Maximizing Students' Learning of English Communicative Competence through the Use of Literature
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Students in Indonesia are expected to acquire the English communicative competence so that they can function well in English when they are plunged into the real world in this global era. Their English communicative competence will enable them to socialize with other people possessing the same competence, get things done, impart and seek factual information (factual, conceptual, procedural), and express and find out intellectual, emotional and moral attitudes, through both oral and written texts, of which some can be English literature, which fulfills the imaginative function of English. From literature as partly culture in action, they can gain a lot of benefits such as enjoyment, personal growth, and critical thinking, as well as opportunities to learn idiomatic expressions and artistically effective expressions. In short, literature has the potential of maximizing their learning of communicative competence. To ensure the realization of this competence, however, some criteria should be used in selecting literature for students of different ages. This paper aims to explore possible benefits of using literature in teaching EFL and offer criteria for selecting literature for children and young adults, as well as strategies of integrating literature to the teaching of EFL. Some suggestion will be made in terms of strategy to ensure that both teacher and students will gain as many benefits as possible.

Key words: communicative competence, socializing, impart information, criteria for selecting literature, personal growth, critical thinking, enjoyment, benefits

A. **Introduction**

One of the goals of Indonesia's independence is to improve the nation's intelligent life, which is to be partly achieved through education. Analyzing the definition of education formulated in point 1, Article 1, Law No. 20/2003 on National Education System, I can extract four important messages. First, students have the central position as subjects of their own learning. This implies that the teacher as "educator" is no longer the only person who "knows" everything. S/he is also a learner in the sense that s/he develops her/his educator competencies as s/he tries out all her/his knowledge and skills in facilitating student learning. So both the teacher and students in fact grow together, though certainly in different aspects. Second, the development of students' whole potentials should be the central concern for those who are responsible for education in Indonesia– education policy makers, curriculum developers, school principals, supervisors, teachers, and researchers. Third, the development of students' whole potentials are to fulfill not only the needs of students, but also those of the nation and country. The realization of these three essential messages will be facilitated partly if the teaching of any language, including English, in the school effectively develop the students' communicative competence, with which students are able to get as high quality

education as possible and to be lifelong learners afterwards. In other words, such competence will enable them to develop their potentials into the competencies which will in turn enable them later to contribute to the development of this beloved nation. The relationship between the students' mastery of communicative competence and their possible conribution will be discussded later in this paper.

In developing students' English communicative competence, teachers will get benefits from English literary works. This paper is aimed at exploring the possible benefits the teacher and students can enjoy from using literary works in teaching English as a foreign language and ways of maximizing students' learning of English communicative competence through the use of literature. To reach this aim, the discussion will cover the following points: communicative competence and the role of imagination, the nature of literature, reasons for using literary works, and ways of benefiting from literary works for maximizing the learning of communicative competence.

B. Communicative Competence and the Role of Imagination

A number of communicative competence models can be found in literature. For purposes of this paper, however, three models have been chosen to be discussed briefly here. Two of them have been chosen because of being more comprehensive, and the last because of mentioning explicitly the functions of language, of which one is the imaginative function, which is particularly relevant to our discussion.

1. The Meaning of Communicative Competence

Since the 1984 school curriculum, developing students' English communicative competence has been the aim of teaching English in Indonesian schools (see for example, Sadtono, 2007; Suwarsih Madya, 2008) though the meaning of communicative competence has changed to be more comprehensive in the last decades of the 20th century. The communicative competence model was first proposed by Canale and Swain (1980), then improved by Canale (1983), adapted by Celce-Murcia, Dornyei and Farrell (1995) and Littlewood (2011). For testing purposes, another model was proposed by Bachman (1990).

The first model is the one proposed by Celce-Murcia, Dornyei and Farrell (1995), which consists of five components as follows:

- *Discourse competence*, which is concerned with "the selection, sequencing, and arrangement of words, structures, sentences and utterances to achieve a unified spoken or written text." With this competence people express attitudes and messages, and create texts using *cohesion, deixis, coherence, generic structure,* and the *conversational structure* inherent to the turn-taking system in conversation. In this case, the bottom-up

lexico-grammatical micro-level intersects with the top-down signals of the macrolevel of communicative intent and sociocultural context (p.13).

- *Linguistic competence*, which comprises the sentence patterns and types, the constituent structure, the morphological inflections, and the lexical resources, as well as the phonological and orthographic systems needed to realize communication as speech or writing (pp. 16-17);
- *Actional competence,* which the ability to convey and understand communicative intent, that is, matching actional intent with linguistic form based on the knowledge of an inventory of verbal schemata that carry illocutionary force (speech acts and speech act sets) (p. 17). It is similar to Bachman's (1990) illocutionary competence (see below);
- *Sociocultural competence,* which refers to the speaker's knowledge of how to express messages appropriately within the overall social and cultural context of communication, in accordance with the pragmatic factors related to variation in language use (p. 23);
- *Strategic competence,* which is conceptualized as knowledge of communication strategies and how to use them (p. 26), comprising five components: avoidance or reduction strategies, achievement or compensatory strategies, stalling or time-gaining strategies, and self-monitoring strategies (p. 27)

The second model is the one proposed by Littlewood (2011). By adding a fifth dimension to the four proposed by Canale (1983) and adapting slightly the terminology used, Littlewood (2011) proposes that the model of communicative competence should consist of the following components:

- *Linguistic competence* , which includes the knowledge of vocabulary, grammar, semantics and phonology, that has traditionally been the focus of foreign/ second language teaching;
- *Discourse competence,* which enables speakers to engage in continuous discourse, e.g. by linking ideas in longer written texts, maintaining longer spoken turns, participating in interaction, opening conversations and closing them;
- *Pragmatic competence,* which enables second or foreign language speakers to use their linguistic resources to convey and interpret meanings in real situations, including those where they encounter problems due to gaps in their knowledge;
- *Sociolinguistic competence,* which consists of primarily of knowledge of how to use language appropriately in social situations, e.g. conveying suitable degrees of formality, directness and so on.
- *Sociocultural competence,* which includes awareness of the cultural knowledge and assumptions that affect the exchange of meanings and may lead to misunderstandings in intercultural communication.

All of the components mentioned above are inherent in literary works, except poems, but the last component has particular relevance for our topic since literary works are a cultural expression. Studying English peoples' literature works will help students understand the beliefs of the English speaking peoples, be they British, American, or Australian.

Bachman's (1990) model is practically relevant for our discussion because it mentions the imaginative function of language. The model consists of two main components: (1) organizational competence and (2) pragmatic competence. The organizational competence consists of (a) linguistic competence, which comprises vocabulary, morpheme, syntax, phonology/grapheme, and (b) the textual competence, which consists of cohesion and rhetorical organization. The pragmatic competence consists of (a) illocutionary competence, which consists the ideational, heuristic, manipulative, and imaginative functions of language, and (b) the socio-cultural competence, which comprises sensitivity to dialects, sensitivity to registers, sensitivity to naturalness, sensitivity to cultural referents. This is illustrated in Figure 1.

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                    Communicative Language Ability
                                 |
          ┌──────────────────────┴──────────────────────┐
  Organizational Competence                    Pragmatic Competence
          |                                             |
   ┌──────┴──────┐                            ┌──────────┴──────────┐
Grammatical    Textual                    Illocutionary      Socio-linguistic
Competence    Competence                   Competence          Competence
   |              |                            |                   |
- Vocabulary   - Cohesion               - Ideational Function  - Sensitivity to Dialects
- Morpheme                              - Heuristic Function   - Sensitivity to Registers
- Syntax       - Rhetorical             - Manipulative         - Sensitivity to
- Phonology/     Organization             Function               Naturalness
  Grapheme                              - Imaginative Function - Sensitivity to Cultural
                                                                 Referents
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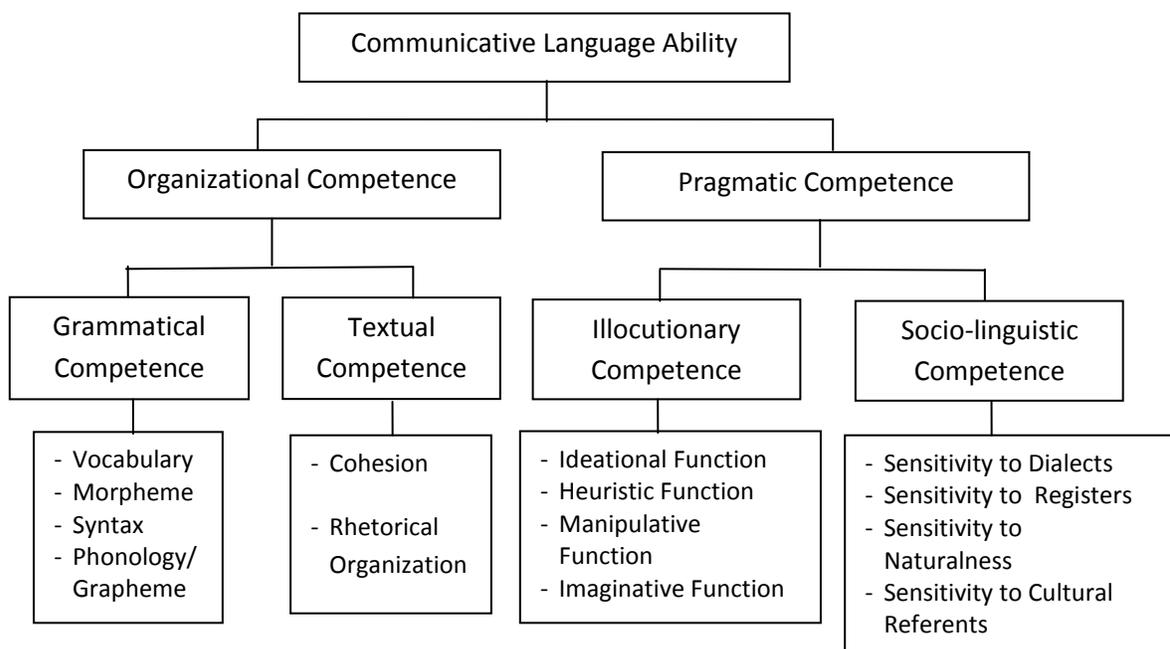
Figure 1: Bachman's (1990) Model of Communicative Language Ability

As indicated in Figure 1, Bachman's model mentions explicitly the functions of language (cf. Halliday, 1973). With the ideational function, people use language to express meaning in terms of their experiences of the real world. With the manipulative function, people use language (a) to get things done through commands, requests, suggestions (instrumental), (b) to control others' behaviours (regulatory), and to maintain/change interpersonal relationships (interactional). With the heuristic function, people use language to extend knowledge of the world through teaching, learning,

problem solving, self-study. And with the imaginative function, people use language to create or extend their own environment for humorous or esthetic purposes. The last function enables people to create imaginative ideas or systems as those found in literary works such as folklores, short stories, novels, and poems.

Considering the language functions above, we can see the significant role the students' English communicative competence can play in developing optimally their potentials, since in this technology era they can pursue knowledge delivered in English without any time and space constraints. For purposes of this paper, however, a special mention is worth making about the imaginative function. To raise our confidence in the possible contribution made by imagination to the development of students' intelligent (in Gardner's term of multiple intelligences) potentials, a question is then worth asking here, "What is the role of imagination?" The answer can be inferred from the quotes about imgination presented below.

2. The Power of Imagination

To help open our minds to the power of imagination, let us examine the selected quotes on imagination as follows:

1. I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.— Albert Einstein (the most influential physicist of the 20th century).
2. "Logic will get you from A to Z; imagination will get you everywhere."
    ― Albert Einstein
3. "Imagination is everything. It is the preview of life's coming attractions."
    ― Albert Einstein
4. Everything you can imagine is real." ― Pablo Picasso
5. "I believe that imagination is stronger than knowledge. That myth is more potent than history. That dreams are more powerful than facts. That hope always triumphs over experience. That laughter is the only cure for grief. And I believe that love is stronger than death."
    ― Robert Fulghum, *All I Really Need to Know I Learned in Kindergarten*
6. "Anyone who lives within their means suffers from a lack of imagination."
    ― Oscar Wilde
7. "Imagination does not become great until human beings, given the courage and the strength, use it to create." ― Maria Montessori
8. "The moment you doubt whether you can fly, you cease for ever to be able to do it." ― J.M. Barrie, *Peter Pan*
9. "Vision is the art of seeing things invisible." ― Jonathan Swift
10. "Reality leaves a lot to the imagination." ― John Lennon
11. "Imagination will often carry us to worlds that never were, but without it we go nowhere." ― Carl Sagan
12. "I am certain of nothing but the holiness of the Heart's affections and the truth of the Imagination." ― John Keats
13. "Reason is intelligence taking exercise. Imagination is intelligence with an erection." ― Victor Hugo

14. "Reality can be beaten with enough imagination." ― Mark Twain
15. "I believe in the power of the imagination to remake the world, to release the truth within us, to hold back the night, to transcend death, to charm motorways, to ingratiate ourselves with birds, to enlist the confidences of madmen."
    ― J.G. Ballard
16. Without imagination, nothing in the world could be meaningful. Without imagination, we could never make sense of our experience. Without imagination, we could never reason toward knowledge of
    reality. (Johnson, 1987, as quoted by Shin, undated).

From the quotes above, we can see that imagination enables people to overcome any constraints posed by their physical limitations.

The roles of imagination varies with people's potential. But in general, creativity relies on imagination, which is the conscious representation of what is not immediately present to our senses. We have witnessed human creations supported by their creativity—different pieces of music, different architectural models, different transportation means, and different clothing models, just to mention a few. The invention of a flying machine by Leonardo da Vinci indicated his powers of observation and imagination. He observed carefully flying animals with wings and imagined a machine flying. His dream became a reality. Developing from his invention, aviation technologists have created more and more sophisticated aircrafts which have made our lives easier.

In relation to the spiritual competence or intelligence, only by imagining the hereafter life in which the hell and the paradise can people develop their piety in the wish to enter the paradise and to stay away from the hell. In short, the roles of imagination are so great in our life that it is too important to ignore in our educational endeavours.

Imagination may have its particular role, that is, stimulating the development of children's power of imagination. With its imaginative function, English should be taught to develop students' communicative competence in such a way that they are able to use English to fulfill all its possible functions of which one is the imaginative function. In this way, the comprehensive development of communicative competence can contribute to the development of students' power of imagination, which will be facilitated through using literary works.

C. Literature: nature, potentials and selection criteria
1. The nature of literature

What is literature? The definitions vary. A dictionary definition says that literature is "pieces o writing that are valued as works of arts, especially novels, drama and poems" (Oxford Advanced Learner's Dictionary (A.S. Hornby, 2000: 751). We can also add short stories to the list of literary works. Any work of literature "is a language act which exploits the resources of the time and place in which it is written (Brumfit, 1985: 116)." Literary works are never constrained by time and space. A literary work written in the

past in which life was simple still finds its place in this highly technological era in which everything is sophisticated though certainly with new interpretation. As Collie and Slater (1987: 3) state, "a literary work can transcend both time and culture to speak directly to a reader in another country or different period of history." This can be observed in Indonesia when people nowadays still quote what is said by Shakespeare "The first thing is always difficult" and "What's in a name?"

2.   The Potentials of Literature

Literature as cultural expression has been claimed to have a number of potentials, which are the reasons for using it in second/foreign language teaching. (Llach, 2007) notes four types of potentials: linguistic, methodological, and personal. Linguistically, literature provides the learner with genuine, authentic samples of language, and also with real samples of a wide range of styles, text types and registers. Methodologically, literary texts have multiple interpretations, which can generate different opinions among the learners and this leads to real, motivated interaction with the text, with the fellow students and with the teacher (Widdowson, 1983, as cited by Llach, 2007: 9), meaning that literary texts can help create to information gap necessary for communicative practice of the target language. Personally, a literary text shows the real feelings of the writer and this generates a powerful motivation in the learner.

Meanwhile, Collie and Slater (1987: 3-4) have found a number of potentials in literary works. First, as authentic materials, literary works are valuable in offering "a bountiful and extremely varied body of written material which is 'important' in the sense that it says something about fundamental human issues, and which is enduring rather than ephemeral. Its relevance moves with the passing of time, but seldom disappears completely." (p. 3) Besides, in reading literary texts, which are intended for native speakers, EFL students become familiar with many linguistic uses, forms and conventions of the written mode—with irony, exposition, argument, narration, and so on (p. 4). Second, English literature may provide EFL students with cultural enrichment. English literary works are created to offer a full and vivid context in which characters from many social backgrounds in English speaking countries can be depicted. Students can discover their thoughts, feelings, customs, possessions; things they buy, believe in, fear, enjoy; how they speak and behave behind closed doors. Third, literature also provided language enrichment. Literary works provide a rich context in which individual lexical or syntactical items are made more memorable. Reading a literary work, students become familiar with many features of the written language—the formation and function of sentences, the variety of possible structures, the different ways of contextualizing ideas. All of this broadens and enriches their own writing skills. Fourth, literature ensures personal involvement. As created out of the writer's imagination, a literary work can engage students imaginatively and this will enable them to shift the focus of their

attention beyond the more mechanical aspects of the English system. The last three potentials are similar to those proposed by Carte and Long's (1991).

Some similar potentials of literature have been claimed by some other authors. From the point of cultural view, literature is regarded as "one of the most obvious and valuable means of attaining cultural insights" (Scott, 1994: 490, in Bibby and Mcllroy, 2013: 19). Viewed as a product of historical and social circumstances, as representative and revealing artifacts, literary texts can help in engaging students and thus motivating them to learn the target cultures through possible more ready and deeper connections with them (Lazar, 1993). In line with this, Valdes (1986: 137) states that literature can "serve as a medium to transmit the culture of the people who speak the language in which it is written", though he warns that we should not limit the use of literature to cultural transmission. With the advent of the view of language learning as intercultural learning (see Liddicoat, 2011), the reason for using literature in the EFL/ESL classroom becomes stronger.

From a psycholinguistic view, literary texts can provide exemplars of particular grammatical points and/or lexical items, including registers and styles. In this, literary texts have the following benefits: vocabulary expansion, increase of reading fluency, enhanced interpretative and inferential skills (more experiences in dealing with texts of increasing complexity and sophistication), and exposure to a greater variety of language (lexis and syntax) due to the use of ungraded, authentic texts (Widdowson, 1979).

From the personal growth, literary texts may be used to support the application of the student-centred approach to literary study. In this case, it is used as a vehicle to educate, to promote critical awareness, and to have students assess, evaluate, and discuss issues within the text and provoked by the text. Activities may include reader-response activities (Rosendlatt, 1938) that personalize the reading experience, or reactions to a text that help connect reading to students' lives (Showalter, 2003). All of this may suit high school and undergraduate classroom. In my own experience, I connected the Mahabharata and Ramayana epics with myself, and I feel I have learnt a lot from the characters of the two epics, certainly the Indonesian version. From reading the epics in their various episodes with different styles, I have internalized important values necessary in facing real life situations. These values include the following: (1) perseverant and persistent struggles to achieve noble, high ideals—the higher the ideals, the bigger the obstacles; (2) personal integrity necessary for achieving one's vision; (3) virtuous deeds leading to way-outs of any problems, and (4) hard work for big advantages.

3. Criteria for selecting literary texts

As authentic texts intended for native speakers, literary texts are not always suitable for foreign/second language learners. To make as great use of them as possible to enhance our students' learning, we have to select them based on some criteria. Collie and Stale

(1987) have suggested three criteria. First, the literary texts are to be able to stimulate students' personal involvement with which they feel so close to the characters and even identify with them. Literary texts should be the ones relevant to their life experiences, emotions, and dreams. Second, language difficulty should also be considered because if they have a big linguistic gap to bridge, they will not be able to enjoy the texts. Third, literary texts must give some incentives: enjoyment; suspense; a fresh insight into issues which are felt to be close to the heart of our students' concerns; the delight of encountering our students' own thoughts or situations depicted vividly in a literary work; the delight of finding the same thoughts or situations illuminated by a totally new, unexpected perspective. All of these incentives are believed to lead our students to overcome enthusiastically the linguistic obstacles.

Similarly, Lazar (1993) later suggested the following criteria for selecting literary texts: the students' cultural background, linguistic proficiency, and literary background, and the availability, length, exploitability of the text, and the fit of the text with the syllabus. Recently, Bibby and Tara (2013: 20) suggest the following criteria: relevance and accessibility, genre and narrative structure; balance between action and description; syntactic and lexical accessibility; multimodal and multimedia representations, and teachers' preference.

D. Ways of Making Most Benefits from Using Literary Texts

1. Principles

Consistent with the approach to our education, which is student-centred in order to create teaching and learning processes to enable students to actively develop their various potentials—spiritual, intellectual, personal, physical—the use of literary texts in EFL teaching should be based on some principles. In this case, we can consider the principles proposed by Collie and Slater (1987: 8-10) as described briefly below.

a. *Maintaining interest and involvement by using a variety of student'centred activities*: This can be applied through role play, improvisation, creative writing, discussions, questionnaires, visuals and many other activities, which involve students physically, emotionally, and/or mentally.

b. *Supplementing the printed text*: This can be applied by exploiting as fully as possible the emotional dimension that is a very integral part of literature. In this way, the printed page can create a whole new world inside the reader's imagination. (Remember the importance of imagination for the development of students' potentials).

c. *Tapping the resources of knowledge and experience within the group*: This can be applied by involving students in group work in which through freedom of expression and responses in an interactive manner, group members can

stimulate and support one another so that they may become more creative in their interpretations, more confident in, and more motivated to explore the texts further.

d. *Helping students explore their own responses to literature.* This can be applied by involving students in doing activities which help them to acquire confidence to develop, express and value their own response. Through this process, they will "become less dependent on received opinions and therefore more interested in and more able to assess other perspectives." (p. 9).

e. *Using the target language.* This can be applied by involving students in using as much English as possible to respond to the literary texts. This is to ensure that they entering another culture depicted through the literary work.

In relation to the focus of our discussion, this principle should receive adequate attention. We have to help our students in developing their proficiency in using English by letting them progress step-by-step. A scaffolding approach may be appropriate. When our students' English is limited, we can first provide stems of expressions necessary to respond to a literary work. In this case, we can learn from *Function in English* by Blundell, J., Higgens, J. and Middlemiss, N. (1982). If our students need some warming up in pronunciation, they can be involved in reading aloud one of the paragraphs of the literary work. Below are the techniques which have been found to work by Collie and Slater (1987) and several other writers. For more information, please read the book yourself.

2. Techniques of Using literary Works in the EFL Classroom

Since the issue of using literature for EFL teaching in Indonesia, in my limited observation, has not been adequately studied, it is better for us to adapt the techniques already developed by others. Below are some of the techniques already tried out by Collie and Slater (1987) and some other writers. Collie and Slater (1987) provide numerous techniques used in their classes for the following processes of teaching: first encounters, maintaining momentum, exploring highlights, and endings.

a. The first encounters

The techniques already practised by Collie and Slater (1987) for the first encounters include the following: using the title and cover design, getting the mood, visual prompts, using the theme, listening-in, biographical montage, creating a sketch of the author, guessing at missing information, star diagram, and sentence whispers. Two techniques will be described here to stimulate you all to read Collie and Slater's book yourself.

In *using the title and cover design*, we can first present the scanned cover of the book to the whole class with the title being covered up. Usually the cover present pictures of the characters. Collie and Slater suggest the following questions: *What kind of people do they seem to be? Urban or country folk? Simple of sophisticated? Rich? Working class? Honest? Patriotic? Law-abiding? Affectionate? Loving? Alike of different from each other?* (p. 18). We should let our students give their suggestions, which we should write on the board. We then ask them to speculate on the object depicted beside or behind the characters. *What could it be? What feeling do students get about it? Is it something good? Happy? Ominous? Dangerous? What is its relation to the people in the picture?* In the second stage, we explain the title of the book and some key expressions cited from the book and ask our students to respond to them. When everybody is ready, the book is handed out to read.

In using *sentence whispers*, which is suitable for large classes, we can divide the class into four groups (A, B, C, D). For each group we can select a section from the text. For example, Collie and Slater (1987: 28) cut up the opening passage of Roald Dahl's short story "The sound machine" (in *Someone Like You)* in the following way:

> It was a warm summer evening and Klausner walked quickly through the front gate and around the side of the house and into the garden at the back. (Group A)

> He went on down the garden until he came to a wooden shed and he unlocked the door, went inside and closed the door behind him. (Group B)

> The interior of the shed was an unpainted room. Against oen wall on theleft there was a long wooden workbench. (Group C)

> (and) on it, among a littering of wires and batteries and small sharp tools there stood a black box about three feet long. (Group D)

One of the students in each group reads his/her line and them whispers it (once or twice only) from memory into the ear of the student sitting on the right, who passes on similarly to the student on his right and so on until the last student in the group receives the whispered message. The last student receiving the line is to retell the sequence, starting from Group A. This is followed by the first four students telling the lines consequently. The differences between the versions are then discussed. To involve the student further, they are asked to predict what will happen next, or to discuss other parts of the story. (For full information on the techniques, please read Collie and Slater, 1987).

b. Maintaining momentum

EFL classes in Indonesia are too short to tackle a long literary work. To be able to use the time effectively and efficiently, a combination of home and class work seems to be appropriate. In this case, questions posed by Collie and Slater (1987: 36-37) are worth

our consideration: *What scope does a particularly literary work offer for furthering one or several language skills? What parts of the work are to be dealt with in class and which at home? How can the best use be made of limited classroom time?* The answer to the first question is as follows: Any literary work, be it a novel, short story or play, can be a rich resource for language activities of listening, speaking, reading and writing. Literary works available in print, recording, or electronic modes are a valuable learning resource for extensive listening and reading for purposes of developing the students' English listening and reading fluency. (See Nation, 2009, for the four strands of English teaching).

As time for classroom work is usually limited for long texts, home reading is worth assigning. To ensure the effectiveness of our students' home reading by considering the use of the activities suggested by Collie and Slater (1987) as cited as follows: quesntion-and-answer worksheets, 'Do it yourself questionnaires, completing sentences, true or false, summaries with gaps, summaries with incomplete sentences. summary comparison, ke points for summaries, jumbled events, choosing an interpretation, value judgement worksheets, chessboard, choosing a moral, language worksheets (matching, extracting and classifying vocabulary from the text, words or expressions to characterize a text, literal and metaphorical meaning, simple grammar or structure work, word puzzles with follow-up writing exercises, and worksheets focusing on the performative function of language) (pp.38-51).

The students' home reading may be followed by classroom activities as follows (Collie and Slater, 1987): retelling the story, wall charts and other visual displays, snowball summaries, montage, graphic representations, reassessing, continuing prediction, decision points, writing ongoing diaries, fly on the wall, and language projects (pp. 51-56).

c. Exploiting highlights

Exploiting the highlights of the work can ensure the success of our students' learning. For this purpose, the teacher can select some imaginative activities suggested by Collie and Slater (1987). These activities are as follows: (1) writing activities (connectors and summary writing, summarizing the summary, creative conversation writing, thought bubbles, cries for help, poems, using authentic formats, guide to a TV or radio serial, writing newspaper articles, writing reports, and missing order); and (2) listening and reading activities (listening, activities to accompany reading or listening, grids, selecting and ordering tasks, jigsaw reading or listening, "I know what you said, but what do you choose the statement, discussions based on questionnaires, discussions based on grids and worksheets, continuum, codes, rule making, filling the gaps, debates, friendly persuasion, improvisations, here and there, role plays, trailers, and moviemakers (pp. 57-78).

d. Endings

After being involved in a range of activities, students need to keep their own sense of the literary work alive and being involved in views and reviews. We can consider the activities suggested by Collie and Slater (1987): cover designs, writing a 'blurb' for the back cover, sculpting, unsealing the time capsule, point of no return, what if ...?, team competitions, just a minute, retelling the story, critical forum, spot the error, critical comment, choosing highlights, round robin, short writing tasks, writing essays, adapting the literary work for another audience, from telegrams to newspaper reports, press conference, dramatic adaptation, balloon debates, and improvisations (pp.

In doing the activities mentioned above, our students need to possess adequate productive English language skills. Considering the variations of their English proficiency, we have to select activities which are within our students' capacity. Besides, we have to be ready to provide necessary help and assistance. Another book, which can guide us to use literary works in our English class, is the one written by Lazar (1991).

E. Closing Remarks

The more comprehensive frameworks of communicative competence provide more room to find ways of allowing our students' learning to be more effective. The use of literary works may indeed support the development of their English communicative competence, which include knowledge of the English language system and skills to use it in real situations of for different functions. To be more efficient, we can adapt, for purposes of ensuring the relevance and suitability with our students' learning needs, which should be our central concern, a range of activities already tried out successfully by some practitioners. It is my recommendation that teachers in Indonesia may develop their own activities through experiences. The above mentioned activities should be used to stimulate their creativity. When they have developed effective activities, it is better for them to write on their efforts in a book as a resource book for other teachers or student teachers.

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