accounts of their experience. This sneak peek into other teachers’ classrooms allows the reader to learn from other educators’ best practices and inspires his/her design of future classroom activities. Indeed, as Jones argues, visiting “other classrooms in other contexts” could be highly beneficial for teachers’ professional development (42).

Jennifer Eddy explores how creativity, drama, and novelty can help students understand literature and involve them actively in the learning process. She explains that “with transfer tasks, the learner demonstrates understanding of a concept by demonstrating it within the context of something else” (46). For example, students could be asked to turn a painting into a poem, or a dance into a song. Colin Christie’s chapter on literature and the target language also incorporates the concept of transfer. He argues that an important step in teaching literature is equipping students with the language they need to be able to discuss literary texts, and that students will then be able to “transfer such language to other contexts and also to adapt language from other contexts” (136). Isn’t this where the beauty of language lies? Students should be encouraged to employ their creativity and be able to use language in contexts different from those they learned it in, in their own way, to express their own thoughts.

This creativity and ownership are emphasized in the storyline approach. Drawing on the work of socio-constructivists Jerome Bruner, Lev Vygotsky, and Jean Piaget, Verna Brandford explores how the storyline approach can be used to teach literature in a foreign language classroom “in an integrated way that closely mirrors real life” (63). Brandford presents the storyline approach, using a set of tasks designed for *La Pluie* in *Le Petit Nicolas et les copains* as an example, and demonstrates how the teachers’ role is to provide the students with the required tools and linguistic knowledge,

but the learners fill out the storyline themselves and are able to express their thoughts in the target language.

In the only chapter on a non-European language, Frances Weightman acknowledges the challenges of introducing literature into the Chinese language classroom. Nonetheless, she argues that these challenges are not insurmountable, and puts forth suggestions to overcome them. To illustrate, she advises teachers to take advantage of technological developments, such as online teaching materials, to facilitate reading for students, by, for example, playing audio recordings next to the characters. In addition to her eloquent explanation of the importance of reading literature in the target language to experience the culture instead of just read about it, Weightman's chapter neatly explores the use of technology in foreign language teaching and learning, an element that I felt was either lacking or not adequately covered in other chapters.

Diamantidaki's chapter presents different ways for teaching poetry in modern foreign languages and underlines the importance of poetry not only for linguistic purposes per se, but also for "encouraging students' engagement and personal interpretations" (97). She provides examples of exercises on poems and demonstrates how the questions vary from the first reading, where they center on who, when, what, and where to the second reading where they thematically focus on verses, words, and expressions, to the third reading where there are multiple "accepted" answers, as they center on the learner's personal interpretation of the poem. This move from denotation to connotation, from literal meanings to personal interpretations, evinces the importance of taking into account the multifaceted purposes of language learning.

The book ends with Steven Fawkes' chapter on "Teachers Supporting Teachers", in which he provides an overview

of the context that led to the creation of a collaborative wiki that brought together language teachers in the UK to exchange their knowledge, resources, and advice, in what Fawkes refers to as a "celebration of professional generosity in the service of students..." (158). Among the examples of fora topics that Fawkes shares is the discussion of what could fall under the heading "Literature". The answers are varied and include short stories, posters, song lyrics, letters, and cartoon strips, among others. It would be interesting to see how these answers change over time. For example, the list currently include cartoon strips. Will the list one day include the Internet's popular memes? Tweets? Online fan fiction?

*Teaching Literature in Modern Foreign Languages* not only provides the reader with an interesting perspective on various areas in foreign language teaching and learning, but also it offers a multitude of resources for exploration and inspiration. While the examples in the chapters were mainly French, Spanish, German, and, in one chapter, Chinese, the book is rich in ideas that, needless to say, could be applicable to any modern foreign language.

That said, not all the examples in the book were coupled with a translation, which could deprive the reader of fully benefitting from all the resources provided. Additionally, it would have been interesting to see more chapters on non-European modern foreign languages, especially as the gap in the literature is greater in this area. Lastly, a chapter on how the internet in general, and social media in particular, are affecting foreign language teaching and learning would have been timely and thought-provoking.

Overall, I would highly recommend this book to anyone interested in teaching and learning modern foreign languages, and in enhancing that through the introduction of literature to the language classroom. The resourcefulness and generosity of language teachers are remarkable indeed.