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February 2017

Master of Literature

A Study on ESL Education Using Literature Texts

Graduate School of Chosun University

Dept. of English Language and Literature

Re Me Do

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A Study on ESL Education Using Literature Texts

영문학 텍스트를 통한 영어교육 방안 연구

February 25, 2017

Graduate School of Chosun University

Dept. of English Language and Literature

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A Study on ESL Education Using Literature Texts

Advisor: Prof. Han-Yong Choi

A thesis submitted to the Graduate School of The Chosun University in partial fulfillment of the requirements for the Master of English Literature

October 2016

Graduate School of Chosun University

Dept. of English Language and Literature

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초록

영문학 텍스트를 통한 영어교육 방안 연구

Re Me Doh
Advisor: Prof. Han-Yong Choi
Department of English Literature
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본 논문은 영어영문학 전공생들을 대상으로 하는 영문학 교육 방안 연구이다. 연구자는 100여년의 영문학 교육 역사 속에서 영문학 교수법에 대한 활발한 논의 없이 문학 이론이나 외국어 교수법이 문학 교수법을 대신하고 있음을 지적하고 학습자의 요구를 반영한 영문학 교수법의 필요성을 역설하였다.

문학과 문학 교육의 개념을 고찰해 봄으로써 영문학 텍스트를 이용한 문학 교육이라는 영문학 교육이 가지는 특성 및 본질을 파악하였다. 그리고 문학과 언어와 문학의 개념 정리를 통하여 문학·언어·문화 통합 교육의 근거를 마련하였다. 더불어 학습자 중심의 문학 교육 방법론으로 반응 중심 이론을 살펴보면서 영문학 교육에의 적용 가능성을 타진해 보았다.

위와 같은 이론적 고찰을 통하여 학습자 중심의 통합적 영문학 교육 방안의 토대를 마련하였다. 이를 바탕으로 학습자 반응 중심의 영문학 교수·학습 원리와 통합적 영문학 교수·학습 원리를 도출하였다. 이것은 첫째, 거래를 위한 원리, 둘째, 반응을 위한 원리, 셋째, 심미적 독서를 위한 원리, 넷째, 문학·언어 통합의 원리, 다섯째, 문학·문화 통합의 원리, 여섯째, 문학·언어·문화 통합의 원리로 요약된다. 그리고 각 원리의 적용을 위한 실천 원리를 제시하였다.

그리고 학습자 반응 중심의 영문학 교수·학습 원리를 반영한 '학습자 반응 중심축'과 통합적 영문학 교수·학습 원리 적용 가능성을 높인 '교수·학습 내용의 통합축'을 중심으로 한 교수·학습 모형을 개발하였다. '학습자 반응 중심 축'은 학습자의 읽기 과정을 고려하면서 학습자의 반응이 전 단계에 걸쳐 교수·학습의 중심이

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될 수 있도록 고안하여 앞에서 상정한 영문학 교육 방안의 두 번째 방향인 학습자 중심성을 구현하였다. 그리고 '교수·학습 내용의 통합 축'은 문학을 위한 문학·언어·문화 단계, 문학 중심의 문학 단계, 문학을 통한 문학·언어·문화 단계로 구성하여 영문학 교육 방안의 첫 번째 방향인 문학 교육 본질의 회복 및 문학·언어·문화의 통합 교육이라는 세 번째 방향을 교수·학습 모형 속에 실현하였다.

본 논문은 영문학 교육을 위하여 문학 이론이나 외국어 읽기 교수법이 아닌 외국어 문학 교수법이 필요하다는 논의를 제기하였다는 점, 그리고 문학 교육의 본질과 외국어 문학 텍스트가 가지는 문학적·언어적·문화적 특성을 고려하여 영문학 교육 방안을 구체적으로 제시하였다는 점에서 의의를 지닌다. 본 논문에서 제시하는 영문학 교육 방안으로서의 교수·학습 모형은 교수자 중심의 문학 수업에서 학습자 중심의 교수·학습으로 전환하는 데에 실질적인 역할을 할 것이다.

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I. Introduction

A. Study Needs

It is indeed a difficult task to learn a language that is not one's mother tongue. For efficient English education, many theories and educational methods of language acquisition have transpired over the past few centuries, and even now what are called the best methods are promoted in the media or private educational institutes. However, if it is firmly understood that complex elements co-exist in a language (such as lengthy history and diverse environments in which the language has been used, language usage patterns of people who use the language, etc.), it would be obvious that it is unreasonable to say there is a shortcut in English language acquisition. Moreover, the current status of English education in Korean schools is such that English is taught for the test, without consideration of the complex and manifold characteristics of the English language; thus students lose interest in English and regard it simply as a study subject that is dry and difficult. Only fragmented and uniform teaching is present such as vocabulary memorization, reading based on vocabulary, grammar in order to be able to read with ease, listening as part of test, and the like. There is very little reflection on the lives of people who use English. Specifically, the majority of teachers do not avoid the tendency to rely on uniform textbooks, and thus, a new attempt to utilize English literature works in EFL classes is expected to be more valuable now than ever. To put it another way, it is urgent to utilize English literature works that can improve not only reading, but also the integrated capability of writing, speaking and listening, that is, English communication skills (Yong Hoon Lee, 2009: 134-164).

To address the issue of why the question of a possibility of literature

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and language complementing each other in English education came about, in other words, to understand what is the extent to which culture helps the ability to gain command over a language and on the other hand what contributions does literature make to language development, Alfred (2008:54-88) has argued the values of literature as follows.

First, the motivation to learn is stimulated, as literature brings pleasure to learners while providing interesting educational materials.

Second, literature develops imagination and creativity, as the learner appreciates metaphorical expressions and fictional substance, and also provides the learner with an opportunity to explore and command a variety of writing styles in order to communicate ideas.

Third, by providing an opportunity to explore unique literary collocations and syntactic structures, literature expands the learner's cognitive ability regarding normative usage of the language to stimulate language acquisition and helps the learner to recognize various aspects of linguistic function in the interpretation process.

Fourth, literary terms (metalanguage) provide a tool to confirm distinctive features present in literature and to appreciate the materials in further depth.

Fifth, literature helps students to gain a deeper insight into their own culture and thus, studying a non-native language assists in understanding how their native language is structured.

Sixth, literature also possesses general educational value, such as everyday etiquette.

It is true that until now, various types of literary texts have been dealt with within English textbooks. Nonetheless, it is also true that the number of adopted texts has been insufficient due to the compositional system of textbooks and the fact that different methods, which can be applied in-field, have not been formulated. However, if erroneous

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approaches taken in the past are discontinued, considering that students have already become accustomed to literary texts and do not regard them differently from general linguistic texts, it is expected that literary texts can contribute greatly to language education through an integrated educational method.

B. Study Objectives

The fixed idea that literature education is simply an education of reading and interpreting literary works began with our education reality, which centered on entrance exams and inadequate literature education. Particularly, because the 7th curriculum has advocated English education emphasizing communication skills, literature education has been considered unrealistic and impractical. Considering the current status wherein literary works are neglected in the field of English education and with the widespread notion about the revised curriculum that English for everyday situations should be taught using modernized teaching materials of practical English, Byung Ho Lee (2007: 291-392) analyzed problems as follows in contents of textbooks newly constructed according to the curriculum revision:

First, the majority of texts in the English textbooks used in classrooms are written in unnatural, poor English and authentic vocabularies are not used.

Second, the distinction between written and spoken languages is unclear and in many cases, the focus is on written language that is far from everyday English.

Third, the content is bland, insipid, and hardly stimulates interest.

Fourth, a meaningful structure of curriculum activities is scanty and many descriptions are artificially constructed with the use of unrealistic vocabularies.

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Fifth, in many cases the textbooks are written in uniform writing styles with a bias toward describing things.

Sixth, there are few content areas that introduce the British and American cultures, and even when they are introduced, it is no more than a fragmented introduction.

Seventh, textbooks mostly use grammar structures in which understanding the context is impossible and the focus is on functions.

Another kind of teaching material that can be used to supplement English textbooks is English literature. In general, there is a misunderstanding that English literary works are distanced from modern linguistic concepts and separated from real life. In addition, many people hold a skeptical view on using literary works as classroom materials due to the idea that they have nothing to do with tests like college entrance exams. This could be an answer as to why, after all, English literary works should be taught in classrooms. Lazar (2012: 89-103) analyzed the advantages of utilizing English literary works in classrooms as follows:

The first is linguistic usefulness. In English literary works, rather than unnatural linguistic data often seen in ESL/EFL teaching materials, examples of authentic usage of the language by people whose mother tongue is English are found, such as literal language, satire, metaphor, detailed explanation, argumentation, assertion, persuasion, description, suggestion, and so on. Additionally, actual and familiar words are used and a practical approach, or content-centered approach, such as expectation and inference is possible.

The second is a cultural usefulness. In English literary works, ideas, cultures, emotions, customs, values, and the attitudes of people who use the language are present. Thus, through literature, our understanding of native speakers of the language is enhanced and the framework for fluent communication skills in English is prepared, which is one of the ultimate

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goals in English education.

The third is aesthetic and technical usefulness. Indirect life experiences obtained through English literary works not only help the reader's emotional growth, but also stimulate an interest by providing pleasure in reading, unlike when reading artificially constructed contents. Stimulated interest can, in turn, motivate language learning, increasing the effect of learning.

Therefore, why have English literary works with such excellent advantages as English teaching materials been ignored?

One reason is that there is not enough awareness of a clear goal for teaching English literary works at the level of foreign language education and so research has not progressed parallel to teaching of reading, writing, speaking, and listening through English literary works. Moreover, even those teachers in the educational field who highly value English literary works, as students' integrated ability to read, write, speak and listen can be improved through the literary works, have the tendency to stay away from them because they do not know specific application methods (Young Bin Im et al. 2: 11). Therefore, developing a teaching method to legitimize English education through English literary works as a meaningful study and to motivate the students is urgent. Additionally, even if literary education in traditional classrooms has been limited to the area of reading at the present time, we must conduct research on integrated education of the four functions. This study aimed to overcome the limitations of current English textbooks (which are ill-conceived and only serve a narrow study objective) and to design an effective English teaching method utilizing English literary works that contain practical language and cultural information.

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Ⅱ. Theoretical Background

A. Literature

Then, the relationship between the aforementioned literature and literature education and literature education's definition, content, method and evaluation are examined.

1. Components of Literature

Goo et al. (2009: 126-134) defined literature as linguistic work that addresses human mental area. Although there are history, philosophy, sociology, and psychology as studies that address human, literature differs from them given that it is the study dealing with human as well as art. Literature addresses human in specific situation with specific method. In addition, it reflects life and enables the transcendence of the area, which human cannot cross in realistic context. Through such process, reality is recognized and sophistication of sensitivity is experienced. This is the charm of literature.

Then, how can the literature education that teaches such literature be define?

Park (1996: 101) has defined "Study of literature education as research area that targets educational awareness, phenomena and practice of subject called 'literature'". Moreover, Goo et al. (2009: 43) defined that "Literature education is the process and result of intentional seeking of all for literary phenomenon to take place desirably." In this definition, the literary phenomenon means the content that needs to be addressed in literature education. In other words, literary phenomenon refers to a series of process relating to work including production of work with a focus on literary works, structure of the work itself, acceptance of work,

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and the method of work reflecting external world.

Cha (2008: 71) argues that literature education has the following characteristics. First, “Literature education in the past and now has the nature of Korean language although it is unknown for the future. Today, literature education is determined by the purpose and nature of the general education of Korean language department.” In more generalized terms based on this, Korean literature education is determined by the purpose and characteristics of department of Korean literature and language and English literature education is determined by the purpose and characteristics of department of English literature and language. Then, what is the goal of department of English literature and language? Although the expression varies by university, fundamental aim is similar. That is, development of knowledge as a citizen of the world based on understanding of English and English literature and culture. If agreed to this, the goal of English literature education should be set in the same direction as well.

Second, “Literature education has the characteristics of aesthetic language activity education.” Aesthetic activity means creative activities based on the accepted literature work which is the art of language. This is because one expresses in language based on the understanding and appreciation of the work. Such acceptance and expression activities have aesthetic characteristics. Since literature is” linguistic work that addresses human’s mental area” this second characteristic can be called inevitable. Accordingly, from the perspective of English literature education, English literature education can be called ‘aesthetic language education of English’. This leads to the fact that English literature education cannot be separated from language education. Third, literature education has characteristics of cultural education. Literature is language activity, aspect of life of the public that uses the same language is

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permeated in language and literature that uses such language reflects the thinking or value of the public. Thus, learning literature is learning culture, and through the process, one inherits culture and gains an ability to develop culture creatively. When this logic is applied to English literature education, English literature education can be regarded to have the characteristics of English cultural education. Considering the three, literature education is closely related to language education and cultural education. Accordingly, connecting language education and cultural education systematically and effectively is very important for effective literature education. Cha also stated that "Given such nature of literature education, literature education should be carried out from a comprehensive perspective that considers thinking and cultural expression by escaping from simple work-oriented education." Thus, English literature education also needs to be carried out from a comprehensive perspective that considers thinking and cultural expression by escaping from simple work-oriented education.

B. Literature Education

In this study, teaching by connecting literature with language and culture is named 'integrative literature education.' The relationship between literature and language and literature and culture are examined by theoretical background of integrative literature education.

1. Language and Literature Education

Language is consisted of oral and written language. Socially and individually, spoken language precedes written language. First, from a social perspective, it can be divided into prehistoric period and historic period, starting from the invention of writing. In prehistoric period, oral

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language existed but not written language. Although there may be a slight difference by scholar, given 1 million year of human history, prehistoric period is 990,000 years long and historic period is only 10,000-year long. Next, from an individual perspective, spoken language precedes written language. Humans acquire spoken language naturally as they listen and talk after they are. However, written language is not the same. If they do not learn deliberately and premeditatedly from parents or teacher, they are not able to read or write. Accordingly, if the spoken language is the subject of 'acquisition', written language is the subject of 'learning'.

Spoken language and written language are in fact different from each other in terms of function. Seelye (1993: 39-46) analyzed the difference in the following manner.

First, although spoken language uses rhythmic elements such as pause, stress and intonation, written language is not relevant to such elements. Instead, written language uses spacing, punctuation, and special symbols.

Second, it is difficult to cut oral language by sentence. Although almost all sentences end with period in case of written language, speech flow is carried out in incompletion in case of spoken language.

Third, spoken language and written language can different grammatical structure.

(1) Well I've just come back from New York where it was pretty clear that. this was agenda trend with young people there. and erl um I'm worried though because you see, it seems that you're kind of putting the whole blame on the family instead of on the conditions a family's being forced to live in these days. you see. if you took er I meen monkeys are very good parents aren't they. rhesus monkeys and so on. they look after their young marvellously-now you put them together you crowd them. and they're extremely bad parents...

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(2) In an effort to produce the largest, fastest, and luxurious ship afloat, the British built the Titanic. It was so superior to anything else on the seas that it was dubbed "unsinkable." So sure of this were the owners that they provided lifeboats for only 950 of its possible 3,500 passengers.

Fourth, the comparison of the two paragraphs show that since one impulsively talks when speaking in English like (1), expression such as well, you see, kind of is used often and hesitant expression like er, um is used. As the content that is conveyed during the talk needs to be understood immediately by listening, spoken sentences have simple sentence structure, tend to be repeated and less strictly conform to grammar compared to written English. On the other hand, as a writer and reader have the time to contemplate in written English, unnecessary comments including well, you see, kind of or hesitant expression like, er, um, which are often used in speaking, are rarely used. Even if sentence structure becomes complex by using relative, conjunction and participial construction rather than listing multiple simple sentences, one aims to make writing logically and structurally to avoid repetition.

C. Integrated Literature Education

1. Foreign Language Teaching Methods Related to Literature Text

Regarding methods of literature education, foreign language education methods are generally divided into grammar-translation method, direct method, auditory method, visual method and communicative method. Among these, the methods related to literature education are grammar-translation method and communicative method (Richard & Rodger, 1988: 16-17).

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Grammar - Translation Method was originally for teaching Latin language. Of English is the most taught and learnt language today, Latin was taking the position of English 500 years ago. At the time, Latin was the essential language of the western academic world, business, religion, and government. However, Latin gradually lost its status as languages including French, Italian and English held their ground as a result of political change in Europe in the 16thcentury. Status of Latin degraded to the status of one subject of curriculum from the status of living language. As it degraded, Latin education changed its goal to analyzing the works of virgil, Ovid and Cicero and learning grammar through it. From the 16th century to 18th century, students entering the British grammar school learned strict Latin grammar. At the time, the students mechanically learned Latin grammar, spent significant time on conjugation and use of verb, and practice writing sentence through English-Latin bilingual textbook and dialogue. When this basic process ends, they moved to upper level learning grammar and rhetoric. At the time, such experience was very terrible to the students. People justified such terrible experience as 'mental gymnastics', and regarded Latin as the basic course for all forms of higher education. As English was included in the curriculum of the European schools in the 18th century, people started to teach it in the same way as Latin was taught. Moreover, other languages were taught in similar way. As such teaching method became one tradition, people sometimes called it 'traditional method' and since the method was focused on grammar and translation, it was also called grammar-translation method. Grammar-translation method can be organized in the following manner (Lim,1994:12-13).

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First, the goal of foreign language learning is to have intellectual development as a result of reading literary work or foreign language learning and benefit from mental training. This method first approaches the language through the thorough analysis on grammar rule and by using this knowledge, translates sentences or textbooks into the target language.

Second, reading and writing are the key activities. No attention is paid to listening or speaking.

Third, regarding vocabulary selection, only vocabularies of reading materials were included and words were taught through bilingual word list, dictionary learning and memorization.

Fourth, sentence is the basic unit of teaching and learning. Most of the class time was used in translating sentences into the target language.

Fifth, accuracy is emphasized.

Sixth, grammar is taught deductively. One first learned the grammar rules and based on this, practiced translating.

Seventh, students' native language is the medium of teaching. students' native language was used in explaining new items and comparing foreign language and native language.

This method, which ruled the foreign language teaching method from 1840s to 1940s, has been the subject of a number of criticisms. Nevertheless, it is still used in situation in which the understanding of literary textbook is the main goal of foreign language learning or ability to speak a foreign language is not much required.

Detailed examination of the principle of the method shows that this method is still used often for teaching English in domestic university. First the goal of English education is placed on understanding of

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literary work and places great emphasis on reading. Vocabulary education is carried out by memorizing the words that appear in the literary work with English-Korean dictionary, emphasizes accurate interpretation and understanding and always uses native language, Korean, except when original text is being read.

In direct method, auditory method and visual method, which emerged in reaction to the traditional teaching method, literature has completely lost its position. With the emergence of communicative method in the mid-1970s, literature partially took its position back. One of the characteristics of communicative method is the use of authentic materials by a teacher. Authentic materials, as the materials that have not been made for foreign language teaching-learning, are very diverse. They include newspaper editorials, calendars, the restaurant's menu, and radio news. Any materials are possible if they meet the linguistic need of students and interest. In such atmosphere, literary work emerged again as one authentic materials. There became cases in which parts of relatively well-known poet, novel, and play appeared in English textbook (Vietor, 1982: 61-109).

2. Culture and Literature Text

If literature is called 'high class culture,' this means the culture of educated class among social classes, and if literature is called 'moral culture,' this means the culture that makes up the spirit of community members.

However, such literature, as high class culture and moral culture, is taught and handed down through literary work. Then what relationship does literary work have with culture?

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Literary work is very abundant culturally. Although cultural context contained in literary work is the world that is created by the author, figures, background and event of the work are helpful in understanding culture since they reflect culture in the real world. Furthermore, learner can encounter spiritual aspect in addition to specific cultural matters through literature text. For example, it is possible to naturally grasp and understand lifestyles, values, and ways of thinking, which are difficult to be conveyed in other method, in literature text. Literature text is helpful in promoting learner's tolerance for other culture in addition to culturalization of society that uses target language by such cultural enrichment. It enables one to gain knowledge about the society's culture through figures, situation, and props that show characteristics of reality and have experience of easily accepting heterogeneous and unfamiliar culture with the help of practical elements.

Specific reasons why literature can be a great textbook of cultural education are as follows.

First, literature, as plausible fiction or fiction, helps in understanding the target culture as it reflects the actual culture of society. Through literature text, learners can acquire specific cultural knowledge about applicable society.

Second, it enables one to grasp and understand mental aspect including lifestyle, value and way of thinking in addition to specific cultural items. This is because one can find explicit items like lifestyle as well as implied culture like value, belief, and perception that are contained in literature.

Third, cultural experience is possible through literary text. Learners gain cultural experience through other way of life that is encountered in

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literature. Given the point that cultural experience is consisted of 'knowing about,' 'knowing how,' 'knowing why,' and 'knowing oneself' in class (Moran 2001), literary text facilitates cultural experience.

Meanwhile, Lazar (2013: 65) summarized cultural elements that can be found in literature into 13 elements.

1. Objects or products that do not exist in other society although they exist in one certain society (for example, cucumber sandwiches)
2. Stark expression maxims, and proverbs that shows the cultural values (Moon, may your face meeting mine...)
3. Social structure, role, relationship (number of wife, the role of women, hierarchy based on wealth and status, relationship between parent and child)
4. Customs, rituals, traditions, festivals (Eights week, Welcoming the Moon)
5. Beliefs, values, superstitions (meaning of the shape of the moon)
6. Political, historical and economic background. (British, Chinese Revolution of 1920)
7. Institution (UN)
8. Taboo (Discussion about death)
9. Metaphorical / implications (Moon)
10. Humor (calls someone 'ant-hill nose')
11. Representativeness (British life in the 20th century) -What is the society or culture that the work or text is trying to show? Is the one described by work or text a specific class or sub-class?
12. How is various genres (fable) interpreted cross-culturally?
13. Status of written language in various cultures and strategy to read the text - Do students consider text as fixed immutable one? Do they expect to gain lesion from text? Are students free in analyzing and questioning text?

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As mentioned by Lazar, these cultural items can never be all items. If thought like learners, other items may be added obviously, or deleted depending on cases. Funding such items may be considered as the role of a teacher and learners.

As this chapter is concluded, those that are discussed in this chapter are summarized in the following three facts.

First, if literature is defined as "linguistic task that addresses human mental area," it cannot be separated from language. As literary language used in literary work is somewhat distant from daily language, it is somewhat neglected in modern foreign language education. However, it is the language one must be aware for refined writing.

Second, literature itself is 'high class culture.' Additionally, numerous types of culture are contained in literary work.

Third, if literature is not independent of language and culture, one should not neglect the language and cultural issues when exploring literary work. In the past 120 years of domestic English education, they were overlooked. However, in consideration of gradually increasing need and request of learners for language and culture rather than literature, such aspect should be reviewed.

Accordingly, the present study suggests the integrated education of the three fields including literature, language and culture for English education.

D. Response-Oriented Literature Education

In accordance with the flow of time, literature study has been carried out by focusing on author, and then text followed by reader. In addition, literature education is shifting from value-oriented to text-oriented and reader-oriented. However, as today's English education mainly focuses on interpretation centered reading, it is teaching-oriented education.

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Literature education through interpretation may be called language class that is somewhat deviant from the essence of literature class and limited to reading. Accordingly, the present study explores the response-oriented theory as the learner based literature education methodology and the possibility of applying it to English education.

1. Background and Basic Concept of Response Based Theory

Modern literary theory, as the new critical stage that pays attention only to text in the stage of romanticism which considered writers as important, later moves the axis of interest to readers. New criticism, as one of literature research methodologies that focus on text in history of literature theory, focuses on text itself, believes the meaning resides only in text and aims to find it.

Reader response theory arose in reaction to the new criticism. Reader response theory moves its focus on readers and considers that literary work cannot be completed without the participation of readers, unlike the perspective of new criticism, which states that the meaning of literary work already exists in text. In other words, not only do readers have passive function but they also play an active role. Literature is already considered as process rather than produced product.

The origin of the reader response theory is found in the discussion of the German literary theorists and the study that focused on the United States. In Germany, the importance of readers started to be emphasized in literary studies with the start of phenomenological theory of art by literary theorist, R. Ingarden in the 1930s. Although there was an interest in readers previously in literature theory, it was partial and became in earnest around the time of Ingarden. After Ingarden, the

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discussion was conducted in full scale in H.R. Jaus and systematized upon W. Iser. (Cha1993)

Apart from discussions with the German literary theorists, the origin can be also found in 1929『Practical Criticism』 by the British critic, I.A. Richards. Since then, the base of the reader response theory was established upon 『Literature as exploration』 by Rosenblatt in the U.S. As Rosenblatt argued that 'reader-meet-text' through 'transaction' between reader and text should be the centre of literary class, Rosenblatt emphasized the role of readers for literature education.

A mentioned earlier, singularity of occurrence of reader response theory, as mentioned earlier, is that the origin dates back to the 1930s and Rosenblatt's『Literature as exploration』 was written in 1938; however, it was re-highlighted in the 1960s. Regarding the periodical background of occurrence of reader response theory, Tompkins (1980: 223) states in the following manner.

In the 1960s and 1970s, the response-oriented criticism emerges from the pressure of culture and convention like the emergence of new criticism. It built a wall against related field to set trained autonomy, ruled out personal feelings to challenge strictness and achieve scientific objectives, and was in danger of narrowness and specialization to strictly handle the issue of students and intellectual climate was too far away to apply it at the time.

Like the argument by Tompkins, occurrence of the reader response theory stemmed from reaction to the rigidity of the new criticism and changes in the related studies. By the '60s, objective epistemology, which states that truth is external to self that is subject of recognition, refluxed and relativistic epistemology, which considers the role and function of subject of recognition, expanded. Moreover, as human

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information processing including information acquisition, storage, and retrieval was revealed with the development of computer science, cognitive psychology developed. The horizon of the reader response theory strengthened with the influence of such subjective epistemology and cognitive psychology.

After the emergence of new literary theory, literature education changes as it is influenced by it. The reader response theory, which revolts against the new critical perspective that focuses on the text itself and seeks to find the meaning only in the text, was born and literature education methodologies were born as literary educational application method. Names of literature teaching methodologies related to reader response theory are various as shown below (Lee, 2002: 265).

·Response-based theory

·Reader-response theory

·Reader-response method

·Response-oriented instruction

·Student-response-based view of the learning and teaching of literature

·Student-response-based

·Reader response perspective

·Student-response-oriented

·Reader response method

Accordingly, main concepts of Rosenblatt's discussion including 'transaction', 'response', and 'aesthetic reading' and the applicability to English education are explored. Furthermore, when Rosenblatt's perspective is accepted for learner-centered English education, discussion on how the concept of 'response' should be revised and complemented will continue to expand.

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a. Basic Concept

Rosenblatt's basic concepts include transaction, response and aesthetic reading.

(1) Transaction

Rosenblatt's theory is called 'transactional theory'. 'Transaction' forms the core of Rosenblatt's theory to that extent.

Rosenblatt's transaction means the reader's process of converting the symbol on the paper into meaning and thus, process of transition, that is, reader's process of constructing meaning (1995). At this time, meaning is not set in stone. When a reader reads text at certain time and space, he has selective attention and such selective attention constructs the meaning as it gets combined with various elements contained in text. Therefore, for Rosenblatt (1993: 69-102), "All reading act is the transaction carried out between a reader and text at certain time and in certain situation."

Additionally, the point that literary work becomes to exist through the meeting between reader and text and transaction between reader and text is explained in the following manner.

Literary work exists in live circuit between reader and text. Reader gives his intellectual and emotional meaning to symbolic pattern and language symbol gives the thoughts and feelings that are contained to the reader (Rosenblatt 1995: 7).

The circuit between reader and text gives intellectual and emotional meaning to reader's language symbol pattern, that is, intellectual and emotional meaning to text and text reflects bilateralness that sends the thoughts and emotion to reader. Additionally, the circuit is a living organism rather than fixed and unchanged one. In other words, text finally becomes literary work through transaction between reader and text that reflects bilateralness and organic nature.

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Rosenblatt has attempted to clarify the concept by comparing transaction with the perspectives of interaction and information-processing (Rosenblatt 1995: 97-103).

The term 'transaction' was first used in knowing and the known (1949) by Dewey & Bently. Dewey & Bently pointed out that the term 'interaction' is related to old positivist paradigm, and has been defined as such that each element or unit is separated from each other. By reflecting the perspective that subject of knowledge, act of knowledge and target of knowledge may adjust one another and be adjusted in situation in which they are formed mutually instead, Dewey & Bently used the term 'transaction.' Rosenblatt reveals that she has accepted such definition of the term (Rosenblatt 1994).

"Instead of dualistic, mechanical and ancestral interactive perspective in which text and personality of reader can be analyzed in separation from each other on separate piece and impact on other thing can be studied in vacuum, we need to consider act of reading as event that contains special individual and text and occurs in socio-cultural background and particular time and environment. Although we can separate each element, we should not regard as separated entity but dynamic process phase."

Interaction is the concept that stemmed from dualistic and mechanical perspective that sees as "the elements that are separated from each other or action of entity". By comparison, the view of transaction rejects the dualistic perspective that sees human as one separated from nature and sees human as one within nature. Furthermore, it selects organic perspective that sees as process in which each is linked by whole or cross section of entire situation of elements and parts. Rosenblatt explains that transaction is a holistic process in which all elements that text has and all elements of personal and sociocultural context that reader has act on each other.

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Furthermore, Rosenblatt's 'transaction' is distinguished from 'information processing.'It is also different from bottom-up model, which emphasizes the role of language, or top-down model, which emphasizes the role of reader. As she states "There are a text and individual reader and the transaction between the two produces a poem," she focuses on both reader and text (Rosenblatt 1994: 103).

Given the equal emphasis on reader and text, Rosenblatt is distinguished from other reader response theorists. Blaich who is in the context of subjective criticism weakened the importance of the text by excessively emphasizing reader instead of text as he placed the most interest in the response of reader. Accordingly, by emphasizing the subjectivity of response, he made an error in a way that the quality of response cannot be distinguished. Additionally, although W. Iser who is acceptance theorist paid attention to reader, Iser focused on text analysis by limiting the role of reader to passive one that fills the space in the text.

By comparison, Rosenblatt states "A lullaby as well as difficult literature are only ink until reader transfer to meaningful symbol. The act of changing the symbol to meaning is the transaction between reader and text," establishes the area of reader in literature and emphasizes both reader and text.

(2) Response

In order to clarify the concept of Rosenblatt's response, what the response is for needs to be known accurately first.

As Rosenblatt especially points out that many reader response theorists are not being clear regarding to what reader responds, response includes object. 'Response to what' is the problem. She has stated that there should a novel, poem or drama to which reader can respond". (Rosenblatt

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1993: 268). Literature text is a prerequisite for the reaction. However, the existence of literature text itself is not sufficient condition of the response.

"By selecting idea, sensation, feeling, and image that are dragged from past experience of linguistic and cultural life during aesthetic transaction with text, reader undergoes the process of combining into evoked poem that is new experience or novel or play" (Rosenblatt 1995: 40). Additionally, one does not respond to the existence of text itself but to evoked literature text.

Then when is the response generated? Rosenblatt claims that response occurs during and after aesthetic transaction between reader and text. Response comes from participation in text experience that leads one to be identical to figure or shares conflict and feeling or literature experience including creative reading activities. Response starts from first response that occurs simultaneously with evocation of the literature experience and occurs during or after transaction (Rosenblatt 2006: 78).

Moreover, what needs to be noted specially to understand Rosenblatt's response concept is the individuality of reader. Rosenblatt stated in the following manner regarding the individuality of reader.

Reading a certain reader reading work at a certain point is a very complex process. Individual elements will have an inevitable effect on the equation that is represented by book plus reader. Past experience and current interest of reader will actively determine his primary and spontaneous response. In some case, these will be helpful in calculating complete and balanced response to the work. In other case, they limit or distort the work.

Response 'uniquely comes between specific individuals and text at certain time and space', that is, "social and cultural act" which

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establishes reader's culture as background (Rosenblatt 1995: 104). Thus, "there are millions of unique potential individual readers who meet millions of unique potential individual works (Rosenblatt 2006: 25)."

The existence of millions of unique individual works, and millions of unique individual readers implies the existence of further unique individual response. This is because it is a holistic process in which meeting of text and reader, which causes response, that is, all elements that transaction and text have and all elements of individual and sociocultural context that reader has act on each other.

That is, text factors and factors of learner affect response in dynamic virtual relation. 'All elements of text' including text difficulty, complexity, length, quality, evocability, subject, and period and 'all elements of individual and sociocultural context' including reader's age, literary skills, linguistic skills, knowledge, social experience, attitude, personality, identity, desire and reading purposes, the level of cognitive development, and cognitive flexibility have an effect on response. Accordingly, there are 'millions of unique potential individual readers who meet millions of unique potential individual literary works.'

On the basis of the previously discussed, the concept of response can be summarized in the following manner.

First, response is a response to text that is evoked through transaction between reader and text.

Second, response is generated during or after transaction.

Third, response includes changes in the inner mind that occurred to the reader through transaction and expression.

Fourth, response is a holistic process in which text element and learner element act on each other.

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2. Teaching and Learning Principle of Response-Oriented Theory

Aforementioned Rosenblatt's theory, which focuses on concepts including 'transaction', 'response', and 'aesthetic reading,' can be summarized into the following three.

First, the role of reader is highlighted. However, the theory did not relatively reduce the status of text but equally focused on reader and text. In existing reading theory, reader means a reader who has individuality compared to virtual and generalized reader.

Second, reading was considered as a process as well as transaction. Transaction is carried out between text and reader and literary text finally becomes literary work through transaction between text and reader. Since this saw the meaning of literature as one that already exist as it is created in text, it contrasts with the text-oriented and result-oriented new criticism, which recognizes reading as finding the meaning inherent in text.

Third, aesthetic reading is emphasized. If information seeking reading was emphasized from a perspective that claims literary text has meaning in itself in existing literature education, Rosenblatt considers that aspect of aesthetic reading co-exists with information seeking reading and highlights aesthetic reading.

That is, according to the perspective of Rosenblatt, the focus of reading has shifted from text to reader, result-oriented to process-oriented, and information seeking to literary experience.

Accordingly, by moving away from the literature need of new critical perspective, the present study explores teaching and learning principle to realize Rosenblatt's point of view in literature education.

Probst who is Rosenblatt's researcher (2004: 31-35) and Kyung (1995: 12-69) have presented seven and nine class principles respectively.

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First, Probst's seven class principles are as follows (Kyung 1995: 12-17).

① Learners should be free regarding response to text.
② Relationship between classroom situation and teacher should give a feeling of safety to learners.
③ Time and opportunity to make first individual feeling toward work should be provided; Feeling of comfort
④ Excessive emphasis on the form of response that is expressed by learners should be avoided.
⑤ Teacher should find a passage through which he can approach in the opinion of learners for class discussion.
⑥ As literature is not a simple knowledge but provides living thinking, teacher's influence should not be used instead of external facts for vivid original effect of literature.
⑦ Even if free response is needed, satisfaction should be met for students' tendency to focus on analysis.

Moreover, Kyung presented the following nine class principles.

① First focus of response-oriented literature class is response of students.
② Class atmosphere should be free to the extent students can fully express their response.
③ In order for students to have a sense for work by themselves, they need to have time isolated from other students after reading.
④ In literary class, a teacher should not pressure for response or excessive response format.
⑤ One of important teaching methods for enhancing the students' response is a discussion.

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⑥ Literature history and knowledge should not replace literary experience of students through the connection of literary text and student.

⑦ Literature education should extend the personal reading by moving beyond the personal reading stage and setting a public stage at which students' response is divided and self- reflected.

⑧ Regarding work selection for literary class, only the quality of text should be considered and students' abilities and interest should also be considered.

⑨ Although randomness of the response to literature is acknowledged, obvious error in response should be sufficiently reflected.

By referring to Probst's class principles and Kyung's class principles, Rosenblatt's literary teaching and learning principles and application stage of principles are summarized in the following manner.

<Table 1> Literature teaching based on Rosenblatt 's theory · learning principle and application stage

	Before reading	During reading	After reading
① Core of teaching and learning is the response of learner.			
② An opportunity to vitalize and express response is provided to the maximum.			
③ There is no limit to type of response.			
④Class atmosphere should be free to the extent learners can fully express their response.			

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⑤ Text is selected in consideration of text factors and factors of learner.	■		
⑥Although randomness of the response to literature is acknowledged, the status of response by clear error needs to be verified.			■

First, the core of teaching and learning is the response of learner. If finding answers provided by critic or teacher were the goal of literature class in the class that focuses on text, the precondition of literature is reader in literature class based on reader response theory since “Nobody read a poem for us (Rosenblatt 2006: 33), and learner in literature class. Moreover, since reading is not statement of literal meaning but meeting between text and reader, reader must experience. Those that were created during reading should be “experienced by life”(Rosenblatt 2006: 33), and freely expressing response and feeling that occur during or after transaction with the text is regarded as the main function of literature class.

In this respect, literature history and knowledge should not replace the literature experience including response and expression of response through literature text and learner. Rosenblatt explained the fact that objective knowledge has not contributed to literature class in the following manner.

The students read general remarks of work including history of literature, biography and criticism which is called study guide and even after, read work when they have time. Their life in author’s life is often equal to interest in the Hollywood gossip columns. Otherwise, they have been taught that work is the record in the author’s biography. Their request is for sophisticated analysis and acceptable criticism. If they have

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learned technique of low density analysis, they tend to see work as a means of showing their analytical orientation. They isolate themselves from individual nutritive elements that literature can give. Thus, when they are given with an opportunity and responsibility to express their honest response to work, they often become anxious and confused (Rosenblatt 2006: 62).

For learners who learned only history of literature, biography and criticism during literature class, they can only learn the technique of analysis through literature class and rather 'isolate from individual nutritive elements that literature can give,' Learning of literature history and opinion of critics for work have made almost no contribution to encouraging learners' pure individual response. Learners become confused when they encounter the opportunity to express response. For proper reading, literature knowledge should not be a replacement of literature in literature class even if it is helpful since literature is not 'knowing' but 'experiencing.'(Kyung 1995:15).

Second, an opportunity to vitalize and express response is provided to the maximum. Response can be divided into internal expression and external expression. Prior to external expression of response, one should have own time after reading in terms of providing opportunity called inner expression of response. 'As reader takes out symbols on paper, past language experience and life experience, he connects with certain word, certain concept, certain sensory experience, certain object, people, behavior, and image of scene.' Reader's response occurs through or after such process. This is very personal and individual and cannot be predicted even by reader. Thus, time to engage in personal reading experience after reading should be given to reader. If there is no opportunity for learner to explore and play with his own response due to lack of such time, learner's response will remain as undefined and

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without clarity (Kyung 1995: 13).

Along with internal expression of response, stage of external expression should be established. Through external expression, an opportunity to recognize that each feeling is different or similar is provided. By dividing such response with each other, learner reflects on own response once again and promotes expansion of response. If such external expression stage is not established, learners' response will not develop and may stay at personal appreciation level.

Third, form of response should not be limited. Although one of the methods for inducing spontaneous and free response is passive, it does not impose excessive importance on certain format that expresses learner's response (Rosenblatt 2006: 66). First, in terms of content as well as form, openness must be ensured. If there is a form that is mandatorily given regarding expression of response, learners would be focused on specific model that they need perform rather than the content. For example, given tasks including writing book report after reading or summarizing does not enhance or capture the response of readers due to the formal rigidity. Therefore, Autonomy should be given to learners to choose the content of response that learners who are readers want to express as well as the form.

Fourth, class atmosphere should be free to the extent that students sufficiently express their response. Since the function of class is not to find the meaning set in text or answer but provide an opportunity to have individual literary experiences to learners who are readers and boost response, an opportunity and encouragement to personally approach literature text are given and there is a need to have a meaning for text. Learner should agree that there is a value to expression even if own feeling or emotion that occurred from individual experience is not similar to comment of standard criticism. Voluntary and frank response of

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learners will be possible only after the agreement and establishment of free atmosphere (Rosenblatt 2006: 65). A teacher should take multilateral efforts for deriving such agreement and formation of atmosphere. Moreover, learners should also have a clear recognition as teaching and learning subject and maintain an attitude to voluntarily take the lead for participating in teaching and learning.

Fifth, in consideration of text factors and factors of learner, text should be selected. Literary work does not exist independently but exist in transaction with reader through the meeting with text and reader. Thus, for text selection in literature class, text factors and factors of learners as readers should be taken into account together. As response to literature text varies by ability and experience that already exist in reader's personality and spirit (Rosenblatt 2006: 42), learner's cognitive, emotional aspects and interest should be reflected when selecting text. Text selection that have not considered what learner aims to achieve in literature or reflected learner's ability including emotional maturity and interest will interfere with personal literary experience of learner. Regarding selection of text that will be used in class, literature teaching should consider all text factors and factors of learner rather than approaching as the concept of required reading that considered literary historical value and then, establish one that can lead to holistic meeting of learner and text as standard.

Sixth, although randomness of response is acknowledged, the status of response by obvious error needs to be verified. Although response that is appropriate to literature text and accurate interpretation do not exist but are open, it does not include tolerance for error. Error may occur in accordance with a situation in which language symbols on text are not taken into account to the maximum or missed by mistake or prejudice or bias. Thus, formation of a reflective attitude is also required, so learners

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can reflect on whether their response is caused by error while they freely express the feeling or response through their literary experience. Literary teacher should reflect on his own text acceptance attitude by revisiting text and establish a stage at which error correction is made voluntarily.

Literature teaching and learning principles based on Rosenblatt's theory indicate that literature class should help in activating response to the maximum. Additionally, developing teaching strategy that can attract response to literature and expand is the role of teacher.

So far, response-oriented literature education based on Rosenblatt's theory was examined. However, Rosenblatt's theory is for native language literature education. Thus, in order to apply to English education, expansion of the concept, modification, teaching and learning principles and teaching and learning model need to be re-established. In the next chapter, direction in which the concept, teaching and learning principles and model should be modified and complemented when applying response-oriented theory to learner-based integrated English education is explored and concrete example is presented.

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III. Models and Examples of English Literature for Education

This study has developed a discussion from the concern that English education, which adheres to interpretation-oriented class method, may not be appropriately responding to needs of learners and changes in times. Accordingly, in chapter 2, theoretical background was reviewed to present a new direction for English education. In this chapter, based on theoretical background in chapter 2, learner-based integrative English teaching and learning model and English teaching and learning example that has applied the model are presented.

A. Revision and Expansion of Key Concept of Response Based Theory

Literature education is shifting from value-focused to text-focused and from text-focused to learner-focused. However, as English education is interpretation-oriented text-focused and has strong teacher-dominant aspect so far, it is somewhat deviant in such flow. Accordingly, the present study explored the possibility of applying to English education as it examined response-based theory, which one of learner-based literature education methodologies.

Response-based theory contrasts with the theory of new criticism, which sees meaning that is fixed in literary work exists and analyzes the formal characteristics objectively (Shin, 2000: 74). In this theory, 'reader is regarded to give own intellectual and emotional meaning to language symbolic pattern and new meaning is created in the process of transaction in which thinking and emotion that are contained in language

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symbol are sent to reader and finally becomes literary work. Additionally, it explains that text conveys meaning to reader through language symbol and reader respond to text of which meaning is newly constructed and which is evoked through transaction in which reader gives own experience and thinking to text. Response based theory is a literature education methodology that seeks to have response formation and expression as a goal of literature class as well as foundation (Rosenblatt 1995:7).

Therefore, the attempt of applying the response based theory to English literature education has significance from two perspectives. First, it enables learner-based teaching and learning as it establishes learner's response as basis of teaching and learning. Second, English literature education recover the essence as literary education. Almost without exception, existing English literature education has been conducted by interpretation and teacher's explanation, that is, intensive reading (Kim 2001). Of course, translation is surely required procedure in consideration of the specificity called foreign text and as it can immediately confirm learner's understanding and correct the misinterpretation by asking to 'present or submit in writing, it is effective in conveying accurate information in a short period of time' (Kim 2001: 206). In addition, through reading method called translation, learner can expand vocabulary and practice construction of sentence. However, as reading map, the method of reading original text, which explains translation and grammatical important part, ultimately changed literature class into language class by escaping from the nature of literary education called 'aesthetic language activity education' which embraces literary work which is language art and performs creative activities based on this. By emphasizing aesthetic reading of learner, response based theory will lead English literature education to function as a methodology that defend the

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essence of literary education while using foreign text.

However, revision and complementation are necessary to apply response based theory to English literature education. This is because English text is foreign text to learners unlike native language text which is the subject in response based theory. First, let's explore direction for modification and complementation of concept by focusing on 'response.'

1. Response

In the dictionary of education, 'response' is defined in the following manner.

Response can be divided into any activity of organisms caused by stimulation, physiological response and functional response. As movement of nerve cells, physiological response refers to muscle movement itself that is somewhat complex and often unintentional such as walking, closing a door or talking. Functional response often refers to intentional act as a final result, which affects a certain characteristic of organism's environment, such as「remember」and「select psychology course. Psychology is mainly interested in the latter's response. (Seoul National University Institute of Education ed 1994).

Response is response that is caused by the stimulation and to stimulus. However, 'stimulus' that causes response in Rosenblatt's theory is limited to 'evoked text' through transaction with text. When introducing response based theory to English literature teaching and learning, revision for concept of response is needed in terms of the question of what the response is for. Basis for revision can be found in fundamental purpose, which aims to apply response based theory to English literature teaching and learning. In this study, introduction of response based theory was reviewed under that assumption that teacher-centered, text-focused and reading original text-oriented method should be rejected and change of

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direction to learner-centered English literature teaching and learning is needed. Furthermore, when English literature teaching and learning are carried out based on response based theory, teaching and learning are conducted based on learner's response to literature text and thus, learner becomes to be the center of teaching and learning and can know that they are consistent with the original objective of literature education called 'aesthetic language activity education'. However, since English literature text is in foreign language, 'reading slowly' is inevitable for learner and it takes significant time to 'respond to evoked text'. Therefore, if response is limited to 'response to evoked text,' response and response expression will also be delayed significantly and the amount of response expression will also stay at very minimal level. It is easy to predict that this will appear as a result of lower rate of learner occupying the center in English literature teaching and learning.

Then, how should the concept of response be revised in order for learner-centered English literature teaching and learning to take place overall? Response places its center on the concept of response based theory called 'text evoked through transaction between reader and text.' It is appropriate to expand it to all responses to, first, answer to question, and second, all explanations of stimulus-teacher relating to text, existing knowledge on text, exterior of text, material that is related to text and presented by teacher, and opinion of other learners. In response based theory, response is regarded to occur during and after transaction and thus, falls under during reading and after reading in terms of class stage. However, when the concept of response is expanded as above, response occurrence point also expands to entire class stage.

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B. Learner-Oriented Integrated English Teaching and Learning Principle

When applying response based theory that focuses on 'response' to English literature teaching and learning, the direction to which the concept should be revised and complemented was examined. Given the characteristics of English literature teaching and learning, the concept of 'transaction' should expand to transaction between text and learner (reader) in transaction between text and reader and transaction between learner (reader) and teacher (reader), and learner (reader) and learner (reader). Moreover, a broad sense of interpretation is needed for 'response.' In the concept which is the response evoked through transaction between reader and text, it should include response as answer to question and response to all stimulus in class. Furthermore, regarding the concept of 'aesthetic reading,' concept should be kept as is but reading in English literature class, which was biased toward 'information seeking reading' side, should move to 'aesthetic reading' side.

Accordingly, specific teaching and learning principle and measures to keep such direction and carry out learner-oriented English literature class are planned by dividing into learner-oriented English literature teaching and principle and integrated English literature teaching and learning principle.

1. Learner Response-Oriented Integrated English Teaching and Learning Principle

Earlier, six principles were presented as teaching and learning principles of response based theory. In English literature teaching and learning method, above principles can be applied in the same manner. In

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addition, additional principles can be considered accordingly with the expansion of the concept. Principles are explored by classifying into 'principle for transaction', 'principle for response', and 'principle for aesthetic reading.'

a. Principle for transaction

Transaction is 'process of constructing meaning' through the meeting between reader and text. Thereby, in order to activate transaction, first, both learner and teacher should recognize that reading is individual meeting of reader and text. They should be aware that the meaning of text is not fixed but is constructed through transaction and learner should take stance in which he engages in reading independently. Teacher should avoid attitude of delivering confirmed meaning.

Second, an opportunity of transaction with text, teacher and other learner should be provided in class time. First, time for learner who is a reader to make a transaction with text should be ensured. As it takes great time in reading text in foreign language, it is often replaced with preparation by transaction between learner and text in foreign language literature class. However, when learner does not prepare, learner encounters text without transaction with literature text as reader and thus, he is excluded from individual meaning construction. Therefore, even if the amount of text that are addressed in class time is reduced, time for learner to make transaction with literature text should be given in class time.

Furthermore, an opportunity to make transaction between teacher and learner and learner and learner should be given. An opportunity to promote transaction between teacher and learner and learner and learner should be given in teaching and learning stage as well. Transaction

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between teacher and learner and learners can be achieved through discussion and debate. At this time, language may not be a target language, English, but Korean. This is an effective measure in which learner can avoid one-on-one translation and receive help for constructing meaning of text.

In addition, for activation of transaction between teacher and learner and learners, transition of recognition for debate and discussion is needed. According to the definition of dictionary, debate and discussion are 'discussion of appropriateness' of different opinions or attempt of 'unifying opinions' respectively. However, discussion in literature class should not have the discussion of appropriateness of different opinions or attempt of unifying opinions as a goal. It should have expression of opinion with openness that is or may be different from each other as the goal. Thereby, discussion or debate may be used as method for transaction between teacher and learner and learner; however, it should not be about the discussion on the right and wrong of the argument for in depth subject and should include each opinion even if it is emotional content for light subject.

In other words, consideration of the talk for simple discussion question as debate and discussion and provision of discussion question are the way to expand and promote transaction of learner.

b. Principle for Response

As response based theory was introduced by focusing on Rosenblatt's theory, six teaching and learning principles were presented earlier. These six principles can be applied as learner-based English literature teaching and learning principles. However, given the specificity of foreign literature education, some revision is required. Accordingly, the present study draws principles for learner-based English literature teaching and

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learning as it reviews response based theory's six teaching and learning principles.

First, the core of teaching and learning is response of learner. In other words, teaching and learning should be oriented toward learner. When learner, educator and textbook are seen as 3 elements of teaching and learning, existing English literature education has been carried out by focusing on literature text that falls under textbook among the 3 elements. However, literature text 'does not have understanding as a goal' and 'the possibility of meaning is diverse, unclosed and undetermined' (Vietor, 1982: 1325). Accordingly, 'poetic language does not have choice but to imply ambiguity given the nature and accordingly, the role of reader who interprets text becomes important to that extent. It cannot exist without literature's 'deficiency that creates and reading by reader that bridges the gap (Kim, 1997: 500). When such characteristics of literature text are taken into account, text-oriented method requests for move that is focused on learners who are readers. That is, learner-oriented on the other hand means learner-centered as concept that is against textbook (=literature text) centered (Vietor 1982: 546).

Furthermore, on the other hand, it is learner-centered as relative meaning of teacher-oriented. Existing English literature education was conducted by focusing on teacher with the aim of transferring knowledge. Of course, this may be called a very effective method for knowledge acquisition; however, it is not appropriate for achieving a goal of adaptability in addition to understanding and acquisition.

Therefore, traditional view of education, which sees education as passive memorization of objective knowledge items for entity that exists outside of learner, should be rejected and the center of gravity should be shifted from fixed form of textbook of objective knowledge or teacher

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who delivers the knowledge to learner. Learner-oriented education refers to individualized education. The existing standardized cramming method of education should be rejected and approach should be taken in terms of selective diversification.

Second, an opportunity to vitalize and express response should be provided to the maximum. As mentioned earlier, response in learner-oriented integrated English literature teaching and learning should include response to text that is evoked through transaction and response to all stimuli relating to text. Such extension of the concept leads to expansion of response induction and response expression stage and thus, the stage prior to teaching and learning becomes an opportunity for learner to express response.

Response expression largely includes inner expression, which only reader can know, and external expression, which can be shared with others. For learner-based teaching and learning, an opportunity for both inner expression and external expression should be provided. Providing time for reader to enjoy a personal reading experience after reading can be an opportunity for internal expression. This again becomes a preparatory stage for external expression.

However, utilization such as pair activity is useful for inner expression and external expression for a large audience in education of literature in foreign language. This is because although learner has organized own response through an opportunity of inner expression, learner is likely to lack confidence in his own response compared to text in native language due to lack of languages in text, which is the subject of meaning construction, and knowledge on literature. Furthermore, lack of confidence will hinder response expression. Thereby, as pair activity will play a role of psychological buffer of fear for expressing response as it becomes a stage that verifies response

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before public expression.

In other words, opportunity to express internally and externally should be given within class stage so an opportunity to activate and express response is provided to the maximum and external expression of response should be facilitated by having pair activity between inner expression and external expression.

Third, form of response should not be limited. As learner's response is individual and diverse, limitation to the expression type is not appropriate. However, in education of literature in foreign language, providing an example of response expression by specifying the type of response expression is needed. This is because when learner tries to express response in foreign language in education of literature in foreign language, he may be frustrated in expressing due to lack of knowledge for language form that includes the content. Thus, regarding the expression of response in teaching and learning, presented response should be appropriately combined by specifying response of free selection response and type.

Fourth, class atmosphere should be free to the extent that learners can sufficiently express their response. For this, transition of recognition for the role of teacher is needed. In reading oriented English literature class, teacher was an analyzer who is superior to learner when it comes to knowledge about literature text as well as critic and commentator. Accordingly, learner was passive consumer of analysis for text that is presented by teacher. In the recognition of the role, learner's response will stop at a level in which he makes a good guess about the answer that teacher already has and even this expression is bound to be inactive.

However, for literature teaching and learning that focuses on response of learner, teacher's unilateral knowledge transfer should be carried out

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by each text of learner, teacher and transaction with other learners. In such teaching and learning, the role of teacher is to become a guide who plans the class and presents direction to those who have less experience than himself or a cooperator who facilitates learner's literature experience. Teacher should avoid coercive and instructive attitude while playing a role of guide and cooperator who facilitates response rather than evaluator of learner's response. In addition, teacher should not take response of learner shown in class as the subject of evaluation.

Fifth, text should be selected in consideration of text factors and factors of learner. Factors of text and factors of learner have a significant effect on transaction with text and further, formation of response and expression of response. Therefore, text selection that considered all text factors and factors of learner is essential for learner response-oriented English teaching and learning. Particularly, there may a case in which transaction fails as the effect of factors of text and factors of learner is significant in education of literature in foreign language, and thus, selection process of text that is more refined than the case of native language literature education. Ⅱ. A.3. presents specific criteria for selection and selection process.

Sixth, randomness of response should be acknowledged but the status of response by clear error should be verified. However, in order for learner to maintain the willingness to express response, the learner should be led to self-correct through exchange of opinions among learners rather than through teacher's critical comment and revision process. Therefore, teacher should form teaching and learning in a way that transaction among learners can be an opportunity for learner to self-correct.

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2. Integrated English Teaching and Learning Principle

As the concept of literature, language and culture were organized in theoretical background of integrated English literature teaching and learning, 'literature', 'language', and 'culture' were found to be inseparable. Moreover, from each educational perspective, each field is closely related to each other. Thus, integrated approach of literature, language, and culture is required also in teaching and learning.

Accordingly, this chapter explores teaching and learning principles of literature, language, and culture that focused on literature education and considered the characteristics called literature text in foreign language. First, it explores principles of integration of literature and language and principles of integration of literature and culture and lastly, presents integrated teaching and learning principles of literature, language, and culture.

a. Principle of Integration of Literature and Language

Earlier, it was pointed out that existing English literature education has not revitalized the essence of literary education and clings to the format of reading original text, which focuses on reading comprehension. Such method indicates that trace of traditional teaching method, which was the Latin teaching method, continues to this day. Despite the various benefits of translation-oriented method, it has been operated like practical language class that is limited to reading.

The reason why foreign language literature class has been conducted with a focus on reading original text can be largely found from teacher and learner. As teacher who teaches literature in foreign language would have extensive knowledge of grammar, which is the essential tool for reading literature text, without almost no exception, he would use a method by which he teaches how to translate literature text into Korean

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(Kim 2001: 206) and further, transfers his expertise. Furthermore, as mentioned in the aforementioned theoretical background, learners would use bottom-up reading method unlike native language readers or foreign language advanced readers. Class method in which teacher's explanation is added to analysis gives less repulsion to learners since it is similar to reading method of the learner.

However, such method is not literature teaching method but language method and reading method among these. For it to be used today as reading method, it is one of educational methods that requires revision essentially. As mentioned earlier, traditional method used in Latin education may regard to have strength in terms of vocabulary and grammar education; however, the method that analyzes words and sentences one by one interferes with identification of the full content.

Moreover, survey, which targeted those who majored in English literature showed there was a significant number of response of 'literature class is difficult' which implies that as interpretation-oriented literature teaching method is similar to learner's bottom-up reading method, it gives a feeling of comfort to learners; however, it does not seem to efficiently perform the function which helps learner to address language deficiency. Moreover, as class will be delayed by one-on-one translation method, very small amount is addressed during class time. This is also contrary to learner's need that seeks to meet various literary works during class time.

Accordingly, Goldenstern (2003: 20) is analyzed in the following manner for how learner's language ability, which is essential for understanding literature text, can be supplemented while rejecting interpretation of sentence unit in literature and language integrated teaching and learning in terms of literature text reading

First, stage is carried out prior to reading, so learner's existing

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knowledge can be used for reading. When a reader does not have any knowledge about the text, he does face text. One may have existing knowledge about genre of literature text in foreign language, author and work itself. By grasping what can be a help for reading among knowledge that one has in addition to the above and reminding this in before reading stage, one should be led to use this in reading stage.

Furthermore, what is essential for understanding text during reading and what is deficit to reader should be addressed by reviewing in advance before pre-reading stage. Through this, learner can acquire knowledge that is necessary for reading, but is not obtained yet. During class, learner reads a part of the literature. Thus, prior to reading, a part of applicable part of the work and its context should be fulfilled essentially.

Second, one is led to read text by understanding the entire content itself. In literature class, as literature text is the subject of reading to readers, it is an example of the use of various vocabularies and grammar. That is, transaction between reader and text, that is, reader's 'process of constructing meaning' is the most important. Accordingly, as interpretation of sentence units, as pointed out earlier, inhibits understanding of overall content, it is not appropriate as literature teaching method.

Then, what should be done to have teaching and learning which focus on understanding of the content without direct interpretation? Understanding of text's context, which should be carried out in pre-reading stage, will help in understanding the content. Reading focus should be presented for reader not to focus on microscopic things and to be interested in grasping the entire content. Moreover, intermediate stage at which understanding of the content can be checked in stage of

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reading should be established. The intermediate stage should be helpful when reading the text by forming the key content as content that can be summarized and embraced and level of vocabularies and sentence structure which is easier than the text. By having activity of questioning and answering among learners regarding the content understanding after personal reading and transaction among learners (readers), it should help in constructing meaning through negotiation of meaning.

Third, literature text is used as a stimulus for communication and expression. In terms of language education, literature text is a stimulus that can promote expression. Through reading, learners gain common subject of conversation. Therefore, by carrying out the activity of questioning and answering regarding the content understanding, which can be performed after personal reading, in target language, it can be used as an activity to practice expression orally and in writing. Meaningful language learning can be carried out by using the content of literature text.

Literary text brings objective statement of content as well as personal involvement. Literature text is fictional text. Of course, even if it is based on reality, it does not instruct character, behavior, event, object and space and is not directly related. Rather than depicting the reality as is or commanding by one on one, literary text changes or unfamiliarly expresses things that actually exist. Therefore, character, behavior, space, and event in literary text are determined by only a few characteristics and the rest remains as undetermined and superstition.

Although it gives a difficulty to understanding of learner (=reader), it enables readers to make various attempts of understanding. Possibility of various understanding enables two types of communication. One of them

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is communication and communion between author and reader through text. As all information is expressed in literary language that has polysemy, reader communicates with text and explores text. In this process, learner who is reader is motivated to read, his inference ability is stimulated and ultimately reading ability can be improved. Another type is communication between learners. As understanding and interpretation may vary by reader, learners can share what they have grasped after reading the literary text and lead to an opportunity of speech.

As it is those that have been seen in actual life, experienced and thought of in terms of content and contains feeling about those in which human is interested, it may be regarded as expression about human through the medium called language. This as input model leads to speech of learner. Such aspect of literary text is a big advantage as foreign language education.

Fourth, literature text is used as language model. Literature text is rich in terms of language. Vocabularies, expression, and literary style in literary work are very various. This was the key argument of scholars who were opposed to use of literature text in language class. They claimed that one of goals of foreign language teacher is to teach grammar and literature does not contribute to the goal due to structural complexity and unique use of language. However, unique use of literature language and structural complexity, which appear through various contexts that appear in the literature, are likely to act as a positive factor that improves vocabulary ability rather than negative factor. In other words, they are helpful in expanding the world of the target language as vocabularies and literary style are diverse. Moreover, as vocabularies, expression and literary style are organically connected in one work, it is very easy to understand and learn. Furthermore, as one

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encounters language that is actually used in social, political and economic context, the language function can be improved along with the extension of the language knowledge.

That is, as literature uses various literary styles and contains many examples that present language structure, learners meet rich and new language. Additionally, they can improve an ability to infer the meaning and draw a conclusion from language clue through context which has been made in a way that reader can view as more meaningful and easily memorize (Collie & Slater 1997: 13).

Moreover, it can be used as a model of writing and speaking although there are only a few cases in which it can be applied. Language of literature text is sophisticated language. Thereby, as confirmed in the theoretical background earlier, it becomes a model of elegant writing. Moreover, in one modern literature text, case in which form of spoken language appears immediately occurs frequently. Such literature text can grasp speech model that lives in communication context such as atmosphere and relationship between situation and dialogist. Follow-up activity, which imitates or applies this with the help from those presented by literature text in post-reading stage, is effective in terms of language learning.

b. Principle of Integration of Literature and Culture

Regarding cultural knowledge, first, stage for cultural knowledge, which is necessary for understanding content, should be established. When reading literature text in foreign language, learner was confirmed to have a difficulty due to lack of language knowledge unlike reader of native language. According to Hinkel (1995: 29-89), language deficiency should be addressed through activity of pre-reading stage and post-reading stage.

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Like the case of language, complement of foreign language literature learner's cultural knowledge for understanding of literature text is inevitable. Thus, activity by which one can gain knowledge for indicative culture that is essential to understand literary text is needed. However, although the stage of cultural knowledge can be conducted by teacher's explanation in native language, it is more desirable to lead learners to participate activity and recognize inductively.

Second, both high culture and low culture should be addressed. Although culture has been mentioned given characteristics of literature text in existing foreign language literature class, it tended to consider literary work itself as one of high culture or background of literary work tended to be limited to historical event which becomes the background of literary work. Even teacher of native language literature education can know high class which includes literary work itself or historical event, through education. Thus, they are the items that need to be addressed also in education of literature in foreign language. Furthermore, as learners of foreign language literature education can only encounter low culture through education unlike in native language literature education, low culture should be taken into account during teaching and learning.

Third, principle of literature and culture is to lead one to have indirect experience of culture through literary text. Literary text is culture in language. Although cultural context contained in literary work is a world, which is created by author, figures, background, and events, which appear in work, it reflects actual culture of society and thus, helps in understanding culture.

Moreover, learner can meet the mental side in addition to specific cultural items through literary text. For example, naturally grasping and understanding lifestyle, value and way of thinking, which are difficult to

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be conveyed by other method, in literary text is possible. Thus, reading literary text falls under 'cultural experience' in Byram's model. According to Gaidusek (1998: 233), the first objective of literature is "not to deliver simple information but to lead reader to participate in direct experience." Additionally, literature is often called 'indirect experience.'

As claimed by Byram (2002: 119), understanding culture from a native perspective and structuring in a way that one can experience in the same manner are needed for cultural experience. However, establishing such experience situation when cultural education is carried out in a non-target culture like the case of English literature education in Korea is very difficult. At this time, literature text can play a role of emotional experience. Although physical experience is important, emotionally participating in story and emotion in literature text becomes effective experience that helps in understanding applicable culture. The effect can be multiplied by giving item to think about, which is to promote more active participation, and inducing learner's response to this.

Fourth, value of own culture is found through comparison with own culture. Inter-culture leads one to discover the value of own culture through contrast with own culture. This is because conscious consideration of own culture is needed for contrast and intercultural difference is verified and in this respect, one newly encounters own culture which was not recognized. Seelye (1993: 28-46) claims this is the reason for intercultural education.

Culture hides more than what it reveals. The fact that hidden secret is mysterious the most to people who are controlled by the culture is surprising. After years of research, I realized that the goal I want to achieve is not interculture but understanding of our culture. It is to obtain

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the best possible understanding of the unique culture. The best reason for following foreign customs is induction of attachment for life, which appears only when foreign customs encounter and are contrasted with vivid sense for vitality and conscious focus.

Cultural learning sometimes leads one to discover the value of own culture through the contrast of elements between different culture and own culture. Comparing each other and recognizing national identity are important. Relying on basic knowledge of cultural source is important for learning other culture.

From a perspective of cultural education, one should be led to use knowledge for own culture that one already has in understanding of cross-culture in literature teaching and learning, and understanding about own culture should be promoted through the comparison of different culture and own culture.

Fifth, intercultural ability is fostered. Intercultural ability is a cultural ability as a relative concept of ethnocentrism and concept of single culture. In the context of foreign cultural education, cultural education does not have becoming a person of target culture as final goal. This means a goal should not be one as being becoming a French through full adaptation to French culture. Moreover, it does not stop at reaching level of tolerance which simply acknowledges the relative culture when encountered with different culture. That is, intercultural ability refers to an ability to understand uniqueness of each culture as one accepts altruism of cross-culture while not losing the identity and to empathize by grasping universality. Goal of cultural education should be to cultivate such ability (Besse, 2003: 254). However, literature text is material that has both universality and uniqueness (Abdallah-Pretceille, Porcher 2001). Thus, literary text in this respect is also a medium that is appropriate for literary education.

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Then, what needs to be considered by cultural teaching and learning in education of literature in foreign language to improve intercultural ability? Besse stated that if learner is exposed to different culture, assimilation to own culture occurs due to dissimulation for cross-culture by heterogeneity and reaction thereto. Transition to next step is determined by the presence or absence of willingness to understand cross-culture. If there is a willingness to understand cross-culture, assimilation of different culture and dissimulation to own culture occur. However, assimilation of cross-culture is temporary. Thus, result of learner's assimilation to different culture is not reached but instead result of confirming own cultural identity is reached. Besse states that as one keeps identity and acknowledges altruism of cross-culture, one overcomes anxiety of different culture and reaches the understanding of the cross-culture.

According to Besse's model of cultural understanding, willingness of understanding different culture is an important factor that determines success of empathic understanding of culture. Thus, leading learners to have a willingness to understand different culture in education of literature in foreign language is very important. Atmosphere in which willingness to understand different culture is encouraged prior to reading and one can seek to understand strange culture throughout teaching and learning course should be shared.

c. Principle of Integration of Literature, Language, and Culture

Earlier, the principle of integration of literature and language and principle of integration of literature and culture were examined. However, integrated English literature education in this study refers to integration of literature, language, and culture. Thereby, principle of case in which teaching and learning are carried out by combining

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literature, language and culture in literature education context is explored.

First, participation of learner should be fostered. In order to increase participation of learner, teacher's reading-centered method should be avoided and various activities in which learner can actively participate in teaching and learning should be used. Furthermore, participation is closely related to learner's interest and motivation. Accordingly, teacher's multi-faceted approach as a way to arouse interest and motivation of learner is needed. One of those that have a large effect on learner's interest and motivation in integrated education is literature text. Thus, teacher should select text in consideration of learner's interest in addition to literary, linguistic and cultural skills in teaching and learning design stage.

Second, both native and foreign language should be used. As method that translates into native language by using text in foreign language was used also in existing English literature teaching and learning, both native and foreign language can be regarded to be used. In reading-focused literature education, foreign language has played only a role of target language as goal and native language has performed a function of language tool as a tool that helps literal understanding or delivers unilateral knowledge. However, foreign language has aspects of target language as well as language tool. Thus, in literature, language, and culture integrated English literature education, foreign language should be approached from the two perspectives. Additionally, in short function that is used in translation and teacher's lecture, native language should have diversified and comprehensive function. In integrated English literature teaching and learning, native and foreign language can be used in the following manner.

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<Table 2> Use of native language and foreign language in foreign language literature education

	Foreign language	**Native language**
Learner	· Reading literature text · Writing during and after reading · Listening to audio materials related to text · Talking during and after reading	· Expression of response to literature text and discussion · Cultural comparison
Text	· Foreign literature text · Video in foreign language related to literature text	· Translation of literature text · Video of literature text that has native language subtitles
Teacher	· Gives instruction for activity to learner · Presents model	· Supplemental explanation on literature, language, and culture · Expression of opinion as reader

Third, ratio of literature, language and culture is adjusted in consideration of learner's level. As Byram (2002: 190) presented integration model of language and culture, Byram argued that it is desirable to decrease the rate of language learning to 60→50→50→20→20% in accordance with increasing lesion time and number as shown below and increase cultural experience to 10→20→20→40→40%.

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<Table 3> Language · culture education model (Byram 2002)

Year	Language learning	Language recognition	Cultural recognition	Cultural experience
1	60	20	10	10
2	50	15	15	20
3	50	15	15	20
4	20	20	20	40
5	20	20	20	40

This has significance from perspective which spends more time on language learning in early learning period rather than specific number, then gradually reduces rate of language learning and increases rate of culture experience. Such perspective can be used also in integrated English literature teaching and learning. Although literature is focused also integrated English literature education, Adjustment of learner's level or rate by request may be possible.

Fourth, multimedia data should be used actively. As mentioned by Hadfield (1997: 57-72), current learners are video generation. Accordingly, the use of multimedia induces interest and motive of learner and this will lead to successful literature teaching and learning Moreover, earlier, it was mentioned that complementing cultural knowledge is essential for forming context of text and reading in pre-reading stage. Multi-media data is effective for presenting context of text or cultural knowledge. Furthermore, multimedia data, which cinematized literature text, will help in understanding parts that are not addressed in class time when literature text in foreign language is used by extracting it.

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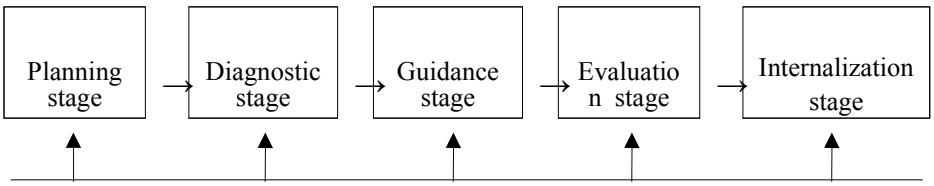
C. Learner-Oriented Integrated English Literature Teaching and Learning Model

Earlier, the principles of learner-oriented integrated English literature teaching and learning were examined by dividing into the principles of integration of literature and language and the principles of integration of literature and culture and the principles of integration of literature, language, and culture. By focusing on those that can be proceduralized among principles of the learner-oriented integrated English literature teaching and learning, the model of the learner-oriented integrated English literature teaching and learning is presented.

First, let's explore general literature teaching and learning model. Goo et al. (2009) have presented the following model of literature class.



<Figure 1> General Procedure model of literary class (Goo et al.,2009)

Although this model is similar to the general class model in general, it has difference given that it has internalization stage. Goo et al. (2009) stated that internalization stage should be established separately since the fundamental goal of literary education is the understanding and appreciation of the work and accordingly, based on internalization process that expects user's maturity and a change at personal level. However, internalization stage is difficult to be identified visually and to control temporally, spatially and intentionally in class. Such point is represented by a dotted line in the above model (Goo et al., 2009: 274-279).

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In the present study, teaching and learning are organized into planning, diagnosis, guidance and evaluation stages in exclusion of the internalization stage, which is difficult to be implemented specifically. However, target of diagnosis in the learner-oriented integrated English literature teaching and learning includes all responses that reflect not only learner's ability but also learner's understanding and interest. Moreover, in the learner-oriented integrated English literature teaching and learning, response is expressed throughout the entire stages of learning and thus, diagnosis stage is not set separately. Diagnosis should be conducted continuously in planning, guidance, and evaluation stages. As class shoud be learner-focused, a term called teaching and learning should be used instead of guidance. Accordingly, the integrated English literature teaching and learning model can be established in the following manner.

From a perspective of teaching and learning, planning and evaluation are also a part of teaching and learning. Overlapping part of the ellipse is to illustrate such point.

In the present study, planning stage refers to a point before reading the literary text in class. That is, it includes class preparation and work selection that teacher performs before the semester and selection of the part that will be addressed in teaching and learning. However, the present study sees that learner's participation is needed even in work selection and thus, planning stage is also regarded as teaching and learning stage, which is related to both teacher and learner. In planning stage, literary text section, teaching and learning material development, and teaching and learning activity development are conducted. Selection of literature text is presented in detail in 3.1.4 and example of teaching and learning activity in 3.1.5.

Evaluation stage is an assessment of teaching and learning that use

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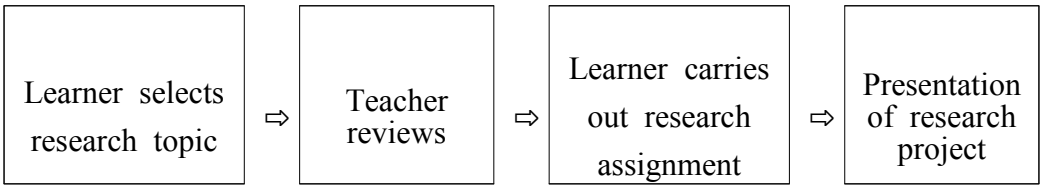
literary text. Evaluation method that is often used in education of literature in foreign language is translation and an essay. However, this study suggests to perform presentation of research project along with the existing translation and essay as a method of evaluation. An objective of research project presentation should be to apply to knowledge that has been accumulated through literary text and to freely express literary response. Process and method of research project presentation are as follows.



<Figure 2> Process of research presentation

Although subject of research project should be related to applicable text, detailed content and format should be freely determined by learners. Examples of research project include book report, drama, and movie making. However, endless types are expected to emerge by learner. As it will be an opportunity to combine literary text and learner's interest, it will become a way to increase learner's participation and promote learner's understanding and joy for literature through humanistic activity. If other participants also participate in evaluation during the presentation of research project, participation of all learners can be induced.

Such way of evaluation is included in the teaching-learning phase given the fact that it is temporally conducted also within the teaching-learning phase and by active participation of teacher and learners.

Thus, teaching-learning phase in this study has a comprehensive meaning that includes all stages including planning an evaluation. Among these, 75-minute teaching and learning class model is presented on the

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basis of response-oriented theory and concept of literature, language, and culture.

<Table 4> Learner-oriented integrative English literature teaching and learning model

Integration Response		Integration of teaching and learning content		
		Literature	Language	Culture
Response of learner	Stage 1: Before Reading	- Understand work, genre, and author	- Understand text context - Arouse interest - Present required language knowledge	- Background knowledge activation - Activation of reliance on cultural understanding - Present required language knowledge
	Stage 2 : During Reading	- Exposure to literature text	- Information seeking reading	- Indirect experience of culture
		Aesthetic reading		
	Stage 3 : After Reading	- Enlarge text reciprocity	- Expand to speaking or writing	- Mutual cultural comparison

This model was formed by horizontal axis of the integrated English literature teaching and learning and vertical axis of learner response focused for learner-oriented teaching and learning.

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1. Central Axis of Learner's Response

Earlier, it was mentioned that teaching and learning should be focused on learner's response for learner-oriented English literature teaching and learning. Accordingly, it was suggested to expand the concept of response and provide an opportunity for learner to form and express response in each stage of teaching and learning to the maximum. In this chapter, by focusing on the vertical axis of learner response focused among learner-oriented integrated English literature teaching and learning models, the procedure of learner-oriented teaching and learning will be presented. The vertical axis reflects the temporal meaning and is formed into pre-reading, reading, and post-reading.

a. Before Reading

'Before reading' means a point before reading text for learners to construct meaning. In the pre-reading stage, learner's response is a response to those related to literary text, not literary text itself. Through the process of forming and expressing the response, learners improve understanding of text, which will be read in future, and become interested.

Questions or stimuli that induce learner's response before reading are as follows. However, the following stimuli or questions are not presented in a particular order.

- Cover of the book
- Author's photo or portrait
- Related poster (in case of play)
- Song (in case of poem)
- Related videos (movie that dramatized applicable work, poetry, and aging data of play)
- Teacher's question

– Do you know applicable author?

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- Which work do you know among applicable author's works?
- Have you read applicable work?
- Development up to last time?
- How do you think the story will be unfolded?
- Question of whether one has literal, language and cultural knowledge

・Teacher's explanation

- Explanation about author
- Background of work
- Meaning that author and work have in history of English literature

b. During Reading

'During reading' stage is carried out by dividing into 'information seeking reading' and 'aesthetic reading' given that Rosenblatt's term is borrowed broadly. In this study, 'information seeking reading' means reading that focuses on understanding of content and 'aesthetic reading' refers to transaction that has uniqueness between text and reader and individuality as defined by Rosenblatt. That is, it is literary experience that reflects uniqueness that varies by reader.

In 'information seeking reading,' learner's response is a response to questions that explore the understanding status of literary text and text and other learner' opinion about questions. 'Aesthetic reading' is a response to text (work) that was evoked through transaction and response of other learners. Reading stage may be carried out in the following order.

① Information seeking reading

- Presentation of reading point
- Reading text
- Response to question regarding status of text understanding
- Exchange of opinion with other learns regarding question

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②Aesthetic reading'

- Aesthetic reading attitude encouragement
- Transaction with text and internal expression of response
- Transaction with other reader (learner) and external expression of response

In learner-oriented integrative English literature teaching and learning, aesthetic reading of individual learners and expression of learner's response that is formed through this are considered as goals. However, as text that learners read during the entire class time is in foreign language, learners face a difficulty in constructing individual meaning unlike the case in which they read text in native language and are unable to reach the goal called response expression. Accordingly, in order for learners to form and express response through transaction with text in literature class, the language and cultural difficulty that learners experience in foreign literary text should be eliminated. Information seeking reading is for this.

In information seeking reading stage, specific reading point is presented prior to reading. Reading point should be one that can grasp the entire general content. As learner reads text, he prepares for response to reading point. As learner confirms response for reading point together with a teacher after reading each text, he grasps the entire general content. Question, which can confirm the understanding of detailed content, is presented again and as learners find in text or take memo, each of them prepares response (answer) to the question. As transaction takes place with other learners regarding the response to the question, they further clarify their own understanding.

Aesthetic reading stage is carried out when understanding about indicative content is acquired through information seeking reading stage. By giving a question, 'Do you have feeling or emotion that occurs during

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reading or reminded personal experience,' learner is encouraged to approach the reading with the attitude of aesthetic reading. By giving reading time again, time to express and organize response internally is ensured. In addition, as transaction with other learners takes place, an opportunity to express response externally is provided. Transaction with learners can be achieved through a brief discussion.

c. After Reading

Response in pre-reading and reading stage is response to text or those that are directly related to text. However, literary text has intertextuality. Moreover, language is not only a means of expressing response. Therefore, to maximize learner's response, element that induces learner's response needs to be expanded to other text in literary text and the means of expressing response also needs to be expanded to other medium in language.

In post-reading stage, response can be addressed by finding other work that is reminded by text (literary text, music and art) or connecting knowledge that was grasped through literary text with knowledge that was already acquired. In addition, re-expressing response that was formed already in previous stage by other medium is meaningful given the fact that it leads learner's response to creative activity.

2. Axis of Integration of Teaching and Learning Content

Among the learner-oriented integrative English literature teaching and learning model, vertical axis realizes the procedure of learner-oriented teaching and learning. On the other hand, the horizontal axis is about integration of content called literature, language, and culture. The axis of combined teaching and learning content is organized into integration stage of literature, language, and culture for literature, literature stage and

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integration stage of literature, language, and culture through literature. If this is organized in relationship with the axis of learner response that reflects concept of time, it can be represented in the following manner.

a. Literature, Language, and Culture for Literature

This stage is for literature. That is, stage of literature, language, and culture for literature is a preparatory stage for learner to make a transaction with literary text in foreign language. In this stage, interest and motive of learner who is aimed to reach to transaction with text are aroused. Furthermore, already acquired literary, language, and cultural knowledge is activated and if there is knowledge that is essential for understanding of text or that learner lacks, it is supplemented by presenting this.

In literary terms, understanding on work and author is formed and genre and literal knowledge is presented. In terms of language, by presenting the context of text and forming a schema, learners should be encouraged to use own cognitive ability when reading. Moreover, vocabularies and expression that are needed for reading text are presented in advance. In cultural terms, if it is not settled before reading text, cultural items that may interfere with text's meaning construction should be explained or presented. Foreign literary text may be regarded as one of strange culture. When encountered with different culture, failure or success of understanding of culture depends on the learner's willingness to understand culture, and thus, activating willingness to understand culture should be carried out in this stage.

After activating existing knowledge and supplementing the required knowledge, learner meets literary text. Information seeking reading is carried out as literature text is read as one of language text rather than literary text. Moreover, during reading, learner can acquire language

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knowledge. At the same time, reading becomes indirect experience of culture to learner. In addition, like learner gaining language knowledge naturally during reading, learner undergoes the process of grasping and understanding different culture through such culture's indirect experience.

In other words, those that are achieved in this stage are for next stage, that is, literature stage.

b. Literature-Focused Literature

This stage is a stage in which aesthetic reading is conducted and that is most central in integrated English literature teaching and learning. On the basis of stage of literature, language, and culture for literature, foreign literary text can be approached as literature text rather than foreign literary text. Literature is culture in language. That is, literature is material in which literature and language are combined. Accordingly, in this stage, learner experiences English literature, English and English culture integratively.

As mentioned earlier, Gajdusek (1998: 233) stated that the first objective of literature is "not to deliver simple information but to lead reader to participate in direct experience." Moreover, according to Widdowson (1983: 30-36), language education takes place in accordance with how the knowledge is used for usage, which is knowledge about grammar rule, and by communication. Furthermore, as culture is life of target society itself, learning and experiencing knowledge across all sectors of the society are needed to acquire cultural ability. In this respect, holistic transaction which mobilizes all of oneself including cognitive and emotional matters takes place with literature text by using language knowledge. Reading that "experiences" literature text, which is literature text in language, equates to experiencing literature, applicable language, and applicable society. Such experience is collected as literary experience. This is because like electric

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wave that cannot exist separately although it is composed of particles by wave, literary text cannot be separated from each other although it is composed of literature, language, and culture.

c. Literature, Language, and Culture Through Literature

As learner who is a reader makes transaction with literary text as complex of literature, language, and culture in literature stage, he responds to evoked text. Learner also acquires new language knowledge in foreign literary text and grasps different culture. The stage of literature, language, and culture through literature is a stage that combines knowledge that newly occurs throughout the literature stage.

A wide variety of patterns of integration is possible. Examples of the integration are as follows.

- Expressing response to evoked text by using new language knowledge
- Expressing response to evoked text through medium other than language-speaking or writing
- Responding by other art work that is reminiscent of a literary text. For example, expressing response by linking to other literary work that is reminded by applicable literature text, music or art work
- Expressing opinion that one had or experience by using language knowledge acquire in literary text
- Interculturally comparing culture that is grasped in literary text with own culture etc.

Response that is evoked through literary text as below and acquired knowledge are integrated between them or combined again with knowledge that learners have already or interest. Accordingly, literary experience and response are expanded and learner's consciousness and the horizon of knowledge are widened.

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3. Selection of Literary Text for the Learner-Oriented Integrated English Literature Teaching and Learning

Prior to discussing about the selection of literary text, the question of when it should be started should be addressed regarding literary education, which uses foreign language in the education of English Language and Literature. Girard (1982: 96-101) presented the criteria for selection of text when using literary text in language class. This gives a great implication for the starting point of foreign literature education. Accordingly, his step-specific literary text selection criteria divided language stage into beginner, intermediate, and advanced class, and beginner class again into stage 1 and 2 and advanced class into stage 4 and 5. The criteria divided into 5 stages and explained in the following manner for each stage.

<Beginner class>

Stage 1: Modern spoken language learning (Real life dialogue that can be imitable model)

Stage 2: Modern written language learning. Text narration, which is designed to meet strict language learning order, conversation script, newspaper article, and modern writing of author who adapted according to learner's language level.

Text is just the starting point in this stage. This is because spoken language is always prioritized.

<Intermediate class>

Stage 3: Stage in which one is introduced to modern literature through actual work that is selected by strict standard. For instance, such standard is a standard that facilitates the transfer from dialect to modern literature language. Through the transition

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process, teacher can introduce literature to language class. This introduction can shake the general practice because author selection was intentionally composed differently from today's 'sacrosanct chronology.' 'Sacrosanct chronology' refers to teaching chronologically, starting from language form that is most distant from modern language, which is language of communication.

<Advanced class>

Stage 4: Stage of literature research through specially selected text.

Stage 5: Stage in which one is gradually introduced to language form that gradually moves away from text that is selected by 3 standards called linguistic information, cultural content, and literary value.

According to the standard of Girard, from the second stage of beginner class, texts narration, which is tailored to strict language learning order, or writing of modern author who adapted according to learner's language level can be used. However, the use of literary text in the strict sense should start from third stage. Modern English literature curriculum shows that year 1 is formed of courses that correspond to practical language. This is consistent with the standard of Girard. In other words, it is desirable for education of literature in foreign language to be started after practice of modern spoken language and written language.

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4. Criteria for Selection

Then, by what standard should literature text be selected? Of course, one that is most prioritized is the relations between the entire curriculum and applicable course. Let's leave it out of the discussion and explore selection criteria within the choice.

a. Period

First is the period in which the work was written. Girard's selection criteria are presented in terms of foreign language education. However, as consideration of learner's language level is essential as foreign literary text is addressed in English literature teaching and learning and thus, it has significance as one reference. According to Girard, as learner's level increases, text selection should change in the following way: modern literature that is adapted according to learner's level → modern literature →classic literature.

However, current curriculum shows that such perspective is not reflected much in modern English literature education. If courses of which period can be estimated by course name in 6 courses of study that present electives for each year are classified into modern literature and classic literature, they are as follows.

<Table 5> Electives by year

	Year 1	Year 2	Year 3	Year 4
Kyungpook National University		English short novels, modern English drama, Renaissance English poetry, 19th century English and American novels, 19th century English and American poetry	20th century American novel, 20th century British drama, Modern English and American poetry, Shakespeare, 20th century American drama	

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Korea University		English and American novel, British novel, Anglo-American children's literature reading, English and American short story reading	US newspaper, English drama, History, American literature, 18th century English literature, British newspaper	Shakespeare, Literary translation
Sungkyunkwan University		Introduction to English and American poetry, Introduction to English and American novel, Introduction to Shakespeare	Understanding of English and American poetry, Understanding of English and American newspaper, 18th century English and American novel, 19th century English and American novels, 18 · 19th century English and American poetry	Modern English and American poetry, Modern English and American novel, modern British drama
Ewha Women University	English and American literature reading, history of British literature	British poetry, understanding of English and American drama, English and American short novel, understanding of English and American novel, understanding of English and American poetry	History of American literature, Renaissance English literature, Modern English and American drama,	Modern English and American novel, English and American literature review, Shakespeare, English and American poetry lecture
Chung-ang University			American poetry, American novel and American culture study	

As shown in the above course of study, most classic literature subjects have been assigned to lower years, year 1 and 2 and ten modern literature courses have been assigned to year 3 and 4. It can be

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analyzed that literature education is being carried out by ‘sacrosanct chronology' which is used by Girard to represent critical meaning. This can be estimated in accordance with order of native literature education. The perspective that sees literary work itself as one goal will be reflected. However, a question, ‘isn’t this only an interest of teachers who are literary professional’ can be born cautiously. Thus, in literature education that is oriented toward learner-focused teaching and learning, text selection criteria and arrangement should be also be carried out by focusing on learners.

Moreover, the fact that foreign literature education should be based on language understanding should be taken into account. In addition, given that it seeks to use foreign language’s instrumental aspect and purposive aspect, integrated English literature education should be different from the order of native literature education.

Therefore, in order for English literature education to take place integratively with a focus on learners, it is desirable for it to follow temporal retrogressive order from modern literature to class literature fundamentally like Girard’s claim.

b. Subject

Second, subject can be thought as standard of text selection. Subject should address basic human emotions and daily activities as one that addresses universal human affairs rather than special one. Universal subject enhances learners’ understanding and triggers the aforementioned personal involvement. Furthermore, this will be connected to fun and interest (Collie, Slater 1997). What is most important in consideration of learner’s need, interest, cultural background, and language level on the basis of suitability of literary text is whether literary work can stimulate personal involvement by sparking the interest of students and inducing

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strong and aggressive response from them.

As literary text introduces certain learner group, it is not written with educational purposes and thus, finding text with high degree of suitability is not easy to language learners. Accordingly, whether it can further arouse interest and cause personal participation. This is because all of those including fun, suspense, fresh insight into issues, which people feel closely to heart, vivid thinking of art work or happiness of encountering situation, and thinking that was revealed by completely new and unexpected light or view or happiness of finding situation lead learners to eagerly overcome language barriers (Collie, Slater 1997: 6-34).

c. Difficulty

Third is difficulty. As S. Mckay (1992) presented 6 criteria as criteria for literary text selection from language education perspective, he first called for 'one that is easy to be read.' Of course, text's difficulty is important like subject. Work should be suited to learner's language level and not cause a language and conceptual difficulty. If there are too many unknown words, jargon, and dialect, one focuses on looking at dictionary and thus, arousing motivation is difficult (Aebersold, Field. 1997). In case of learners at beginner's level, selecting text that is suited to language level is the most important. If work enables one to accurately infer meaning from context, use of text that is more difficult than the level of the learner is also possible (Lazar 2013).

Issue of difficulty varies by learner's level. Although there are scholars who argued for introduction of literary text to all levels of language learning given that literary text facilitates discussion (Bullough 1987) and scholars who claimed that learners should be exposed quickly to famous author's short anthology as appreciation of literature work is possible in initial foreign learning stage(Power 1991), opinion, which claims text

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should be selected carefully in beginner class and difficulties should be closely considered and opinion, which sees it is desirable to increase utilization rate in order of beginner, intermediate, and advanced class even if one uses from beginner class are general. This considered learner's language and content level (Lazar 2013).

d. Length

Fourth is the length of literary text. According to Ronnqvisit & Sell (1994), as English literature education has a limitation of class time unlike personal reading, length should be taken into account. However, length cannot be regarded as first standard of selection. If text has high suitability when viewed in a different standard, it can be used through excerpts, abbreviated, and rewriting. However, effectiveness of abbreviation r is weak compared to excerpt. "Regarding abbreviation of the literary text, key society within work, culturally implicative meaning or delicate nuance can disappear, one cannot know author's unique problem and students sometimes can feel bored of abbreviated language. Although abbreviation and simply revised text have proper function from the aspect that they promote the cultural knowledge by grasping the contents of a masterpiece in case in which they address entire content, they are not differentiated from reading material for language education as one cannot feel unique style of literary text.

Compared to it, extracted text 9)has completeness of text just with the part, and thus, is more appropriate material.

[9] <selection criteria of excerpt>

1. One should be prevented from having wrong interpretation given context and excerpts that provide a false structure to entire text structure should note be selected.

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2. Especially the central and end portions should be avoided and introduction part is good.
3. Text that is rich of allusion should be avoided.
4. It is good to have atmosphere that is created in excerpt. That is, it is good to address all that occurs in excerpt within itself.
5. Excerpt which reflects specificity that deviated from general entire text flow in text should be avoided.
6. It should be excerpt that few rear instructive expressions. In other words, excerpt that is preconditioned on items in the preceding text and includes relationship of low frequency is appropriate. This is because if it is connected with the excessively preceding paragraph, parts that are excerpted like rear instructive expressions are decontextualized and thus difficult to be understood.
7. There should be no excessive lexical, grammatical deviation.
8. If literary value is related to whole text, it should be avoided.

Moreover, as various text can be used when using a text excerpt, monotony of class can be avoided. An opportunity for learners to meet colorful style through various works of author can be provided and linked to various activities. Such contact has positive side of connecting of reading as it amplifies learners' interest in the work and author later. However, parts other than excerpt are problematic. It is one of solution in which teacher explains or uses translation in native language or induces self-study.

e. Others

Genre can be one of criteria for selection. Marckwardt (1981: 2-7) presented order of genre that can be selected by learner's interest and language difficulty stage. However, Stern (2012) stated that it can be related to status of learner's understanding and their personal experience should be regarded as criteria for text selection rather than genre. As class takes place in limited time, simplicity of text should be taken into account and in case of poem, modern poem as well as classic can be

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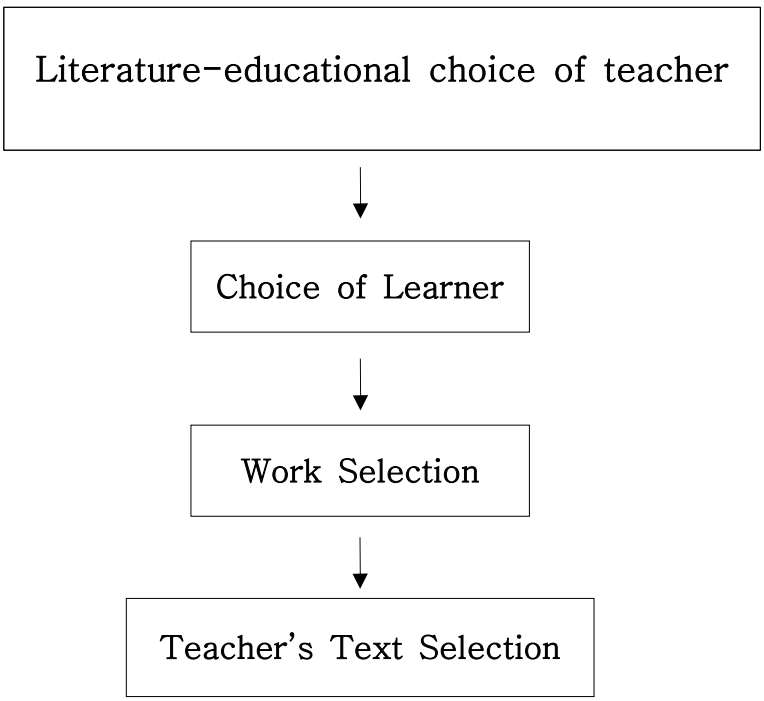
included due to meaning implied in poem rather than language. However, even if they are the same genre, width of the aforementioned standards including period, subject, difficulty, and length is too wide and thus, genre itself cannot be regarded to have representatives. According, it is not appropriate to consider as one meaning selection criterion.

5. Selection process

Previously, criteria for selection of literature text were examined. They considered all literary, linguistic and cultural aspects. However, even if integrated approach accepts language education and cultural education, selection from perspective of literary education should be prioritized more than anything. Thus, a list of works that are suitable from literary education perspective is made and selection of text that will be used in teaching and learning through the following process is suggested.



<Figure 3> Selection process of literature text

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First, from literary educational perspective including significance of literary history and genre and creation period, teacher selects a list of works. Whether there is multi-media material that can be used in consideration of learners' preference is also an important consideration target. Next, among the works selected by teacher, work is selected by reflecting learners' need. At this time, two methods can be used. One is method in which teacher presents works by simply summarizing writer, literary historical significance, and content and learners choose. Another method is a method in which learners are asked to collect information about the work, inducing active participation from work selection process.

Teacher selects the selected work as text that will be used as teaching and learning material in consideration teaching and learning situation including class time and learner's level. Here, text selection refers to adjusting difficulty by adjusting length through the excerpt or limiting language target.

Although such text selection process causes the interests of learners and has educational effect, it can be regarded as an alternative that can maintain canon in terms of literary education. Of course, there may be a case in which summary is used although short or easy works are mainly selected or English literary canon is maintained; however, as mentioned before, "Regarding abbreviation of the literary text, key society within work, culturally implicative meaning or delicate nuance can disappear and one cannot know author's unique problem. Accordingly, it is not appropriate as it excessively undermines the work itself (Ronnqvist, Sell 1994).

Then, how about the parts other than excerpt? Methods include reading a summary as alternative, use of another medium such as a film, description of the teacher, and reading translation. Even for excerpt, it is desirable to maintain content flow because interesting content becomes one

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of factors that leads learners to take time and effort required for reading foreign literary text compared to native text (Collie, Slater 1997: 7).

Having learners to participate in text selection can be also a great method. By giving three or four short excerpts of text that is selected through aforementioned criteria, which represent outline of the works, learners are ask to choose one they feel the most interesting. Text is selected for next class time in order of popularity (Collie, Slater 1997: 7). If learners' needs are grasped and focused, problems including language proficiency, literary skills, and motivation can be overcome. When text that can be subject is first selected and learners can directly choose among them, this is a selection method in which stability of text selection is somewhat ensured and learners' request is best reflected (Lazar 2013: 115).

D. Learner-Oriented Integrated English literature Teaching and Learning Activity

1. Activity of Pre-Reading Stage

As revealed in teaching and learning model, pre-reading stage is an activation of existing knowledge prior to acquiring individual knowledge about text reading as a preparatory stage. Context for the text to be read in the future can be formed and related vocabularies can be checked. In addition, atmosphere in which learners can have emotional stability for reading text with interest is also needed. With such direction, the following activities can be used.

a. Research and Investigation

Prior to the text selection or use, trend of literature, historical background, and author's biographical elements can be addressed to

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enhance understanding of text and author. By avoiding difficult tasks or one with excessive depth, research and investigation should be carried out carefully not to cause reluctance to literature class.

b. Reading Short Articles

Prior to reading the rather long text, clear and short writing that forms context of applicable text can be used. Those that contain content by which learners can infer story of the future as it is related to the first half of the text or introduce the outline of applicable text and cause interest in detailed content are effective.

c. Watching Videos

As video provides both video and audio together, it is very useful for learner's context formation. In addition, as video has non-verbal and verbal elements, it enhances understanding of context and is effective in presenting verbal and non-verbal elements. Presentation of new vocabularies and expressions which is necessary for understanding text that will be read through video audio and image data takes place by this activity.

d. Creating Related Vocabulary Lists

Activity of presenting one subject and creating related vocabulary list activate learners' existing knowledge and forms schema of the subject and thus, helps in understanding of text that will be read. As it evokes again in text in reading stage, it does not stay at vocabulary level but connecting to use in text' content and context is also important.

e. Inferring by Seeing Pictures

Image of which voice is removed can be used for the same purpose as

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picture. As one sees explicit picture that reflects content and infer content, he is reminded for existing knowledge relating to the content prior to reading and also confirms elements that are deficient for expressing the picture and presents them before reading. With interest in whether inferred content is correct, one can explore the text.

f. Inferring Content by Title

It is an activity in which one infers content of text that will be read through title that implicitly contains content. By sharing various inference, it helps in forming a comfortable atmosphere in which free imagination is possible and can lead learners to participate in reading activity with original intention of confirming own inference like inferring by picture.

2. Activity of Reading Stage

Activity of reading stage should meet the following objectives. First, it should function as an apparatus to keep the learners read. Second, it should help in reading text. Third, by putting together content, expression, and vocabularies effectively, it should be helpful in terms of language education. Fourth, learner's literature experience should not be interfered. Finally, all these should vitalize learner's literary experience and help in acquiring cultural knowledge. Moreover, there is a case in which the activity of reading stage plays a role of test rather than being suited for the purpose. This should be discouraged. Reading stage is an activity stage of literature, language, and culture for literature and (4) to (8) are literature-oriented cultural phase activity.

(1) Grasping partial content

Activities include classifying truth and false, and connecting to the related. They are not to confirm the details. Even if they grasp partial

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content, the combination of the content portion should enhance full understanding. By having questions for content understanding, first, they can help in grasping content, second, confirm content understanding and third, connect reading to speaking.

(2) Grasping content flow

Correcting story sequence or grasping changes in the mood of the characters who lead the story in text can be used for grasping content flow. They can also be a feature that leads learners to actively participate in reading. However, as mentioned earlier, overly complication or difficulty should not interfere with learner's understanding and cultural experience.

(3) Expanding content

It is an activity of expanding content or statement through inference. This enables learners to have open mind toward way of thinking, language, and cultural habit as he can exert imagination freely while basing on understanding of text.

(4) Judging literally

It is an activity in which one expresses literary view on literary text. One comments about the literary text or expresses what he felt as art work.

(5) Analyzing figure

It is an activity that falls under form of interpretational responses. One discovers the character of figures shown in the text and generalizes. On the basis of text, one can express the analyzed content and can be led to express through other symbol or analogy.

(6) Self-involvement

It is an activity in which learner associates oneself with behavior or emotion of figure in text. By identifying oneself with the figure in text, one can perform activities including placing the grounds of the action or describing feelings.

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(7) Connecting with own experience

In an activity in which one expresses those that text reminds of, one expresses own experience which is especially reminded by the content of text.

(8) Approaching cross-textually

It is an activity in which one thinks about and expresses other art work that is reminded by applicable literary text. By including the same genre and other genre for target work, its range can be widened to music and art.

3. Activity Stage After Reading

It is a stage that represents and intensifies cultural response and should be formed by integration activities that apply linguistic and cultural knowledge. One should be led to experience that literary education does not stay in language learning but is widely extended by connecting to humanistic activities rather than use of fragmentary knowledge.

Activity of post-reading stage includes integrated activity after reading one work within one class. At utmost, it should respect for the autonomy of learners. Specific activities are as follows.

a. Discussion

Discussion is carried out on the content related to literature text. Regarding the subject of discussion, any subjects is possible if opinions on such subject can be different. Through the discussion, one can clarify the response through transaction with literary text, apply knowledge and redefine own thinking, and value through other people's opinion.

b. Role Play

Role play takes place by integrating language and culture with a focus

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on literature's content, and it becomes an opportunity to apply knowledge. Given the reality in which there are a few opportunities to communicate in English, it is a realistic alternative. There are method of similarly imitating text and method of becoming a figure in literary text and performing role play.

c. Responding by Writing

The most representative example of responding in writing is writing a book report. However, there are a variety of methods including writing a diary as the figure, writing a letter to the protagonist, summarizing, writing by changing a genre including writing novel as poem and poem as drama and changing literary text to article format. If writing in English takes place, suggestion for appropriate format should be accompanied.

d. Responding by Other Medium

It is an activity in which one explains relation through the applicable literary work's subject and material, related literary text, or literary text of which sense of delivery is similar. By understanding how similar subject, material, and atmosphere are diversely expressed through other medium and technique, one can deeply understand literary text.

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E. Examples of Learner-Oriented Integrated English Literature Education

1. Before Reading - Stages of Literature and Language Culture for Literature

This example is formed by targeting Chosun University first-year undergraduate students in English Language and Literature and assuming 50 minutes per class regarding class time.

a. Text Selection

It is desirable to address novel by extracting the main part due to time limit. Through teacher's educational literature selection and learner's selection, Great Expectation by Charles Dickens(1999) was selected. In consideration of scholar's level, master plan was developed for 15 sessions of which each will take place for 50 minute per week in one semester regarding Penguin Readers' *Great Expectation.*

Master Plan

1. Text: Great Expectation
2. Class: 1st grade
3. General Aims: ① Students can read literary texts in English.
② Students can increase their linguistic ability
③ Students can increase their understanding of the culture of the target language.
4. Time Allotment: 15 periods, 50 minutes each

Week	Contents	Activities
1	Introduction Ch. 1 I Am Told to Steal Ch. 2 I Rob Mrs Joe	Introducing the Text and the author Predicting the story and the Characters

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2	Ch. 3 The Two Men on th Marshes Ch. 4 Mr. Pumblechook Tastes Tar Water Ch. 5 The Convicts Are Chased	Preparing a glossary
3	Ch. 6 I Am to Go and Play at Miss Havisham's Ch. 7 I Visit Miss Havisham and Meet Estella	Reordering sentences
4	Ch. 8 I Try to Be Uncommon Ch. 9 I Fight with a Pale Young Gentleman Ch. 10 Joe at Miss Haviaham's	Monitoring Comprehension
5	Ch. 11 Old Orlick Ch. 12 I Tell Biddy My Secret Ch. 13 I Have Great Expectations	Listening to the Story Filling in the Blanks
6	Ch. 14 In London with the Pockets Ch. 15 Joe Comes to Barnard's Inn Ch. 16 Estella Has No Heart	True/False Questions Grammar Practice
7	Ch. 17 I Open My Heart to Herbert Ch. 18 I Take Estella to Richmond Ch. 19 We Fall into Debt	Writing a Brief Summary Jigsaw Reading
8	Ch. 20 I Come of Age Ch. 21 Estella and Miss Havisham Opposed Ch. 22 My Strange Visit	Monitoring Comprehension
9	Ch. 23 Provis and Compeyson Ch. 24 Miss Havisham's Revenge Ch. 25 A Satisfactory Arrangement for Provis	Writing a Script
10	Ch. 26 Estella's Mother Ch. 27 I Learn More of Provis's History Ch. 28 I Am Trapped	Answering to the Questions
11	Ch. 29 Our Plan of Escaped and Howit Failed Ch. 30 Death of Provis Ch. 31 The Best of Friends Ch. 32 For Estella's Sake	Drawing cartoons

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12	Understanding Culture	Role-playing
13	Understanding the Whole Story	Comparing with its Original Texts
14	Understanding the Whole Story	About Orphans, Class and Transportations
15	Understanding the Whole Story	Watching the Movie Listening to the Main Song Discussion
5. Teaching Aids: cassette tape or CD of the story, video presenter, worksheet. video tape of 'Great Expectations'		

1) Understanding the Author

A picture of the author is presented and one describes about it or collects data related to the author. The collected data can be present as is. Learners are asked to write the work as introduction that briefly introduces work or letter from the author's perspective. Next example is a short letter by Charles Dickens to reader.

E.g.) Hello, everyone! I am Charles Dickens. I am a famous writer. Do you know the names of some of my books? Oliver Twist David Copperfield, A Tale of Two Cities, Great Expectations. Victoria is the Queen. England is a very important country in my time. It has a lot of power in the world from Europe to India and China.
But there are a lot of poor people in England. The ladies and gentleman don't care about them. But I am sorry for the poor people. That's why I write my stories. I want to show that money is not important.
In my story, Pip is a good boy when he is poor. But when he is a gentleman, he is cold and unkind. It isn't good to think about money. It is vetter to think about people. Let's read my story together!

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2) Understanding the Background

Learners should be led to understand timely, spatial and cultural background related to work or author.

Great Expectations and Kent

The city of ROCHESTER

Rochester is a historic city in Kent, near London. It has a very old cathedral and a Norman castle. The castle is almost 100 years old.

The mouth of the Thames is near Rochester. There is a great area of marches. But the prison ship is not here now.

There are no blacksmiths. People don't travel to London by coach and horses. Everything is very different in the twenty-first century.

Dickens was in Rochester a lot. His house, God's Hill Place, is near Rochester. There is a Dickens Museum in Rochester and a Dickens Festival every summer and every Christmas. Great Expectations takes place in Kent and London. Joe's forge is near Rochester. The coach to London goes from Rochester. There is a house when he tells us about Satis House, where Miss Havisham lives.

Near Rochester, on the marches, there is the village of Cooling. It has a churchyard with a lot of graves. At the beginning of the story, Pop meets the prisoner in this churchyard. The churchyard is near Gad's Hill Place but Dickens in not here. His body is in Westminster Abbey in London in *Poet's Corner*. This is a special part of the Abbey for famous writers.

There is another village called Chalk. Here, you can see a forge. Dickens was in chalk for his honeymoon. Perhaps this is Joe's forge. Blacksmiths are very important in Victorian times. Horses are the main method of transport. Everyone needs horseshoes. People also need metal for other things.

Do you know what is the most common English name? It's Smith! Someone who works with metal. Joe Gargery is poor but he is very important.

If you visit Rochester, you can also see Uncle Pumblechook's shop in the high street. You can the inn where there were the coaches for London.

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Q. Read the following story and answer the questions.
a. Name two old buildings in Rochester.
b. What is the name of Dicken's house?
c. What is the 'real name' of Satis House?
d. In which village is Pip's churchyard?
e. What is in Chalk?
f. Where is the body of Charles Dickens?
g. What can you see in the high street of Rochester?

3) Creating a List of Vocabulary Words

Chapter 1

infant: a baby or very young child(Child)
→My infant tongue could make of both names nothing longer than PiP. (p. 1)

to seize: to take a hold of it quickly, firmly, and forcefully.
→He seized me by the chin. (p.1)

Not only does vocabulary practice enhance students' understanding of text but it can also improve students' vocabulary itself. Prior to exploring the text, practice takes place for difficult vocabularies or important words. Rather than teacher presenting unilaterally, students should be led to create vocabulary list for the parts for which each is responsible by dividing into groups and dividing the text into the appropriate amount by themselves and by combining word of all groups into one, wordbook should be made and used. When making a vocabulary list, first sentence given in text or students' general knowledge should be used to lead learners to infer the meaning and then to find meaning by using a dictionary.

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4) Predicting Story by Seeing Pictures

Prior to first task, learners check their existing knowledge or feeling for Great Expectation through this activity. Teacher should inform that they will gain different experience from a new perspective even if the work is read already in order to form an atmosphere in which learners can approach text with interest.

Talk about Great Expectations

- Have you read it?
- What is the most memorable one?
- What kind of work do you know it as?

By using the description of book cover or picture inside, one explores characters and predicts the story that will be unfolded. By showing the pictures of the characters in the list, learners can be led to match the names of the characters.

Q1. Here are some of the characters you will meet in the book. Match these name with the characters. Then check as you read.

Characters List

Miss Havisham, Biddy, Jaggers, Magwitch, Estella,
Herbert Pocket, Mr. Joe Gargery, Drummle, Wemmick

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2. During reading - Literature, language, and culture stage for literature

In this activity, events can be given as sentences and paragraphs. Moreover, learners can be led to perform activity individually and group cooperative learning can take place. After reading work, learner should be asked to arrange event's occurrence order. In order to solve the problem, students need to logically grasp entire flow.

Q1. Put these events in order of the time at which they occurred.

ⓐ Soldiers catch two escaped convicts.
ⓑ Pip is chosen to visit Miss Havisham.
ⓒ Pip steals from his sister.
ⓓ Pip cries.
ⓔ Pip moves into sister's home.
ⓕ Pip is made to drink Tar Water.
ⓖ One convict admits to a robbery.
ⓗ Pip and Estella play cards.
ⓘ Pip is beaten.
ⓙ Pips convict's fight a second convict.
ⓚ Pip is frightened by the arrival of the soldiers.
ⓛ Pip promises to help the convict.

1) Grasping Partial Content

By having those answer the following questions, understanding level of the content of the writing can be verified. Questions are consisted of multiple choice questions and subjective questions.

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Multiple choice questions 1-10

1. What is the name of Miss Havisham's manor?

(A) Satis House (B) Lockmont (C) Larchmont (D) Satyr House

2. Who is Pip's tutor in London?

(A) Harold Pocket (B) Walter Pocket (C) Herbert Pocket (D) Matthew Pocket

3. Who is Estella's father?

(A) Compeyson (B) Magwitch (C) Joe (D) Jaggers

4. What action does jaggers perform obsessively?

(A) He straightens his necktie.

(B) He adjusts his hair.

(C) He signs his name.

(D) He washes his hands.

5. What is Pip's reaction to Joe's visit to him in London?

(A) Embarrassment (B) Joy (C) Anger (D) Resignation

6. Who is responsible for the attack on Mrs. Joe?

(A) Magwitch (B) Orlick (C) Compeyson (D) Pip

7. For most of the novel, whom does Pip suspect of being his secret benefactor?

(A) Jaggers (B) Magwitch (C) Joe (D) Miss Havisham

8. Where does Pip first encounter Magwitch?

(A) The river (B) Mrs. Joe's house (C) The smithy (D) The churchyard

9. Whom does Estella marry?

(A) Startop (B) Pip (C) Drummle (D) Herbert

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2) Reading by Comparing the Original and Simplified Version

By comparing the simplified version, which is revised in in plain English for students to read easily and the original, learners can have an opportunity to feel the original atmosphere and meet vocabularies or author's writing style. Next example is the scene where Pip and Estella reunion in ruined Satis House.

Original Version

"I have often thought of you." said Estella.
"Have you?"
"Of late, very often. There was a long hard time when I kept far from me, the remembrance, of what I had thrown away when I was quite ignorant of its worth. But, since my duty has not been incompatible with the admission of that remembrance. I have given it a place in my heart."
"You have always held your place in my heart," I answered.
And we were silent again. until she spoke.
"I little thought." said Estella. "that I should take leave of you in taking leave of this spot. I am very glad to do so."
"Glad to part again. Estella? To me, parting is a painful thing. To me, the remembrance of our last parting has been ever mournful and painful."
"But you said to me. returned Estella, very earnestly, 'God bless you, God forgive you!'
And if you could say that to me then, you will not hesitate to say that to me now - now, when suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but - I hope - into a better shape. Be as considerate and good to me as you were, and tell me we are friends."
"We are friends." said I, rising and bending over her, as she rose from the bench."

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Abridged Version

"I have often thought of you," said Estella.
"You have always held your place in my heart," I answered.
"I little thought," said Estella, "that I should take leave of you in taking leave of this spot"
"I am very glad to so do."
"Glad to part again. Estella? To me, parting is a painful thing.
To me, the memory of our last parting has always been painful"
"But you said to me," returned Estella, 'God keep you, God forgive you!'
And if you could say that to me then, you will surely say it to me now, when suffering has taught me to understand what your heart used to be. I have been bent and broken, but – I hope - into a better shape. Be as good to me as you were, and tell me we are friends"
"We are friends." said I, rising and bending over her, as she rose from the bench.

3) Determining Literally

At the end of each chapter, learner should be asked to organize and rewrite the content that is read so far. This helps learner not to lose the flow, to move forward with the work and to practice writing by reorganizing the read content. Here, chapter 13 has been taken as an example.

Summarize chapter 13 in 2 sentences.

One day a lawyer named Jaggers appears with strange news: a secret benefactor leaves Pip a large fortune, and Pip comes to London begin his education. Pip happily assumes Miss Havisham is his secret benefactor and that the old woman intends for him to marry Estella.

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4) Connecting to Own Experience

Grammar teaching is a part that cannot be missed for cultivating accurately speaking and writing abilities. The reason why grammar education was an issue in Korea's English education is it did go beyond grammar teaching and as a result, it was not effective in directly producing language like writing or speaking. Thus, one should not learn grammar separately but naturally acquire by learning four functions of language including reading, speaking, writing, and listening. For this, learner should not learn in separate sentences that are made randomly to present grammar content but should naturally meet grammar requirements in the context of the work. The following example is a scene where Pip who visited Havisham's house is talking to her in chapter 10.

My mind grew very anxious on the subject of the pale young gentleman. ⓐ **The more** I thought of the fight and recalled the pale young man, **the more** certain it appeared that something would be done. For some days I even ㉠ kept close at home and looked out at the kitchen.

Joe ⓑ took no part in these discussions, but my sister saw that he was not favorable to my being taken away from the forge, and she got angry with him and with me.

We went on in this way for a long time. One day, Miss Havisham said to me, 'You are growing tall, Pip!'

She said no more about it at that time, but the next time I went to see her, she said:

'Tell me once more the name of that blacksmith of yours.'

'Joe Gargery, madam.'

'ⓒ He is the master. You are to be apprenticed to him.'

'Yes, Miss Havisham.'

'You ㉡ had better be apprenticed ㉢ at once. Would gargery come here with you, and bring the necessary papers?'

I said I had no doubt he would take it as an honour ㉣ to be asked.

'Then let him ㉤ to come soon, and coming along with you.'

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Q1. Considering the bolded part, interpret sentence ⓐ

Q2. Select the opposite of ⓑ.
① participated ② proceeded ③possessed
④ accompanied ⑤ exceeded

Q3. Which is the correct one when ⓒ is put in one sentence?
① He is the master that you are to be apprenticed to.
② He is the master to that you are to be apprenticed.
③ He is the master whose you are to be apprenticed to.
④ He is the master if you are to be apprenticed to him.
⑤ He is the master which you are to be apprenticed to.

Q4. Please write this text as own experience.

3. After reading - Literature, Language and Culture Through Literature

a. Adapting for Play

After completing reading, learners can be asked to summarize as a confirmation of understanding level. Moving one step further, learners can dramatize some portion or the whole as scenario. Students can be asked to re-read the most impressive scene or their favorite scene and then dramatize after summarizing event overview and characters.

After dramatizing by dividing the entire work by group, learners can play a drama at large by binding into one.

Example presented below is the dramatization of the scene where Pip and Magwitch meet in chapter 22 of the simplified version, “My Strange Visitor.” As Magwitch reveals that his benefactor was himself, Pip is shocked that his

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assumption, which presumes his benefactor is Havisham who intends to have himself marry Estella, is completely wrong. At this moment, Pip feels Magwitch as a horrible devil that has set an inescapable trap.

Writing the script for a scene

Chapter 22, page 77.

Characters : Pip, Magwitch

Pip is alone in his room. The sound of wind and rain -
Suddenly, he heard a footstep outside.

PIP : Is there not?
MAGWITCH : Yes. I'm looking for Pip.
PIP : That is my name. Who are you? What is your business?
MAGWITCH : Oh, My boy! You are Pip. Do you recognize me?
Magwitch is going to put his arms around pip.
PIP : No, I don't know you, Keep off!
MAGWITCH : But I know you. You are my gentleman. You acted nobly my boy. Noble Pip!
PIP : This is a mistake.
MAGWITCH : No. There is no mistake. You are a gentleman because you have my money! You are my gentleman.
Do you remember the marches? Do you remember the churchyard? Do you remember the prisoner? I am the prisoner. My name is Magwitch.
PIP : But this is impossible.
MAGWITCH : No, dear boy. You helped me in the marches. I remember the food. I was a prisoner in Australia. Now I have a lot of money. Jaggers, who is a lawyer, gives you money from me, dear boy! I am in England to see you.
PIP : I don't understand. Miss Havisham is my benefactor.
MAGWITCH : No, no. You are wrong.
PIP : This is terrible. Miss Havisham's intention towards me, all mere a dream. I cannot marry Estella!
Now, Pip finally knows the truth.

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▶ Items to think about

As Magwitch whom Pip has forgotten after he gave a help during childhood reveals that he is Pip's benefactor, Pip suffers thinking that his love with Estella will not be achieved. What is the reason? Pip's feeling after Magwitch appears?

b. Role-Play

Role-play is known as the effective method for developing communication ability for English education, especially developing verbal communication technique. First, role play provides an opportunity to talk between people. By speaking in English, learner can overcome the inner fear that he had instinctually for foreign language and negative adverse response and enjoy comfortable and natural feeling of accomplishment. Learners will gain confidence and encouragement to communicate crudely and unfamiliarly through the activity.

First, select few students and suppose they have become the protagonist and reporter. Student who took the protagonist role stands in front of the classroom holding a paper name card and the rest of 4~5 students conduct interview as reporters. When interview ends, students as reporters report the interview content to other students. For those who have difficulty regarding interview, following questions can be provided as hints.

Where were you born?
When you were born?
Why did you think the benefactor was Miss Havisham?
When did you know that the benefactor was Magwitch?
What do you think that the real gentleman is?
What do you think is the most important thing in life?
Why do you think so?

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c. Inferring Story

Let's summarize the story so far. Let's talk by inferring the content following the final text.

d. Responding Through Other Medium 1

This work has been cinematized for multiple times already. Among them, the movie produced by David Lean in 1964 is regarded to be a movie that has faithfully transformed the original work. The work produced by director, Alfonso Cuaron, in 1998 which is most recent work published, is examined.

The director attempts a new interpretation, moving beyond the simple work of remaking the original work. He changed all the names of figures except female protagonist, Estella. Pip changed to Finn, Miss Havisham to Ms. Dinsmoor, and Magwitch to Lustig. If Pip who was the protagonist of the original work, were a country boy longing for wealth and fame, Finn, the protagonist in the movie, is a contemporary artist who entered into New York. In addition, Cuaron's movie can be considered as a classic that was reborn in Hollywood as a complete story of the 20th century.

Moreover, by selecting picturesque coast of Florida, and Manhattan, New York as background, it shows fresh and refined image beauty and pleases the ears of the audience with romantic music. Particularly, the fountain scene, which can be regarded as the best part of the movie, is considered as one that surpasses Titanic's prow scene. Art work that appears in the movie leaves a deep image as the work by Italian painter, Francisco Clemente.

The biggest difference between the novel and the movie is that novel puts weight on spiritual growth of Pip whereas the movie focuses on love of man and woman. That is, expectation- disillusionment -

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frustration, which Pip experiences in the novel, are directly connected with his spiritual growth. Factors such as his love for Estella or emergence of Magwitch were made to refine this process. However, movie puts more weight on love between Estella and Finn (Pip in the novel).

Like the statement by Alexandre Astruc "Like author producing work with a pen, film director produces work with camera" literature and movie are difference as the former is expressed in written language, and the latter is represented by the image language. However, as shown in movies that are based on the original literature, due to very small exchange between literature and motive, one can more diversely appreciate the work by comparing the movie based on the original literature with the original one. Literature and film lies in the complementary relationship.

▶ Items to think about

① Let's think about the problems and possibilities of case in which British novel is adapted for American.

② Let's explore how the character's name, job, and timely and spatial background changed from the original work. What about the personality of the character?

[Related video]

『Great Expectations』 (Great Expectations), Alfonso Cuaron Director, United States, 1998

『Great Expectations』 (Great Expectations), David Lean Director, United Kingdom, 1946

『Great Expectations』 (Great Expectations), Joseph A. Hardy Director, United Kingdom, 1965

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e. Responding Through Other Medium 2

After watching a movie, learners listen to the theme song inserted to the movie.

(Summary) One day, Finn who lives in a small town of Florida loosens the shackles of a prisoner. By the time this event has be forgotten, he receives an invite from wealthy old female neighbor. To Finn, beautiful Estella, a nephew of the old wealthy female, is like celestial star. Although Finn calls her beautiful goddess (une feune deese), Estella ignores him since he is low in terms of status and dirty and maintains cold and arrogant attitude. After Estella leaves to Paris without any words, Finn gives up his dream of becoming a painter and returns to being a fisherman. Along the way, he takes brush again with an anonymous millionaire's support. Although Finn who reunited with Estella in New York is happy, Estella hurts Finn again by accepting the marriage proposal of other man. Although Finn gains wealth and fame as a promising young painter, it was revealed that this was all because the sponsor, Lustig, who is a prisoner bought all of his works as support. Through the statement Lustig left as she died, Finn finds out that Estella who ignored him because his status was low is the daughter of Lustig. Both reunites in the ruined castle at hometown after many twists and turns.

<Figure 4> "Life in Mono" from the OST of Great Expectations

The stranger sang a theme From someone else's dream The leaves began to fall And no one spoke at all But I can't seem to recall When you came along	낯선 사람이 또 다른 어떤 사람의 꿈에서 나온 주제에 관한 노래를 했죠. 나뭇잎들이 떨어지기 시작하네요. 아무도 말하는 사람은 없군요. 그리고 난 당신이 언제 내게로 왔었는지조차 기억하지 못하는 것 같아요.

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Ingenue, Ingenue I just don't know what to do The tree-lined avenue Begins to fade from view Drowning past regrets In tea and cigarettes But I can't seem to forget When you came along Ingenue, Ingenue I just don't know what to do (repeat)	순수한 당신. 순수한 당신. 난 그저 뭘 해야 할지 모르겠어요. 가로수가 늘어선 거리가 시야에서 흐려지네요. 그리고 차와 담배 연기 속으로 빠져들어 가는 오래된 과거의 후회들. 그리고 난 당신이 언제 내게로 왔는지 잊어버릴 수 없을 것 같아요. 순수한 당신. 순수한 당신. 난 그저 뭘 해야 할지 모르겠어요. (반복)

▶ Ideas to think about

① This song sings the feeling when a man and woman who love each other have been reunited after a long time. Let's think of the atmosphere of the song and situation.

② In the original title, Great Expectations, why is "Expectations" plural? What does "Expectations" imply? Does it only imply the huge heritage Magwitch transmitted to Pip? Let's think about layered meaning of the dreams of Pip.

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IV. Conclusion and Suggestions

The present study started from the problems that the discussion on English teaching method has not been active in the long history of English education and that literature theory or foreign language teaching method has taken the position instead of the teaching method and the realistic request, which claims that English education should change accordingly with the change of society and learners and aimed to present the plan for English education.

In Chapter 2, concept of literature, characteristics and goal of literature education, content and method, native language literature education, education of literature in foreign language, integrated education theory of culture, language and literature, and response-oriented education theory were examined by theoretical background. The characteristics of English literature education, which foreign literature education, were grasped with the theoretical examination on literature's concept and education. In addition, through organization of concept for literature, language, and culture, literature was confirmed to be culture in language, language was confirmed to be culture's product or producer, and literature was confirmed to be a part of language and encompass both literature and language. Given the characteristics of literature, language and culture that have a very deep relationship, integrated approach is possible for teaching and learning and evidence that inclusive education is better suited was found. Lastly, as response based theory, which is learner-oriented literature education methodology, was explored, the applicability as background theory of learner centeredness was explored.

In chapter 3, teaching and learning model for learner-oriented integrated English literature education and specific case were presented.

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First, in order to apply 'response based theory' which is native literature education theory, to English literature education which is foreign literature education, how main concept should be revised was examined. The following three revision directions were established.

First, in transaction between text and reader, range of transaction between text and reader (learner) should be expanded to transaction between reader (learner) and reader (teacher or learner). Second, learner response which is the core of teaching and learning should include response to evoked text, response to all stimuli related to text and answer to question. Third, reading in teaching and learning should be oriented toward aesthetic reading, information seeking reading stage should be established as a preparatory stage for it.

Through such revision of concept, the ground on which learners can be the core of teaching and learning in English literature, which is education of literature in foreign language, and the approach of literary text rather than English text, which is foreign text, were found. Furthermore, by deriving the principles of learner-oriented integrated teaching and learning from this, the principles were presented in division into the principles for transaction, principles for response and principles for aesthetic reading by learner response-oriented French literature teaching and learning. Moreover, by the integrated French literature teaching and learning, the principles of language and literature integration, and principles of integration of literature and culture and principles of integration of literature, language and culture were presented.

Furthermore, among the teaching and learning principles, the teaching learning model was presented with a focus on those that can be processed. As shown in the name, the teaching and learning model developed in this study was designed to ensure both teacher and learner can participate from planning stage to evaluation stage and thus learners are focused.

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The teaching and learning model is consisted of the vertical axis, which is the central axis of learner's response and the axis of integration of teaching and learning content. Regarding the vertical axis that has a temporal concept, pre-reading, reading and post-reading stages were established for learner's response to be the core of teaching and learning throughout the entire stages in consideration of learner's reading process. Furthermore, regarding the horizontal axis is consisted of stage of literature, language and culture for literature and stage of literature, language and culture through literature with a focus on literature focused literary stage, thereby maintaining the essence of literary education and achieving integration of content. This model will lead existing class which had strong aspect of teacher-oriented reading education to learner-oriented integrated teaching and learning as teaching and learning contents called learner's response and literature, language and culture are organically integrated.

As specific ways of teaching and learning, first, criteria and procedure of selection of literature text were presented. One of large reasons why literary education is ignored by learners is learners cannot communicate with text. Thus, as one of ways for communication between learner and text and increasing participation of teaching and learning, learner's participation in text selection was suggested. Second, stage-specific activities are presented. By presenting activities that are suited to stage of integrated teaching and learning model, concept of stage was refined.

Moreover, teaching and learning example that applied learner-oriented integrated English literary teaching and learning model, which was suggested in this study, was presented. Literary text was selected by genre including poem, novel, and play. Although each teaching and learning was different in terms of specific activities depending on nature of genre and characteristics of the work, learner-oriented integrated English literature teaching and learning model, which was developed

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through this study, could be applied to each text as general foreign literary teaching and learning model.

As shown in the example of teaching and learning, the learner-oriented integrated English literature teaching and learning model, which was presented in this study, helps learners to be the center of teaching and learning in English literature education and become subject of reading. In addition, it leads one to foster literature as well as language and culture through literary text. Due to the integration of evoked response and acquired knowledge through literary text or integration with knowledge that learners had or interests, it expands literary experience and response and widens learner's horizon of consciousness.

This meets the social need for practicality in literary education and the need of learners who prefer language education and cultural education rather than literary education and educational goal of English language and literature, which cultivate professionals who can recognize and interpret human and the world by learning English literature, English and English culture and has a broad and deep perspective.

The present study which aimed to review the theoretical basis for learner-oriented integrated English literature education through survey of learners and literature review and present specific plan has a limitation in that experimental teaching and assessment did not take place due to realistic difficulty despite the fact that it is a study of educational plan.

However, given the fact that the present study recovered the essence of literary education in reading-oriented class and specifically presented English literature educational plan rather than foreign language reading method or native literature method in consideration of the literary, language and cultural characteristics of foreign literature text, and reflected the needs of learners and society in respect to the design of teaching and learning plan, it has significance.

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