

The Role of Literature: English Textbooks and Literature in Secondary Teaching in Portugal

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ABSTRACT

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The purpose of this Project Work is to assess how English textbooks present an approach to the literary text in secondary schools in Portugal. Whilst textbooks are not the only resource teachers use in their teaching practice, in the last years they have gained a significant place, being now the main tool in any classroom. Acknowledging its importance means textbooks have become legitimizing tools for the contents they promote. On the other hand, there has been a regression in textbooks due to several policies, political and educational, that have affected their role as sources of meaningful learning. In fact, being textbooks a reading of the syllabus and frequently their substitutes, it will be shown that there are flaws in the syllabus that are replicated in textbooks, affecting its content. In educational terms, the literary texts as valuable and valid learning material have been cause of debate throughout years, although the English syllabus in Portugal promotes its use. Bearing this in mind, the emphasis will be placed in the use of literary texts as a way of achieving meaningful learning and enhancing students' knowledge of English as a foreign language and on how textbooks do not support this perspective nor recognize its importance, because they follow a communicative perspective of learning a language.

Keywords: English textbooks, syllabus, literature.

RESUMO

O Lugar da Literatura: os Manuais de Inglês e a Literatura no Ensino Secundário em Portugal

O objectivo deste Trabalho de Projecto é avaliar como os manuais de Inglês no ensino secundário em Portugal abordam o texto literário. Embora os manuais escolares não sejam o único recurso que os professores utilizam no ensino, nos últimos anos, têm vindo a ocupar um papel significativo, sendo hoje vistos como o principal material de trabalho numa sala de aula. Reconhecer a importância dos manuais implica aceitar que os manuais são instrumentos legitimadores dos conteúdos que promovem. Por outro lado, tem vindo a notar-se um decréscimo na qualidade dos manuais devido a várias medidas, políticas e educacionais, que têm afectado o seu papel de fontes de aprendizagem efectiva. De facto, considerando que os manuais escolares são uma representação do programa escolar para uma disciplina e muitas vezes seu substituto, vai ser demonstrado que existem lacunas no programa que serão repercutidas nos manuais, afectando o seu conteúdo. Em termos educativos, os textos literários como material válido e valioso para o ensino tem sido alvo de debate ao longo dos anos, ainda que o programa de Inglês em Portugal promova a sua utilização. Tendo isto em consideração, este trabalho enfatiza o uso de textos literários como forma de alcançar aprendizagens significativas e de melhorar o conhecimento que os alunos têm do Inglês enquanto língua estrangeira e mostra como os manuais escolares não apoiam esta perspectiva nem reconhecem a sua importância, porque seguem uma visão comunicativa para a aprendizagem de uma língua.

Palavras-Chave: manuais de Inglês, programa, literatura.

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Introduction

This project work was designed as part of the Masters in Teaching English. It intends to understand and assess the role literature has in textbooks for teaching English as a foreign language in secondary schools in Portugal.

In the teaching-learning process, textbooks have gained a significant position. Nowadays, it is unconceivable to teach and learn any subject without using a textbook. It is a fundamental tool for both teachers and students.

In recent years, textbooks have gone through several changes as a result of the political and educational policies adopted for the teaching of a foreign language. These policies have had an impact in the syllabus for the English language and hence in textbooks, which are seen, many times, as substitutes for syllabuses. My choice derives from a growing awareness that textbooks have been increasingly impoverished by the absence of literary texts.

This project work is divided into two major parts: part one discusses perspectives in teaching literature; and part two focuses on the role of literature has in syllabuses and textbooks.

The first part is directed towards my literature review. I shall discuss the arguments against and in favour of using literary texts when teaching English as a foreign language (EFL). Several authors have pondered on the importance literature has in teaching EFL throughout the years, particularly on the validity of using literary texts to enhance students' knowledge of that same language. This has been a target of strong discussion between authors who have two antagonistic positions: those who defend the inclusion of literary texts and those who oppose it. A few years ago, researchers on teaching and modern linguists have started looking at language as a mean of communication, particularly in the teaching of a foreign language. If we used language to communicate, then students should learn with texts that exemplified communicative acts of daily utterances and focused rather on speaking skills than on writing. Literary texts did not comply with this point of view. As Collie and Slater say, "Literature was thought of as embodying a static and convoluted kind of language" that was read by an elitist group. On the contrary, those who sustain the use of literary texts in teaching English as a second language put the emphasis in students' motivation when reading a text. Concomitantly, literary language is not detached from daily

language and provides students with examples of “contextualised situations”.¹In my point of view, I support the use of literary texts as I shall show in this part.

The second part is an analysis of the syllabus for teaching the English language. After the elaboration of *The Common European Framework of Reference for Languages* (CEF), syllabuses had to be adjusted as they were directly intertwined with CEF and these adjustments had an impact in the definition and elaboration of syllabuses and textbooks. CEF offers guidelines for the learning, teaching and assessment of foreign languages and each country of the Council of Europe used this document according to its own educational policies. In order to assess the implications the framework had in the study of English as a foreign language, there is a comparison between the syllabuses from three different countries: Portugal, France and Spain. This choice comes from their proximity in terms of geography, mother language and teaching system. The objective is to prove that the options made at this time have contributed to a vision of English as an international language with a mere communicative function.

Following this line of thought, after syllabuses are defined and prepared by a team of professionals selected by the Ministry of Education, they are converted into textbooks. Each publisher has also a team of professionals that elaborate textbooks. In the section on textbooks, there will be a study and reading of the impact the syllabus had in this teaching material and the options that derived from looking at the English language as an instrument of communication. Considering I have teaching experience in secondary schools, two textbooks from two different publishers for tenth graders were analysed. The remarks on both textbooks are drawn from the relation between these textbooks and the syllabus taking into account their text selection and the study of literary texts, including extensive reading.

In the end, it will be demonstrated that literary texts are a valuable teaching material that has been put aside because of political and educational options that do not promote nor enhance the teaching and learning of the English language.

¹ Joane Collie and Stephen Slater, *Literature in the Language Classroom*, page 2.

I. Perspectives in Teaching Literature

This part will present some perspectives on the teaching of literature. There is a study and analysis on the point of view of several authors, namely Brumfit and Carter, Paul Simpson, Elaine Showalter and Geoff Hall. These authors have reflected on the development of working with literary texts in teaching and learning English as a foreign language. The choices come from the impact they had in promoting and defending the use of literary texts.

1.1. Brumfit and Carter: benefits of integrating the teaching of literature and language

In *Literature and Language Teaching* (1986), Brumfit and Carter support the use of literary texts for teaching and learning a language because they help students learn that same language. In a first approach, both authors say that using a literary text in teaching a language (mother language or a foreign language) must be seen as fundamental to students' development, due to the following characteristics: a literary text is authentic, where language has a determined context, to which the reader can respond almost immediately. This context can be explored and discussed and, as a result, it will also lead to a contact with form. Thus, it is arguable that what is said is directly related to how it is said, making it easier for students to understand the language. This way, we find different aspects of a language that lead to a deep interaction in the relationship reader-text that, accordingly, changes the reader into a dynamic and interactive person who works with the literary text, absorbs its meaning and tries to relate language to that meaning.

In this viewpoint, a literary text contains more information on how people speak, respond and react to different situations. It gives each reader a sense of learning about real situations in people's lives. In fact, students learning a foreign language feel they do not use the language in real contexts as they get into contact with it inside a classroom. Frequently, texts used in textbooks simulate dialogues at a limited level and sound quite unnatural. On the contrary, literary texts provide a wider range of situations which include a background that gives the text the natural and real tone students need.

In teaching a literary text, teachers need to be prepared to use several approaches in the classroom, so that students have the opportunity to work with the text, feeling prepared and ready to use strategies to understand its meaning. To achieve this goal, it is necessary an adequacy between the syllabus and students' level. This syllabus has to go through two phases: in the first phase, students should go through the experience of the

literary text, they have to get into contact with it; and in the second phase, students learn strategies that will make them able to describe and explain that same experience. According to this, we have to talk about inferential reading and aesthetic reading. The former makes readers reflect on the impact the reading will have in their life, while in the latter readers focus on what is happening during their reading.

In a teacher's perspective, having personal knowledge of literary works is equally important in order to give that awareness to students. Despite this, teachers have to adjust their information to students' level and work on themes that can make them get so enthusiastic that they will discuss it freely. The purpose is to teach values and give students competences in several areas that will be useful in the present time and in the future.

In the articles gathered in the book by Brumfit and Carter, I would like to draw attention to two articles, that are important for this part: "Teaching study skills for English Literature", by Short and Candlin, and "Literature in the ESL classroom", by Sandra McKay.

In the article "Teaching study skills for English Literature"², Short and Candlin argue on the role literature has had throughout the years. A relevant point to state is that teaching literary texts has been focused on the literary canon. Due to the high level of these texts, ESL ("English as a Second Language") classes worked on form and not on content. So as to change this tendency, the authors present several reasons why we should use the literary text to teach a foreign language:

- a) If there is no distinction between the language used in literature and the one used in non-literary text, the literary text cannot be excluded from the syllabus;
- b) Even though teachers are aware of the distinction between literature and language, students do not fully notice this difference;
- c) Many students feel motivated by reading literary texts;
- d) Literary texts contain varieties of English which may motivate higher level students and help them relate different meanings of a word according to the variety used;
- e) If students learn language and literature with the same teacher, there will be a reinforcement of their learning in both fields.

On these ideas, we can conclude that there are advantages in using a literary text. An aspect that I would like to point out at this moment is that we can use a literary text to motivate higher level students. A literary text, used according to students' level, can aid in

² Michael Short and Christopher Candlin, "Teaching Study Skills for English Literature", *Literature and Language Teaching*, by C. J. Brumfit and R. A. Carter, pages 89-92.

surpassing some of the difficulties we encounter in our classes, either in lower level or higher level students.

Therefore, teaching a foreign language cannot be fixed on learning chunks without a context. Students do feel more motivated when working with texts that appeal to their imagination and make them go beyond their lives.

In the article “Literature in the ESL classroom”³, Sandra McKay also approaches the validity of using the literary text in a teaching context. The author presents three major statements that are commonly used against it and then opposes them presenting her own explanation, supported by different authors. Thus, the voices against this kind of teaching argue that, firstly, the main goal of an ESL teacher is to teach the grammar of that language and the literary text, because it is complex and uses language in a particular way, does not contribute to this goal and should not be used; secondly, studying a literary text will not help students achieve their purposes, either academically nor professionally; thirdly, as literary texts presuppose a cultural vision, it will be extremely difficult for students to understand it in a conceptual level.

To counter these arguments, Sandra McKay claims that the literary text will become a fundamental mean to enhance students’ vocabulary, helping them work on different and more demanding linguistic structures and heuristically assist them in becoming aware of the different usages of the language. This argument contradicts the idea that a literary text is difficult because of the language it uses. As teachers, we want our students to learn words and their synonyms. We wish that our students learn the weight that each word brings with its meaning according to the context it is used.

On the second argument, the literary text helps students improve their reading ability of texts in a foreign language as it will also give them means to read more difficult texts and lead them to embrace the connotative and denotative meaning.

In fact, several authors support this idea of the validity of a literary text, referring to the many advantages of this text in opposition to those who only work with non-literary texts, because its readers feel that they have a more active role in working its interpretation than reading, for example, an informative text.

As teachers, we expect our students to use the English language in various situations. They will not use it in pre-defined contexts as we generally find in textbooks nor will they have someone explaining the underlying meaning of what is being told or written.

³ Sandra McKay, “Literature in the ESL Classroom”, *Literature and Language Teaching*, by C. J. Brumfit and R. A. Carter, pages 191-195.

We teach our students to read a text looking at its denotative meaning but the major goal should be to interpret its connotative meaning. The tone of a text, its metaphors, the irony beneath and what it does not say directly cannot be worked on with informative texts.

On the third argument, we have to look at culture as content that has to be worked on, in a way it will demystify stereotypes and make students more tolerant towards other cultures. The contact with different cultures will also enable students to enhance their creativity. In this line of thought, we can talk about intercultural experience. A literary text contains this potential, leading students to confront themselves with any ideas and stereotypes they might have or did not conceptualize as part of their lives. A literary text comes as a form of conscious awareness, of confrontation and of paying attention to tensions that we need to understand.

In order to motivate students, McKay suggests that the syllabus has to adjust its proposals to students' level and their needs. This work can also be done by teachers who know their students and their favourite themes, so that they can feel interested in and connected to them. Frequently, literary texts that work on the themes teenagers are interested in have a rather easy vocabulary, texts are short and use simple linguistic structures (example, short-stories). In this kind of situation, the teacher is responsible for choosing the texts according to the syllabus and the students, a choice that will evolve throughout school years.

McKay sees the literary text as a stimulus for the reader. The degree of involvement between reader-text varies according to the reader's context. This is an experience we have all gone through as reading a literary text when we are sixteen goes through profound changes if we read the same text in older years of our life. So, it is fundamental that teachers allow students the freedom of choice if they are unmotivated with their current reading and give them valid and true reading experiences.

1.2. Paul Simpson: relating language to literature

Nowadays, we realize that a literary text cannot be seen only as the canon. In our schools, besides studying authors who have been recognized during centuries, we also work with texts from contemporary authors who have gained relevance in society. Additionally, we work with communicative complex texts, whose structure can be used in other discourses and typologies.

However, we recognize there are techniques used and ways of writing that are not isolated characteristics of literary texts. Pedagogically, we need to consider that it is

important to teach a literary text in conjunction with other types of writing. With this exercise, students are aware of the difference between texts and their communicative intention.

Paul Simpson, in *Language through Literature* (1997), argues that a literary text is different from a non-literary text, not only due to its stylistics and the language used but also to its communicative purpose. The author says that literary language is neither permanent nor fixed. So, a text is literary due to what it does and not just to what it is, bearing in mind that the canon has gone through several changes during the last years.

So forth, we are not talking about denying a literary text; we are assuming that there are stylistic characteristics mainly present in literary texts. Paul Simpson thus states that a literary text is effective as we explore its linguistic repertoire, being aware that there is not a fixed code, or better yet, that there is no code.

It is the text that will give its reader the context and from this point onwards teachers lead students in paving the language, in content and form. In this analysis, the starting point is the teacher, who is responsible for the contact students have with language. In another perspective, we have to consider that the teacher comes with a personal context, self-awareness and a subjective reading of the text students are working with.

There is a preconceived idea that a literary analysis comes from an objective view of the text. This vision neglects that we have to accept that this analysis is subjective, as there are different contexts working at the same time and there are several variations and restraints that limit the work done: the selection made, the intuitions on the text and the linguistic choices. Besides, there is not a unique and correct reading and interpretation of a text, even though we cannot extrapolate the meaning of the text. As this author says, “the analyst is present in stylistics: he or she chooses a text for study, has intuitions about the meaning of this text and selects language models which are thought appropriate to the task in hand. There is, moreover, no single ‘correct’ interpretation of the text. There couldn’t possibly be, because any interpretation of a piece of language is conditioned by three key factors. The first is to do with what’s in the language itself, the second with what’s in the context of communication, while the third is to do with what’s in your head (that is, the assumptions and knowledge you bring to a text)”. According to Simpson, there are three factors that restrict this interpretation: language itself; the context of communication; and what we deduce from our personal reading from the text. Hence, stating there is a unique

and truthful vision of a text is fallacious, because it eliminates all the environment that involves that same analysis, also suppressing the role the teacher should have.

The author affirms that the work of literary analysis in the classroom should be founded on the linguistic study and on the role that form gives to the meanings of the text, because this study is important to help understand the text, as well as its communicative intentions and its underlying meanings. Here follows a list of the arguments we can present to support this statement:

- a) “Stylistics is a method of applied language study which uses textual analysis to make discoveries about the structure and function of language. Simply put, finding out about what writers do is a good way of finding out about language. This basic heuristic principle – the principle of learning and discovery”;
- b) “stylistics [...] can assist critical readings by highlighting and explaining linguistic patterns in literary texts”;
- c) “stylistics allows different readers to come to an interpretative ‘consensus’ about a text. This is stylistics in its *intersubjective role*. It is an empowering tool, because it helps explain the multiple and varied responses to linguistic patterning which different readers experience when reading texts”;
- d) “stylistics facilitates the comparison of different genres of language”.⁴

Thus, form is part of the analysis of a literary text and it leads students not only to understand how the language works, but also to learn that writers can apply different forms in their speech. Another aspect is that writers have their own way of writing and we find, when working with the same author, that there are features in his/her work that come out. This is a helpful tool when working form, because it leads students to know how that author’s writing works and comprehend its underlying meaning. This aspect can make students feel they are actively engaging with the work of the author and are able to comprehend and interpret the significant recurrence of the strategies found.

Through this book, we understand that a literary text is important in learning a language because it embraces both content and form.

1.3. Elaine Showalter and the teaching of literature

We are all conscious of the fact that using literary texts in our classes allows us to approach and work with themes that are in the centre of conflicts and difficulties. Likewise,

⁴Paul Simpson, *Language through Literature*, pages 4-6.

we are also aware that a literary text makes our students reflect and leads them to look for the deepest meaning of the message given by the author, making them look for their inner self in that quest.

So, teaching and reading literature is gratifying, for both teachers and students, as this experience will probably lead them to a better world, where tolerance and multiculturalism are one step away.

But this kind of teaching demands from teachers hard work and excellent interpretation ability, because they will function as a link between text and students, helping them find their way in and out of the text. Each teacher is the pacifying voice that guides students on their path to discovery.

Showalter, in *Teaching Literature* (2003), argues that a literary text is what gets taught to students, and this literary text includes canon and contemporary authors. According to the author, the main purpose of teaching literature is to teach our students how to read, analyse and interpret a literary text, helping them in their ability to read between the lines. These activities make students think for themselves, something that is essential in their future lives, at several levels. This is why teachers, in the first place, have to pay attention to their students' needs and adjust their goals accordingly, but without losing their integrity and identity. The surrounding environment inside the classroom has to be worked on too, in order to make learning effective. Thus, the main role of teachers is to help their students to think critically and motivation plays an important part in this kind of learning. An aspect to point out here is that students have their own learning rhythm and they need theoretical and practical work, including clear objectives and a continuous assessment of their development throughout classes.

Showalter also proposes a list of competencies and skills (for example, how to read figurative language, how to detect cultural assumptions, how to read closely, how to think creatively)⁵ that join what we want our students to learn through literature. We can assume that these objectives show a new concept of the literary text as a starting point in the development of the human being in its understanding of the world that surrounds him/her and in dealing with this same world. As said, learning is more effective when students have access to models and examples from which they can work with.

Showalter presents three theories of teaching: the first one is focused on content, the second on the teacher and the third one on the student. However, an eclectic theory is the best to work with considering the limitations using one theory implies and what we find

⁵ Elaine Showalter, *Teaching Literature*, page 26.

in our teaching practice. Obviously, we cannot think that we do not use these theories and that our teaching is devoid of influences and marks that are our own, but teachers have to be able to adjust to a group of people that expects them to be responsible and achieve the goals they are aiming at.

Considering that we work with different people, with their own characteristics, personalities, dreams, wishes and expectations, with different lives and life experience, sometimes unique and uncommon, we cannot adopt one theory of teaching, but vary it according to the group of students we are working with, assessing the best model for that group's characteristics.

I took great pleasure in reading Showalter's work as there is an embryonic vision in the relationship between a student's development and the literary text. Students who are able to interpret a literary text and establish a relation between their world and that text will become better people and achieve a deeper understanding of their role in society and in the world.

1.4. Geoff Hall and the role of literature in language education

During years, studies on the role of the literary texts have shown that, in teaching a foreign language, we should reflect on the students' needs of contacting with demanding and extensive texts that include a deep connection between language and cultural themes. Despite this, arguments against this teaching are still quite present.

Hall, in *Literature in Language Education* (2005), presents the perspective of Formalists on literary study. They sustain as main principles that the canon is the best example for using a language, because it is used in the most creative way in a literary text (realistic novels are not seen as the best choice as they are not so creative); literature de-familiarizes, because it is not connected with everyday language; and the writer works the language with such ability that it becomes disconnected from its daily use. Mainly, readers of a foreign language are more aware of the linguistic strategies used in a literary text, as they pay more attention to form. In this angle, form in a poetic text is more relevant than content.

To oppose this idea, Hall states that the Formalists' studies led to understand that they were "excluding the reader and the contexts of any actual reading". They had a narrowed notion of creativity in form. On the other hand, they had a major role in helping come to the conclusion that language in a literary text is in many ways quite similar to the one we use in our daily life ("Literary language is often surprisingly ordinary, as ordinary

language is often surprisingly poetic.”)⁶, because literature is not only written in standard English, there are many varieties included in a literary text. As a result, readers will enhance their vocabulary. For readers, this is truly enriching, as the outcome is the possibility to approach different aspects of the spoken and written forms, working with different levels of formality, either social or professional, and with varieties of English. We can add that facing different texts leads us to conclude that content and form, as Simpson argued, have different roles that are connected and cannot be looked at independently.

Hence, creativity is not exclusively in the literary text, as it is a special feature that all people possess and that can be developed throughout our lives, with its contexts and experiences. Normally, a speaker uses metaphorical speech without being aware of it (example, “give me a hand” or “he lost his head”). Thus, we find that what might seem a unique feature of a literary text (patterns, word games, images, ambiguity) is quite present in our daily lives.

Another example that may be presented is the frequent practice of storytelling by the vast majority of people. We ask people to tell us how their day was, what happened and we also share secrets. Looking at our day-to-day basis, we realise that we, as common people, tell stories constantly.

Besides what has been said, Hall reinforces the idea that the link between reader and writer has been increasing through times. In fact, in narrative texts, there is an insistent presence of the narrator’s voice in the reader’s ear that leads to the union of both people involved in this process. When we find this kind of process working, the reader may become the narrator’s accomplice and/or the reader realises that in some parts of the text he does not quite know who is speaking, if it is one of the characters or the narrator. The Portuguese Nobel Prize Winner José Saramago referred to this technique as something he usually applied when writing:

provêm de um princípio básico segundo o qual todo o dito se destina a ser ouvido. Quero com isso significar que é como narrador oral que me vejo quando escrevo e que as palavras são por mim escritas tanto para serem lidas como para serem ouvidas. Ora, o narrador oral não usa pontuação, fala como se estivesse a compor música e usa os mesmos elementos que o músico: sons e pausas, altos e baixos, uns, breves ou longas, outras.⁷

⁶ Geoff Hall, *Literature in Language Education*, page 37.

⁷ José Saramago, *Cadernos de Lanzarote*, page 223.

As a result, we, readers, feel that the literary text demands that we create our own voice, a new voice that comes from this bound naturally created with the narrator. This is why creative writing courses have become so popular, as they are meeting points for readers who change into writers. Thus, we acknowledge the idea that it is rather a legitimate response the one that we find when a reader reads other texts. In fact, there are several responses different readers have towards a text. Going back to Showalter, this relationship will allow students to confront themselves with examples and models they should and want to follow, acquiring strategies that they themselves already use in their mother language.

Taking into account how readers read literary texts, Hall states that there are two opposing positions: on one side, based on Fish's perspective, we find that "the reader constructs literary meaning, that an 'aesthetic reading' [...] can be produced on almost any text by the sufficiently determined reader, with actual textual features playing only a minimal constraining role"; on the other side, Iser contrasts Fish and states that, in reading a literary text, "there will always be 'gaps' to be filled [...] by the actively participating, inferencing reader; and no single reading 'can ever exhaust the full potential' of a text".⁸

Valuable for this discussion is the perspective developed by Carlos Ceia in "E-Dicionário de Termos Literários"⁹ arguing for a point a view already worked on by Hirsh and referred earlier in this project work by Brumfit and Carter. In the definition for «intention» in the analysis of literary works, we find that a text plays an important role on how a reader constructs its meaning. On this argument, it clearly contradicts Fish's perspective as "O estudo de *o que diz o texto* não se pode transferir para a jurisprudência do leitor sem contrapartidas, que se podem resumir ao princípio de garantia de que nenhum leitor saberá dizer *tudo* sobre o texto. Se tal leitor existir, não implica que o projecto intencionalista possa ser a alternativa, porque ambos se encontram nos pólos que se devem rejeitar em crítica literária." Therefore, a literary text is open to several readings, but we cannot let ourselves consider that any reading is valid".¹⁰ In this case, we realize that "não

⁸ Geoff Hall, *Literature in Language Education*, page 93.

⁹ S.V. "Intenção", in *E-Dicionário de Termos Literários*, Carlos Ceia, see <<http://www.edtl.com.pt>> (accessed on January 2011).

¹⁰ "Literary reading then becomes a quest for the implied reader position from which it will make most sense. Iser's position excludes some of the wilder possible implications of arguing for reader construction of meaning, what has been designated the 'anything goes'

deve interessar à literatura outra coisa que não seja o texto-objecto”.¹¹ It is the text that will help us reach a reading. Any teacher, working with a literary text with his/her students, will have to present a reading that comes from research and of his/her own analysis of that same text, although there should be an open perspective on another legitimate and valid position by his/her students.

Leading students in reading a literary text is a way of showing them how their own world is continually being built and, because of this, a literary text can also be seen as dynamic. It is a way of social action, from which we can present to the world our inner self interacting with others. A text is a mean to build an identity and it leads to ways of relating the reader to the idea(s) the text conveys.

Literature irrefutably contributes to the study of a foreign language, because it gives us access to a wider range of texts that we can work with students. In this case, students will be able to establish an inner contact with culture(s).

One aspect that has made teaching literature in a foreign language fail is the focus mainly in form and not in content, displacing the role the literary text should have. It is fundamental that we realize we cannot use sentences and words devoid of a context and of a content that enable a text to become a live instrument in the hand of our students (and ours).

According to what has been argued during this part of the project work, a literary text comes already filled with meanings that will multiply themselves when read. Geoff Hall states that literature is intrinsically connected to the cultural answer a reader will present and this may lead to different and interesting readings.

Reading is an activity that relates thinking and language, having thus a connection between them. In order to effectively read a text, we need to go beyond the language, something that is quite difficult. The formulae can only be grasped by practice. In learning a foreign language, the effort is harder and it has implied a direct focus on language and secondly in content, an aspect in deep need of change.

position, that one interpretation is as good as another because it is true for the individual who produces it.” Geoff Hall, *Literature in Language Education*, page 93.

¹¹ “Intenção”, in “E-Dicionário de Termos Literários”, Carlos Ceia, see <<http://www.fcsh.unl.pt>> (accessed on January 2010).

1.5. Literature and Language Teaching Today

This project work does not aim to exclude non-literary texts from the syllabus nor from textbooks; it has as a main purpose to show how literature is present in our ESL classes and how we would gain much more if we used it more frequently.

Considering the theoretical research I have prepared, I understand that teaching literature is not an easy subject and it has led to much discussion. Either way, I believe that arguments against the use of literature in the ESL classroom are not sufficient to make teachers oppose to it. On the other hand, arguments in favour of using literature have been increasing through the years and have gained enough power to make us sustain its importance in our English classes.

Culturally speaking, it enhances our knowledge of our society but we also learn about the world of others. It gives us intercultural experience. In psycholinguistic terms, it helps students look for simple and complex structures and become aware of the ambiguity of its discourse.

In a rapidly changing society, in which values and behaviours noticeably affect our way of life, it is important that we, as teachers, are able to grasp our students and help them grow healthy and sane human beings, future citizens of our country and of the world. Using texts without a deeper meaning, shallow texts that focus mainly in form is not the best to achieve our goals.¹²

Speaking and writing are two activities that come to work together in our lives, but words are only meaningful when we relate them with our knowledge of our world. So, we can only make sense of what we say from the point that words truly represent what we know. Studying a literary text leads us to look for a real meaning of a word used in that particular context and learn how to apply it to different situations.

When we put the emphasis on form, we easily forget that our students think firstly in content and secondly in form. This is how our thought is organized. The primary purpose of language is content, to express our ideas and to be understood, because I am able to say something with a wrong form but still be understood. Form helps us put a structure to our speech but content is much more important. Why should we put form in the first place when teaching our students? A literary text brings forth that our students learn how to read in between the lines. Someone who knows how to read a literary text,

¹² “Se não formos capaz de ensinar a urgência de uma cultura do pensamento, não teremos diante de nós mais do que operários na fábrica errada.” Carlos Ceia, *A Literatura Ensina-se?*, page 33.

really read it, understands its double meanings and metaphorical language, is capable of reading and interpreting any type of text, literary or non-literary.

Students learn a foreign language using a text that will communicate with them. The main purpose is to make students feel that the text they are reading tells them something that “rings a bell” on their lives. When we recognize that there is someone in the world that shares the same feelings, that has gone through the same experiences and problems and that can also understand us, there is a connection naturally formed. This is one of the goals we can achieve using a literary text in ESL classrooms. Students should feel that the text is engaging and makes them feel pleasure when reading it. Students in a secondary school are teenagers looking for their place in the world. It is our role as teachers to help them find their part and that can be done working literary texts in our classrooms that will help them grow and accomplish a successful life.¹³

In order to motivate students to read a literary text, it must give them the opportunity to work with topics of their own interest, or topics that lead them to think. This can be achieved with literary or non-literary texts, but it all comes to the purpose at hand. Students should learn both so as to realize the communicative basis of each one, because a play, an interview, a short-story or an article have their particular role in our society but they all have different and similar characteristics. However, non-literary texts may have a due date and they are only workable in a predetermined period of time. On the other hand, a literary text works with themes that are everlasting. For example, Steinbeck’s *Grapes of Wrath* reports to a specific period of the history of the United States of America, but what we learn with it can be applied in our daily lives.¹⁴ Besides this, a literary text helps

¹³ One effective means of helping students to connect with their own unique experiences to those of other students, other people, is to look for shared points of experience that share as well as a sense of value. If we understand that each student’s mind is a closed system, each shaped differently by a different set of life experiences, then we need to help them find meaningful points of connection to the experiences of other people, both real and fictional. The beauty of literature is that we read and respond to fiction as if it were real, at least to some degree. (Richard Beach, Deborah Appleman, Susan Hynds and Jeffrey Wilhelm, *Teaching Literature to Adolescents*, page 170).

¹⁴ “It is precisely the timelessness of literary themes that makes reading classic texts important to our students, and so issues of diversity and history may well need to be balanced with issues of common ground. Part of our job as teachers is to know our students, to know the literary canon, and to know where these two might meet harmoniously. (ibidem)

us understand periods of time and how people behaved facing determined contexts and situations.¹⁵

Reading a literary text can be a difficult or an easy task. In this perspective, teachers are fundamental, because they may want to use it accordingly. If students do not respond to a text, this should signal teachers the text does not have a significant role in that class. This is one of the most difficult aspects in a teacher's life, because nowadays younger teachers do not work with the same class, normally they work with a group of students during one year and afterwards teachers change school. But this does not mean that the teacher's role will not be important, even if it is done only for a year. We want to give students strategies of reading a text but those strategies should not end. It is fundamental that we give our students something worthwhile, something that will make sense and challenging. We look for transformation and critical thinking, two aspects underlined in a literary text.

On the same level, so as to be a good provider of a literary text, a teacher needs to read it well. I believe that many ESL teachers do not feel comfortable studying a literary text with their students. There are many reasons why this may happen: deficient preparation while in University; syllabus and school programs adjustments; classes with thirty students; too many school working hours; too many requirements for preparing literary texts. Besides, they are amiss in an important material for teachers and students: the textbook. As I shall show later on, textbooks lack examples of literary texts.

II. The Role of Literature in Syllabuses and Textbooks

In this second part of the project work, there is an analysis on the role literary texts play in syllabuses and textbooks. To accomplish this, I read the document that regulates the teaching of a foreign language in our country at this moment (in this particular case, the document is used in all state-members of the Council of Europe – *The Common European Framework of Reference for Languages: learning, teaching and assessment*) and assessed its impact in syllabuses and, consequently, in textbooks.

¹⁵ “An understanding of the historical context within which a story set provides readers with a number of interpretative advantages. First, if the story is part of a larger historical occurrence [...] a historical overview serves as a backdrop for the story at hand. Students may recognize not only typical events of the era but also their historical and cultural significance. They will know whether a character's choices or actions are typical or atypical because they will know how real people from that historical period acted and thought, what they actually did, and how their choices turned out.”(ibidem)

2.1. Teaching a Foreign Language through *The Common European Framework of Reference for Languages*

The Common European Framework of Reference for Languages: learning, teaching and assessment (hereafter referred to by CEF) is a document published by the Council of Europe in 2001 that describes the contents taught when learning a foreign language. Since the late 1950s, the Council of Europe (COE) has been working on a way of developing the teaching of modern languages. In the following decades until our days, there have been several projects whose main goal was to improve and foster communication between the state-members.

Key moments in history ¹⁶	
1957	First intergovernmental conference on European co-operation in language teaching
1963	Launch of first major Project on language teaching
1975	Publication of first 'Threshold Level' specification
1989	New member states begin to join intergovernmental projects
1994	European Centre for Modern Languages established
2001	European Year of Languages Common European Framework of Reference for Languages European Language Portfolio European Day of Languages declared an annual event

The Common European Framework of Reference for Languages “provides a common basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks, etc. across Europe. It describes in a comprehensive way what language learners have to learn to do in order to use a language for communication and what knowledge and skills they have to develop so as to be able to act effectively. The description also covers the cultural context in which language is set. The Framework also defines levels of proficiency which allow learners’ progress to be measured at each stage of learning and on a life-long basis”.¹⁷ CEF comes as a standpoint to harmonize the study of languages in the state-members, gaining a significant weight in European mobility.

In November 1991, the Intergovernmental Symposium held in Rüschtikon, Switzerland, on “Transparency and Coherence in Language Learning in Europe: Objectives, Evaluation, Certification” compressed the main ideas that CEF would include (appendix 1). This need of improving communication comes, on one hand, from the

¹⁶See <http://www.coe.int/t/dg4/linguistic/Historique_EN.asp> (accessed in March 2010).

¹⁷*The Common European Framework of Reference for Languages*, page 1. (accessed at <http://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf>)

economic and political development and the unemployment rate's growth, on the other hand, from a world that, due to technological progress, knows no barriers. Although culture is not being left behind, people in our society have to deal with all the economical and political restraints and the chance to look for a job or a way of life is not limited nowadays to just a few who dare leave their motherland. Leaving our country is not as frowned upon as it often was in the past, now it is looked at as a way of life, an alternative to achieve a better or a sustainable way of living. Considering the Council of Europe includes a vast number of countries with different languages, there is an effort to promote a progressive integration of all countries that is achieved through the use of one common language. Communication is the mean to accomplish it. In this perspective, it is more important to learn the language *per se* than to give relevance to cultural aspects that are not seen as valuable if they are not needed in a determined line of work.

CEF must be seen as a tool to “overcome the barriers to communication among professionals working in the field of modern languages”; to help all connected to teaching “to reflect on their current practice”; to “enhance transparency of courses, syllabuses and qualifications”. Even though its focus is in education, its aim is always to increase mobility inside Europe. Being aware of the complexity of breaking down a language, the ultimate task is left for teachers and learners to “reintegrate the many parts into a healthily developing whole”.

In Recommendations R (82) 18 and R (98) 6 of the Committee of Ministers, it is said that its aim is “to achieve greater unity among its members” and to pursue this aim “by the adoption of common action in the cultural field”.¹⁸

Looking at the first chapter of CEF, there are several adjectives that come out like comprehensible, transparent and coherent. Centring on unit, CEF does not neglect the existence of multilingualism and plurilingualism inside Europe. Looking to the years ahead, the main purpose is to reach plurilingualism. The “plurilingual approach emphasises the fact that as an individual person's experience of language in its cultural contexts expands, from the language of the home to that of society at large and then to the languages of other peoples (whether learnt at school or college, or by direct experience), he or she does not keep these languages and cultures in strictly separated mental compartments, but rather builds up a communicative competence to which all knowledge and experience of language contributes and in which languages interrelate and interact. In different situations, a person

¹⁸ Ibidem, pages 1-2.

can call flexibly upon different parts of this competence to achieve effective communication with a particular interlocutor”.¹⁹

CEF is what it aims to be: it is a framework that includes all European learners of a language, helping those involved in teaching and learning a language to reach an equal way of teaching and learning a foreign language. By equal I mean that its descriptors are the same for all that are included in this learning process. Teachers can look at CEF as a tool to help them teach and assess their students, being this last component seen many times as the most complicated part of the learning process. If CEF regulates assessment, it also proposes what to assess and how to do it. CEF defines what course designers and syllabuses should contain.

Any teacher would sustain that CEF presents an interesting idea of learning a language. If it looks for standardization in the whole process of learning a foreign language, it also searches for coherence and clarity in the education of all countries belonging to the COE. It aims to be flexible, open, user-friendly, dynamic and non-dogmatic. It presents any learner as a “social agent” that will relate and work with people from different countries. It looks for plurilingualism and interculturality. But is it effective in these two aspects?

In order to help the community responsible for teaching a foreign language, CEF states that “[i]ts aim is to be comprehensive in its coverage, but not of course exhaustive. Course designers, textbook writers, teachers and examiners will have to make very detailed concrete decisions on the content of texts, exercises, activities, tests, etc. This process can never be reduced simply to choosing from a pre-determined menu. That level of decision must, and should, be in the hands of the practitioners concerned, calling on their judgement and creativity. They should, however, find represented *here* (my italics) all the major aspects of language use and competence they need to take into consideration”.²⁰ It seems to leave room for alternative thinking and other options, but the adverb “here” reflects the doubtful meaning given to freedom of choice. In essence, we can select, but CEF should include the core of our selection.

As my main purpose is to analyse the role literature has in our textbooks for English as a Foreign Language (EFL) today, I tried to find out how CEF outlines the study of literary texts. In the framework, literature is seen as “Aesthetic uses of language” (appendix 1). Despite claiming not to be dismissive and stating that literature is important

¹⁹ Ibidem, page 4.

²⁰ Ibidem, pages 43-44.

because of its cultural heritage, the fact is that literature is relegated to a minor place in this communicative perspective of language. Being aware of the role that literature has played in years prior to CEF in teaching-learning a language, the document proposes a change in this perspective by positioning literature in “imaginative and artistic uses of language”. The adjectives do make sense when talking about literature, particularly to the experience of reading literary texts. They are imaginative, artistic and develop an aesthetic sense of the world that revolves around us, but they are also social, cultural, historical and political. Because CEF’s main goal is communication, literature is confined to a non-significant position.

Carlos Gouveia, analysing the theories behind the non-theory CEF defends, states that “Everybody, including the authors of the document, holds beliefs about the nature of language. Such beliefs, and beliefs about the nature of the language-learning process, are also present in syllabus design, in course study plans and in curriculum guidelines, and they are the result of the theory their authors hold. The [...] attributes given to language are not merely the result of a common-sense view of language. They are in fact theoretical constructs on the nature of language. This is so much the case that we may actually say that the authors of the Common European Framework are here advocating a functionalist theory of language”.²¹

My purpose here is to analyse the consequences this instrumentalist perspective will have in the case of students that have been learning English, for example, for eight years or more taking into consideration primary schools. How do they contact with literary texts? In which way the syllabus reflects the changes proposed by CEF? What were textbook publisher’s reactions to these changes? What is the influence literary texts have in studying English as a foreign language? These are some questions I have outlined and plan to answer in the next section.

2.2. The Syllabus for English as a Foreign Language

In this section of the second part, there will be an analysis of the implications CEF had in the study of English as a foreign language. Hence, follows a comparison between

²¹Carlos A. M. Gouveia, "The role of a Common European Framework in the elaboration of national language curricula and syllabuses", *Cadernos de Linguagem e Sociedade (Papers on Language and Society)*. see <<http://www.iltec.pt/pdf/wpapers/9998-carlog-european-framework.pdf>> (accessed on May 2010)

the syllabuses from three different countries: Portugal, France and Spain. This choice comes from their proximity in terms of geography, mother language and teaching system.

Portugal

In this project work, I decided to work with the syllabus for students that continue studying English after they finish third cycle.²² My selection bases itself in a logical option, as students at this level have enough knowledge of the English language to work with more developed texts in English.

The Syllabus²³ has two dates of approval: 2001 for 10th and 11th graders and 2003 for 12th graders. It is regulated by “Lei de Bases do Sistema Educativo”²⁴, CEF and the Ministry of Education. It also follows the previous syllabus for students in third cycle in order to be coherent to their line of study in previous years. Students attend 3h per week of English if it is part of their common areas or 4h30m if it is a subject of a specific area (in this case, languages and literature).

The syllabus has a relevant position in the Portuguese educational system, because it states the objectives and main goals to be achieved in different subjects. It is an essential tool for teachers that prepare their classes complying to those objectives and in concordance with the students they will encounter. A positive note is that syllabuses are neither eternal nor strict: teachers have the power of adaptability and syllabuses go through several changes according to the Ministry of Education. The syllabus for the English language says it “pressupõe uma utilização flexível, definida em função das finalidades da formação dos alunos aos quais se destina, desenvolvendo as suas competências e conhecimentos e, simultaneamente, formando-os nas dimensões pessoal e social, num pressuposto de negociação partilhada por todos os intervenientes no processo”.²⁵

²² The Portuguese educational system is organized by cycles: first (1st year to 4th); second (5th and 6th); and third cycle (7th to 9th). Even though 12th is now mandatory, students in secondary level are yet not affected by it.

²³ See

<http://sitio.dgicd.minedu.pt/recursos/Lists/Repositrio%20Recursos2/Attachments/247/ingles_10_11_12_cont.pdf> (accessed on February 2010).

²⁴ See <<http://intranet.uminho.pt/Arquivo/Legislacao/AutonomiaUniversidades/L46-86.pdf>> (accessed on February 2010).

²⁵ see

<http://sitio.dgicd.minedu.pt/recursos/Lists/Repositrio%20Recursos2/Attachments/247/ingles_10_11_12_cont.pdf> page 4.

After reading and analysing the syllabus, we understand that it covers all components involved in studying a language. The English language is recognised as a language that has gained a significant weight in our world today. In the first pages, it is said that the English language is the first vehicle of communication in business, technology and science. Therefore, the syllabus sustains a wider view of this language and of how it includes other cultures, looking at language mainly as a communication language.²⁶ So, students should get into contact with different realities (linguistic and cultural) so as to develop their socio-cultural growth, based on values and attitudes that will lead way to citizenship, tolerance and respect towards other cultures.

To foster students' competence in communication, the syllabus proposes three major fields that they should enhance: the English Language, socio-cultural awareness, interpreting and producing texts. In the distribution of the types of texts to study, the heading «discourse» is divided into narration, description, dialogue, persuasion, argumentation, instruction, interpretation, explanation and exposition (appendix 2). There is a discontinued line which marks the possibility of intertwining several aspects through the distribution of types of text, discourse and communicative intentions, but there are some ambiguities difficult to accept (for example, why are poems related to news and reports or interpretation is associated with essays and critics, avoiding short-stories and novels?).

In the first place, let us look at the content choices for 10th and 11th graders. The content for each school year is divided into four parts and each domain specifies the themes that should be developed:²⁷ for the tenth grade, we find “Um Mundo de Muitas Línguas”; “O Mundo Tecnológico”; “Os Media e a Comunicação Global”; and “Os Jovens

²⁶ “[...] a língua inglesa tem vindo a adquirir o estatuto de primeira língua na comunicação mundial: na comunidade negocial, nas tecnologias globais de informação, na ciência e na divulgação científica, de entre outras. As questões relacionadas com o que ensinar em termos de língua e cultura têm-se assim complexificado pelo facto de o inglês assumir esse estatuto e ainda pela descentração no que respeita às suas duas principais realizações: o Inglês Americano e o Inglês Britânico. Adopta-se neste programa uma visão abrangente da língua inglesa, incorporando outras culturas em que é primeira língua e privilegiando o seu papel como língua de comunicação internacional.”, page 1. See <http://sitio.dgidec.minedu.pt/recursos/Lists/Repositrio%20Recursos2/Attachments/247/ingles_10_11_12_cont.pdf> page 1 (accessed on May 2010).

²⁷ See <http://sitio.dgidec.minedu.pt/recursos/Lists/Repositrio%20Recursos2/Attachments/247/ingles_10_11_12_cont.pdf> pages 25 to 28. (accessed on May 2010).

na Era Global”; and on the eleventh grade, the contents are “O Mundo à nossa Volta”; “O Jovem e o Consumo”; “O Mundo do Trabalho”; and “Um Mundo de Muitas Culturas” (appendix 3).

My main focus will be on tenth grade, because I have already worked with this level and I feel that there is a rather close connection between the content of both tenth and eleventh school years. Actually, twelfth graders’ content is quite different as I will show in a few pages ahead.

In a brief analysis of its content, we come to the conclusion that there is a circular movement in each year and the same themes will be developed on both years. The purpose is to group each topic, but they are all easily related as the world today is the same that includes technology, languages, media and young people’s reaction to it. I think it would be more valuable to study how the world came to what it is today and view the changes coming ahead. How can I study the varieties of English without comprehending the effects it had? Is it meaningful to talk about the United Kingdom and the United States of America without learning how they became two different nations? Does it make sense to talk about the English language in any former colony ignoring what led to its position today, for example? Which conflicts arose from these alterations? Widening our students’ horizons can come from this kind of questions and literary texts could provide useful answers as referred in the first part.

The purpose of the syllabus is clearly to prepare our students to the world they will face in a near future. The English language will serve as a tool to work with when they find themselves in the “real world” and are active citizens in our society.

The syllabus is too repetitive and that will have a consequence in the textbooks that we, teachers and students, will work inside our English classes. As stated, there is an obvious relation between a world of many languages, media and global communication and a technological world. Communication affects young people today as they are the most involved in this technological breakthrough. In fact, the technological world is a “strange business” for people who did not live and learn in this world wide era and that have seen all this development coming too fast. We live in a world connected to the Internet and it is important that our students learn how to work and deal with it. We are all connected but we do not live virtual lives. My point here is not to deny what it brings forth as we all realize and are constantly affected by its advantages and disadvantages. In order to embrace it, we need to work with other parts of our own selves and simultaneously learn how it affects the world. Now, to learn its pros and cons, we have to know what was there before,

how it was changed and what remained. We also need to be aware of a world with history and how this history has come to us not only through factual work but through humankind's response to it. Subsequently, we are able to look at the world and, despite its evolution, we can face many problems our forefathers have dealt with before. Learning comes from looking at what happened so as to improve and become better. The main point is not in history but in learning how context has an influence in what we are studying.

Our students are growing up as they work with us in a classroom and expect to learn not only a language but to learn values and ways of living in a world that is not quite theirs yet. They want to learn a language because they will need it but it is our role as professionals to decide how that language will be learned.

Additionally, the question of recurrence and redundancy in the syllabus might lead to lack of interest, not only from students but also from teachers, as it approaches themes that are studied in different subjects, like Geography, History, Science and Arts, just to name those directly related to it. There should be a connection between subjects but not repetition.

A question that I will not develop but that is at hand is: how does the syllabus enhance what is learned in other specific subjects? Or does it replicate what has already been talked and worked on, even in earlier years of English teaching?

At this point, I must say that teaching values and growing into a good citizen of the world does not make sense, at this level, by constantly reproducing the same. In adolescence, it is equally or even more important to make students reflect on what they are talking about. It is essential that they form their own opinions and learn how to justify them. This period of our students' lives is viewed as a time when they are in search of their own identity. It is our role to help them in that search and aid them in their own discoveries. In this sense, it is interesting to talk about young people and the position they will occupy in our society, but it is not a place devoid of meaningful actions. We want them to act involved in informed choices.

There are appealing ideas proposed by the syllabus but its reproduction of the same themes will backlash in textbooks and in editors' response to it. It pays attention to possibilities that easily become outdated, that are not real or whose reality is still very far away from what we are living. The best way to learn something is to experience it. We know that learning is more effective when we join theory and practice. We can talk about the future and prepare ourselves, but we will only be prepared by living and experiencing each day that will lead us to that future. The past brings wisdom as it has already happened

and it had consequences, either good or bad. People learn from experience and not from possibility. Hall, quoting Alan Maley, says that “[he] advocates the use of literature because it is intrinsically motivating to talk about death, life, love and the like, larger themes which otherwise escape (purportedly) ‘communicative’ syllabuses, preoccupied, as they tend to be, with timetables, tourism, other exchanges and transactions. The point is well taken in many cases, where original ideas of the communicative were lost to more instrumentalist perspectives”.²⁸ So, a communicative syllabus leads to a detachment from students because they study themes that do not motivate them.

The proposal for twelfth graders is a bit different as it explores a wide range of diversified themes (appendix 3).²⁹

The content for twelfth graders is much more engaging in what I have been arguing so far. The core of its content has a direct impact in the relationship between the “self” and the world in transformation. It looks to the past so as to form the future. In this sense, it does not continue with what has been worked in the previous years of English in secondary school. Even though it presents common topics, its proposal for their development clearly promotes reflection.

The contents for this grade have much potential. The themes approached go into the category of larger themes as said earlier. This is one aspect that establishes a difference between this year and the ones that precede it. There is a vision of the world and of society that forebears there is a context to what happened in the past and changed the future. It is a way of increasing students’ knowledge of how thinking has suffered alterations through the years and how people have evolved. Unfortunately, the syllabus voices the preconceived idea that culture, literature, politics and history are learned by an elite that intends to continue studying in this area. Those who want to succeed in science, economics and technology should learn a communicative perspective of language.

This reading of the Portuguese syllabus is deepened if we compare it with how the other countries of the Council of Europe reacted to CEF and how their syllabus for the English language was outlined, particularly in France and Spain. Opposite to these two countries, there is a stereotyped image that the Portuguese people effortlessly learn different languages, specifically English, French and Spanish:

²⁸ Geoff Hall, *op. cit.* page 57.

²⁹ See

<http://sitio.dgdidc.minedu.pt/recursos/Lists/Repositrio%20Recursos2/Attachments/247/ingles_10_11_12_cont.pdf>, page 29 (accessed on May 2010).

O facto de se dizer que os portugueses falam com facilidade outras línguas é um chavão que convém desmontar. Essas outras línguas restringem-se geralmente ao inglês que permanentemente nos acompanha na televisão, ao francês, na sequência de uma forte tradição cultural e ao espanhol, que aprendemos como turistas e com os turistas.³⁰

Being the syllabus influenced by what was decided by the Council of Europe, I thought it would be interesting to see how the other countries adjusted the teaching of the English language to their needs and according to CEF.

Doing some research on this topic, I found out there were differences in the syllabus of France and Spain for the study of the English language. The countries present some distinctions in their teaching system as exemplified in appendix 4.

France

The French teaching system is organized in a similar way to the Portuguese one. Here, students start learning a second language in primary school. The equivalent to secondary school in Portugal is the “Lycée”, where students choose the area they want to study. As foreign languages are concerned, students can choose up to three foreign languages to study, being their choices English, German, Italian, Arab, Spanish, Portuguese or Russian. Undergoing a new reform of the educational system at secondary level in 2010, students have to attend classes of a foreign language 4h30 per week, although the syllabus is roughly the one published in 2003 and 2004. There is an obvious commitment of the French Ministry of Education in developing and enhancing the study of the English language as, besides the changes made, there is the proposal of attending English classes during holidays.³¹ Additionally, there is at hand another strategy to help French students

³⁰Maria Helena Mira Mateus, “A crise das Humanidades numa sociedade multicultural e multilinguística” Colóquio “Novos Horizontes para as Humanidades” (2006), see <<http://www.iltec.pt/pdf/wpapers/2006-mhmateus-humanidades.pdf>> (accessed on May 2010).

³¹Des stages d’anglais sont offerts à tous les lycéens (voie générale, technologique et professionnelle) pendant les vacances d’hiver, de printemps et d’été. Ils se déroulent sur une semaine, à raison de trois heures par jour pendant cinq jours. Une évaluation est effectuée en début de stage et permet la répartition des élèves dans des groupes de compétence. A l’issue de ce stage, les professeurs d’anglais peuvent être informés des

improve their skills in using foreign languages, which is by attending up to two extra hours of a foreign language, where they can explore literary contents.³²

In general, French students face many difficulties in learning the English language, particularly in oral communication (“[...] les problèmes que pose l’anglais oral aux élèves francophones exigent qu’une attention particulière soit apportée au renforcement des compétences de compréhension et de production de l’oral”).³³ In reality, despite being the most studied foreign language in France – the second one is German – and dominating the choices for “première langue vivante” (statistics from 2009)³⁴, students do not achieve the best results in this language.

An evaluation in 2002 showed that French students were not acquiring the language as well as they should in comparison to other countries.³⁵ What is interesting in this case is that the problem comes not from the content of the syllabus³⁶ but from the excessive use

compétences acquises par leurs élèves. Les premiers stages sont organisés durant les vacances d’hiver de l’année 2008 - 2009. See < <http://www.education.gouv.fr>> (accessed on June 2010).

³²La réforme du lycée prévoit, de manière générale, un renforcement de l’enseignement en langue étrangère. En série littéraire, en supplément des heures de langues vivantes dispensées, l’élève peut choisir comme enseignement de spécialité une LV3 ou l’approfondissement d’une des deux langues étudiées. Par ailleurs, un nouvel enseignement de littérature étrangère en langue étrangère est créé en série littéraire : 2h par semaine en classe de première et 1h30 par semaine en terminale. La série littéraire devient ainsi une série d’excellence tournée vers l’international. Chaque fois que cela est possible, l’enseignement d’une discipline générale (histoire-géographie, sciences, etc.) est proposé en langue étrangère aux lycéens de toutes les séries. [...] En plus des deux langues obligatoires dans toutes les séries, les élèves peuvent choisir une troisième langue vivante comme enseignement de spécialité en série littéraire ou comme enseignement facultatif dans les trois séries générales. See<<http://www.education.gouv.fr>> (accessed on June 2010).

³³in *Le Bulletin Officiel*, n°7, 28 August 2003. See < <ftp://trf.education.gouv.fr/pub/edutel/bo/2003/hs7/anglais.pdf>> (accessed on July 2010).

³⁴ See < <http://www.education.gouv.fr/pid316/reperes-et-references-statistiques.html>> (accessed on July 2010).

³⁵ See <<ftp://trf.education.gouv.fr/pub/edutel/dpd/noteeval/eva0401.pdf>> (accessed on July 2010).

³⁶ “Les programmes scolaires constituent un objet particulier du système éducatif. Ils sont une sorte de fondement, voire de fondation au sens architectural du terme. Ils constituent le socle sur lequel les enseignants construisent les enseignements et sont à ce titre un élément fondamental. Toutefois, ils ne sont rien en eux-mêmes et sont même parfois invisibles : ils sont ce que les enseignants en font dans leur classe. [...] L’enseignant

of their mother language inside the classroom, avoiding the development of their communicative abilities.

Another report made in 2007 by the General Inspection of National Education (“Inspection Générale de l’Éducation Nationale”) showed that the teaching of English was mainly dominated by a remarkable use of the textbook in detriment of the syllabus.³⁷ Additionally, in a universe of five hundred teachers, thirty percent of those involved in the questionnaire said they used CEF in their English classes. Surprisingly, inside this percentage, only twenty percent stated that it had changed their teaching. Facing many difficulties in evaluating their students in the English language, CEF came as a safety board helping teachers in this task. Regardless of this, CEF is seen as a regulating tool that did not directly affect the syllabuses.³⁸ In fact, looking at both syllabus and CEF, the report states that there must be an adjustment between both as it is important not to fall into a standardized teaching. It adds that some of the proposals of CEF are not adequate to a school teaching environment.³⁹

dispose, pour construire son cours, de plusieurs objets : les programmes scolaires, des documents d'accompagnement et enfin diverses instructions. Une autre caractéristique des programmes scolaires est qu'ils sont un objet cyclique. Ils traversent alternativement des périodes de mutation et des périodes de relative stabilité. Ils passent d'un état d'équilibre à un état d'instabilité qui donne lieu à la production de nouveaux programmes scolaires. De nouveaux programmes ont été formalisés et constituent aujourd'hui et pour environ cinq ou dix ans, peut-être davantage, le cadre dans lequel le système éducatif pourra s'épanouir.” In Table ronde : Les programmes de langues vivantes, Jean-Marc Blanchard, chef du bureau du contenu des enseignements, direction de l'Enseignement scolaire, Actes du colloque : "Les contenus culturels dans l'enseignement scolaire des langues vivantes", see<<http://eduscol.education.fr/cid46292/actes-du-colloque-les-contenus-culturels-dans-l-enseignement-scolaire-des-langues-vivantes.html>> (accessed on July 2010).

³⁷ “Lors d’entretiens avec les professeurs, on constate que les nouveaux programmes sont mal connus. L’enseignement, comme l’évaluation, sont encore largement déterminés par le manuel scolaire utilisé.” in *L’évaluation en langue vivante : état des lieux et perspectives d’évolution*, page 12 rapport n. 2007-009 January 2007. Taken from < <http://www.education.gouv.fr>> (accessed on July 2010).

³⁸ “[...] le CECRL ne saurait toutefois se substituer aux programmes nationaux, seuls textes officiels qui régissent l’enseignement des langues en France et qui définissent les objectifs linguistiques et culturels fixés, à l’école, au collège et au lycée.” page 14 rapport n. 2007-009 January 2007. Taken from < <http://www.education.gouv.fr> > (accessed on July 2010).

³⁹ “Il faut cependant prendre des précautions si l’on ne veut pas voir cet enseignement souffrir d’une atomisation due à la multiplicité de tâches juxtaposées et non coordonnées :
– ces tâches ne représentent pas une fin et ne sont que des objectifs apparents ou des relais pour la poursuite d’autres objets³³, d’un projet plus large ;

This analysis contradicts the Portuguese situation for teaching English as both syllabus and textbooks adopt CEF and maintain a close relation to what it proposes.

Teaching a foreign language is a way of getting into contact with what is different, what is truly “foreign” to us. Knowing others is a path to know my own self.⁴⁰In France, even though the communicative skills were taken into account, the syllabus for foreign languages is viewed as a program that focuses on cultural content and tries to insert changes in the teaching of languages.

In a brief comparison between the Portuguese syllabus and the French for the teaching of English as a foreign language, I point out two aspects:

- a) the French syllabus is shorter than the Portuguese one, what would probably explain why English teachers in France look for the textbook and not so much to the syllabus;
- b) in its structure, the French syllabus starts to analyse, firstly, the linguistic content (divided into grammar, oral grammar, lexis, phonology and linguistic varieties) and, secondly, the cultural content (centred in “relations of power” it is subdivided into domination, influence, opposition and revolt), but there is much focus on this content, contrary to what happens in the Portuguese syllabus.

In the French syllabus for the English language, there is the emphasis in knowing two main countries in the study of this foreign language, but they are worked on not only as historical facts but intertwined with other activities that presuppose a theoretical part but that mainly wants to achieve practical exercises: ex. learn the USA foundations and work on it by presenting orally someone’s biography. Let us not forget that USA’s history is

– il importe de concilier enseignement fondé sur la réalisation de tâches et progression linguistique rigoureuse ;
– les tâches répertoriées dans le CECRL ne sont pas toutes pertinentes à l’enseignement des langues en milieu scolaire, certaines doivent être adaptées.” page 23 rapport n. 2007-009 January 2007. Taken from < <http://www.education.gouv.fr>> (accessed on July 2010).

⁴⁰ “C’est pourquoi il est heureux que les programmes élaborés sous la direction de Paul Brennan aient en quelque sorte découpé, dans ce qui est irréductiblement étranger à nos élèves, un corpus d’éléments d’étude, de “connaissances”, qu’il ait balisé un itinéraire de découverte et d’approche des autres et donc, par un mouvement naturel, de découverte de nous mêmes. *Autant ou plus que le semblable, c’est en effet le dissemblable qui est visé.*” in Table ronde : *Les programmes de langues vivantes*, Francis Loscot, inspecteur général de l’Éducation nationale, Actes du colloque : “Les contenus culturels dans l’enseignement scolaire des langues vivantes”, see < <http://eduscol.education.fr>> (accessed on July 2010).

dependent on the United Kingdom's history and it is essential to understand how they met and fell apart.

The syllabus looks for ways of identifying how to persuade and influence others, what is the impact of historical problems on people's lives, what are big groups and lobbies. It aims at reflection and critical thinking. It does close on itself as it remarkably defends history and literature, but it also proposes interesting and actual themes that can be developed in many different options. "Power" is a major theme that goes through our history as human beings in this world.

In my opinion, this syllabus is more suitable because it contextualises the historical events that marked the English language and it makes us think about the impact those events had in both cultures (American and British). Looking back is a way of founding the present. At this point, students are mature and have enough knowledge to understand what happened before they come to their present time. Besides this, they are also curious and interested in finding out new things. This syllabus gives them a background of what they are learning. It also helps them understand how they came to the world they now know. At the same time, they practice the English language. It does come out as a way of reflecting about actions and events of the past: civil rights movements, freedom of speech, spirit of sacrifice and humility, injustice and justice, just to name a few themes. It proposes a list of some writers (ex. Charles Dickens, Mark Twain and Agatha Christie) that should be studied in each theme, emphasizing the role literature has in teaching a foreign language. Its content is similar to the one students in Portugal learn when attending twelfth grade.

In opposition to this, the Portuguese syllabus is too focused on communication and its themes are centred in today's world: a world that students are now in contact with, that they know, that does not bring novelty and that lacks background. I feel the Portuguese syllabus - tenth and eleventh graders – is insufficient when it comes to true content. It lacks core to be sustainable. It is too centred in possibility and in events that may happen. It has close barriers that limit its potential.

Spain

The Spanish teaching system is organized in a similar way to the Portuguese one but their study of foreign languages differs greatly from the Portuguese system. In Spain, the last years of compulsory school is named "Enseñanza Secundaria Obligatoria"(ESO). When students reach this point, they have to choose a course. In this case, school is

compulsory until students are sixteen years old. If they want to, they can study another course or they can even finish school when they complete the indicated age. According to Spain's context, that has five official languages, and its division into Autonomous Regions, each Region can establish the minimal competences so that students can complete their compulsory studies as long as it respects the percentages established by the Ministry of Education (55 % for those regions with two official languages and 65% for those with just one official language).

Each Autonomous Region (they are nineteen) defines the way of teaching a foreign language. It is compulsory that students get to the established levels and there is a curriculum for that level, but after that the choices are established by what the educational administration of that Region has proposed.

Between the ages of 16 and 18 years old, students can additionally opt by attending "Bachillerato". Students have to finish ESO to attend this phase that constitutes a way of enhancing students' knowledge of the area they had been studying. In view of that, the junction of both "Enseñanza Secundaria Obligatoria" and "Bachillerato" would correspond to the Portuguese secondary school (students with 15/16 to 18 years old).

The teaching of Foreign Languages is performed by "Escuelas Oficiales de Idiomas" (Official Schools of Languages). The syllabus is defined by the Ministry of Education and, afterwards, a curriculum is outlined where its contents are specified.

Students have access to the intermediate and advanced levels of a foreign language when they conclude ESO. To reach this stage, students have to acquire the basic level A2 according to CEF ("Marco Común Europeo de Referencia para las Lenguas")⁴¹ in the foreign language they were studying. After this, students are able to study in an Official School of Languages and it is their purpose to reach levels B1 and B2 of CEF corresponding to intermediate and advanced levels, respectively. Students can reach levels C1 and C2 if they wish to improve their knowledge of the foreign language and attend specialization classes.⁴²

⁴¹ "En la determinación del currículo de las enseñanzas del nivel básico y en la regulación de las respectivas certificaciones acreditativas de haber superado dicho nivel, las Administraciones educativas tendrán como referencia las competencias propias del nivel A2 del Consejo de Europa según se define este nivel en el Marco Común Europeo de Referencia para las Lenguas." See <<http://www.educacion.es>> (accessed on August 2010).

⁴² See <<http://www.educacion.es>> (accessed on August 2010).

The levels C1 and C2 have caused great controversy in Spain as there is neither syllabus nor curriculum for these two levels. Students who want to complete their studies have to learn in universities or in private institutions. Here, learning a foreign language is not provided by the Ministry of Education⁴³ and might become expensive.

Students can choose continuous assessment or distant-learning classes, but they all have to do a final exam to complete each level. Each Autonomous Region prepares the exam following the objectives, competences and criteria of what was determined for that level. Alternatively, students can even require a certificate with the competences they have achieved, even if they did not finish the intermediate or advanced levels.

Having a wide range of foreign languages to choose from, students normally select English, French and Portuguese languages. But, according to statistics from “Centro de Investigación y Documentación Educativa”, in a report on the Spanish Educational System in 2009, English is chosen as the first foreign language by 58,43% of students.

In the Spanish curriculum for foreign languages, we find a general list of items to be worked on that can be adjusted to any language students choose. Looking at the curriculum for basic level (A2), I point out that it mainly presents a communicative perspective of the foreign language. The purpose is to communicate in an effective way as the themes suggested are centered in, for example, presenting yourself, being in a restaurant and daily activities. I could not find any reference to extensive reading. In fact, the texts that students should work in a foreign language classroom are classified as, for example, signs, lists, authentic documents (ex. tickets, timetables, menus), directions, leaflets, comical reading without cultural implications, lyrics, easy poems and short texts.⁴⁴ The socio-cultural dimension is left to be defined by each Autonomous Region. Specific to the English language, the curriculum states the grammatical items to develop.

⁴³ “El problema es que las EOI sólo pueden impartir hasta el B2. Es decir, hasta un nivel intermedio alto. El real decreto no desarrolla el currículo de los niveles C, así que los alumnos que quieren conseguir la máxima certificación tienen que recurrir a instituciones privadas o universidades, que cobran varios centenares de euros por curso. "Antes nuestra certificación de aptitud [cinco años] equivalía a un nivel C1. Ahora un B2 deja a los alumnos a mitad de camino y no les sirve para nada. No ven reconocido su esfuerzo y no pueden solicitar determinadas becas", opina Caridad Baena, presidenta de la Asociación de profesores de EOI de Madrid. La falta de legislación del ministerio ha provocado un desajuste entre comunidades. El real decreto deja la puerta abierta a que cada una imparta los niveles C, pero no las obliga.” in *El País*, “Escuelas de Idiomas en pie de guerra”, Elena G. Sevillano, 19/10/2009 See <<http://www.elpais.com>>

⁴⁴B.O.C.M. n. 147, 22 June 2007, see <<http://www.madrid.org>> (accessed on August 2010).

The syllabus for intermediate and advanced levels⁴⁵ is roughly the same, being the main difference established by the levels B1 and B2. The core of the syllabus states that students should acquire information on the country of the foreign language they are studying, focusing on the following themes: personal identification; houses/home, places and environment; daily life activities; free time activities and hobbies; travelling; human and social relationships; health and physical care; education; shopping and commercial activities; food; possessions or assets and services; language and communication; weather, climacteric conditions and environment; science and technology. In the syllabus, we find that students should be able to read fluently extensive texts, but there is not any mention to literary texts or even to any options on reading. Again the syllabus defines the general items to be specified by each Autonomous Region.

Subsequently, the curriculum⁴⁶ for these two levels presents a more detailed perspective of the items stated above. In this case, the curriculum adds more options, being present the media, politics and citizenship. Although students will work with literary texts, there is not again any reference to literature. Texts are viewed as ways of establishing communication. In fact, students should be able to grasp the culture of the language they are studying through these themes. Any other socio-cultural aspect to explore should be defined by the Official Schools of Languages.

Browsing through the site of the Community of Madrid (one of the Autonomous Regions), I found out that students should attend 240h of classes (with twenty-five students or exceptionally thirty) of the foreign language they are learning. The next step was to go through the Official Schools of Languages in this Region and see how the syllabus was adjusted to students' level. Even though these schools work particularly with the grammatical content of the English language, I found some proposals for extensive reading. As there are many Official Schools of Languages in Madrid, about thirty-seven, I browsed through some of them in order to discover which were their selections for extensive reading (intermediate and advanced levels). I also found that some of the schools had links to sites where you could read books online (ex. <<http://www.bartleby.com/>>). In general, I could not find if extensive reading was compulsory in language schools, but a few libraries in those schools had references to books by authors like Maya Angelou, Mark Haddon, Tony Morrison, H. G. Wells, Edgar Allan Poe, Ernest Hemingway, William

⁴⁵See < <http://www.boe.es/boe/dias/2007/01/04/pdfs/A00465-00473.pdf>>(accessed on August 2010).

⁴⁶See <<http://www.madrid.org>> (accessed on August 2010).

Shakespeare, Sue Townsend, John Boyne, Truman Capote, and others.⁴⁷ Another aspect that I found interesting was the exploitation of the relationship between books and films, an aspect that is also developed in the Portuguese syllabus for English.

Mainly focused on grammar, students of a foreign language in Spain have not achieved the best results in English. It is said that these results are due to too much focus on theory and less on the actual practice of the foreign language.⁴⁸

Probably because our educational system for foreign languages is different, I find it hard to fully understand the study of a foreign language in our neighboring country. I do not see that the existence of a general syllabus that can adjust to any foreign language as something valuable. The language is taught mechanically, without core or something to connect it. The only specificity of the English language in this situation is the grammatical content. To learn a foreign language like this means that you will not grasp what is really important about that language: the people that made the language and that uses it to express who they truly are, their identity, their history, their culture, their politics, their relationships and their growth.

Despite its lacks, the Portuguese syllabus for English is more complete and richer than the Spanish one. Actually, I think the syllabus and curriculum for foreign languages in Spain is truly and deeply standardized, what might be pointed out as one of the reasons why Spanish students face so many difficulties in acquiring this language. But, the communicative perspective is, in general, integrated in both countries, contrarily to what happens in the French teaching system.

2.3. Textbooks

Syllabuses have their part in the teaching practice but textbooks are the material teachers and students use. In this part, I shall present some remarks on textbooks and on how they influence our teaching system, emphasizing the role they give to literary texts.

⁴⁷ See

<<http://www.educa.madrid.org/web/eoi.carabanchel.madrid/docus%20pdf/listadoobrasp autoros.pdf>> (accessed on August 2010).

48“La Enseñanza del Inglés en la Sociedad Actual”, Antonio BlazquezOrtigosa, *Innovación y Experiencias Educativas*, n.30,May 2010, See<http://www.csicif.es/andalucia/modules/mod_ense/revista/pdf/Numero_30/ANTONIO_BLAZQUEZ_ORTIGOSA_01.pdf> accessed on August 2010).

In Portugal, “Decreto-lei nº 369/90” (appendix 5) regulates the educational policy on textbooks. It is stated that textbooks are a tool for both teachers and everyone involved in the educational system. In fact, it is not a self-sufficient tool to work with because it leaves room for any pedagogical proceeding that might be considered necessary and that goes beyond what the textbook presents. This decree affirms that a textbook is an

instrumento de trabalho, impresso, estruturado e dirigido ao aluno, que visa contribuir para o desenvolvimento de capacidades, para a mudança de atitudes e para a aquisição de conhecimentos propostos nos programas em vigor, apresentando a informação básica correspondente às rubricas programáticas, podendo ainda conter elementos para o desenvolvimento de actividades de aplicação e avaliação da aprendizagem efectuada.⁴⁹

Reflecting on this definition, Marianela Cabral⁵⁰ discusses some of the terminology used, because there was a proposal by the report on textbooks in 1997 to change it. Accordingly, the alterations in the terminology would be:

- a) «instrumento de trabalho» > «instrumento auxiliar do processo ensino/aprendizagem»;
- b) «dirigido ao aluno» > «especificamente destinado ao trabalho autónomo do aluno»;
- c) «mudança de atitudes» > «hábitos de estudo e interiorização de valores cívicos e democráticos»;
- d) «apresentando informação básica» > «apresentando a informação correspondente aos conteúdos nucleares».

According to this author, “Este conjunto de alterações constitui evidência da preocupação em clarificar a natureza da relação que deve estabelecer o aluno com o ME [manual escolar] (este é subalternizado como auxiliar do trabalho autónomo do aluno) as aquisições que pode proporcionar (sublinhando-se os hábitos de estudo e especificando-se as atitudes) e, finalmente, propondo-se a substituição de básica por nuclear talvez mais consentânea com o espírito dum currículo nacional”.⁵¹ Thus, law number 47/2006 (appendix 5) was published with the purpose of establishing the evaluation, certification and adoption policies on

⁴⁹Article n. 2, Decreto-Lei n. 369/90, see <[http://www.dgcc.pt/anexos/decreto-lei%20369-90%20\(542%20KB\).pdf](http://www.dgcc.pt/anexos/decreto-lei%20369-90%20(542%20KB).pdf)> (accessed on August 2010).

⁵⁰Marianela Cabral, *Como Analisar Manuais Escolares*, page 39.

⁵¹Idem, page 40.

textbooks. In this law, we find an improved definition for textbooks that follows the 1997's proposal:

«Manual escolar» o recurso didáctico-pedagógico relevante, ainda que não exclusivo, do processo de ensino e aprendizagem, concebido por ano ou ciclo, de apoio ao trabalho autónomo do aluno que visa contribuir para o desenvolvimento das competências e das aprendizagens definidas no currículo nacional para o ensino básico e para o ensino secundário, apresentando informação correspondente aos conteúdos nucleares dos programas em vigor, bem como propostas de actividades didácticas e de avaliação das aprendizagens, podendo incluir orientações de trabalho para o professor.⁵²

In this definition, we find that the textbook is now a resource and there is not any reference to either students' values or behaviors. This aspect is already explicit in the curriculum.

In the same Law (article 11th) I mentioned earlier, we also find the criteria for evaluating a textbook:

1—Na avaliação para a certificação dos manuais escolares, as comissões consideram obrigatoriamente os seguintes critérios:

- a) Rigor científico, linguístico e conceptual;
- b) Adequação ao desenvolvimento das competências definidas no currículo nacional;
- c) Conformidade com os objectivos e conteúdos dos programas ou orientações curriculares em vigor;
- d) Qualidade pedagógica e didáctica, designadamente no que se refere ao método, à organização, a informação e a comunicação;
- e) Possibilidade de reutilização e adequação ao período de vigência previsto;
- f) A qualidade material, nomeadamente a robustez e o peso.⁵³

These are general topics that must be developed by teachers according to the subject and its syllabus. So as to particularize these topics, “Direcção-Geral de Inovação e Desenvolvimento Curricular” (DGIDC) establishes the criteria for textbooks' evaluation (appendix 6). It is remarkable that this set of criteria can be adapted to all textbooks

⁵² in Article n. 3, Law n. 47/2006, see
<http://sitio.dgicd.minedu.pt/manuaiscolares/Documents/L47_2006.pdf> (accessed on August 2010)

⁵³ in Article n. 11, Law n.47/2006 see
<http://sitio.dgicd.minedu.pt/manuaiscolares/Documents/L47_2006.pdf> (accessed on August 2010)

conceived for different subjects. Why not prepare a set of criteria for each subject and school year? Would it not be more workable?

After certificated publishers prepare a team of experts on each subject to work on the textbooks and they are published, schools start to work on the selection of a wide range of textbooks. When one is selected, it has to be adopted by the school for a period of six years. The alteration from three to six years of using the same textbook caused controversy between those involved in this process as they considered that six years represents too much time to use the same textbook⁵⁴ (appendix 7), although it is concordant to what is done in European countries, where the period of time varies from two to ten years.⁵⁵ In reality, it is necessary to stress that a longer period of time means it is more difficult for a textbook to be updated. It easily becomes obsolete, despite the possibility of having an e-book. The relevance of this aspect to what the teaching of EFL is concerned is that literary texts do not obey to validity dates.

The next decision is given to schools. They have, normally, the third term of the previous school year before the textbook is adopted to choose it. In Portugal, it lasts for about two months. Unfortunately, this period of time is not sufficient to make an informed decision.

As declared, textbooks are not the exclusive tool that teachers use, but they play an important role inside the classroom. As M. Cabral says “[...] manual e professor continuam a ser as duas faces do prisma através do qual as disposições curriculares são refractadas e

⁵⁴“O documento do Ministério da Educação estipula ainda o aumento do prazo de vigência dos manuais escolares de três para seis anos, uma medida que a UEP afirma pôr em causa a qualidade da educação em Portugal.

“Com a contínua evolução tecnológica, as constantes descobertas científicas e novidades informativas é inadmissível defender que um livro dure seis anos, um prazo que só conduz à estagnação. Como é que se vai motivar alunos com livros completamente desactualizados?”, questionou Manuel Ferrão.

O aumento do prazo de vigência dos livros ameaça também a sobrevivência das editoras portuguesas, que ficarão sem livros para publicar durante dois ou três anos, e desse modo “abre as portas às multinacionais ou a um possível monopólio”, alerta o responsável.” In *Público*, 6/12/2005, see< <http://www.publico.pt>> (accessed on August 2010).

⁵⁵ See < http://www.ore.org.pt/filesobservatorio/pdf/EstudoORE_ManuaisEscolares_OUT2007.pdf> (accessed on August 2010).

difundidas junto dos alunos, encarregados de educação e outros intervenientes do processo educativo”.⁵⁶

Thus, textbooks work as connectors. They are the main tool parents use to study and accompany their children. In “Os Manuais Escolares na Relação Escola-Família”, Carvalho and Fadigas questioned 552 parents and came to the conclusion that “O manual escolar é o recurso educativo mais mobilizado pelos encarregados de educação quando querem auxiliar os seus educandos nos estudos. É não só o material pedagógico a que os pais mais recorrem para ajudarem os seus educandos nas tarefas escolares (62,50%), mas também, para este mesmo efeito, o recurso educativo que aqueles menos consideram quando têm de se referir ao que menos utilizam (4,17%). O manual escolar é ainda secundado, neste resultado, pela Internet”.⁵⁷

Some teachers depend mainly on the textbook for their teaching practice and that is why its quality is fundamental to ensure a good practice. A textbook is a safety net for teachers and students, because they presuppose that what they have to teach and learn is in the textbook. In this perspective and similar to what happens in the French teaching system discussed before, the textbook is seen as a synonym for the syllabus. In fact, it is not expected that a student reads the syllabus. This is why teachers play a significant role, because they are the active selectors of what they will teach using the textbook. Gérard and Roegiers say that a textbook is like an “instrumento impresso, intencionalmente estruturado para se inscrever num processo de aprendizagem, com o fim de lhe melhorar a eficácia”.⁵⁸

Nevertheless, in my teaching practice, I hear colleagues argue that textbooks do not come with the whole information they need in order to finish the programmatic content for the year they are teaching. Most of the times, it is necessary to complete the information or prepare many exercises to help students practice what they are learning, either in class or at home. I feel this need frequently and I notice that the textbooks I have to work with do not fulfill entirely what I am teaching. Besides, it is necessary to adjust

⁵⁶ Marianela Cabral, *op. cit.*, page 9.

⁵⁷ Adalberto Dias de Carvalho e Nuno Fadigas: “Os Manuais Escolares na Relação Escola-Família”, Observatório dos Recursos Educativos (ORE), July 2009, see <<http://www.ore.org.pt/filesobservatorio/pdf/Osmanuais EscolaresnaRelacaoEscolaFamilia.pdf>> (accessed on August 2010)

⁵⁸ François Marie-Gérard and Xavier Roegiers, “Os objectos da aprendizagem e as actividades possíveis”, *Conceber e Avaliar Manuais Escolares*, page 47.

what we are teaching to our students' needs, but also to what we intend to teach. In my teacher trainee year, I was constantly motivated to design my own materials according to the syllabus and not be dependent on the textbook, as it was not good enough nor did it accomplish all the development I had prepared for each unit. My materials were based in literary texts discussing each theme the syllabus proposed, because the textbook worked mainly with informative texts. Literary content is amiss in our textbooks today and its absence is a major flaw in teaching English.

Moreover, a textbook is not unbiased. Rui Vieira de Castro, quoting Choppin, states that textbooks are “objectos pedagógicos, culturais e [...] produtos de consumo [...]”. It sustains the principles and ideologies of those who made it but also of the government that established its programmatic content.⁵⁹ In this sense, it might become dogmatic, instilling a hidden agenda that we might not perceive. Once again, teachers have to know how to decode that hidden agenda so as to decide if they want to adopt it or not and prepare different alternatives. The issue raised here is that a textbook should be seen as a valid and useful material to be used in a classroom. There is an economical reason to justify its use and that is the money invested in conceiving and publishing a textbook.

⁵⁹“A complexidade destes objectos, que Choppin sistematiza atribuindo-lhes marcas de objectos pedagógicos, culturais e de produtos de consumo, suscita naturalmente múltiplos olhares que neles podem privilegiar diferentes dimensões, relativas às funções culturais, ideológicas e pedagógicas que podem desempenhar.

O currículo, é sabido, resulta sempre de operações de selecção de cultura; numa dada sincronia, e de entre o conhecimento disponível, são realizadas escolhas; e nestas escolhas os manuais escolares têm uma importância fundamental na conformação das formas e dos conteúdos do "conhecimento pedagógico". Assim sendo, os manuais escolares podem ser descritos em função dos conhecimentos que comportam e dos princípios que subordinaram as inclusões e exclusões que realizam.

Sendo os manuais escolares um repositório dos conteúdos legitimados na escola e para a escola são, em simultâneo, uma tecnologia para a transmissão daqueles, integrando aspectos relativos à sequência e ao ritmo da sua transmissão através, por exemplo, das actividades que propõem e dos modos de avaliar as aquisições realizadas; neste sentido, desempenham, importantes funções pedagógicas. Olhados por este ângulo, eles podem permitir aceder ao conhecimento da "ideologia pedagógica" subjacente, do modo como é entendido o processo de "transmissão" e "aquisição" que tem lugar na aula e do "papel" que nele é reservado aos alunos e aos professores.

As funções pedagógicas e culturais que os manuais realizam não são, por outro lado, dissociáveis da sua natureza de "bem de consumo"; algumas das opções tomadas por autores e editores, as múltiplas estratégias de sedução que são desenvolvidas, não podem ser desarticuladas das características do "mercado" em que têm que concorrer, radicando mais em preocupações comerciais do que pedagógicas, e das características do(s) público(s) alvo. Rui Vieira de Castro, *Já agora, não se pode exterminá-los? Sobre a representação dos professores em manuais escolares de português*.

see<<http://www.ectep.com>> (accessed on August 2010).

Textbook Analysis

This section is dedicated to an analysis of two textbooks with the purpose of finding out how literary content is approached. As mentioned earlier, both in CEF and in the syllabus, we find that literature and literary texts play a minor role in the teaching of EFL but they are included. Those involved in preparing and editing a textbook go through a series of choices in order to sustain the textbooks' coherence. So, this section shows how textbooks follow the syllabus and work with literary texts.

Two textbooks for tenth graders from two different publishers: *Englishes*⁶⁰ (Texto Editora) and *Links*⁶¹ (Porto Editora) were selected. This choice comes from my experience in this level and my knowledge of its contents.

Englishes

The textbook is divided into four units that correspond to the four units the syllabus presents: «A Multi-Language World»; «A Technological World»; «Media and Global Communication» and «Youth in a Global Era». In the index, we learn that there is a unit 0, «Lift Off», that is a warming-up unit. All units are divided into tasks but only three are developed in each one, though reading and writing activities are dominant. In general, this textbook selects a few authors to work with and is centered mainly in articles from newspapers, magazines and online sites (appendix 8).

There is a last section in the textbook that is entitled «Extensive Reading» and the choice was the first chapter of *The Road Ahead*, “A Revolution Begins”, by Bill Gates. Reading the list of works proposed by the syllabus, this one is not an option, but the authors of the textbook state in “Guião do Professor” (p.9) that it is “uma obra de cariz autobiográfico, que foi seleccionada porque a sua temática se coaduna com os conteúdos socioculturais, indicados no programa”.

Browsing through and reading its content, it is clear that this textbook follows what the syllabus proposes. Its main theme is technology and each unit respects that coherence.

⁶⁰ Ana Pegado, Fátima Meireles, Helena Sinclair, Maria Ricardo, *Englishes*, 10º ano, Texto Editora.

⁶¹ Teresa Almeida, Telma Sousa, Paula Araújo, *Links*, 10ºano, Porto Editora.

Before working with each unit, we can find a table of objectives and in the beginning of the unit there is the “aim” of each task and what students will accomplish with it.

«Lift Off», unit 0, focuses on the work of Isaac Asimov with excerpts from *The Fun They Had*. This unit is used to help revise some contents students should know when they reach this level. The presentation of the author and scientist Isaac Asimov is a hint to what will be studied through the school year.

«A Multi-Language World» presents several sources, like *Time* or websites, and author’s names, specifically Bill Bryson, a recurrent author in the textbook, and Richard Lederer, an American author that is famous for its column “Looking at Language”, or there is not any reference to the source.

The unit could serve as a starting point to a profound study of how language evolved to our days, leading to reflection on its development and its role throughout time. Unfortunately, in an historical perspective, there are only two pages on the USA’s history, exemplified by a picture and a cartoon. Bill Bryson’s excerpt taken from *Mother Tongue* reflects on language, but students are only asked to find information in the text.

Scattered in this unit, it is possible to find isolated pieces of information on BBC, the English language and Chaucer’s biography used for grammatical purposes: use of apostrophe and punctuation. It is noticeable that there is a lack of unity inside this unit. There is not a specific organization and it is difficult to understand what the unit is truly aiming at. In fact, texts are disposed as chunks and there is not a clear connection between them.

«The Technological World» is focused on excerpts from Bill Bryson’s *Notes from a Big Country* or from *The Road Ahead*, by Bill Gates. The excerpt from Bill Bryson’s book talks about his dilemma working with computer keys and how machines do not replace human, but the exercises focus on filling in blank spaces and revising verbal tenses.

Another text that I would like to look in detail is an excerpt from *Riddle of Amish Culture* by Donald Kraybell (appendix 9). It is clear that the connection of this excerpt to the unit is the fact that there is not a reference to technology. Students are asked to fill in a table with the following topics: “subjects learned, importance given to practical skills, essential values and evidence of rejection of technology”. Considering that the excerpt was taken from a book from 1989 and there is not any explanation on the purpose of the author nor on the Amish culture, students are led to distance themselves of what is said. This exercise leads to injustice and a wrong and prejudiced reading of other cultures.

Literary texts do not aim at this. Literature should be used as a mean to reach intercultural understanding. To learn more about the book, I searched the Internet and found an interesting explanation for it. It states:

In *The Riddle of Amish Culture*, Donald Kraybill illustrates how one Amish community in Lancaster, Pennsylvania not only successfully survives but prospers amidst the urban sprawl surrounding their community. Kraybill's thesis is that Amish cultural authenticity and survival results from carefully determined tactics combining acceptance, compromise, and resistance. He uses the "riddle" as the form for conveying his understanding of Amish culture and life ways to his readers. He argues that many outsiders view Amish life as a mystery, and things which may seem inconsistent and contradictory to the moderns (people living outside the Amish culture) are for the Amish practical ways of maintaining some degree of continuation in this traditional system in an area that threatens to take over their existence with shopping malls, hotels, and restaurants. In the preface, Kraybill poses a number of questions that help to shape his inquiry, including some which "reverse" the process and make the Amish the questioners of modern society. [J. Bixler]⁶²

If there had been a contextualization to this task, it would be quite appealing to develop an interesting debate on other cultures and a profound reflection on accepting differences. To add, it could also lead to discussion on how people survive without technology and its advantages. It could make students reflect on being dependent of something and ways of finding freedom in their "modern way of life".

«Media and the Global Communication» is a unit where we find a clear attempt to contextualize its title and that is why we come across with several texts on the media and its development. The sources come mainly from websites, newspapers and magazines. An example of this contextualization is the use of biographical notes from names like Darwin, Newton, Freud, Einstein, Pavlov and Gutenberg, but used randomly. Another aspect that I would like to point out is that we find in this unit a few texts that discuss the impact of technology in people's lives, but the exercises are drills with the purpose of looking at language as chunks.

«Youth in a Global Era» includes excerpts from Bill Bryson's *Made in America* and several texts taken from newspapers. The unit develops themes like young artists who reach success easily, students' choices for their future and school.

The unit also presents a focus on the changes language has today. This might sound misleading as it develops how language evolves and how we have to use different registers according to the context we find ourselves in, exemplified with an excerpt from *Stylistics*, by

⁶²see < <http://www.amst.umd.edu> > (accessed on November 2010).

G. W. Turner and another from *The Use of English*, by Randolph Quirk. The objective is to practice the use of registers. Additionally, there is a text taken from the *Daily Express* on Cockney language. The excerpt from Bill Bryson's work has as main goal to talk about the differences between British and American English. It seems strange to find these proposals in a unit that supposedly should be centered on young people. Developing language as a main theme, I think these texts make sense in the unit «A Multi-Language World».

To finish, the last pages of the textbook are dedicated to the extensive reading that is, as said earlier, an excerpt from *On the Road*, by Bill Gates.

Talking about literature, I find this textbook is poor in its options for literary texts. I would say that it is tiresome and uninteresting. Some of the themes contain a hidden agenda that needs to be revealed and deconstructed. Reading and working with this textbook, we come to understand that we are always talking about the same subject that is at times repetitive and incoherent.

Links

The textbook is divided into four units that correspond to the four units the syllabus presents: «The Teen's World»; «A World of Many Languages»; «A World of Communication» and «The Technological World». In the index, we learn that there is a unit 0, «Getting Started», that is a warming-up unit. All the units are divided into tasks. Comparing it to the previous textbook, *Links* focuses on several tasks. This way, students work with four different tasks each time they are working with a new unit (appendix 10).

Each unit begins with a list of the types of texts it contains and the grammar content it intends to study. Besides this, each exercise has a heading to state what kind of task it aims at: ex. read; write, listen, speak or focus on English (grammar).

To conclude this general approach, each unit has a project work in the end so as to help students develop what they have learned, thus gaining more autonomy.

«Getting Started» includes several texts taken from websites and it revises contents students have already learned. A text that drew my attention was a short biography by the new stylish chef Jamie Oliver, because it shows how people have to work hard to achieve what they want. In fact, it opposes the proposal from *Englishes* where the perspective intends at stating that being successful is easy. I would add that this exercise could lead not only to talk about what it means to be successful but also to finding out more about major figures of our worldwide history. (a reference in this particular case could come from the French syllabus for the English language, where students learn about Thomas Jefferson,

George Bernard Shaw, Winston Churchill, Martin Luther King, James Dean, Charlie Chaplin, some well-known names from different areas).

In «The Teen's World», texts are taken from magazines or websites and it discusses themes like volunteerism, piercings, relationships and music. These are approached in a generic perspective.

The next unit, «A World of Many Languages», includes an interesting discussion on language and it focuses on the Council of Europe, the language passport and levels for speaking a foreign language according to the Common European Framework. In this example, it is evident that the textbook tries to exemplify what CEF proposes. In concordance, it promotes mobility and talks about e-pals, studying abroad and sharing different life experiences.

Looking at the English language, it reflects on how English is seen as a global language, discussing two opposing opinions by David Crystal and David Graddol. To finish the unit, there is a poem by John Agard (“Listen Mr. Oxford don”). Unfortunately, the richness of analysing and interpreting this poem is lost when the exercise asks to organize its verses in the correct order after a listening exercise. Students could strengthen their knowledge about British colonies and learn how a poem can be used as a way of criticizing and reaching freedom. Searching for information on this writer in the internet, I found this interesting commentary:

But after his move to England, and later on in his writing career, his writing seems to have become more politically directed. Through all of the stages of his writing he has been driven by his cultural inheritance and the issues of identity and racial conflict that are so bound up in that legacy. His father was black and his mother was Portuguese, born in Guyana, which was the inspiration for his poem entitled *Half-Caste*, which breaks down and derails the term used in the title, a term which was commonly used in the past but is now deemed derogatory. One of his more recent books for example, *Weblines*, which was awarded the Guyana Prize, is a collection of selected poems that includes poems from past anthologies, but also new poems about Ananse the spider prophet of the Caribbean. He also uses deviations from Standard English in poems such as “Listen Mr. Oxford Don”, which encourage the acceptance of numerous dialects used by native and non-native speakers. His writings as well as his speaking tours are an effort to propagate and publicize the voices of Caribbean authors and immigrants around the world, and his career has been a struggle to challenge and subvert a literary criticism which is homogeneously and dominantly white. John Agard's rebellious and original approach to literature has made headway for many of the Caribbean writers who will follow him in the future; he is one of many writers who has begun to highlight Afro-centric literature as a distinct and valuable part of the literary canon.⁶³

⁶³ See < <http://users.humboldt.edu> > (accessed on December 2010).

Talking about colonization sounds like we are talking about a subject that belongs to the past, but it is part of our history and it is in our lives today. We are constantly being swarmed by news of refugees, slavery, injustices and illegal immigrants trying to reach safe land. Confrontation and prejudice against other people(s), either because of their origins, gender, beliefs and religion still torment our life as human beings.

«A World of Communication» is centered in the Internet's impact in the world today. Its sources are CNN, Time Magazine, Business News and songs by famous pop singers. Going back to «The Teen's World», it gives you an idea on how teenagers' lives today differ from the past due to communication and its evolution. It reflects on cyber dangers and the loss of privacy.

The last unit, «The Technological World», looks towards the future and focuses on gadgets, robots, virtual classrooms, outer space living and cyber-towns, subjects that are close to our reality but not close enough. Its main references are Forbes, New York Times, BBC News, and others.

To conclude the analysis of this textbook, there is a proposal for extensive reading. The options are *Clap Hands, Here Comes Charlie*, by Beryl Bainbridge; *Ex poser*, by Paul Jennings; *The Hitchhiker*, by Roald Dahl; *Computer Séance*, by Ruth Rendell; and *The Absence of Emily*, by Jack Ritchie. Additional to these options, there are other short-stories written by Edgar Allan Poe, Patricia Highsmith or Sir Arthur Conan Doyle.

I have had the opportunity to work with *The Absence of Emily*, by Jack Ritchie. The plot is about the disappearance of Emily and the suspicion that her husband has killed her. After all the suspense, we find out that the main character, Emily, has gone to a losing weight agency and did not want anyone to know about it. Even though I realize its flaws, students enjoyed reading the short-story. Actually, in their self-evaluation, most students said they thought the text was interesting and they would like to read more short-stories.

This textbook provides more reading material than the one I have analysed before, but it proposes a communicative perspective of language.

Findings on Both Textbooks

After reading and analysing both textbooks, I came to the following findings:

- a) the syllabus for teaching the English language is reflected in these textbooks;
- b) most texts included in both textbooks are informative;
- c) the theme that goes through each textbook is technology and its impact in the world and in our lives;

- d) learning English is synonym to learning a language of communication without any history and all that this absence implies;
- e) emphasis is put in grammar exercises;
- f) opposing both textbooks, *Links* tries to develop more critical thinking than *Englisbes*, as it promotes more writing activities on the themes each unit develops;
- g) literary texts are chosen to approach the theme of the unit and there is not a valuable work on contextualizing the options made;
- h) literary texts play a minor role in the development of each unit in each textbook;
- i) the only contact with any literary text in a deeper analysis comes when talking about extensive reading, that is presented in the form of a short-story or the chapter of a book.

Both textbooks neglect the importance literature has in teaching a language (appendix 11). Despite the syllabus stating that students should contact with a wide range of diversified texts, both textbooks work mainly with informative texts and magazine-type texts. (“A utilização de diversos tipos de texto na aula de Inglês permite que o aluno contacte com as várias manifestações da língua e, simultaneamente, exercite as componentes linguísticas (p. ex. estruturas gramaticais, vocabulário) e paralinguísticas (p.ex. pronúncia, entoação, pausa, contracções) que a língua assume no quotidiano. Tomando o texto como ponto de enfoque para a aprendizagem de uma língua, cria-se a necessidade de fornecer aos alunos oportunidades para se familiarizarem com os traços específicos e as funções de diferentes tipos de texto)”⁶⁴

The author Éva Illés did some research on the use of textbooks. In her study “What makes a coursebook series stand the test of time?”⁶⁵, she focused on the reprinting of an English textbook of the 1970s in 2004 so as to be used in schools in Hungary. She came to find out that this textbook was so interesting and contemporary, because “texts which display qualities that works of literature possess can not only successfully engage and motivate learners but stand the test of time as well”. Illés saw that, instead of dealing with

⁶⁴ see
 <http://sitio.dgicd.minedu.pt/recursos/Lists/Repositrio%20Recursos2/Attachments/247/ingles_10_11_12_cont.pdf> p. 18.

⁶⁵ Éva Illés, “What makes a coursebook series stand the test of time?”, *ELT Journal*, v.63 n.2 p145-153 Apr 2009, accessed at <<http://eltj.oxfordjournals.org/>> (January 2011)

chunks of language, the course book had appealing stories that gave students the chance to work with “discussion, storytelling, role play, or the explicit teaching of productive vocabulary.” To finish, the author says that “there is demand for such well-written pieces, and that texts bearing a close resemblance to works of art may be highly beneficial, if not essential, for stimulating and pedagogically effective materials. It then appears that authors who know how to tell a good story (for example, J. K. Rowling, who, in fact, taught English in Portugal at one stage of her life) and ELT experts who could add the necessary pedagogic components would make up the ‘dream team’ of coursebook writers”. *English and Links* are two textbooks that, because of their texts’ selection, will easily become obsolete.

Exception made for students in a course of languages and literature, students in other courses have only to work on extensive reading once in a school year, even though we realize it is motivating for any student to read literary texts. Bell says that “Extensive reading programs can provide very effective platforms for promoting reading improvement and development from elementary levels upwards. Although they do require a significant investment in time, energy and resources on the part of those charged with managing the materials, the benefits in terms of language and skills development for the participating learners far outweigh the modest sacrifices required”.⁶⁶ In this selection, it is expected that students read engaging and appealing literary texts. According to the syllabus, extensive reading is not centred in literary texts.⁶⁷ I do not agree with this option, because extensive reading aims at developing the pleasure of reading but it inherently intends to help students grow up and learn with new experiences, aspects that are explored in a literary text. In *Englisbes*, extensive reading becomes an extension of a text they have already worked with and on a theme they have spent many classes studying. Following this line of thought, *Links* has several alternatives and pays attention to writers that belong to the canon. There

⁶⁶ Timothy Bell, “Extensive Reading: Why? and How?”, *The Internet TESL Journal*, Vol. IV, No. 12, December 1998, see < <http://iteslj.org/Articles/Bell-Reading.html> > (accessed on September 2010)

⁶⁷ “Nesta perspectiva, pretende-se que os alunos se envolvam em diferentes tipos de actividades de leitura, incluindo-se aqui a leitura extensiva, que, tal como a palavra indica, é realizada *em extensão*, incidindo sobre uma tipologia variada de textos, não se restringindo ao texto literário. Note-se que as actividades de audição e de visualização também se podem realizar em extensão.”

see

<http://sitio.dgicd.minedu.pt/recursos/Lists/Repositrio%20Recursos2/Attachments/247/ingles_10_11_12_cont.pdf> page 18.

is an effort of detachment of the several themes the textbook works with. In spite of this, both textbooks devalue how literary texts can serve as true experiences of a language. Rönqvist and Sell⁶⁸ say that “By reading teenage books, young learners can acquire knowledge of the societies, cultures, and sub-cultures depicted in them, to many of which they would otherwise have no immediate access. A traditional English language textbook cannot possibly cover the entire range of the English speaking world, and neither can a single teenage novel. But if students get into the habit of reading teenage novels representing different socio-cultural environments much will have been gained, not only in terms of cultural range and variety, but in terms of depth and quality of understanding”. The use of literary texts in our English classes enhances our students’ knowledge of a language, it helps them develop strategies of reading and interpreting a text, it gives them models of speaking and writing, it allows for contact with different cultures, it promotes tolerance, it helps our students to grow, it enables them to know several realities, it is pleasurable and it promotes and develops creativity.

⁶⁸ Lilian Rönqvist and Roger D. Sell, “Teenage books for teenagers: reflections on literature in language education”, accessed at eltj.oxfordjournals.org/content/48/2/125.full.pdf (January 2011)

Conclusion

“There are many convenient explanations as to why many children (of all ages) no longer read, or find it difficult to be challenged by what they read. The Age of Information emphasizes the screen – motion picture, television, and personal computer – and the e-book begins to be an alternative to the printed book”.⁶⁹

Harold Bloom

In this quotation, Bloom remarks a problem that affects our society today. In a world where there is easy access to all information, reading is threatened by extinction. The technological revolution has brought many advantages, but one of its problems is the difficulty to be challenged. In the study of a language, foreign or not, reading a literary text is not an easy task, because it implies effort and commitment. But reading a literary text brings forth reactions we do not achieve with other types of texts. In this sense, it is highly interesting and appealing.

In the final words of this project work, I understand that my previous ideas on the teaching of literature have been confirmed. The political and educational options made in order to achieve a standardized teaching of the English language in secondary schools have left their marks in the syllabus and particularly in textbooks.

There are several problems at hand that are in dire need of a solution. The syllabus for the teaching of the English language in secondary schools should be the target of deep reflection. It would be enriching to compare its proposal to those of other countries who follow the policies of the Council of Europe and assess its similarities and differences. Much would be gained with this work.

On the other hand, it would also be valuable to balance it with those of countries where English is the mother language. This comparison could bring forth literary alternatives for our English curriculum (appendix 12). Reading the syllabus for the English language in the United Kingdom (being aware of the differences there are between foreign and mother language), I found there is strong emphasis in the use of literary texts in their classrooms. Before students reach the age of fourteen, they have already had significant contact with short-stories, plays and poems. When they are teenagers, the list of authors suggested is extensive and there are several alternatives in their curriculum.⁷⁰

In the study of Portuguese as our mother language, students read many literary texts, even though there have been remarks on its decrease. There is also a National

⁶⁹ Harold Bloom, *Stories and Poems for Extremely Intelligent Children of All Ages*, page 16.

⁷⁰ See <<http://www.qcda.gov.uk/curriculum/36.aspx>> (accessed on January 2011).

Framework for Reading as there is in the United Kingdom. Why not create a similar alternative for our English language students, divided into levels? Our students read in the Portuguese language authors like Charles Dickens, John Steinbeck, Ernest Hemingway, Edgar Allan Poe, Arthur Conan Doyle, Truman Capote, Agatha Christie, Cooper Ferrimore, William Golding, Somerset Maugham and Roald Dahl, to name a few. Why not use this proposal for the study of the English language?

Interestingly, the British Council created a project entitled “BritLit” that includes a list of books and a set of activities organized by levels with the purpose of motivating reading and enhancing students’ knowledge of the English language.⁷¹ The existence of a framework of this kind from the Ministry of Education would cause a major influence in the elaboration of our textbooks and lead all involved in preparing English language textbooks to reflect on their choices for literary texts. Another consequence would be that the criteria for evaluating textbooks would go through a reorganization, so as not to be so vague and generic. This could imply an alteration of the set of criteria to specific ones for each subject and level which could additionally contemplate a review of the literary content.

Based on my study and research, there are many authors whose work could be included in a National Framework for Reading in our country: just to outline a few headings of selection, this framework could include authors belonging to the Canon, Nobel Prize Winners, and Contemporary Writers, divided into drama, poetry and fiction as the English curriculum has.

There is not a sound argument to justify the exclusion of literary texts from textbooks. From all I have discussed in this project work, there are many reasons why all involved in the learning process should see the literary text as a valuable option for learning English as a Foreign Language.

Today we talk about technological revolution but we truly need a textbook revolution.

⁷¹ BritLit was originally established in Portugal to help teachers in secondary schools to work effectively with the extended reading texts (short stories) in the national curriculum. Since then it has become a global resource and offers access to texts and supporting material for the whole school range of English language teaching.

The stories and poems featured are mostly chosen because of their relevance to the teaching programmes in many countries as well as the interest likely to be stimulated in young people. The majority of the stories and poems are from contemporary writers. This allows a parallel programme of author visits to schools across the world to take place. All the writers featured have a strong connection with the UK. See <<http://www.teachingenglish.org.uk/try/britlit>> (accessed on January 2011).

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APPENDIXES

The Role of Literature: English Textbooks and Literature in Secondary Teaching in Portugal



Appendix 1 – *The Common European Framework of Reference for Languages*

Excerpts taken from *The Common European Framework of Reference for Languages*

Synthesis of the initiative of the Swiss Federal Government

A further intensification of language learning and teaching in member countries is necessary in the interests of greater mobility, more effective international communication combined with respect for identity and cultural diversity, better access to information, more intensive personal interaction, improved working relations and a deeper mutual understanding.

To achieve these aims language learning is necessarily a life-long task to be promoted and facilitated throughout educational systems, from pre-school through to adult education.

It is desirable to develop a Common European Framework of reference for language learning at all levels, in order to:

promote and facilitate co-operation among educational institutions in different countries;

provide a sound basis for the mutual recognition of language qualifications;

assist learners, teachers, course designers, examining bodies and educational administrators to situate and co-ordinate their efforts.⁷²

Aesthetic uses of language

Imaginative and artistic uses of language are important both educationally and in their own right. Aesthetic activities may be productive, receptive, interactive or mediating (see 4.4.4 below), and may be oral or written. They include such activities as:

- singing (nursery rhymes, folk songs, pop songs, etc.)
- retelling and rewriting stories, etc.
- listening to, reading, writing and speaking imaginative texts (stories, rhymes, etc.)

including audio-visual texts, cartoons, picture stories, etc.

- performing scripted or unscripted plays, etc.

• the production, reception and performance of literary texts, e.g.: reading and writing texts (short stories, novels, poetry, etc.) and performing and watching/listening to recitals, drama, opera, etc.

This summary treatment of what has traditionally been a major, often dominant, aspect of modern language studies in upper secondary and higher education may appear dismissive. It is not intended to be so. National and regional literatures make a major contribution to the European cultural heritage, which the Council of Europe sees as 'a valuable common resource to be protected and developed'. Literary studies serve many more educational purposes – intellectual, moral and emotional, linguistic and cultural – than the purely aesthetic. It is much to be hoped that teachers of literature at all levels may find many sections of the Framework relevant to their concerns and useful in making their aims and methods more transparent.⁷³

⁷² CEF, pages 5-6.

⁷³ *ibidem*, page 56.

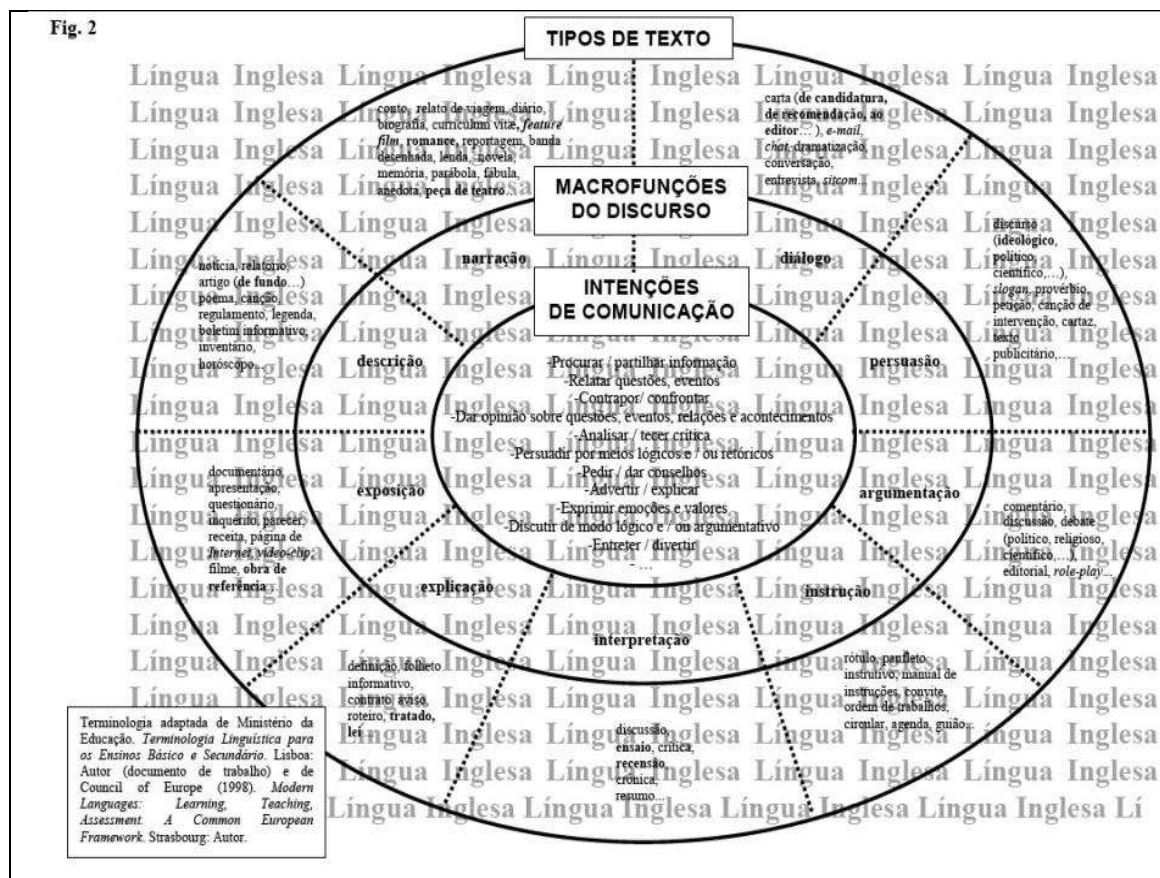
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Appendix 2 – Division of Types of Text in The English Syllabus for Secondary Level

Division of Types of Text in the English Syllabus for Secondary Level

Fig. 2



The Role of Literature: English Textbooks and Literature in Secondary Teaching in Portugal



Appendix 3 – Contents for 10th, 11th and 12th Grades

Contents for 10th, 11th and 12th Grades

10th grade

UM MUNDO DE MUITAS LÍNGUAS	<ul style="list-style-type: none">- O contacto com outras línguas, experiências e culturas: pen/cyber-friends, cinema/vídeo, e-mail, Internet, música, livros, ...- Mobilidade, juventude e línguas: visitas de estudo, intercâmbios educativos, cursos de férias, programas comunitários, turismo, ...- A língua inglesa: nos países de expressão inglesa, como instrumento de comunicação entre culturas, como língua de novas tecnologias, como língua do mundo dos negócios, ...
O MUNDO TECNOLÓGICO	<ul style="list-style-type: none">- Inovação tecnológica: o homem e a máquina, os robots, máquinas inteligentes, a telemedicina, ...- Mudanças sociais: na família, na comunidade, na educação, nas relações humanas, no trabalho, ...- A exploração de outros mundos: o espaço, as cidades digitais, os mundos virtuais, ...
OS MEDIA E A COMUNICAÇÃO GLOBAL	<ul style="list-style-type: none">- Evolução dos media: print media, rádio, TV, satélites de comunicação, ...- A Internet e a comunicação global: fonte de informação e de conhecimento, elemento de aproximação/afastamento entre pessoas, povos e culturas, info-inclusão/exclusão- Comunicação e ética: manipulação de informação, privacidade, propriedade intelectual, cyber-crimes, ...
OS JOVENS NA ERA GLOBAL	<ul style="list-style-type: none">- Os jovens hoje: valores, atitudes, comportamentos, sonhos e ambições, ...- Os jovens e o futuro: trabalho e lazer, adaptabilidade, formação ao longo da vida, ...As linguagens dos jovens: música, modas e tendências (streetjargon, graffiti, urbantribes...), ...

O MUNDO À NOSSA VOLTA	<ul style="list-style-type: none"> - Ameaças ao ambiente: desastres ecológicos; espécies em extinção; hábitos de consumo (gestão dos recursos naturais...); - Questões demográficas: distribuição da população; mobilidade; - Questões de Bioética: manipulação genética; clonagem; - Intervenção cívica e solidária (individual, grupal, institucional): atitudes e comportamentos quotidianos; racionalização do consumo: redução, reciclagem, reutilização; padrões de vida alternativos (vegetarianism, veganism, new age travellers, treepeople);
O JOVEM E O CONSUMO	<ul style="list-style-type: none"> - Hábitos de consumo: alimentação; moda e vestuário; entretenimento; ... - A criação da imagem: marcas e logos; padrões de beleza, de comportamento, ...; - Publicidade e marketing: estratégias e linguagens nos diferentes media; - Defesa do Consumidor: acção directa do consumidor (verificação de rotulagem, boicote à compra); publicidade enganosa; organizações de defesa ao consumidor; - Ética da produção e comercialização de bens: franchising, condições de trabalho, testagem em animais;
O MUNDO DO TRABALHO	<ul style="list-style-type: none"> - O mundo do trabalho em mudança: alteração de ritmos e locais de trabalho (flexibilização de horário, criação de espaços de lazer, a casa como local de trabalho); internacionalização do trabalho; flexibilização do emprego (o auto-emprego, o job-sharing); condições de trabalho (saúde e higiene, segurança, ambiente de trabalho); formação ao longo da vida; as novas tecnologias no mundo do trabalho; - O jovem perante as mudanças: diversidade de percursos (gapyear, time-off, actividades de acção social, voluntariado...); escolha de actividades profissionais, lazer;
UM MUNDO DE MUITAS CULTURAS	<ul style="list-style-type: none"> - A diversidade de culturas de expressão inglesa: hábitos e costumes; estilos de vida; - A sociedade multicultural: igualdade de oportunidades, igualdade de direitos inclusão social/socioeconómica; discriminação e intolerância (religiosa, política, étnica...) - Movimentos e organizações de acção social e voluntariado: locais, nacionais e internacionais...

<p>A LÍNGUA INGLESA NO MUNDO</p>	<ul style="list-style-type: none"> - Evolução da língua inglesa enquanto fenómeno social, político e cultural: línguas do mundo e expansionismo (português, espanhol, inglês, neerlandês...); língua inglesa e sociedade de informação; o futuro da língua inglesa; - Diversidade da língua inglesa: Englishes (variedade padrão); interação da língua inglesa com outras línguas (enriquecimentos linguísticos e culturais);
<p>CIDADANIA E MULTICULTURALISMO</p>	<ul style="list-style-type: none"> - A Declaração Universal dos Direitos do Homem: igualdade de direitos e oportunidades (crianças, idosos, mulheres, ...); direito à diferença (linguística, religiosa, étnica,...); direito à liberdade de expressão e de culto; figuras emblemáticas dos direitos e liberdades (Nelson Mandela, Mahatma Ghandi, GermaineGree, Betty Friedan, Martin Luther King,...); - Conviver com a diversidade: mobilidade e fluxos migratórios - imigração/emigração, refugiados (políticos, religiosos, económicos, étnicos...), políticas de emigração (Austrália, América, União Europeia,...);
<p>DEMOCRACIA NA ERA GLOBAL</p>	<ul style="list-style-type: none"> - Tendências nas sociedades democráticas: globalização cultural e económica (McDonald's, BodyShop, Pizza Hut, Nike, CNN, Shell,...); partilha de responsabilidades (distribuição de riqueza, questões ambientais,...); participação e intervenção; educação e democracia; - Democracia em mudança: diferentes modalidades de democracia, a construção europeia, ...;
<p>CULTURAS, ARTES E SOCIEDADE</p>	<ul style="list-style-type: none"> - A segunda metade do século XX na literatura, no cinema, na música: democratização das artes (The Beat Generation, a cultura popular, streetculture,...); visibilidade de vozes (streetgraphics, vídeo clips,...); - A diversidade de vozes nos países de expressão inglesa: culturas indígenas (native Americans, Aborígenes, Maoris,...)

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Appendix 4 – Teaching Systems in Europe

Teaching Systems in Europe

Sistemas de ensino na União Europeia
Joana Silva Santos | 2007-01-24

Uma das razões apontadas para as alterações que o Governo quer implantar no Ensino Básico é tentativa de aproximar o sistema educativo português daqueles que são praticados, com sucesso, na União Europeia. O EDUCARE.PT analisa e compara aqui alguns desses sistemas.

Em Portugal, o ensino é obrigatório e prolonga-se até ao 9.º ano com as crianças a começarem a escola aos 6/7 anos. O ano escolar decorre entre Setembro e Junho, com a duração de 180 dias. No 1.º ciclo o tempo lectivo semanal estende-se até às 25 horas, 5 horas por dia, incluindo intervalos. Cabe ao professor gerir o tempo lectivo das diferentes áreas de acordo com as características da turma e o horário da escolar. A escola mantém-se aberta até às 17h30 para actividades de animação e apoio, enriquecimento curricular ou actividades extra curriculares. Já no 2.º ciclo passam a existir 16 períodos lectivos, de 90 minutos cada, sendo a carga horária diária estabelecida pelos órgãos de gestão dos estabelecimentos de ensino.

No 1.º ciclo, as turmas só com um ano de escolaridade não devem ter mais de 24 alunos e se existirem alunos de mais de dois anos escolares e só um professor, então o número de alunos tem de ser reduzido para 22. No 2.º ciclo procura-se manter a turma do ano anterior e agrupar alunos da mesma idade. Aqui o número de alunos de cada turma pode variar entre os 24 e os 28.

O programa é estabelecido a nível nacional mas estão previstos ajustamentos em função dos recursos e infra-estruturas das escolas, bem como de propostas elaboradas no âmbito da sua autonomia. A escolha dos manuais escolares é da competência do conselho de docentes no 1.º ciclo, e do Departamento Curricular no 2.º, de acordo com critérios de apreciação estabelecidos ao nível dos Serviços Centrais do Ministério da Educação.

Em termos de currículo, o programa do 1.º ciclo inclui as seguintes áreas: Língua Portuguesa, Matemática, Estudo do Meio, Expressões (artística e físico-motora), Área de Projecto, Estudo Acompanhado e Formação Cívica.

Já no 2.º ciclo, no plano curricular estão incluídas as seguintes disciplinas: Língua Portuguesa, Língua Estrangeira, História e Geografia de Portugal, Matemática, Ciências da Natureza, Educação Visual e Tecnológica, Educação Musical, Área de Projecto, Estudo Acompanhado e Educação Cívica. Em ambas as etapas a Educação Moral e Religiosa surge como disciplina facultativa.

Para já, no 1.º ciclo o modelo de ensino é globalizante e está a cargo de um único professor, podendo este ser apoiado em áreas especializadas. Já o 2.º ciclo funciona em regime de pluridocência, está organizado por áreas de estudo de carácter pluridisciplinar sendo desejável que a cada área corresponda um ou dois professores.

No que concerne à avaliação, esta tem um carácter sistemático e contínuo. Se o aluno não desenvolver as competências necessárias para progredir com sucesso os seus estudos pode ficar retido. Contudo, no 1.º ciclo, excepto se o aluno tiver ultrapassado o limite de faltas injustificadas, não há lugar a retenção. Em caso de retenção, compete ao professor titular da turma, no 1.º ciclo, e ao conselho de turma, no 2.º ciclo, elaborar um relatório que identifique as competências não adquiridas pelo aluno que deverão ser tidas

em consideração na elaboração do projecto curricular de turma em que será integrado no novo ano lectivo.

Espanha

Do outro lado da fronteira o ensino é obrigatório dos 6 aos 16 anos de idade e divide-se em duas etapas: a educação primária - três ciclos com a duração de dois anos cada um, equivalente ao nosso 1.º e 2.º ciclo - e a Educação Secundária obrigatória com quatro cursos - equivalente ao nosso 3.º ciclo e Ensino Secundário. A duração do ano escolar é igual, prolongando-se de Setembro a Junho, e compreende no mínimo 180 dias.

As escolas funcionam durante cinco dias da semana e na educação primária há em média 25 aulas semanais, sendo o número mínimo de horas lectivas de 810 horas.

Em termos de currículo, o Governo estabelece as matérias mínimas, que são depois alargadas por cada uma das comunidades autónomas; num segundo nível, cada centro educativo adapta e desenvolve este currículo básico ao seu caso em particular, e, por fim, cada professor programa as aulas de acordo com o grupo de alunos específico e apresenta determinadas unidades didácticas.

No ensino primário - equivalente ao nosso 1.º e 2.º ciclo - as áreas obrigatórias são: Conhecimento do Meio Social, Natural e Cultural, Educação Artística; Educação Física, Língua Castelhana e Literatura, Língua Oficial e Literatura Própria da Comunidade Autónoma (se existir), Língua Estrangeira e Matemática. A disciplina de Religião Católica é opcional. Os Centros Educativos têm autonomia pedagógica na escolha dos diferentes manuais e materiais didácticos que são utilizados.

As turmas têm no máximo 25 alunos e os estudantes são agrupados de acordo com as suas idades. As aulas da educação primária são dadas por um único professor para todas as áreas com excepção de Música, Educação Física e Língua Estrangeira. Só no Secundário é que os alunos passam a ter um professor por disciplina.

A avaliação é contínua e tem em consideração a evolução do aluno nas diferentes áreas. Só se pode repetir de ano uma vez ao longo de toda a etapa e os alunos que passarem de ciclo com avaliação negativa em alguma área devem receber todos os apoios necessários para a sua recuperação. Na educação primária dá-se especial atenção à diversidade dos alunos e à prevenção de eventuais dificuldades de aprendizagem actuando desde logo ao primeiro sinal. É feita uma avaliação de diagnóstico, apenas com um carácter formativo e orientador, das competências básicas alcançadas pelos alunos ao finalizar o 2.º ciclo desta etapa (10 anos).

França

O ensino é obrigatório para as crianças entre os 6 e os 16 anos e divide-se em três etapas: educação primária (6 a 11); educação secundária baixa (11 aos 15 anos, equivalente ao nosso 3.º ciclo) e educação secundária alta (mais de 15 anos, equivalente ao nosso Ensino Secundário). A educação nas escolas estatais é gratuita.

A particularidade do sistema de ensino francês é que as escolas estão abertas seis dias por semana. No entanto não há aulas à quarta-feira e ao sábado de tarde. No ensino primário - equivalente ao 1.º e 2.º ciclos português - existem por semana 26 aulas com uma hora cada uma, sendo o número total mínimo de horas de aulas de 846 horas.

Também aqui é o Ministério da Educação que determina o currículo, cabendo aos professores a escolha do método de ensino e dos manuais. O ensino primário concentra-se nos conhecimentos básicos de leitura, escrita e aritmética, bem como na educação física. As escolas têm o poder de desenvolver o currículo de modo que estes reflectam as suas necessidades e circunstâncias particulares.

Não existe um limite recomendado para o número total de alunos por turma que variam consoante os responsáveis pelo estabelecimento de ensino e de acordo com as especificidades locais. Em média, no ensino primário existem perto de 25 alunos por turma, agrupados normalmente consoante a idade. Existe um único professor para todas as matérias, enquanto que no ensino secundário passam a existir diferentes professores para áreas distintas.

Alemanha

O funcionamento do sistema de ensino na Alemanha é um pouco diferente uma vez que existe o que eles designam por educação a full-time e a partime. A educação obrigatória em full-time abrange os jovens entre os 6 e os 15/16 anos (dependendo da zona). Para quem não ande numa escola a full-time, então a educação é obrigatória até aos 18 anos. O sistema de ensino está também dividido entre educação primária (6 aos 10 anos), equivalente ao nosso 1.º e 2.º ciclos; educação secundária baixa (10 aos 15/16), equivalente ao nosso 3.º ciclo, e educação secundária elevada (15/16 aos 18/19), equivalente ao nosso Ensino Secundário.

Em termos de duração do ano escolar, na Alemanha está-se perante o ano mais longo uma vez que tem início em Agosto e prolonga-se até Julho, englobando 188 dias de aulas (nas escolas que funcionam cinco dias por semana) ou 208 dias (nas escolas abertas seis dias por semana). Na educação primária, estão previstas entre 19 e 28 aulas por semana, com uma duração de 45 minutos.

Aqui tudo passa pelos estados federados (Bundesländer), que autonomamente determinam o currículo, recomendam métodos de ensino e aprovam manuais escolares. As áreas da educação primária incluem leitura, escrita, aritmética, introdução às ciências naturais e sociais, arte, música, desporto e educação religiosa.

Segundo dados de 2002, na educação primária as turmas têm em média 22. alunos, agrupados de acordo com a idade. No ensino primário existe apenas um professor para as diferentes matérias e no secundário diferentes matérias são dadas por professores distintos. Os professores do ensino primário são generalistas e os do secundário são especializados nas diversas áreas de ensino.

A avaliação contínua é uma prática comum e baseia-se em provas escritas e participação oral. Os alunos podem ter de repetir o ano, quando se justificar.

Inglaterra

O ensino é obrigatório entre os 5 e os 16 anos e divide-se entre o ensino primário (5-11) e o ensino secundário (11 aos 16). A maioria dos alunos vai directamente do ensino primário para o ensino secundário mas em algumas zonas de Inglaterra existem escolas "intermédias", que recebem alunos entre os 8 e os 13 anos.

O ano escolar normalmente prolonga-se entre Setembro e Julho com 190 dias. Estas datas são estabelecidas pelas autoridades locais ou pelo corpo responsável por cada escola. O número de horas semanais de aulas recomendado varia entre as 21 horas (dos 5 aos 7 anos), 23,5 horas (7 aos 11 anos), 24 horas (11 aos 14 anos) e 25 horas (14 aos 16 anos). A maioria das escolas garante mais horas além do mínimo estabelecido. A organização do horário escolar é da responsabilidade de cada escola.

O currículo da educação obrigatória em Inglaterra está dividido em diferentes níveis. O primeiro, dos 5 aos 7 anos, o segundo, dos 7 aos 11, e o terceiro, dos 11 aos 14 anos, inclui Inglês, Matemática, Ciência, Design e Tecnologia, Tecnologias de Informação e Comunicação, Educação Física, História, Geografia, Arte, Design e Música. No 3.º nível é ainda obrigatória uma Língua Estrangeira e Educação Sexual. A Educação Religiosa é obrigatória desde o primeiro nível.

As turmas de alunos entre os 5 e os 7 anos têm um limite de 30 alunos.

No que respeita aos professores na educação primária - que equivale ao 1.º e 2.º ciclo do sistema de educação português -, existe um único professor para todas as matérias. Os alunos só passam a ter um professor específico para cada disciplina no secundário, que equivale ao 3.º ciclo e ensino secundário do sistema educativo português.

Finlândia

O ensino obrigatório começa quando as crianças têm 7 anos de idade e dura nove anos. A educação é gratuita para todo o ensino básico.

O ano escolar também começa a meio de Agosto mas acaba mais cedo - no início de Junho - e prolonga-se ao longo de 190 dias. As escolas funcionam durante cinco dias por semana e o número mínimo de aulas por semana varia entre 19 e 30 horas, dependendo do nível e do número de disciplinas opcionais existentes. Este sistema tem a particularidade de existir autonomia local para estabelecer dias de férias extra. Nos dois primeiros níveis, um dia de escola não pode ter mais de cinco aulas, no resto dos níveis no máximo podem existir sete aulas por dia. Normalmente uma aula tem a duração de 60 minutos.

Em termos de constituição de turmas, não existe qualquer regra quanto ao número de alunos por turma. Normalmente, agrupam-se os alunos por idade mas, desde que apropriado, alunos com diferentes idades poderão ter aulas juntos.

O currículo é estabelecido pelo quadro nacional de educação e inclui objectivos e critérios de avaliação. De acordo com estas normas, cada escola, juntamente com as autoridades locais, estabelece o seu próprio currículo que atende às especificidades do contexto local. As áreas obrigatórias são Língua Materna e Literatura, segunda Língua Nacional, Línguas Estrangeiras, Ambiente, Educação para a Saúde, Religião ou Ética, História, Estudos Sociais, Matemática, Física, Química, Biologia, Geografia, Educação Física, Música, Educação Visual, Economia do Lar e Aconselhamento.

Nos primeiros seis anos existe um único professor para a maior parte das matérias, mas há aulas que são dadas por professores especialistas, principalmente em áreas como educação visual, música e educação física. A partir do 7.º ano, os alunos passam a ter diferentes professores para a maior parte das matérias.

O sistema de avaliação é contínuo e é feito a partir de testes dados pelos professores. Durante a educação primária o aluno pode também repetir de ano.⁷⁴

⁷⁴ see

www.educare.pt/educare/Actualidade/Noticia.aspx?contentid=9504C420B14940668C987526BE9A73B1&opsel=1&channelid=0

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Appendix 5 – Legislation on Textbooks

Legislation on Textbooks

Decreto-Lei n.º 369/90, de 26 de Novembro: “De acordo com a Lei n.º 46/86, de 14 de Outubro – Lei de Bases do Sistema Educativo –, e respondendo às exigências da entrada em vigor dos novos planos curriculares definidos pelo Decreto-Lei n.º 286/89, de 29 de Agosto, impõe-se a definição de uma política de manuais escolares que, salvaguardando o direito de alunos e professores recorrerem a outras fontes de informação facilitadoras do processo de conhecimento, [...]”

Despacho n.º 29864/2007: A Lei n.º 47/2006, de 28 de Agosto, que define o regime de avaliação, certificação e adopção dos manuais escolares dos ensinos básico e secundário, bem como os princípios e objectivos a que deve obedecer o apoio socioeducativo relativamente à aquisição e empréstimo dos mesmos, criou a possibilidade, no n.º 7 do artigo 9.º, de a avaliação para certificação ser realizada não apenas por comissões de avaliação para tanto constituídas por despacho do membro do governo responsável pela área da educação, mas também por entidades devidamente acreditadas para o efeito pelo serviço do Ministério da Educação.

Decreto-Lei n.º 261/2007 de 17 de Julho: Com a publicação da Lei n.º 47/2006, de 28 de Agosto, aprovada pela Assembleia da República na sequência de proposta de lei apresentada pelo Governo, satisfaz-se o compromisso assumido no Programa do XVII Governo Constitucional de lançamento de um sistema de avaliação e certificação de manuais escolares com a finalidade de garantir que cumprem de forma adequada a sua função e de proporcionar novas formas de utilização que sejam mais racionais e menos dispendiosas para as famílias. Esse compromisso fundamentou-se no reconhecimento de que os manuais escolares, apesar da prevalência de uma cultura pedagógica que preconiza a produção e adaptação dos materiais de ensino diferenciados que possam responder à singularidade de cada escola, de cada turma ou mesmo de cada aluno, e da mais recente difusão de recursos didácticos complementares em novos suportes ou por novos meios, continuam a ser na prática instituída um instrumento fundamental do ensino e da aprendizagem. Baseou-se, do mesmo modo, esse compromisso no entendimento de que a retracção da intervenção reguladora do Estado, propiciando a proliferação de manuais escolares, impediu a realização de um trabalho rigoroso de avaliação e conduziu à reprodução de formas pouco razoáveis de utilização, prejudicando de facto a igualdade de oportunidades. Os manuais tornaram-se objectos descartáveis, porque efectivamente impossíveis de reutilizar, mas ao mesmo tempo dispendiosos, representando um encargo significativo para as famílias, em particular para as de menores recursos, que a comparticipação financeira do Estado e das autarquias locais tem procurado minorar, mas nem sempre tem permitido compensar cabalmente. A Lei n.º 47/2006, de 28 de Agosto, que define o regime de avaliação, certificação e adopção dos manuais escolares dos ensinos básico e secundário, bem como os princípios e objectivos a que deve obedecer o apoio sócio-educativo relativamente à aquisição e empréstimo de manuais escolares, respondeu a um imperativo social e político, procurando desenvolver os padrões de qualidade e assegurar a estabilidade no sistema educativo. No rigoroso respeito pela liberdade de criação e edição e pela autonomia das escolas e dos docentes, a lei definiu os princípios orientadores e os parâmetros normativos no sentido de garantir a

conformidade dos manuais escolares com os objectivos e conteúdos dos programas ou orientações curriculares, de promover a elevação do seu nível científico -pedagógico e proporcionar às famílias formas de utilização menos dispendiosas.

Introduziu -se um regime de avaliação e certificação da qualidade dos manuais escolares, a realizar por comissões de peritos ou por entidades especialmente acreditadas para o efeito e relevando para efeitos da sua adopção formal pelas escolas. A avaliação e certificação dos manuais escolares, integrada no procedimento conducente à sua adopção pelos estabelecimentos de ensino, constitui um contributo significativo para a promoção da qualidade do ensino e do sucesso educativo, permitindo suprir as deficiências do anterior regime de adopção de manuais e satisfazer uma das principais responsabilidades do Estado na prossecução do interesse público — qual é a de assegurar que nenhum manual desadequado ao currículo ou aos programas em vigor ou com erros ou deficiências seja instrumento da aprendizagem dos alunos. Com a mudança do enquadramento legal do procedimento da adopção dos manuais criam -se as condições para o exercício efectivo da autonomia dos docentes, no quadro dos órgãos de coordenação pedagógica dos seus estabelecimentos de ensino, permitindo -lhes a selecção de entre os manuais escolares certificados daqueles que melhor se adequem aos respectivos projectos educativos. Nos termos da própria Lei n.º 47/2006, de 28 de Agosto, cumpre agora proceder à regulamentação do regime de avaliação, certificação e adopção dos manuais escolares, que constitui o objecto do presente decreto -lei. A lei alargou também os períodos de vigência da adopção dos manuais escolares, o que, para além de contribuir para a estabilidade da organização pedagógica nas escolas, facultará às famílias, através da possibilidade de reutilização, uma redução dos encargos que suportam com a sua aquisição. O presente decreto -lei regulamenta os termos em que se definem os períodos de vigência dos manuais escolares. Além disso habilita o membro do Governo responsável pela área da educação a estabelecer normas ou a fazer recomendações relativamente às características materiais dos manuais escolares, no sentido de permitir a sua efectiva reutilização assim como a redução do seu

custo e do seu peso. A política de manuais escolares não pode deixar de guiar -se por critérios de equidade social, designadamente no que se refere ao acesso e às condições da sua utilização por parte dos alunos. A equidade é garantida pelo regime de preços convencionados, alargado a outros recursos didáctico -pedagógicos e ao ensino secundário, e pela adopção complementar de modalidades flexíveis de empréstimo pelas escolas. Contudo, o Governo afasta -se de concepções que aceitam que os manuais escolares sejam um artigo descartável, procurando antes requalificá-los enquanto instrumento educativo mas também enquanto recurso cultural, essencial para muitas crianças e jovens que a nossa sociedade ainda não conseguiu fazer aceder a outros bens culturais. Assim, com o presente decreto -lei o Governo preferiu assumir o compromisso de reforçar o apoio sócio-económico aos agregados familiares ou aos estudantes economicamente carenciados, assegurando-lhes a progressiva gratuitidade dos manuais escolares no prazo de dois anos após a sua publicação.

Foram ouvidas as entidades representativas dos editores e livreiros. Foi promovida a audição das associações de pais.

Portaria n.º 1628/2007 de 28 de Dezembro: Nos termos da Lei n.º 47/2006, de 28 de Agosto, que define o regime de avaliação, certificação e adopção dos manuais escolares dos ensinos básico e secundário, bem como os princípios e objectivos a que deve obedecer o apoio sócio -educativo relativamente à aquisição e empréstimo de manuais escolares, e do artigo 15.º do Decreto -Lei n.º 261/2007, de 17 de Julho, que a regulamenta, cumpre definir os procedimentos para a adopção formal e a divulgação da adopção dos manuais escolares

a seguir pelos agrupamentos de escolas e pelas escolas não agrupadas. Foram ouvidas as entidades representativas dos editores e livreiros.

Portaria n.º 792/2007 de 23 de Julho: A Lei n.º 47/2006, de 28 de Agosto, definiu uma nova política para os manuais escolares e outros recursos didáctico -pedagógicos, baseando -se num conjunto de princípios e orientando -se para um conjunto de objectivos, entre os quais a racionalização dos preços, tendo presente a natureza específica do bem público em causa e o imperativo de proporcionar aos cidadãos um nível elevado de escolaridade. Considerando que os manuais escolares são um bem essencial em cuja escolha os utilizadores não interferem, uma vez que a mesma é feita por escola, o regime de preços deverá ter em conta a salvaguarda dos interesses das famílias, tentando conciliá-los com os interesses dos autores e editores, assentando nos princípios da liberdade de edição e de equidade social. Neste sentido, embora tendo presente a necessidade de flexibilização do regime dos preços dos manuais escolares e outros recursos didáctico -pedagógicos, não pode o Governo deixar de executar medidas que se tornam um imperativo atendendo à natureza específica do bem público que aqueles representam.

Lei n.º 47/2006 de 28 de Agosto: Define o regime de avaliação, certificação e adopção dos manuais escolares do ensino básico e do ensino secundário, bem como os princípios e objectivos a que deve obedecer o apoio sócio-educativo relativamente à aquisição e ao empréstimo de manuais escolares.⁷⁵

Artigo 3.º

Conceitos

Para efeitos do disposto na presente lei, entende-se por:

- a) «Programa» o conjunto de orientações curriculares, sujeitas a aprovação nos termos da lei, específicas para uma dada disciplina ou área curricular disciplinar, definidoras de um percurso para alcançar um conjunto de aprendizagens e de competências definidas no currículo nacional do ensino básico ou no currículo nacional do ensino secundário;
- b) «Manual escolar» o recurso didáctico-pedagógico relevante, ainda que não exclusivo, do processo de ensino e aprendizagem, concebido por ano ou ciclo, de apoio ao trabalho autónomo do aluno que visa contribuir para o desenvolvimento das competências e das aprendizagens definidas no currículo nacional para o ensino básico e para o ensino secundário, apresentando informação correspondente aos conteúdos nucleares dos programas em vigor, bem como propostas de actividades didácticas e de avaliação das aprendizagens, podendo incluir orientações de trabalho para o professor;
- c) «Outros recursos didáctico-pedagógicos» os recursos de apoio à acção do professor e à realização de aprendizagens dos alunos, independentemente da forma de que se revistam, do suporte em que são disponibilizados e dos fins para que foram concebidos, apresentados de forma inequivocamente autónoma em relação aos manuais escolares;
- d) «Promoção» o conjunto de actividades, desenvolvidas exclusivamente pelos autores e editores, destinadas a dar a conhecer às escolas e aos professores o conteúdo, a organização e as demais características dos manuais escolares e outros recursos didácticos objecto de procedimento de adopção.

Artigo 4.º

Vigência dos manuais escolares

1—O período de vigência dos manuais escolares do ensino básico e do ensino secundário é, em regra, de seis anos, devendo ser idêntico ao dos programas das disciplinas a que se referem.

⁷⁵ http://sitio.dgidec.min-edu.pt/manuaiscolares/Documents/L47_2006.pdf

2—Tendo em vista a elaboração, a produção e os demais procedimentos previstos na presente lei relativos aos manuais escolares e a outros recursos didáctico-pedagógicos, os programas de cada uma das disciplinas e áreas curriculares disciplinares são divulgados até 20 meses antes do início do ano lectivo a que digam respeito.

3—Nos casos em que o conhecimento científico evolua de forma célere ou o conteúdo dos programas se revele desfasado relativamente ao conhecimento científico generalizadamente aceite, pode o prazo de vigência para o manual escolar da disciplina afectada ser fixado em período mais curto ou ser determinada a revisão do programa, mediante despacho do Ministro da Educação.

Artigo 5.o

Elaboração, produção e distribuição

1—A iniciativa da elaboração, da produção e da distribuição de manuais escolares e de outros recursos didáctico-pedagógicos pertence aos autores, aos editores ou a outras instituições legalmente habilitadas para o efeito.

2—Na ausência de iniciativas editoriais que assegurem a satisfação da procura, compete ao Estado promover ou providenciar a elaboração, a produção e a distribuição de manuais escolares ou de outros recursos didáctico-pedagógicos.

3—Os docentes podem elaborar materiais didáctico-pedagógicos próprios, em ordem ao desenvolvimento dos conteúdos programáticos e de acordo com os objectivos pedagógicos definidos nos programas, desde que tal não implique despesas suplementares para os alunos.

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Appendix 6 – Criteria for Evaluating Textbooks

Criteria for Evaluating Textbooks

4.- CRITÉRIOS DE APRECIÇÃO DOS MANUAIS ESCOLARES PARA O ANO LECTIVO DE 2010/2011⁷⁶

4.1. - Critérios de apreciação de manuais escolares ainda não submetidos a avaliação e certificação

4.1.1. – Informação

Apresenta uma organização coerente e funcional, estruturada na perspectiva do aluno;
Desenvolve uma metodologia facilitadora e enriquecedora das aprendizagens;
Estimula a autonomia e a criatividade;
Motiva para o saber e estimula o recurso a outras fontes de conhecimento e a outros materiais didácticos;
Permite percursos pedagógicos diversificados;
Contempla sugestões de experiências de aprendizagem diversificadas, nomeadamente de actividades de carácter prático/experimental;
Propõe actividades adequadas ao desenvolvimento de projectos interdisciplinares.

4.1.2. – Informação

Adequa-se ao desenvolvimento das competências definidas no Currículo do respectivo ano e/ou nível de escolaridade;
Responde aos objectivos e conteúdos do Programa/Orientações Curriculares;
Fornece informação correcta, actualizada, relevante e adequada aos alunos a que se destina;
Explicita as aprendizagens essenciais;
Promove a educação para a cidadania;
Não apresenta discriminações relativas a sexos, etnias, religiões, deficiências,...

4.1.3. Comunicação

A concepção e a organização gráfica ⁽¹⁾ do manual facilitam a sua utilização e motivam o aluno para a aprendizagem;

(1) Caracteres tipográficos, cores, destaques, espaços, títulos e subtítulos, etc;

Os textos são claros, rigorosos e adequados ao nível de ensino e à diversidade dos alunos a que se destinam;

Os diferentes tipos de ilustrações ⁽²⁾ são correctos, pertinentes e relacionam-se adequadamente com o texto;

(2) Fotografias, desenhos, mapas, gráficos, esquemas, etc.

4.1.4. Características materiais

Apresenta robustez suficiente para resistir à normal utilização;

O formato, as dimensões e o peso do manual (ou de cada um dos seus volumes) são adequados ao nível etário do aluno;

⁷⁶ see <http://sitio.dgicd.min-edu.pt/manuaiscolares/paginas/criterios.aspx>

Permite a reutilização.

4.2. - Critérios de apreciação de manuais escolares submetidos a avaliação e certificação (Novo)

4.2.1. – Adequação ao Projecto Educativo da Escola

4.2.2. – Características do público-alvo

4.2.3. – Características do meio envolvente

4.2.4. – Diversidade social e cultural da comunidade escolar

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Appendix 7 – News Article on Textbooks

News Article on Textbooks

Acusação da União dos Editores Portugueses

Comissão de avaliação dos livros escolares serve os "'boys' dos partidos"

06.12.2005 - 13:38 Por Lusa

A União dos Editores Portugueses (UEP) considera que a criação de comissões para avaliar e certificar os manuais escolares antes de estes serem lançados no mercado viola a liberdade editorial e serve apenas "o clientelismo partidário".



A escolha e vigência dos livros escolares decidida pelo Governo não recolhe o apoio dos editores (PÚBLICO)

"Estas comissões servem talvez para arranjar subsídios e empregos aos 'boys' dos partidos", acusou hoje o presidente do Conselho de Educação da UEP, Manuel Ferrão, numa conferência de imprensa destinada a analisar o anteprojecto do Governo sobre manuais escolares, uma

semana antes de terminar o prazo de consulta pública do documento.

Para a UEP, a avaliação prévia dos manuais - prevista no anteprojecto apresentado em Novembro - "é uma forma encapotada de regressar ao livro único", próprio "de regimes autoritários como o Estado Novo", e representa "um atestado de incompetência aos professores", os únicos a quem cabia escolher até agora os livros a adoptar em cada escola entre todos os disponíveis no mercado.

Caso o Governo insista na avaliação prévia, os editores defendem que esta seja feita através das universidades, escolas superiores de educação e associações científicas e de professores e não através de uma comissão de peritos cujas decisões não são susceptíveis de recurso.

O documento do Ministério da Educação estipula ainda o aumento do prazo de vigência dos manuais escolares de três para seis anos, uma medida que a UEP afirma pôr em causa a qualidade da educação em Portugal.

"Com a contínua evolução tecnológica, as constantes descobertas científicas e novidades informativas é inadmissível defender que um livro dure seis anos, um prazo que só conduz à estagnação. Como é que se vai motivar alunos com livros completamente desactualizados?", questionou Manuel Ferrão.

O aumento do prazo de vigência dos livros ameaça também a sobrevivência das editoras portuguesas, que ficarão sem livros para publicar durante dois ou três anos, e desse modo "abre as portas às multinacionais ou a um possível monopólio", alerta o responsável.

A UEP lamenta não ter sido ouvida pela tutela na fase de preparação deste anteprojecto, que classifica como "um instrumento ao serviço do desastre educativo e do desastre editorial", e sustenta que o diploma assenta num relatório "absolutamente irrealista" e "superficial". "Sentimo-nos completamente injustiçados e ignorados por parte do ministério", afirmou Américo Areal, presidente da Asa, uma editora que integra a união.

Os editores duvidam da constitucionalidade do diploma apresentado pela tutela e esperam divulgar, até ao final da semana, um parecer pedido a uma equipa de advogados.

O anteprojecto de lei também não foi bem acolhido pela Associação Portuguesa de Editores e Livreiros, que alertou na sexta-feira passada para o risco de "estalinização" do sector em Portugal com a implementação da certificação prévia dos manuais e de todos os recursos didáctico-pedagógicos.⁷⁷

⁷⁷ see http://www.publico.pt/Educa%C3%A7%C3%A3o/comissao-de-avaliacao-dos-livros-escolares-serve-os-boys-dos-partidos_1241128

The Role of Literature: English Textbooks and Literature in Secondary Teaching in Portugal

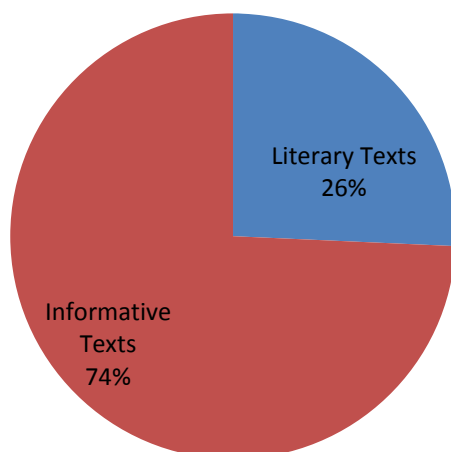


Appendix 8 – Data on *Englishes*

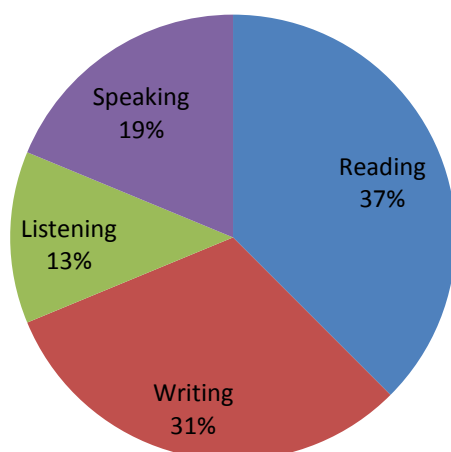
Data on *Englishes*

Percentage for the presence of literary and non-literary texts and of the tasks the textbook proposes.

TEXTS



TASKS



The Role of Literature: English Textbooks and Literature in Secondary Teaching in Portugal



Appendix 9 – Excerpt from *Riddle of Amish Culture*

Excerpt from *Riddle of Amish Culture*

“We’re not opposed to education” said one Amish man, “We’re just against education higher than our heads, I mean education we don’t need.”

In the early days, Amish youth were as well-educated as the children of other early settlers. With the enforcement of compulsory attendance laws in 1895, for the most part, Amish children attended public elementary schools. Teachers affirmed the rural culture, often their own, and complied with local requests. At the turn of the century, rural children attended school only for four months out of the year. Passed in 1925, legislation required attendance until age fourteen, but local boards freely granted permits for farm work. Providing a practical education in basic skills, the local schoolhouse dovetailed smoothly with Amish culture.

Today more than three thousand Amish pupils attend over one hundred one-room private schools in the Lancaster settlement. Throughout the eighth grades they learn spelling, English, German, mathematics, geography, and health. Although taught by Amish teachers, classes are conducted in English. Practical skills, applicable to everyday Amish life, are emphasized. Neither science nor religion is taught. The Amish believe that formal religious training belongs in the domain of the family and church. According to a school manual, they hope that religion permeates the school “all day long in our curriculum and in the playgrounds.” This goal is accomplished “by not cheating in arithmetic, by teaching cleanliness and thrift in health, by saying what we mean in English, by learning to make an honest living from the soil in geography, and by teaching honesty, respect, sincerity, humbleness and the golden rule on the playground.”

Amish schools lack the educational trappings often taken for granted in public schools – sports programs, dances, physical education, cafeterias, field trips, clubs, bands and choruses, computers, guidance counselors, and principals. Battery operated clocks, gas lanterns, wood stoves, hand-pumped water, and outdoor toilets are typical in the Amish school.⁷⁸

• ⁷⁸ *The Riddle of Amish Culture*, by Donald Kraybill, in *Englisches* 10°, page 76.

The Role of Literature: English Textbooks and Literature in Secondary Teaching in Portugal

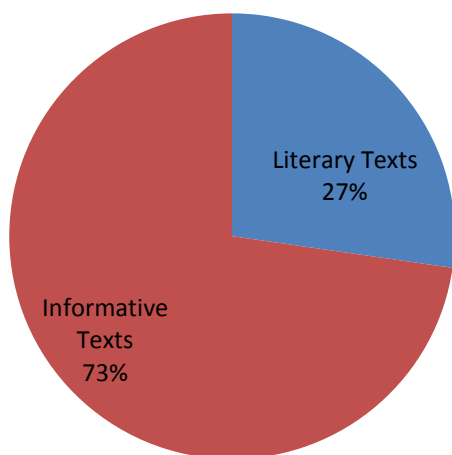


Appendix 10 – Data on *Links*

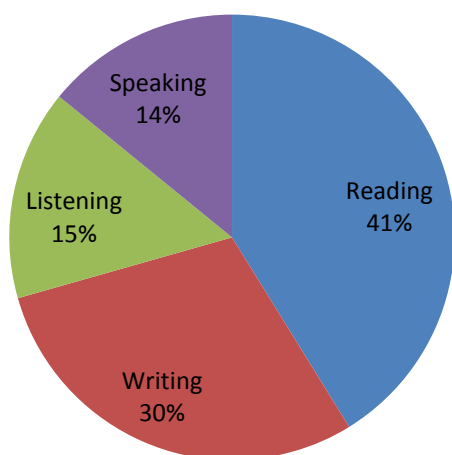
Data on *Links*

Percentage for the presence of literary and non-literary texts and of the tasks the textbook proposes.

TEXTS



TASKS



The Role of Literature: English Textbooks and Literature in Secondary Teaching in Portugal



Appendix 11 – Samples from *Englishes* and *Links*

Samples from *Englishes* and *Links*

Englishes, Texto Editora



Englishes, front cover

TASK A • WRITING

CONTACT WITH OTHER LANGUAGES/ OTHER CULTURES

The aim of this task is to

- write an informal letter

You will

- interpret pictures and written passages
- make notes/organize information on language communication
- consolidate your knowledge of
 - word formation
 - sentence building
 - punctuation

ACTIVITY 1 • SPEAKING

1.1 Look at the following picture and notice:

- the people portrayed;
- the difficulties in communication.



USA a chronicle in picture.

1.2 With your partner exchange views on

- the way they showed surprise;
- the way they solved their difficulties;
- whether there was/wasn't communication.

SPEAKING TIPS!

1. Use your class as an opportunity to speak English as much as you can.
2. Don't sit in a straight line to talk to your partner. It makes the communication difficult.
3. Don't be afraid of making mistakes.
4. Ask your teacher for help even if you have to use Portuguese.
5. Reflect on how well you have done the activity.

- 1.3 Compare your conclusions with the other groups. Look at the box for words you may need. Make notes.
- 1.4 Look in a dictionary for any words you don't know.
- 1.5 Look at the cartoon and with your partner do the following:
- explain why the Native American says "What?";
 - discuss how people from different cultures fail to understand one another even if they speak the same language.

LANGUAGE TIPS!

Showing surprise:

- gaze
- stare
- gawk
- gawp
- gape
- open-mouthed

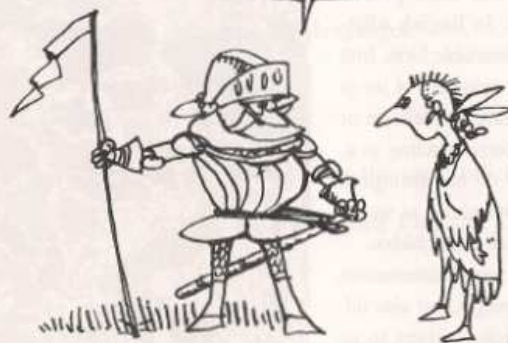
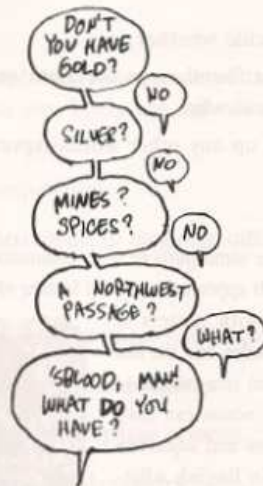
• CHAPTER ONE •

IN WHICH ENGLAND PLANTS THIS AND THAT

IN 1585, THE FIRST ENGLISH COLONISTS ARRIVED ON ROANOKE ISLAND, VIRGINIA.

(NOW IT'S NORTH CAROLINA; THEN IT WAS VIRGINIA.)

THE COLONY WAS SUPPOSED TO BE A PROFIT-MAKING ENTERPRISE, BUT IT WAS FAR FROM OBVIOUS WHAT VIRGINIA'S SOURCE OF WEALTH WAS SUPPOSED TO BE...



Larry Gonick, *The Cartoon History of the United States*.

- 1.6 Bearing in mind your discussions in 1.3 and 1.5, draw conclusions on
- difficulties in communication among people from different cultures;
 - the need to build bridges across cultures.

TASK A • SPEAKING

TECHNOLOGICAL ADVANCES

The aim of this task is to

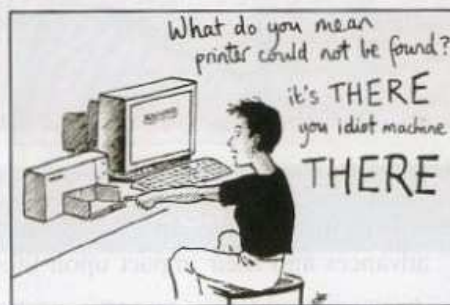
- help you take an active part in a class discussion

You will

- organize a file with information from reading and listening passages
- revise verb forms
- learn how to report facts/opinions

ACTIVITY 1 • READING

1.1 Look at the cartoon below.



Jacky Fleming,
The Communications Revolution.

a. Tick the box that best reflects the man's feelings towards his computer as suggested by the cartoon:

joy	anger	fear	scorn	disbelief	doubt	anxiety	hope
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

b. Justify your choice.
c. Say whether a similar situation has ever happened to you. If your answer was "yes", say how you reacted.

1.2 In the text you are about to read, a few words/expressions appear which you may not know. Try to guess their meaning from the context or use a dictionary if necessary.

- I can dress my text with carets (^) and cedillas (~).
- I haven't the tiniest inkling.
- I discover, with a trill of gay laughter.
- But here is what gets me.
- Until I remember or more often blunder on the particular one.
- This is irksome and pointless.

1.4 This text can be divided into three parts:

- Introduction • Development • Conclusion.

a. Identify each of the sections mentioned. **b.** Quote the key sentence in each section.

1.5 Go through the text and

- a.** pick out every adjective with a negative connotation;
- b.** explain how they serve the writer's purpose.

1.6 The text makes use of different devices in the area of punctuation.

Recall what you have learned on the subject (see **Extension**, p. 11), and justify the use of

- a.** dashes; **b.** brackets; **c.** inverted commas; **d.** question marks; **e.** capital letters.

1.7 Read the excerpt from the poem presented below and identify the topic.

The Reinstalling Windows Song

I bought a new computer,
It cost two thousand pound;
But every time I switch it on
It keeps on falling down.

I used to think it was my friend
Now it drives me round the bend;
You'd be surprised the time I spend
Reinstalling Windows.

I switch it on but what is this?
There's something wrong with CONFIG.SYS?
This isn't my idea of bliss,
Reinstalling Windows.

Reboot again and what is that?
I've gone and lost my SYSTEM.DAT?
Would you ever credit that?
Reinstalling Windows.

I want to share my printers and
I want to share my files,
I want to share my anger'cos
It drives me bloomin' wild.
...

It can't locate my printer
And it can't locate my mouse;
The other day it told me
They were in Bill Gates's house.

(author unknown) (abridged) • 133 words
@<http://www.soi.city.ac.uk/~ivot/winsong.html>



www.jovem.TE.pt/apolo_internet/
para saberes mais sobre...

Bill Gates
Paul Allen
Lakeside School

1968: Bill Gates (standing) and Paul Allen working at the computer terminal at Lakeside School.



READING TIPS!

When reading a text with brackets or dashes, first read it without considering whatever is within the brackets or dashes, in order to understand the main idea of the sentence. After that, read the whole sentence, including what is between the brackets or dashes, in order to have the complete information.

1.8 Read the poem again and

describe the poet's feelings concerning his computer.

- b.** identify any similarities between the message of the poem and the ones from the cartoon (p. 62) and/or the text (p. 63);
- c.** explain why the author chose
 - to use capital letters (CONFIG.SYS; SYSTEM.DAT);
 - to use informal language (cos; bloomin'wild);
 - to make a reference to Bill Gates.

1.9 Bearing in mind the cartoon, Bill Bryson's text and the poem, organize a file with notes about how some people react to technological advances.

The headings below may help you.

People's complaints about computers	Causes for complaining about computers	My point of view about computers
•	•	•
•	•	•
•	•	•

ACTIVITY 2 • LANGUAGE

2.1 When you are discussing a problem or expressing your views, you often need to report other people's opinions.

To do this you need to know how to use reported speech.

Now read the following:

Bill Bryson writes about his experience with his computer:

"Quite often, I somehow hit a combination of keys that summons a box which says, in effect, 'This is a pointless box. Do you want it?' which is followed by another that says, 'Are you sure you don't want the pointless box?'"

In the example given we have quoted the dialogue between the writer and his computer as it happened – **DIRECT SPEECH**.

If we wanted to report what was said, the result would be something like

Bill Bryson said that quite often he somehow hit a combination of keys that summoned a box which said in effect that it was a pointless box and it asked him if he wanted it, which was followed by another that asked whether he was sure he didn't want the pointless box.

Unit 2 • A TECHNOLOGICAL WORLD

- a.** In the example given underline the changes made.
In case of doubt see **Extension**, p. 5.
- b.** Match each report 1-6 with the actual words spoken a-f.
- | | |
|---|---|
| 1. He insisted he had chosen the best computer. | a. "Don't worry, I've chosen the best computer. It's all right!" |
| 2. He doubted whether I had chosen the best computer. | b. "Yes, you are quite correct. I've chosen the best computer." |
| 3. He reassured him that he had chosen the best computer. | c. "I'm not sure you've chosen the best computer." |
| 4. He admitted he might have chosen the best computer. | d. "No, I've definitely chosen the best computer." |
| 5. He repeated that he had chosen the best computer. | e. "O.K., perhaps I did choose the best computer after all." |
| 6. He confirmed that he had chosen the best computer. | f. "Yes, I've chosen the best computer. I've chosen the best I tell you." |
- c.** Now look at the exercise above and
- underline the reporting verbs 1-6;
 - say how each one helped to clarify the meaning of its sentence.
- d.** Rewrite the sentences using the reporting verb given.
- Bill Bryson said, "I hate this computer. It drives me mad." (told)
 - The computer expert said, "Shut down your computer and then restart it!" (advised)
 - "Honestly, I've never quit the computer without shutting it down properly." (denied)
 - "Are you going to learn autocad?" (asked)
 - "Have I made a mistake?" (wondered)

2.2 In any situation the use of the correct form of verbs is essential and may avoid misunderstanding.

- a.** Complete the table below according to the headings provided. (One has been done for you.)
See **Extension**, pp. 2-3.

Quotation	Form used	Time expressed	Uses
My computer has 102 keys	Present Simple	Present	General truths/facts
...double what my old manual typewriter had			
my most recent thoughts have been devouring everything			
everything I had previously written			
I have known for a long time...			

TASK B • WRITING

SOCIAL CHANGES

The aim of this task is to

- help you write a report

You will

- practise reading techniques and note-making
- learn how to enrich texts by using essential grammar points
 - relative pronouns
 - modal verbs
 - connectors

ACTIVITY 1 • READING

The 10th-year students in your school are going to organize an exhibition on the impact of technology in our time and the English department has decided to participate with a report under the title *Learning and Working in the Age of Technology*.

Your class is in charge of collecting information about the importance of technology in school education.

- 1.1** As a first step, in class discuss the situation in your school and then use the grid below to make notes on your opinions.

The use of technology in our school		
Advantages it has brought	Problems still to be faced	Suggestions/recommendations for better use

- 1.2** As a second step, you are going to analyse the opinion of some well-known personalities in the world of technology.

EDUCATION. THE BEST INVESTMENT is the title of a text that will help you collect information for the report. This text (Text A, pp. 73-74) was written by Bill Gates.

With your partner

- discuss what you know about Bill Gates;
- using your knowledge about the author, predict the role he most probably assigns to technology in education. Give reasons for your answer.

- 1.3** When you read text A you will find the italicized expressions below, although the sentences won't be exactly the same. See **Extension**, p. 10.

a. Try to explain the meaning of these expressions by inferring them from the context.

1. There is an *often-expressed fear* today when considering the future role of technology in schools.

Text A There is an *often-expressed* fear that technology will replace teachers. I can say emphatically and unequivocally, IT WON'T. However, technology will be *pivotal* in the future role of teachers.

5 Despite the slowness of schools to embrace technology, genuine change is going to come. It won't happen abruptly. Students will continue to attend classes, listen to teachers, ask questions, participate in individual and group work (including *hands-on experiments*), and do homework.

Read paragraphs 1 and 2.

- What is the key word in these paragraphs?
- What is the key sentence in each paragraph?
- Check if the meaning of the expressions in italics fits your conclusions in 1.3.

73

Englisbes, "A Technological World", page 73 (excerpt)



Text B “We’re not opposed to education”, said one Amish man, “We’re just against education higher than our heads, I mean education that we don’t need.”

In the early days, Amish youth were as well-educated as the children of other early settlers. With the enforcement of compulsory attendance laws in 1895, for the most part, Amish children attended public elementary schools. Teachers affirmed the rural culture, often their own, and complied with local requests. At the turn of the century, rural children attended school only four months out of the year. Passed in 1925, legislation required attendance until age fourteen, but local boards freely granted permits for farm work. Providing a practical education in basic skills, the local schoolhouse dovetailed smoothly with Amish culture.

Today more than three thousand Amish pupils attend over one-hundred one-room private schools in the Lancaster settlement. Throughout the eight grades they learn spelling, English, German, mathematics, geography, and health. Although taught by Amish teachers, classes are conducted in English. Practical skills, applicable to everyday Amish life, are emphasized. Neither science nor religion is taught. The Amish believe that formal religious training belongs in the domain of the family and church. According to a school manual, they hope that religion permeates the school “all day long in our curriculum and in the playgrounds.” This goal is accomplished “by not cheating in arithmetic, by teaching cleanliness and thrift in health, by saying what we mean in English, by learning to make an honest living from the soil in geography, and by teaching honesty, respect, sincerity, humbleness, and the golden rule on the playground.

Amish schools lack the educational trappings often taken for granted in public schools – sports programs, dances, physical education, cafeterias, field trips, clubs, bands and choruses, computers, guidance counselors, and principals. Battery-operated clocks, gas lanterns, wood stoves, hand-pumped water, and outdoor toilets are typical in the Amish school.

Donald Kraybill, *The Riddle of Amish Culture* • 312 words



1.9 Based on the information in the the 3rd and 4th paragraphs make notes under the following headings.

Subjects learned	Importance given to practical skills	Essential values	Evidence of rejection of technology

1.10 List the most important ideas in this text so that you may use them later in your report.

1.11 Think of the work you did in this reading activity.

a. In some of the questions you were asked to

-

Say what you have to do to answer each of these types of questions. (One example is already given.)

eg. When I **identify**, I have to say who someone is or what something is.

When I am asked to **list**, I _____

When I _____
(...)

b. Identify the reading techniques used in texts A and B. See **Extension**, p. 10.

ACTIVITY 2 • LANGUAGE

2.1 Relative clauses, if correctly used, enrich a text, add information and clarify.

"... to the teacher, **who** will be able to decide which questions ..." (Text A, l. 19)

"... I mean education **that** we don't need." (Text B, l. 2)

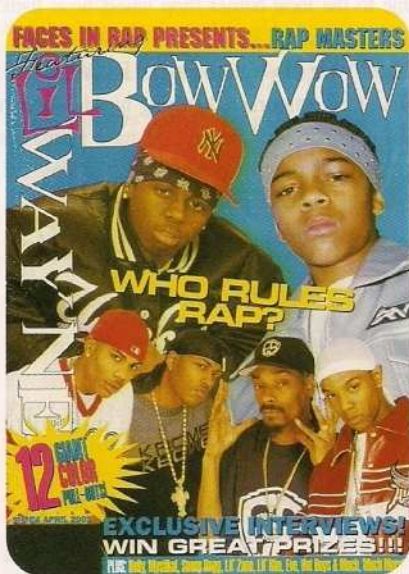
a. Look at the sentences below and

- underline the relative clause;
- write **D** for defining or **ND** for non-defining after each one;
- if the pronoun is omitted insert an appropriate one.

See **Extension**, p. 8.

1. Bill Gates, who is the Chairman of Microsoft, is a strong believer in education.
2. He has created an operating system which is used all over the world.

1.6 Now read part 2 of the text and find out where the title for this article comes from.



Part 2

Despite his youth, Bow Wow tells me that he's actually a rap veteran. He's been listening to gangsta rap since he was a toddler, so much so, that he used to insist on being called "Kid Gangster". After cajoling his mother into taking him to a Snoop Doggy Dogg concert when he was six, Bow Wow delighted the audience by taking to the stage and rapping. Snoop Dogg was so impressed with the performance that he immediately invited Bow Wow to be the opening act for the rest of his tour.

"He reminded me of myself as a kid," says Snoop of his protégé. "He was a little me. So instead of naming him Lil Snoop Dogg, I named him Lil Bow Wow."

Bow Wow's mum, Teresa, admits that she's not at all surprised by her son's success. "I could always tell he'd be a star," says Teresa, who doubles as her son's personal manager and stylist. "He was never really a normal kid. He'd pick up my kitchen utensils and combs and brushes and start rapping.

I noticed it was something he liked and he just progressed as he got older. He was in a lot of talent shows and won every one of them." Several guest appearances later, he was signed up by the So So Def record label. The result is the album, *Beware of Dog*, on which Bow Wow raps about his penchant for expensive jewellery and his reluctance to enter into serious relationships with girls just yet. "My relationship right now is with my music," he says, "I can definitely handle all this. It comes naturally."

25 There are sharp intakes of breath and murmurs of “that’s him” as Bow Wow saunters back into the Top of the Pops studio in his stage regalia. He’s wearing a customised denim suit with his name emblazoned in holographic print across his back and around his ankle. The crotch of his jeans hangs down to his tiny knees. Bow Wow ties a white bandana around his neatly braided head and strides confidently on to the stage, flanked by his DJ, Shakim. “Cash, flash and girls, that’s what I’m all about!” he raps, as audience members of both sexes begin screaming and surging towards the stage.

idem • 376 words

1.7 Read the text again for further information in order to

a. find out:

- when he started rapping;
- where he got his artistic name;
- who is responsible for the organization of his career.

b. comment on the importance of the way he dresses, bearing in mind the kind of music he performs;

c. evaluate the way he has organised the priorities of his life;

d. describe the way his fans react to his performances.

1.8 Consider the whole article and answer these questions:

a. Would you like to have a life like this boy? Why/why not?

b. Can we speak about a case of exploitation of child labour in this case?

Justify your answer.

c. How do you explain the reference to Michael Jackson in connection with Bow Wow?

d. Do you remember any other cases of precocious child artists? If so, note them down.

1.9 Pick out examples from the two parts of the text of

a. Black English; b. colloquial English.

Say how they contribute to give the reader a portrait of Lil Bow Wow.

ACTIVITY 2 • LANGUAGE

In this activity you will revise useful expressions connected with everyday life (measures, weight, etc.). You will also work with idioms which will enable you to use more natural language.

2.1. Read the sentence below:

“Shad Moss is 4ft 7in and weighs just 6st ..” (Part 1, l. 7)

a.

1. From the tables given say how tall (metric) Bow Wow is and how many kilos he weighs.

1 inch (in) = 25.4 millimetres
1 foot (ft) = 12 inches
1 yard (yd) = 3 feet
1 mile = 1,760 yards = 1.609 kilometres
1 int. nautical mile = 1.151 miles = 1.852 km

1 ounce (oz) = 28.35 grams
1 pound (lb) = 16 ounces = 0.4536 kilogram
1 stone (st) = 14 pounds = 6.35 kilograms

EXTENSIVE READING

A REVOLUTION BEGINS

PART I

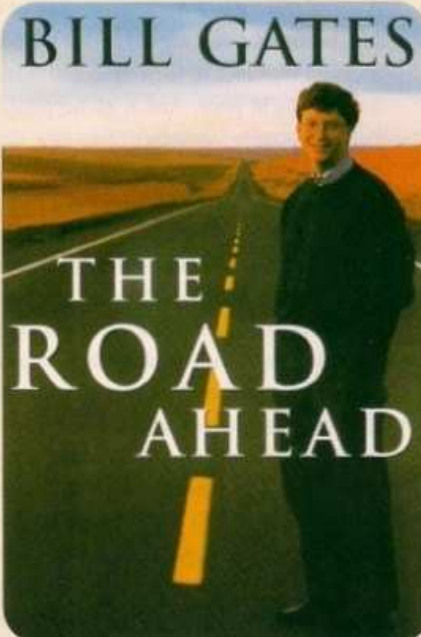
I wrote my first software program when I was thirteen years old. It was for playing tic-tac-toe. The computer I was using was huge and cumbersome and slow and absolutely compelling.

5 Letting a bunch of teenagers loose on a computer was the idea of the Mothers' Club at Lakeside, the private school I attended. The mothers decided that the proceeds from a rummage sale should be used to install a terminal and buy computer time for students. Letting students use a computer
10 in the late 1960s was a pretty amazing choice at the time in Seattle – and one I'll always be grateful for.

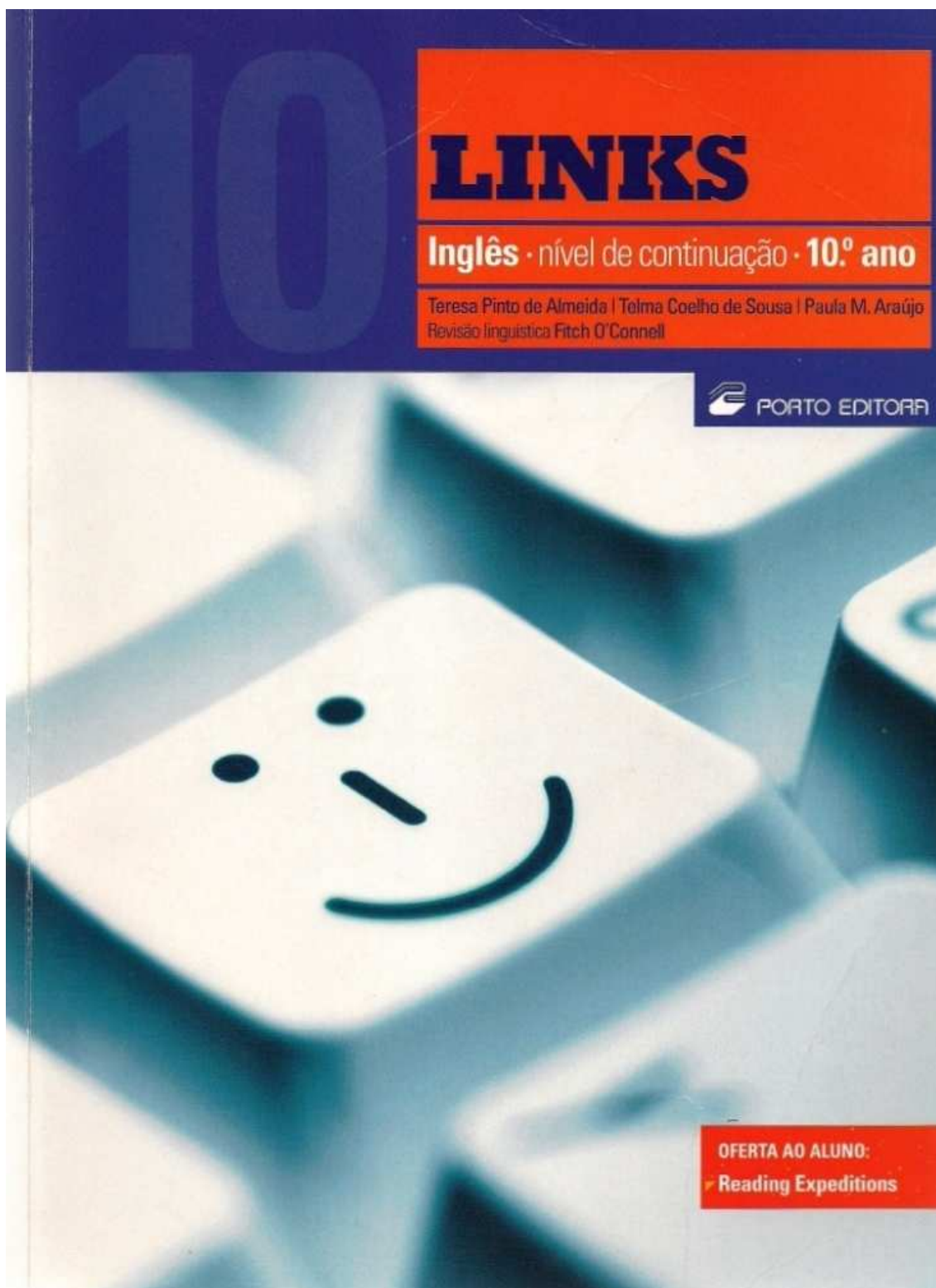
This computer terminal didn't have a screen. To play, we typed in our moves on a typewriter-style keyboard and then sat around until the results came chug-chugging out
15 of a loud printing device on paper. Then we'd rush over to take a look and see who'd won or decide our next move. A game of tic-tac-toe, which would take thirty seconds with a pencil and paper, might consume most of a lunch period. But who cared? There was just something
20 neat about the machine.

I realized later part of the appeal was that here was an enormous, expensive, grown-up machine and we, the kids, could control it. We were too young to drive or to do any of the other fun-seeming adult activities, but we could give this big machine orders and it would always obey. Computers are great because when you're working with them you get immediate results that let you know if your program works. It's feedback you
25 don't get from many other things. That was the beginning of my fascination with software. The feedback from simple programs is particularly unambiguous. And to this day it still thrills me to know that if I can get the program right it will always work perfectly, every time, just the way I told it to.

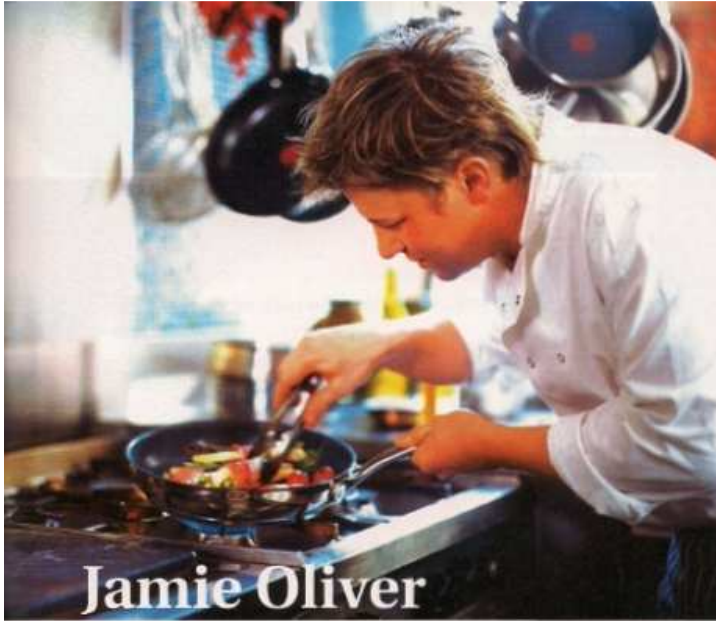
As my friends and I gained confidence, we began to mess around with the computer, speeding things up when we could or making the games more difficult. A friend at Lakeside developed a program in BASIC
30 that simulated the play of Monopoly. BASIC (Beginner's All-purpose Symbolic Instruction Code) is, as its name suggests, a relatively easy-to-learn programming language we used to develop increasingly complex programs. He figured out how to make the computer play hundreds of games really fast. We fed it instructions to test out various methods of play. We wanted to discover what strategies won most. And – chug-a-chug, chug-a-chug – the computer told us.



Links, Porto Editora



Links, front cover



I was born in May 1975 and straight into the business, really. My dad runs¹ a lovely pub-restaurant, The Cricketers, in Essex, where I grew up. I remember being fascinated by what went on in the kitchen. It just seemed such a cool place, everyone working together to make this lovely stuff and having great fun.

When I was about seven or eight, they let me peel² the potatoes and pod³ peas, that kind of thing. By the time I was 11, I wasn't half bad at preparing vegetables and I could chop⁴ like a demon! A lot of the boys at school thought that cooking was a girlie thing. I didn't really care!

When I was 16, I wasn't a good student and I already knew that I wanted to be a chef. So I went to Westminster Catering College and then did some time in France, learning as much as I could, before coming back to London to work at The Neal Street Restaurant. I was really fortunate to have the chance to work at such a famous restaurant.

After The Neal Street Restaurant, I worked for Rose Gray and Ruth Rogers at the River Café for three and a half years – what an amazing experience that was. Those two ladies taught me all about the time and effort that goes into creating the freshest, most honest, totally delicious food.

It was there that I first got in front of a TV camera. A documentary about the restaurant was being filmed and the editors decided to show a lot of me. The day after the programme was shown, I got calls from five production companies all wanting to talk about a possible show. I couldn't believe it and thought it was my mates making fun of me!

The result was *The Naked Chef* and that's where it all started.

Source: www.jamieoliver.com

Your column

03
21

Glossary

1. runs; manages; 2. peel: remove the skin of potatoes and other vegetables; 3. pod; remove the exterior shell of the peas; 4. chop: cut something into pieces.

Links, "Getting Started", page 21

The Teens' World Growing Up

1.3

Lead-in

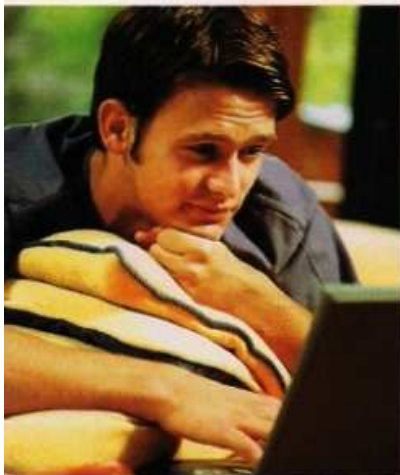
44

Characterise your personal profile and the role of school in shaping who you are.

1. What sort of person are you? How would you describe yourself?
2. What social problems worry you?
3. What's your attitude towards school life?
4. How does school help you to grow as a person?
5. Does school promote your involvement in the community? How?
6. Have you ever got involved in some sort of community service? Why? Why not?

Read

Read the text below and do the tasks which follow.



Jeremiah's personal story

Jeremiah never thought much about where high school would lead. His first year was tough. For him, high school was a world of rules, forms, faces and changes. The portfolio was just another burden. He didn't understand the point of creating a portfolio. Besides, it looked like a lot of work.

At the beginning of the year, his teachers suggested that he started collecting samples of his finest work – compositions, research projects, assignments and certificates. The problem was Jeremiah couldn't think of anything to collect. There wasn't much he liked about school besides lunch and band practice.

He reluctantly began the self-assessment exercises in the workbook. Fortunately the exercises encouraged students to include samples from experiences outside of school. This reminded him of the volunteer work he had contributed to Teen Hotline. He also found some old pictures from his community service project, when he worked at a local bird refuge.

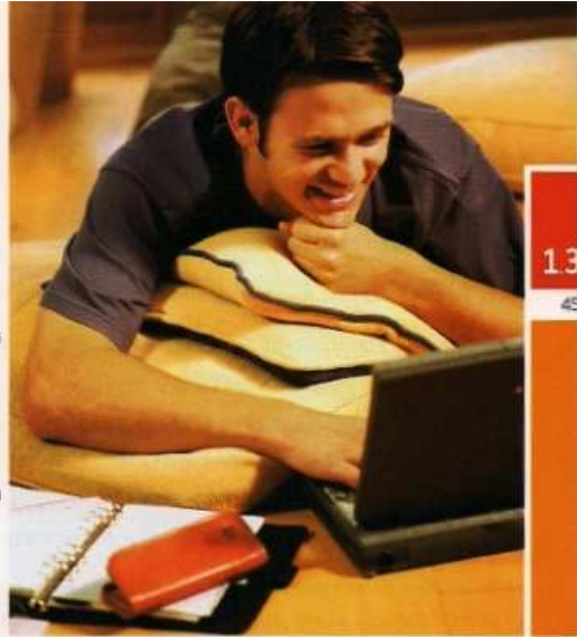
Now, as he constructed his portfolio, Jeremiah chose samples representing his work in the school band, his peer counselling experience with Teen Hotline, his

employment at a local restaurant and his volunteer experience at the bird refuge. A picture of a worthy young man was emerging from the portfolio samples. Although there were many details that still needed attention, he was now feeling a bit better about the oral presentation he was required to do for graduation. When the hour for the presentation finally arrived, Jeremiah slightly trembling explained, "My story is mostly about working with people. I have chosen to evaluate my experience by responding to the portfolio evaluation question, "What symbol and title would I put on my portfolio cover to tell the reader about the person inside?" Taking a deep breath, he continued, "I would use the title from a story I read. It was called *The Tale of the Persistent Dreamer*. Looking back over the past four years I see that my portfolio reads like a map. It tells

where I have been and where I might go next. Yes, it took me about 20 hours to get ready for today. And I think that, many years from now, I'll enjoy turning the pages, thinking how my story turned out."

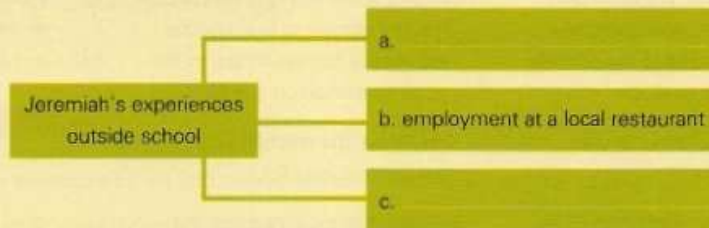
Jeremiah's presentation took just 12 minutes, but it covered his entire school life. In that short time, he told a story which connected his past to a future he hoped to build.

Source: *Guidelines for Portfolio Assessment*,
Judy Kemp (abridged and adapted)



1.3

1. After reading the text, complete the following table.



2. Complete the following sentences according to the text.

- a) At first, Jeremiah's impressions of school...
- b) He didn't understand why he should...
- c) The portfolio was supposed to be a selection of...
- d) The portfolio samples he eventually managed to collect gave evidence...
- e) His ... was very successful.

3. Explain the meaning of the following words or expressions.

- a) *The Tale of the Persistent Dreamer*. (lines 60-61)
- b) *My portfolio reads like a map*. (lines 62-63)
- c) ... *a story which connected his past to a future he hoped to build*. (lines 70-71)

4. Answer these questions.

- a) What is the role of school in shaping Jeremiah's future?
- b) How important are life experiences outside school?
- c) How do you keep track of your learning? What study strategies do you use?

Focus on English

3

Direct speech / Indirect speech

- Reread the text and underline the lines in direct speech.
- Why do you think the writer chose direct speech instead of indirect speech in that section? Tick the correct alternative(s).
 - To create a vivid picture of the episode reported.
 - To make the episode less dramatic.
 - To emphasise the speaker's words.
- In the last paragraph of the text the writer makes use of indirect speech. Give reasons.
- In each pair of sentences below, changes have been made when direct speech is reported. In the third column, note what changes have been made. The first one has been done as an example.

Direct	Indirect	Changes
a) "My story is mostly about working with people. I have chosen to evaluate my experience by responding to the portfolio evaluation question."	Jeremiah explained his story was mostly about working with people. He had chosen to evaluate his experience by responding to the portfolio evaluation question.	my → his is → was I → he has → had
b) He asked, "What is the portfolio for?"	He asked (the teacher) what the portfolio was for.	
c) His teacher explained, "The portfolio will help you improve your learning skills."	His teacher explained that the portfolio would help him improve his learning skills.	
d) "Are you prepared for the oral presentation of your portfolio?" the teacher asked.	The teacher asked if he was prepared for the oral presentation of his portfolio.	

- Now complete the table with the characteristic changes in: tense forms and time words.

Direct speech	Indirect speech	Direct speech	Indirect speech
Present simple	- Past Simple	now	- then, at that time
Present continuous	- _____	_____	- that day
Present perfect	- _____	tomorrow	- _____
Past simple	- Past perfect	_____	- the month before; the previous month
Future simple (shall / will)	- _____	_____	- two days before; two days earlier

A World of Many Languages » English – Other Voices

Listen

28

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1. The flavour of Caribbean English is recreated by the writer John Agard; however, the lines of this poem are jumbled. Try to organise them before listening to the poem.

- | | |
|---------------------------|------------------------|
| a) Me a simple immigrant | f) I didn't graduate |
| b) I ent have no gun | g) From Clapham Common |
| c) Of my life | h) I ent have no knife |
| d) But mugging de Queen's | i) English is de story |
| e) Me not no Oxford don* | j) I immigrate |
- * don – a university professor

2. Besides the accent, how does this variety differ from British English? Find examples of different:

- a) grammar: e. g. **Me** a simple immigrant = **I am** a simple immigrant (pronoun / verb to be)
b) spelling: ...



Speak

In pairs discuss the following.

- What varieties of your native language are there?
- What differences in language are there in your own country (people in the capital vs. people in the country)?
- What do you think of the different varieties of your own language?
- Is there one standard variety of your own language? Is there one variety of your own language that people in your country dislike?
- If anyone wanted to learn your native language, would it matter what variety they learn?

Project

Here are some English-speaking countries. Choose a variety of English and carry out some research work about it. Don't forget to mention: origin / background of that variety, language status and its main characteristics.



3. What ideas does the writer try to convey? Tick all the alternatives that best describe the message of the poem. Then justify your choices.

- a) Different social classes use different languages to express themselves.
- b) British university professors consider Caribbean English inferior to British English.
- c) The variety of English spoken in the Caribbean Islands has its own identity.
- d) British people are prejudiced against Caribbean immigrants.
- e) The Queen's English represents standard English.
- f) It is important to break free from the legacy of the English language.
- g) English is the language of power and education.



Links, "A World of Many Languages", page 107

Mind the Digital Gap

46

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Lead-in



1. Take notes on the following topics and share them with the rest of the class.

- How different are the realities shown in these pictures?
- What are the similarities and the differences you perceive in them?
- Do you think technology has brought them closer to each other or further apart?

Read

Read the following information on **digital divide** and do the tasks which follow.

A.

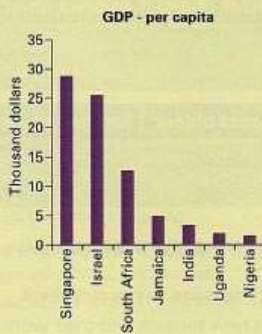
This is a world with a “digital divide” that separates the connected people from people so unconnected that hundreds of millions of them have never even made a phone call. There are 85 million mobile phones in Africa, many used for communication that land lines have failed to deliver. And where there is no bank, you can now use your phone to transfer money.

Mobile phones and satellites are bridging the digital divide, using wireless networks as a way to connect the unconnected.

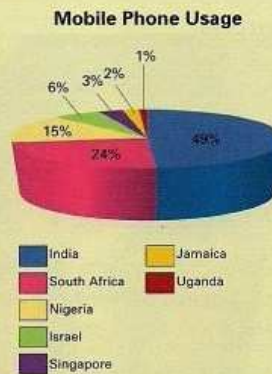
However cost and access are still huge issues for the majority wanting to join the new information society.

Source: National Geographic

B.



C.



Source: CIA The World Factbook

Complete the following sentences.

- Despite the technological advances, there are still millions of people who _____.
- In Africa it is easier to _____ than regular telephones.
- Wireless technology is helping _____.
- _____ has the highest rate of _____ usage despite being a poor country.
- It is curious to note that _____'s _____ usage is among the lowest, despite being a richer country.
- Nigerians may be the _____ but they are surprisingly adhering to the new technologies.
- _____ and _____ are economically similar. However, their use of technology _____.
- People from _____ use mobile phones a lot whereas only _____ of South Africans use it.

Listen and Read

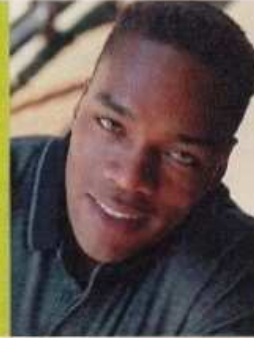
1. Listen to these people's opinions on **technology and Africa's development**. Complete the text with the missing information.

46

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I am what I am today in **1** _____ because of Information Technology. I encourage everybody with **2** _____ to keep up with modern technology. Although I know that to some parts of Africa it's still a far-fetched* idea for people to know what a computer is let alone to see **one**. I'm looking forward to the bridging of this **3** _____ because if you are not online, you do not exist. Technology in Africa is still leaving **us** behind because computers are mainly for the rich. But **it's** also leaving Africans **4** _____ due to companies resorting to things being computerized, without students being trained to work on **them**.

Wanjala Martins, South Africa



5 _____ has changed almost all human activities. With the aid of the **6** _____ and the Internet, I find it much easier to get work done faster. I get in touch with friends and business partners and get business going. This would have been done in the past, by spending a lot of **7** _____.

Although technology has contributed to the various developments in Africa, it has also affected **8** _____ and saving habits. Today someone thinks he has to own a cell phone even if he cannot afford its maintenance fees. But there is also the issue of establishing a stable infrastructure. Where do you charge your cell phone if you live in a house **9** _____? Charging cell phones has become a business on its own, not to mention the high costs of air-time be it at the **10** _____ or your cell phone. Obstacles aside, I would rather join the bandwagon** of technology than going back in time.

Allarie Ntsehi, Nigeria

Glossary

- * far-fetched – very difficult to believe
- ** bandwagon – an activity that more and more people are becoming involved in.

Source: *BBC News*, August 2006, (abridged and adapted)

2. Find out in the text...
- a) who believes Africa is far from being technologically advanced.
 - b) what is causing unemployment.
 - c) who gives a piece of advice.
 - d) what advice is given.
 - e) which negative changes has technology caused on people's lives.
 - f) what problems are there regarding mobile phone use in Africa.
3. Find out in Wanjala's statement what the words in bold refer to.
- a) I b) one c) us d) it e) them

LINK10-12

Links, "A Technological World", page 177

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Nota Prévia

Reading Expeditions é um guia de apoio à implementação de itinerários de leitura que engloba uma vasta gama de actividades, quer centradas em *Short Stories / Tales of Mystery and Suspense*, quer em textos dos *media* – *films*, *webquests*, *online newspapers*. Na secção *Short Stories* incorporamos actividades introdutórias à abordagem de projectos de leitura bem como guiões de exploração dos contos: *Clap Hands, Here Comes Charlie, The Hitchhiker* e *Ex poser*.

Dado que os programas preconizam o desenvolvimento de projectos de leitura em vários suportes, apresentamos na secção *Tales of Mystery and Suspense* propostas para a abordagem de muitos outros contos em suporte digital, desafiando os alunos a recorrerem às tecnologias de informação e comunicação. Por outro lado, diversificamos a oferta de projectos de leitura com a inclusão de actividades radicadas nos filmes *Lost in Translation* e *The Truman Show*.

A secção *Media Expeditions* está organizada em torno de textos dos *media* tradicionais, nomeadamente jornais, revistas, e *media* electrónicos – *online newspapers*. Além de fomentar a leitura de texto extenso, esta secção pretende dar um contributo para o desenvolvimento das competências pragmáticas dos alunos, ajudando-os a abordar textos funcionais.

Reading Resources inclui uma variedade de guiões de leitura genéricos, que podem ser aplicados à abordagem de qualquer tipo de conto. Contém também uma lista de sítios úteis e algumas indicações bibliográficas no âmbito da leitura extensiva.

Relembrando que os projectos de leitura a implementar deverão ser seleccionados de acordo com as características de cada turma e adequados aos diferentes cursos, apresentamos alguns pressupostos que devem presidir à implementação de projectos de leitura extensiva.

Links- Reading Expeditions, Note, page 3

Short Stories – Worksheets

A. Clap Hands, Here Comes Charlie by Beryl Bainbridge

1
7

Pre-Reading Task



Before reading the short story, answer the following questions:

- Do you like going to the theatre? Why? Why not?
- Have you ever been to the theatre? Which play did you watch? Did you like it? Why/why not?
- Do you think theatre tickets are a good present to give someone for Christmas or on a special occasion? Why/Why not?

While-Reading Task

1. Characterization. Fill in this table.

The Hendersons' lifestyle	Father and son's relationship	Charles's personality	Charles's wife

2. Describe the main characters' attitudes before and after the play "Peter Pan". Fill in this table.

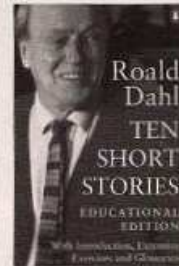
	Charles Henderson	Mrs Henderson	Alec	Wayne	Tracy	Moira
Before the play						
After the play						

1
8

Post-Reading Task

1. Is this story a message about the importance of family? Why/Why not?
2. Alec and his father are unable to communicate and have fights all the time. What issues/concerns cause greater barriers to communication within families in the 21st century?
3. The events of the story take place around Christmas. Is there any relationship between this fact and the concerns of this short story?
4. Brainstorm a shorter title for the story.

B. The Hitchhiker by Roald Dahl



Pre-Reading Task

1. Read the following review and fill in the table below.

The narrator is driving to London in his lovely new BMW when he picks up a hitchhiker. The man, who looks rather like a rat, mentions that he's going to the horse races, but not to bet. The narrator is intrigued and says that he's a writer. They get to talking about the car, and the narrator proudly states that it can hit one hundred and twenty-nine miles per hour. The hitchhiker doubts that, so the narrator steps on the gas. They're almost there when a policeman on a motorcycle signals them to stop. The cop is a bit of a bully and threatens to have the narrator thrown in prison. He takes down his address and also the address of the hitchhiker. Then he gives them a ticket and leaves and they continue on their way. The narrator is worried about the ticket, but the hitchhiker says it will be fine. They start talking about their careers again, and eventually the hitchhiker announces that he is a "fingersmith". He is so skilled with his hands that he even manages to remove the narrator's belt without him noticing. He attends the races and steals money from the winners. "That policeman's going to check up on you pretty thoroughly," the narrator says. "Doesn't that worry you a bit?" The hitchhiker responds that no one will be checking up on him, as policemen have notoriously bad memories. "What's memory got to do with it?" the narrator asks. "It's written down in his book, isn't it?" The hitchhiker proudly announces that he's stolen both books from the policeman. "Easiest job I ever done."

	The hitchhiker	The policeman	The narrator (driver)
Appearance & Speech			
Personality & Attitude			

While-Reading Task

1. The narrator uses the following words to describe his car.

exciting toy

terrific acceleration

genuine soft leather

finest quality

What does this tell us about his personality?

2. What makes the driver stop for the hitchhiker?

Post-Reading Task

1. Make a list of the similarities between the short story and this poem.

Fast Car

*You got a fast car
And I want a ticket to anywhere
Maybe we make a deal
Maybe together we can get somewhere
Any place is better
Starting from zero got nothing to lose
Maybe we'll make something
But me myself I got nothing to prove*

*You got a fast car
And I got a plan to get us out of here
I been working at a convenience store
Managed to save just a little bit of money
We won't have to drive too far
Just 'cross the border and into the city
You and I can both get jobs
And finally see what means to be living*

*You see my old man's got a problem
He lives with the bottle that's the way it is
He says his body's too old for working
I say his body's too young to look like his
My mamma went off and left him
She wanted more from life than he could give
I said somebody's got to take care of him
So I quit school and that's what I did*

*You got a fast car
But it is fast enough so we can fly away
We gotta make a decision
We leave tonight or live and die this way*

*I remember we were driving in your car
The speed so fast I felt like I was drunk
City lights lay out before us
And your arm felt nice wrapped 'round my
shoulder
And I had a feeling that I belonged
And I had a feeling that I could be someone,
be someone, be someone*

*You got a fast car
And we go cruising to entertain ourselves
You still ain't got a job
And I work in a market as a checkout girl
I know things will get better
You'll find a job and I'll get promoted
We'll move out of the shelter
Buy a big house and live in the suburbs*

*You got a fast car
And I got a job that pays our bill
You stay out drinking late at the bar
See more of your friends than you do of your kids
I'd always hoped for better
Thought maybe together you and me would find it
I got no plans I ain't going nowhere
So take your fast car and keep on driving*

*You got a fast car
But it is fast enough so you can fly away
You gotta make a decision
You leave tonight or live and die this way.*

Tracy Chapman

The Role of Literature: English Textbooks and Literature in Secondary Teaching in Portugal



Appendix 12 – List of Literary Option for Students in Stages 3 and 4 (age 14)

List of Literary Option for Students in Stages 3 and 4 (age 14)⁷⁹

Examples of major playwrights

William Congreve, Oliver Goldsmith, Christopher Marlowe, Sean O'Casey, Harold Pinter, J B Priestley, Peter Shaffer, G B Shaw, R B Sheridan, Oscar Wilde.

List of major writers published before 1914 (see requirement 8a iii on page 35)

Jane Austen, Charlotte Brontë, Emily Brontë, John Bunyan, Wilkie Collins, Joseph Conrad, Daniel Defoe, Charles Dickens, Arthur Conan Doyle, George Eliot, Henry Fielding, Elizabeth Gaskell, Thomas Hardy, Henry James, Mary Shelley, Robert Louis Stevenson, Jonathan Swift, Anthony Trollope, H G Wells.

Examples of fiction by major writers after 1914
E M Forster, William Golding, Graham Greene, Aldous Huxley, James Joyce, D H Lawrence, Katherine Mansfield, George Orwell, Muriel Spark, William Trevor, Evelyn Waugh.

List of major poets published before 1914 (see requirement 8a v on page 35)

Matthew Arnold, Elizabeth Barrett Browning, William Blake, Emily Brontë, Robert Browning, Robert Burns, Lord Byron, Geoffrey Chaucer, John Clare, Samuel Taylor Coleridge, John Donne, John Dryden, Thomas Gray, George Herbert, Robert Herrick, Gerard Manley Hopkins, John Keats, Andrew Marvell, John Milton, Alexander Pope, Christina Rossetti, William Shakespeare (sonnets), Percy Bysshe Shelley, Edmund Spenser, Alfred Lord Tennyson, Henry Vaughan, William Wordsworth, Sir Thomas Wyatt.

Examples of major poets after 1914

W H Auden, Gillian Clarke, Keith Douglas, T S Eliot, U A Fanthorpe, Thomas Hardy, Seamus Heaney, Ted Hughes, Elizabeth Jennings, Philip Larkin, Wilfred Owen, Sylvia Plath, Stevie Smith, Edward Thomas, R S Thomas, W B Yeats.

Examples of recent and contemporary drama, fiction and poetry

Drama: Alan Ayckbourn, Samuel Beckett, Alan Bennett, Robert Bolt, Brian Friel, Willis Hall, David Hare, Willie Russell, R C Sherriff, Arnold Wesker.

Fiction: J G Ballard, Berlie Doherty, Susan Hill, Laurie Lee, Joan Lingard, Bill Naughton, Alan Sillitoe, Mildred Taylor, Robert Westall.

Poetry: Simon Armitage, James Berry, Douglas Dunn, Liz Lochhead, Adrian Mitchell, Edwin Muir, Grace Nichols, Jo Shapcott.

Examples of drama, fiction and poetry by major writers from different cultures and traditions

Drama: Athol Fugard, Arthur Miller, Wole Soyinka, Tennessee Williams.

Fiction: Chinua Achebe, Maya Angelou, Willa Cather, Anita Desai, Nadine Gordimer, Ernest Hemingway, H H Richardson, Doris Lessing, R K Narayan, John Steinbeck, Ngugi wa Thiong'o.

Poetry: E K Brathwaite, Emily Dickinson, Robert Frost, Robert Lowell, Les Murray, Rabindranath Tagore, Derek Walcott.

Examples of non-fiction and non-literary texts

Personal record and viewpoints on society: Peter Ackroyd, James Baldwin, John Berger, James Boswell, Vera Brittain, Lord Byron, William Cobbett, Gerald Durrell, Robert Graves, Samuel Johnson, Laurie Lee, Samuel Pepys, Flora Thompson, Beatrice Webb, Dorothy Wordsworth.

Travel writing: Jan Morris, Freya Stark, Laurens Van Der Post.

Reportage: James Cameron, Winston Churchill, Alistair Cooke, Dilys Powell.

The natural world: David Attenborough, Rachel Carson, Charles Darwin, Steve Jones.

⁷⁹ See <<http://www.qcda.gov.uk/curriculum/36.aspx>>, page 36.