

UNIVERSITY OF SOUTHAMPTON

FACULTY OF LAW, ARTS & SOCIAL SCIENCES

School of Humanities

**WORLD LITERATURE IN ENGLISH AS A MEANS OF CULTURAL ENRICHMENT
FOR THAI UNIVERSITY STUDENTS**

by

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ABSTRACT

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Literature is an important experience of humankind, an embodiment of national, transnational and universal sensibilities and cultures and it offers lessons that we can learn about each other. This presupposition forms the central point of departure of this thesis.

The aim of this study is to propose a "World Literature in English" course for the university curriculum in Thailand. This course is designed (1) to advocate world literature in English as a means to gain insights into diverse cultures and to promote intercultural and global understanding, (2) to promote an integration of literature and language in the literature classroom, and (3) to contribute to the personal and intercultural development of students.

The justifications for implementing this course are based on documentary analysis and empirical research. The main discussions include the historical development of concepts of world literature, approaches to literature education both in L1 and L2 contexts, the historical and sociocultural background of Thai students, and analysis of the current situation and practice of literature teaching in Thai universities. In order to explore the current practice of literature teaching, empirical fieldwork was conducted at five state universities in Thailand, using the methods of documentary analysis and semi-structured interviews. The 48 participants in this study were 15 university lecturers, 31 university students in the field of literature, and two Thai scholars in related fields.

The main findings show that until recently, few universities have had more than marginal awareness of the significance of literature from diverse cultures. Nevertheless, positive responses especially from students call for an alternative course in the literature curriculum in Thai higher education. Accordingly a detailed 15 week course is proposed, including a selection of texts in different genres and a sequence of pedagogic activities.

It can be seen that the implications and applications of this study directly contribute to the Thai context. Nevertheless, this study hopefully makes some contributions to L2 contexts in general, particularly in terms of literature curriculum design.

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For my inspirational supervisor,

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Introduction

I. Rationale

In the age of globalization our world seems to become smaller. Globalization is a phenomenon that affects one's life no matter in what corner of the world one lives. We, peoples of different ethnic and cultural backgrounds, are becoming more intertwined with each other economically, technologically, politically; and culturally. Though globalization can be viewed as a process of cross-cultural interactions and the interconnectedness of diverse cultures, it is a subject of controversy.

Globalization is in many aspects associated with Americanism and American values, driven by advanced cyber communications and highly advanced technology, e.g. Internet and satellite television, international capitalism, and the tentacles of international corporations and trade. The force of globalization is felt in every segment of society anywhere in the world. "McDonaldization" is becoming part of modern everyday life. It seems that only some that are considered highly advanced economies such as the United States, Japan, Korea, India, and Taiwan, among others, can take advantage of this age of high technology and financial manipulation.

Yet, more intimidating is the thought that globalization has made an inroad into indigenous cultures. Americanization and its adverse effect on world community have put pressure on many communities and many countries. The question is whether globalization, in another word, American and Western values, would bring an end to the richness of world cultures. The perception that one's culture is threatened by the uncontrollable influxes of vicious values associated with "the West" in general, and the United States in particular, has led to violent reactions, especially in the Muslim world. Some observers, such as the US political scientist Samuel Phillips Huntington make the claim that this world is facing a "Clash of Civilizations" (Huntington, 1996).

So far globalization has been seen predominantly in terms of economic and commercial exchange, domination, and exploitation. Although still a subject of controversy, globalization can also be interpreted in a positive way as offering new spaces of cultural exchange and enrichment which is the main interest of this study.

This positive side of globalization shows itself in a number of ways. The advent of modern technology and cyber communications has made its greatest impact on education since the 1990s. Modern life is now wired to the Internet. Information on any given subject is readily accessible for anyone with broadband connections, and opportunities are numerous for the so-called "E-learning". The very feeling that the collapse of the Soviet Union in the late 1980s and the ultimate triumph of US-sponsored democracies —coupled with the global networks of satellite television and cyber links—would bring it all to the "End of History" (Fukuyama, 1992), has proved to be pessimistic. Globalization has aroused the awareness of national identity and cultural heritage among peoples around the world, who, consciously and vociferously, have also made their voices heard.

It is against this background that peoples of the world have balanced off the challenge of globalization by revitalizing their self-respect and promoting their cultures. This phenomenon has created awareness of the need to preserve one's own heritage, culture, art, history, and identity. On the other hand, globalization has created an imagined forum in which peoples of different creeds and beliefs can express and exchange their ideas and ideals. It is at this juncture that experiences of fellow human beings are related to and shared by individuals and interest groups. The world has become a "global village" where one can learn to understand others' sentiments, hope, despair, faith, and so on. This development has provided a fertile ground for humanities, especially the study of human relationship. One of the issues involved is how peoples of different cultural backgrounds learn to appreciate cultures other than their own, and how they can put theirs in global perspective. The question most relevant to the present writer is whether world literature has a role to play in the age of globalization.

Literature itself is one of the outcomes of cultural practice. It reflects a human activity which includes the experiences of reading and writing. Literature is also an

important experience of humankind, an embodiment of national, transnational and even universal sensibilities and cultures, and offers lessons that we can learn from each other—experiencing a world different from ours, helps us to appreciate the similarities and value the differences. The late Christopher Brumfit stresses the important role of literature when he argues that “the teaching of literature can thus be seen as a means of introducing learners to such a serious view of our world, of initiating them in the process of defining themselves through contact with others’ experience” (Brumfit, 2001: 92).

When Goethe coined the term *Weltliteratur* (World Literature) in the early nineteenth century he was envisioning it as a new form of literature that should emerge between national literatures. World Literature, according to Goethe, ought not to replace national literatures but bring them together in a larger more interactive whole. It is this notion of international and intercultural exchange that makes World Literature a useful concept in the present context.

Moreover, Goethe, being himself poet, scientist and politician, was well aware of the importance of literature beyond a mere aesthetic realm. World Literature, as envisioned by Goethe and developed further by thinkers such as Marx and Engels, originated in the conviction that art, especially literature, is able to bridge the gaps between people, nations and ideologies to provide mutual insight into the others’ world; thus, leading to appreciation, understanding, tolerance and subsequently to acceptance of one another.

Taking these idealistic visions of the power of world literature as a point of departure, this thesis attempts to look for a practical realization of world literature as a means of cultural and mutual understanding and a way of learning to understand and appreciate other cultures and contexts. More specifically, the general aim of this thesis is to explore the teaching and study of literature in Thai universities, and the status within this of world literature; and to propose a new world literature course as a means of cultural enrichment for Thai university students.

The researcher believes that world literature plays an important role in our globalising and multicultural world. It can be effectively used as a means of cultural enrichment. Reading world literature is one of the best possible ways to foster intellectuality, to put oneself into comparative perspectives, and to bring ourselves into contact with diverse cultures around the world. In this study, the researcher proposes a “World Literature in English” course suitable for implementation in an English Department in Thai higher education.

Why English? It is generally acknowledged that globalisation and the status of English as a *lingua franca* challenge us to look anew at literary texts. English has become a crucial tool for cultural exchange and it is a major medium of intercultural communication. Through English, we are able to gain access to a great number of literary texts both written in and translated into English from many languages around the world. In the proposed course, with its focus on cultural enrichment, an attempt is made to use both literary texts originally written in English and the English translations of texts first written in other languages. This is not only to reflect the fact that literary texts from very varied original sources are today increasingly available to international audiences through English, but also reflects the educational aim to promote intercultural and global understanding and comparative perspectives across diverse cultures. Lastly, although the main aim of this course is to use world literature in English as a means to gain insights into diverse cultures, the course is intended to sit within higher education English department programmes and to contribute to their more general goals. Hence it also targets the English language improvement of participating students, recognising that reading world literature in English selected for its accessibility as well as for its intercultural interest, will motivate students to read more widely and thus help improve students’ general language skills and competence.

II. Research Questions

The thesis aims to answer these following questions:

1. How can the study of contemporary world literature contribute to the intercultural development of Thai students in the context of English language education?

2. What is the historical and contemporary place of literature in Thai society?
3. What is the status of English as a cultural medium in Thai society?
4. What is the current situation of literature teaching in English departments in Thai higher education?
5. What are the principles and criteria for selecting literary texts and how can these best be taught from a world literature perspective?

III. Methodology

The nature of this study requires an approach that is based on both documentary and empirical research. Documentary research is imperative in this study since it provides background information about the main conceptual discussions on world literature, and creates the frameworks for development of a world literature course proposed as part of the literature programmes in English departments in Thai higher education. This conceptual work involves primary sources on the literature curriculum, including international syllabuses, and course outlines from various Thai universities.

Empirical research is also used in this thesis so as to investigate the current practice and situation of literature teaching in Thai higher education. This method is used primarily to assure that the arguments and hypotheses in this study concerning the potential relevance of world literature in the Thai setting are tested and valid. An approach of semi-structured interviews seemed to be the most appropriate in building an overall picture of literature teaching at university level. It involved fieldwork in Thailand in which interviews with Thai scholars, university lecturers, and students in the field of literature and related fields were conducted.

IV. Thesis Structure

Chapter One discusses the status of knowledge, definitions of literature and of world literature; and theories of literature teaching, both in the first and second language settings.

Chapter Two discusses the role of literature in Thai society, the relationship between literature and life, literature and arts, traditional and modern Thai literature, literature and language in higher education and literature in contemporary Thailand. The purpose of this chapter is to establish the relevance of world literature to wider Thai society. In this connection the main section explores the socio-cultural and historical backgrounds of Thailand and explains in what way Thais view the status of foreign literatures. Discussions in this chapter also cover the rise of English as an international language, the status of English in Southeast Asia in general and in Thailand in particular.

Chapter Three deals with literature teaching in Thai higher education. This chapter discusses the nature and purposes of the fieldwork in Thailand, and presents the results of the investigation. It investigates the current situation of literature teaching in Thailand, the potential place of the future world literature course in Thai university curriculum, attitudes of Thai scholars, lecturers, and students on world literature as an alternative literature course; and presents an analysis of the strengths and weaknesses of current literature courses.

Chapter Four, in response to relevant issues discussed in the preceding chapters, focuses on the subject of introducing an alternative literature course for Thai university students and on the design of this course. In arguing in favour of the use of world literature in English as a means of cultural enrichment, it purposed the criteria for selecting literary texts for Thai university students as well as the kinds of subjects/themes deemed suitable in the Thai context. This is conceived with the notion that the students can develop their language skills through reading world literature in English and widening their cultural horizon at the same time. In this chapter, a "World Literature in English" course has been written. A sample of literary texts and how to teach these texts in the classroom, as well as some examples of possible wider readings are demonstrated.

Conclusion evaluates some implications for policy and practice of this study. It also examines limitations of the proposed course and suggests possible further research.

V. Contribution and Expected Outcomes

The expected outcomes of my thesis are to justify the relevance of world literature to Thai society and therefore to design and introduce a "World Literature in English" course for English departments in Thai higher education. This will be a new alternative course for the existing literature programmes in Thailand. This course is designed to use world literature in English as a means of cultural enrichment, to promote an integration of literature and language in literature classroom and to develop students' personal, imaginative, and literary analysis skills. The selection of the texts in this course will bring to the students the basic ideas in many of the world's cultural heritages and their literary expression in the hope that students begin to read globally. It is hoped that research and experiences gained from this study in the case of Thailand will be helpful for the teaching of world literature and comparative studies elsewhere.

Chapter One

Literature Teaching: Concepts, Principles, Theories, and Issues

This chapter asserts the overall idea of the importance and vital role of literature teaching in higher education, especially the teaching of world literature through English. Selected concepts, principles, theories, and other important issues relevant to literature education are introduced. Discussions on literature teaching in the first language setting, especially the Anglophone context, are investigated in relation to their applicability to literature teaching in the second language setting. Additionally, the terms, literature and world literature are examined in order to create a background for the proposal of world literature teaching in Thai higher education.

The chapter is divided into five main sections. Section 1.1 gives some selected definitions of literature, relevant to the issues discussed later in this thesis. Section 1.2 reviews the development of the concepts of world literature, its vital role in education, and the current practice of world literature education in an Anglophone context. Section 1.3 deals with the concepts of culture, intercultural competence and cultural enrichment. Section 1.4 focuses on literature teaching in both first and second language settings. The discussions about the nature and development of literature education in first language Anglophone contexts will shed some light on the teaching of literature in second language contexts, through an analysis of similarities and differences between these two contexts. Section 1.5 identifies a number of principles and issues to be considered when introducing the use of world literature in English as a means of cultural enrichment in Thai higher education.

1.1 What is Literature?

It is acknowledged that there is no society without literature and no culture without literature. It should be noted that 'literature' here means more than mere textual representations, or written forms of literature. It includes oral literature which forms an integral part of human life and society. Through literature, we explore the spirit of peoples within communities. Literature reflects the power and the importance of human personality and culture. Literature is the place in which attitudes towards life,

society, politics, religions, and economics have been developed and expressed in aesthetic form. Literature, therefore, provides its readers with a larger perspective, a greater understanding of our own feelings, attitudes, ideas, hopes, and assumptions about other people as well as the problems and difficulties that confront us in this world.

Since literature has played an important role in human society, both as a means of identity formation and as a representation of various aspects of human existence and its social, historical, and cultural contexts, it is essential here to describe certain elements of literature more closely. Such investigations form the basis on which concepts of the teaching of literature will be developed as a main discussion later in this thesis. Furthermore, such a clarification is an important foundation for the subsequent step of selecting literary texts for the prospective literature course for the Thai university curriculum.

Such a clarification can neither be an attempt to answer the fundamental question "What is literature?", nor to give an overview of innumerable approaches to define literature. The following examples are thus selective, chosen to highlight central aspects of the social function of literature, one that is essential in regard to the concept of literature as a means of cultural enrichment that forms the central point of departure of this thesis.

The discussion around the interrelation of literature and society is a very old one. Taking the European context as an example one can trace this discussion back to ancient Greek and Roman philosophy. The historical discussion relevant to literature has not been limited to the realm of aesthetic discussions, so that literature is also seen as an integral part of human life and society. In connection to the present context, three major aspects of literature can be identified.

An early claim is that literature is something to instruct and to delight the reader. According to the Roman poet Horace (Quintus Horatius Flaccus), who lived from 65 to 6 BCE, it is the poet who has to fulfil this task. In *The Art of Poetry*, Horace suggests:

The poet's aim is either to profit or to please, or to blend in one the delightful and the useful. Whatever the lesson you would convey, be brief, that your hearers may catch quickly what is said and faithfully retain it....Fictions made to please should keep close to the truth of things; your play should not demand an unlimited credence;...the man who mixes the useful with the sweet carries the day by charming his reader and at the same time instructing him. That's the book to enrich the publisher, to be posted overseas, and to prolong its author's fame.

(Horace, 1928: 54)

Moreover, literature is also seen as providing aesthetic pleasure. Immanuel Kant, one of the most influential thinkers of modern Europe, in *the Critique of Judgement*, emphasises the aesthetic pleasure and the power of thought gained through literature. According to Kant,

Poetry...holds the first rank among all the arts. It expands the mind by giving freedom to the imagination and by offering, from among the boundless multiplicity of possible forms accordant with a given concept, to whose bounds it is restricted, that one which couples with the presentation of the concept a wealth of thought to which no verbal expression is completely adequate, and by thus rising aesthetically to ideas.

(Kant, 1952 : 191)

It appears as if these examples are exclusively concerned with poetry. Looking more closely at the terms used it becomes evident that the historical term "poetry" stands for more than a single category within modern genre-terminology.

It seems important to emphasise that the Greek origin of the Latin term *poesis* used by Horace, derived from the Greek ποίησις describes more than poetry in a narrow sense of the word. According to Plato, the term refers in the broad sense to creation or creative making (*Plat. Epis.* 975 b; the reference to Plato's letters is made according to the standard format used in classical philology). The broad understanding of the term poetry is underlined again when turning to Immanuel Kant, who in his the *Critique of Judgement* speaks of "Dichtkunst" (Kant, *Kritik der Urteilskraft*, I §53) a term that follows Horace's concept of *ars poetica*, the art of poetry. Like Kant, Goethe, some three decades later, too, uses the term *Dichtung* to indicate broader literary framework than that of the German term *Poesie*. Different from *Poesie*, *Dichtung* can mean both poetry as well as literary work in general and the process of writing a literary work (For a detailed account of the usages of these

terms cf. the German Dictionary (Deutsches Wörterbuch) compiled by the Brothers Grimm; available online www.dwb.uni-trier.de).

Thus the selection of the above examples does not suggest a limitation to the genre of poetry for the prospective world literature course in English for Thai university students. Rather, literature has to be conceptualised in a broad sense, even beyond the realm of textuality. The incorporation of a multi-genre-approach is seen as an important factor in enabling students to access literature from different cultural contexts and subsequently encourage them to read globally.

Both Horace and Kant emphasise the role of literature as an educational force. While Horace calls his fellow poets to keep their fictional work “close to the truth of things”, i.e. to use literary expression as a vehicle to address actual events and problems, Kant sees the function of literature in a more transcendental way. According to Kant, ideas are not only expressed by literature but formed and developed through it. Taken together both examples highlight the inspirational force of literature, stressing its function in the advance of human ideas and society. Moreover, Horace’s advice to the poet reveals another central aspect of literature, namely that of literature as an expression of human society and culture.

In addition, literature can be viewed as the “autobiography” of people living in a particular society. As Alberson says: “literature is the autobiography of races or nations, revealing spontaneously and directly their ideals and ambitions, their hopes and their fears” (Alberson, 1946: 323). Alberson indicates the significance of literature by comparing literature with history. She points out that literature provides us with a much more intimate and internal source of information and understanding about the spirit of peoples than history. She comments that:

history is the biography of men’s activities, the record of external acts, often composed centuries after the events with the purpose of assessing them and generalizing them. There is another more intimate, more revealing source of information about peoples than history, and that is literature.

(Alberson, 1946: 323)

Alberson emphasises her point by giving India as an example. She suggests that if one would know India, one should read its literature and in particular the two great epics, the *Mahabharata* and the *Ramayana*, since written history offers very little insight into its socio-cultural development and was recorded by outsiders. In connection with this, a well-known Thai historian, Winai Pongsripijan comments on the importance of literature:

History is the record of human experiences in the past; whereas literature is a contemporary record of human experiences, their feelings, hopes, and disappointments of people living in a particular society. Thus, in order to appreciate a literary piece of writing, time is one of the important factors that one should take into consideration. Reading literature is the study of the other's perspectives and worldview. Hence, one should not judge a literary text which is written in a different point in time with one's own beliefs. (my own translation)

(in Pongsripijan and Kongsak, 2006: 7-8)

Both Alberson and Pongsripijan state the possibility of gaining insights into past world views through literature, stressing that literature allows insights into those aspects of the human past as experienced by participants, more than any other historical sources can offer.

Another aspect the researcher would like to stress here is that the power of literature also lies in its timelessness, that is in its ability to deal with human experiences that are more than just the product of their times. This in turn does not deny the possibility of getting an insight into the past or aspects of the past through literature; on the contrary it is this negotiating potential of literature between the past and the present that makes it a particularly suitable element for teaching cultural differences.

Out of innumerable definitions of literature, the selected definitions emphasise central aspects of literature for the context at issue. They underline the possibility of gaining an insight into aspects of human interaction, society and culture through literary representations and expressions. It is this aspect that a course on world literature in English in any context, not only the Thai one, has to aim for. The researcher believes that these selected definitions of literature will provide the underpinning values for the proposals for the teaching of world literature in English in a Thai context which are put forward in Chapter Four of this thesis.

1.2 What is World Literature (s) ?

Discussions on the definition and nature of world literature and debates on world literature from its beginning were concerned with inter-(national) cultural exchange and mutual understanding among diverse cultures. It is this aspect of world literature that the researcher would like to develop further in the context of L2 literature teaching in Thailand. A review of historical debates on world literature and its educational importance will introduce principles and issues relevant to the teaching of world literature in L2 contexts which will form the main argument of this study.

1.2.1 Definitions of world literature

It is generally acknowledged that the term “world literature” was first used by Goethe, the famous German writer and scholar. In broaching the subject of *Weltliteratur*, in a conversation with his student Eckermann in 1827, Goethe expressed his belief:

I am more and more convinced, he continued, that poetry is the universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men. One makes it a little better than another, and swims on the surface a little longer than another—that is all....I therefore like to look about me in foreign nations, and advise everyone to do the same. National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach.

(translated by John Oxenford in Moorhead, 1930: 165)

Goethe (1973: 8) also states elsewhere that the aim of world literature is “not that the nations shall think alike, but that they shall learn how to understand each other, and, if they do not care to love one another, at least that they will learn to tolerate one another”.

Twenty years later, in 1848, Goethe’s advocacy for *Weltliteratur* which transcended the boundaries of national literatures was echoed by Marx and Engels in the *Communist Manifesto*:

In place of the old local and national seclusion and self-sufficiency, we have intercourse in every direction, universal inter-dependence of nations. And as in material, so also in intellectual production. The intellectual creations of individual nations become common property. National one-sidedness and narrow-mindedness become more and more impossible, and from the numerous national and local literatures, there arises a world literature.

(Marx and Engels, 1969: x)

They stressed the idea that globalizing forces were not limited to the realm of economics but also central to the intellectual development of humanity. These arguments foreshadow recent debates about the interrelationships between economic and cultural globalisation (see for example, Featherstone, 1990; King, 1991; Tomlinson, 1991). In view of the fact that peoples and nations were inter-dependent, one could not remain parochial and narrow-minded. The gist of their argument was that what resulted from man's intellectual creativity, especially the national literatures of individual nations, should be considered the common property of mankind. In Goethe's footsteps Marx and Engels too envisioned the rise of world literature *vis-à-vis* national literature.

Different from Goethe's universal humanism, Marx and Engels do not see this development as a straightforwardly positive one. They rather argue that literature like other resources is about to become a commodity in bourgeois stage of human history, an intellectual product. Thus they continue their argument in the *Communist Manifesto* that the bourgeoisie uses the means of production—including the intellectual product of literature—to force other nations to adopt "civilisation" and thereby to become themselves bourgeois. In other words, literature becomes an instrument in the historic process of the development of a global bourgeoisie (Marx and Engels, 1969).

Strich interpreted Goethe's *Weltliteratur* concept as having positive implications and idealistic aims:

World literature is, then, according to Goethe, the literature which serves as a link between national literatures and thus between the nations themselves, for the exchange of ideal values. Such literature includes all writings by means of which the peoples learn to understand and make allowances for each other, and which bring them more closely together. It is a literary bridge over dividing rivers, a spiritual highway over dividing mountains. It is an intellectual barter, a traffic in ideas between peoples, a literary market to

which the nations bring their intellectual treasures for exchange. To illustrate his idea Goethe himself uses such images taken from the world of trade and commerce.

(Strich, 1949: 5)

However, more recently scholars have argued that Goethe's concept cannot be interpreted as a truly trans-national one but it remains an inter-national program, dependent on the continuing existence of the nation state and consequently its national literature. The difference between "trans-national" and "inter-national" is that "trans-national" has the sense of transcending and dissolving borders, whereas the sense of clear national boundaries is maintained in the word "inter-national". Some scholars go even so far in their interpretation as to accuse *Weltliteratur* of having "nationalistic components" (McInturff, 2003: 225).

While such an interpretation is debatable, it is important to emphasise the national limits of the Goethenian project. These limits of *Weltliteratur* as well as its visionary potential result in part from the historical context in which the term was coined. Several scholars have argued that Goethe's imperative to understand and tolerate derives from the particular political climate in post-Napoleonic Europe (Pizer, 2000; Strich, 1949).

These visionary conceptions of world literature have to be seen against the background of the cultural and political transformations of early nineteenth-century Europe. Although it can be seen as a continuation of his earlier cosmopolitan humanistic ideals it is striking that Goethe engaged in the conceptualisation of world literature in the "Age of Restoration".

John Pizer goes as far as to claim that "Europeans could reasonably sense a decline in the significance and autonomy of the individual nation-state" in the period between the Congress of Vienna (1814/15) and the revolutionary manifestation of national movements in the 1830s. He moreover draws parallels between the early nineteenth century and the decades following the collapse of the Soviet Union (Pizer, 2000).

What can be said is that Goethe rejected both the nationalism of the emerging liberal movement in the post-Napoleonic German states and the political radicalism of the German student movement. Despite this rejection it would be wrong to see Goethe as a supporter of Metternich's restorative and subsequently oppressive policy both in the realm of politics and cultural affairs. He rather regarded Metternich's thought and action as "the lesser evil" as Nemoianu argues (Nemoianu, 2001: 48). It is this historical context that formed an essential framework for the idea of *Weltliteratur* and at the same time reflects Goethe's ambivalent attempt to negotiate between national literature and the new cosmopolitan era of world literature. McInturff (2003) has shown that this ambivalence between nationalism and cosmopolitanism not only characterises Goethe's conceptualisation of world literature but also the works of other thinkers who picked up the term and developed it further.

As an example for the ambivalent or even paradoxical simultaneity of national literatures and world literature McInturff engages Matthew Arnold's reflections on literature, who argues that "greater contact with the literatures of other nations will allow critics to evaluate their own national literatures with less bias, rather than more." Referring to Goethe's ideal, Arnold envisions a "great confederation" of "civilised nations" with the capacity to judge the literary achievements of each nation (McInturff, 2003: 227).

The ambivalence between national literatures and world literature and thus the question of whether world literature is formed out of national literatures, or whether it has to be conceptualised beyond the national realm remains central to contemporary debates concerning world literature. For example, following postcolonial debates, Nethersole talks about the emergence of a "hybrid new world literature" at "the nexus of center and periphery [...] articulating local experiences in response to an internationalized culture of literacy" (Nethersole, 2001: 640).

One of the most outspoken critics of the "nationalist visions of World Literature" as McInturff calls it, is Homi Bhabha, who in an article entitled "The World and the Home" in 1992 set out to undermine the coherence of the nation in reference to world literature. Bhabha writes:

The study of world literature might be the study of the way in which cultures recognize themselves through their projections of "otherness." Where the transmission of "national" traditions was once the major theme of a world literature, perhaps we can now suggest that transnational histories of migrants, the colonized, or political refugees — these border and frontier conditions — may be the terrains of World Literature.

(Bhabha, 1992:146)

Thus "national cultures" cannot form the centre of the study of world literature any longer, nor can "the 'universalism' of human culture", Bhabha continues. We have to think of world literature as an "unhomely" affair (Bhabha, 1992: 146). The turn against national literatures as formative for world literature is voiced even more clearly in another companion article to Bhabha's "The World and the Home". In labelling it as "comparative Cosmopolitanism" Bruce Robbins argues that world literature has become a means for the critical tradition of western comparative literature to reclaim universalism in the age of globalization. "When we speak today of 'world literature' or 'global culture'", Robbins continues, "we are not naming an optional extension of the canon; we are speaking of a new framing of the whole which devalues both unfamiliar and long-accepted genres, produces new concepts and criteria of judgment" (Robbins, 1992: 170; for a further discussion of the challenges of globalisation for comparative literature see Jusdanis, 2003). Before engaging with these contemporary re-conceptualisations of world literature it seems necessary first to revisit the historical development of the term "world literature" after the time it was originally coined in the early nineteenth century, as we have seen above.

Following its original proposal by Goethe and others, discussed above, the term world literature soon lost its widest and most idealistic interpretations. The idea of future literature(s) that could encompass different national contexts gave way to an increasing antiquarian and traditionalist view of world literature. It was only in this limited sense that world literature became a recognized field by the mid-nineteenth century. During this period, the term "world literature" was understood in a narrow sense and came to represent either ancient European classics, or modern "Western" masterpieces. This was the legacy of Euro-centricism and a western-oriented attitude (Moulton, 1911; <http://www.questia.com/PM.qst?a=o&d=19612626/08/07>; Venuti, 1996).

Although attempts to conceptualise world literature beyond the Western canon have been made since the 1980s (see for example, Jameson, 1986), in many contexts it still remains narrowly defined. It is noteworthy that the series entitled *Approaches to teaching world literature* published by the Modern Language Association of America since 1987 still focuses almost exclusively on “masterpieces”, among them mainly works of European origin (Modern Language Association of America, 1987-2007; see also Venuti, 1996). Among the titles published in the series are Homer’s *Iliad* and *Odyssey* (Myrsiades, 1987), the Hebrew Bible (Olshan and Feldman, 1989), as well as classic authors such as Dante (Slade, 1982), Goethe (McMillan and Hamlin, 1987), Montaigne (Henry, 1994) or Shakespeare (Ray, 1986). For a long time, voices calling for the introduction of the “East within the perspective of the West” through the employment of “Non-Western Literature in the World Literature Program” were the exception (Alberson, 1960: 49; see also Nagy, 1983; Fennell, 2005).

Not until recently, in the wake of the rise of postcolonial studies and a new scholarly interest in questions of globalism and multiculturalism, did scholars start to pay renewed attention to world literature as a truly global phenomenon. Key figures here are Damrosch (2003) and Cooppan (2001 and 2004).

According to Damrosch, world literature is not “an infinite, ungraspable canon of works’ but rather ‘a mode of circulation and of reading” (Damrosch, 2003: 5). His claim is that world literature encompasses “all literary works that circulate beyond their culture of origin, either in translation or in their original language” (Damrosch, 2003: 4). When Damrosch refers to “literary works”, both established classics and new discoveries are included.

Damrosch also emphasises that a double process is involved for a work to be categorized as world literature. First, the work is being read as literature; second, it enters into world literature by circulating out into a broader world beyond its linguistic and cultural point of origin.

In another article, Damrosch states “works become world literature by being received into the space of a foreign culture Even a single work of world literature is the locus of a negotiation between two different cultures.” He adds, “World literature is thus always as much about the host culture’s values and needs as it is about a work’s source culture; hence, it is a double refraction” (Damrosch, 2003b: 514).

Cooppan (2001 and 2004) makes a similar argument by calling for a truly global concept; one that centres around the relation and connection of a plurality of texts from different backgrounds. Studying world literature thus has to orientate itself towards cross-cultural exchange, making it the central concern, by bringing together transnational and even global perspectives on literary expressions.

Outside academic settings, the vitality and popularity of world literature, broadly conceived in the spirit of Damrosch and Cooppan, can be seen at the present time from the emergence of the magazine, *World Literature Today*, previously known as *Books Abroad*. This change is claimed to embody the spirit of the time and to respond to “circumstances and the world around us” and it is an attempt to reach “a broad audience of people interested in what’s happening not just in the libraries of professors but in international culture”. Under the old name, *Books Abroad*, coverage consisted of publishing book reviews, of academic studies of literature and literary criticism from all parts of the world. This benefited merely a small group of scholars. Whereas, under the new name, which was chosen as a result of a fundamental remaking of the journal, its focus is shifted from book reviews to essays about current international literature and culture. Though *World Literature Today* still publishes some book reviews, the main direction is more on “new fiction, poetry, and drama from many countries and less on book reviews or literary criticism and theory” (Davis-Urdiano, 2005). In addition, *World Literature Today* also supports literary work in translation as stated, “our general interest, with some exceptions, is in contributions by writers who are born outside the United States and, with poetry in particular, in poetry in translation by writers who write in languages other than English” (<http://www.ou.edu/worldlit/wlt/guidelines.html> (22/04/06)).

Furthermore, world literature is becoming a widely accepted term within higher education, where academic courses and programmes are formally undergoing a name change from “Comparative Literature” to “World Literature”. However, while these changes show growing acceptance of the term, courses are often re-named without engaging with the complexity of the concept, and thus the problematic implications of world literature. Some of these complexities are addressed in following sections.

1.2.1.1 Comparative literature vs. world literature?

The terms, “world literature” and “comparative literature” are often intertwined. As McInturff suggests, discussions of these two terms are “deeply enmeshed” and they are often “used interchangeably”. She remarks that critics in both the Comparative Literature and World Literature traditions “almost invariably cite Johann Wolfgang von Goethe’s concept of *Weltliteratur* as a common foundation for their fields” (McInturff, 2003: 225). Birus seems to support this claim when he argues that the “field of comparative literature” can be described “as world literature” (Birus, 2003: 11). Prendegast also stresses that world literature “has been one of the constants of reflection on the origins, aims and development of the discipline of comparative literature” (Prendegast, 2004: x). These examples show a central problematic of terminology, given that both terms are often used interchangeably, or replace each other in an uncritical manner. Pizer has shown that the debate about the relationship between comparative and world literature is at least a century old (Pizer, 2006). Furthermore, the term “world literature”, as we have seen earlier, is multi-referential in itself, ranging from a model based on national literatures to a model similar to that advocated in this thesis of world literature as truly global literature.

To add to this terminological confusion, it is striking that the current debate concerning a re-conceptualization of world literature takes place almost exclusively within North American Comparative Literature Departments. All of the main protagonists in the field, Damrosch, Coopan, Pizer have academic affiliations to these departments. That is, it seems there is partly an institutional/ non-institutional difference between a field established as academic discipline (i.e. comparative literature) on the one hand, and a concept (i.e. world literature) on the other. To add

to the confusion, the first report of the American Comparative Literature Associations on professional standards (also called the Levin Report) published in 1965 acknowledged the necessity to draw a distinction "between Humanities or World Literature or Great Books at the undergraduate level and Comparative Literature as a graduate discipline"

(<http://www.umass.edu/complit/aclanet/Levin.html> (20/06/08)). Here the terms refer to different types of literature courses at different study levels.

Often however, the two terms alternate rather uncritically. One current example of the interchangeable use of these two terms can be seen from the curriculum of the University of Alabama (<http://bama.ua.edu/~wlp/>). There, the terms "world literature" and "comparative literature" are both used to specify a similar course of study. It is said that comparative literature is the more widely used term in the United States, with many universities having Comparative Literature Departments or Comparative Literature Programmes. However, at the University of Alabama, the Comparative Literature Programme underwent a name change and has been known as the World Literature Programme for a number of years. Yet in attempting to broaden the scope of this programme, the teaching arrangement in fact reveals a great deal of continuing Euro-centricism. This is evident from the course description, which stipulates that:

The programme offers a wide variety of special topics courses, which may treat a movement (ex. Romanticism), an individual author (ex. Boccaccio; Goethe); issues of influence (ex. Petrarch and Petrarchism); a genre (ex. the novel; lyric poetry; drama)

(<http://bama.ua.edu/~wlp/clvswl.htm>, 03/08/06)

In describing the historical development of comparative literature and world literature, Moretti offers his comment to the effect that "comparative literature [...was] fundamentally limited to Western Europe, and mostly revolving around the river Rhine (German philologists working on French literature). Not much more" (Moretti, 2000: 54). Against this historical background Moretti states that "it's time we returned to that old ambition of *Weltliteratur*" for he believes that "the literature around us is now unmistakably a planetary system". Moretti suggests a concept of "world texts" carrying a "geographical frame of reference [that] is no longer the nation-state, but a broader entity" such as continents, or world-systems (Moretti:

1996: 50). In emphasising the vital role of world literature at the present time, he also says "... there is no other justification for the study of world literature (and for the existence of departments of comparative literature) but this: to be a thorn in the side, a permanent intellectual challenge to national literatures ..." (Moretti, 2000: 68). This statement remains vague and Moretti does not indicate clearly how world literature can stimulate comparative literature. However his statement is part of a growing debate on the future of the discipline, in which other commentators are arguing that the discipline of comparative literature needs to critically re-evaluate itself both in conceptual and methodological as well as thematic ways in order to come to terms with the challenges of "cultural globalisation" and the "new cosmopolitanism" (Robbins, 1992). More recently, John Pizer has called for a "productive interdisciplinary relationship" between comparative and world literature with the aim of bridging the disciplinary divide between the two by using world literature "as a pedagogical tool in the world-literature classroom" (Pizer, 2007).

In conclusion, one can say that due to the different meanings of the term "world literature" it is difficult to make a general statement concerning the relationship between world and comparative literature. Viewed in the light of the newly developed broader interpretations of world literature it can however be said that students of comparative literature and those of world literature are in different frames of mind and that world literature is broader in perspective while comparative literature remains in many respects within the framework of national literatures. Furthermore, the often interchangeable use of the terms hides the fact that comparative literature is a methodological approach to literature while world literature is a concept that calls for numerous approaches. As Cooppan (2001 and 2004) emphasises, comparison might be just one of many good possible ways to study world literature.

Furthermore, world literature stresses the importance of intercultural exchange through literary encounters rather than bringing together literary works from different national contexts to "compare" them or to follow the travelling of ideas and themes without trying to overcome national boundaries and see them in a global perspective.

Having discussed the evolving nature and definitions of world literature, the researcher sees the advantages of adopting new perspectives and interpretations of world literature as a central foundation for L2 literature education, for they stress the importance of encounter through literature and the possibility of engaging with different cultural contexts through literary works. As Damrosch argues, it is through the practice of reading and thereby transplanting literature from its original into new contexts that world literature is constituted. Such a definition can easily lead to a claim that everything can be(come) world literature. Although such a borderless definition is not unproblematic it is partly applicable to the question at issue, namely that of how to teach world literature. Introducing texts from different contexts into the teaching of literature for Thai university students understood in the light of this conception, aims to create world literature in the sense that it enables Thai students to read and relate directly to texts from different cultural contexts than their own.

1.2.2 Issues in world literature

The previous section concerning definitions of world literature poses specific problems and challenges to both teachers and students of world literature. Specific problems arising from the general discussions of world literature which are particularly relevant to literature pedagogy have to do with cultural reference, criteria for text selection, and translation issues.

1.2.2.1 Frame of cultural reference

It has been argued as an objection to the teaching of “world literature” that an in-depth expertise both language and context wise is necessary in order to understand and appreciate literary works from different contexts and cultures (see for example, Seyhan, 2001; Pizer, 2006). In contrast, this thesis argues that an enriching experience can spring up from the lay encounter with literary works from different cultural contexts. Furthermore, it argues that a perspective free of too much expert knowledge allows new insight and perspective on literary works.

In response to claims regarding the necessity for specialist expertise, according to Damrosch (2003), it is possible for readers, without having an in-depth understanding of cultural origins of the literary texts, to appreciate and understand them. Damrosch suggests that there are three dimensions involved when we read a foreign text. First, we enjoy “a sharp difference” and “sheer novelty”. Second, we find “a gratifying similarity” in the text and are able to get involved with it. Third, we experience “a middle range of what is like-but-unlike” from the text (Damrosch, 2003: 12). In other words, the reading experience affects us in a way that can produce a productive change in our own perceptions and practices.

In his argument Damrosch is elaborating on a component of Goethe's concept of world literature. As Stich puts it, according to Goethe the function of world literature “is to make the national characteristics of peoples intelligible to each other, thereby encouraging tolerance and mutual respect” (Strich, 1949: 12-13).

1.2.2.2 Criteria for text selection

According to Damrosch (2003), world literature has been seen in one or more of three ways: as a long established body of classics, as a canon of masterpieces, or as multiple windows on the world. The “classic” view is often identified particularly with Greek and Roman literature. The “masterpiece” view, on the other hand, became prominent in the nineteenth century as literary studies sought to deemphasise the Greco-Roman classics. A masterpiece does not have to have any foundational cultural force and can be an ancient or a modern work. Lastly, world literature can be viewed as encompassing any works that would serve as “windows on the world”, works that bring readers into foreign worlds, whether or not these works could be counted as masterpieces and “regardless of whether these differing worlds had any visible links to each other at all” (Damrosch, 2003: 15). It is this latter conceptualisation of world literature that Damrosch attempts to establish.

Damrosch (2003) also makes an interesting point in criticising alleged world literature which he sees as national “global literature”. His examples for such a literature are airport books. He points out that books sold in airport terminals are apparently shaped by “home country norms” and thus far away from “the shaping

force of local contexts" or any specific context. Damrosch's argument is that these airport novels, despite their journeys, do not serve as windows to the world but rather remain in the cultural context within which they are originated. As with other markets, the book market too is subject to continuous globalisation. Multinational publishing house sell their products around the world and thus beyond language boundaries. This development is especially the case with English books. Certain English book editions can be found at every major airport be it Tokyo, Frankfurt or JFK. The market is not limited to these global hubs but spreads beyond them, but it is the airports that show most clearly that literature is "on the move". Such a development is not a recent one. Texts such as already mentioned *Mahabharata* and the *Ramayana* in the Asian or the Greco-Roman classics in the Western context, show that literature already centuries ago was travelling. This travelling literature—different from the negative interpretation of airport novels—was indeed one that penetrated different cultural contexts. In this cultural penetration, translation plays an essential role, and its place in the accessing and dissemination of world literature will be considered in the next section.

1.2.2.3 Translation

Many claims are made to express disapproval that translation destroys works of literature and that literary texts should be read in their original languages for a full appreciation and understanding of the text themselves and of their contexts of origin. Calls that translation should be "eliminated" in literature courses or that they are not of "vital importance" in the literature classroom dominated for a long time (Goggio, 1925: 173-4). As recently as 2001, Azade Seyhan warned, "if our reception of transnational, emergent, diasporic literature is mediated only through English, not only linguistic but also cultural differences and specificities will be lost in translation" (Seyhan, 2001: 157). However, others have taken quite a different standpoint in this matter. Discussing examples of Indian literature written in local languages such as Hindi and Urdu on the one hand and English on the other Rockwell, for instance, explores the aspect of translating culturally specific material into other languages. She concludes that such a translation is indeed possible (Rockwell, 2003).

Another argument for the employment of translation is a rather practical one. Reading literary works only in the original makes both comparative literature and world literature impractical for all except a few scholars (Damrosch, 2003; Pizer, 2006). As early as 1911, Moulton thoroughly justified translation as a means of understanding and appreciating foreign masterpieces (Moulton, 1911).

Along similar lines, Irvin too challenges the narrative of the exclusivity of the “original” and the subsequent excluding of translations from the literature classroom by asking:

We all agree that it is better for the student to read the literature in the original, but since only a few can do this, shall we deny to the others the privilege of reading these masterpieces in translation?

(Irvin, 1942: 536)

In answer to his own question, Irvin continues, that translations are not merely “like looking at a print of a picture” or “a photograph of a piece of sculpture.” While the form of a literary text might get lost through translation, the essential aspect, that of “the thought and feeling” can well be translated and he concludes, that “After all, it is not the way the author speaks to us, but what he says, that counts for culture” (Irvin, 1942: 536). Others have argued along similar lines that translations even create a new literary form and that “many translations are famous in their own right” (Gillis, 1960: 186). Damrosch adds, as we will see, that world literature is actually improved by translation by enhancing the mode of circulation of texts and stimulating critical interest in them (Pizer, 2007).

A look at the growing number of anthologies of literary texts in translation designed for use in the literature classroom underscores the growing acceptance of the employment of translations in literature teaching (Buck, 1940 and 1951; Christy, 1947; Arkin and Shollar, 1989; Damrosch, 2001 and 2003a; Kramsch and Kramsch, 2000).

Damrosch (2003) also discusses the significance of translation for world literature. He argues that the crucial issue for the foreign reader is to appreciate how well a literary work works in the new language rather than in the original language. Works of world literature acquire a “new life” as they move into the world at large, and

readers need to pay particular attention to the ways that a work becomes “reframed in its translations and in its new cultural contexts” in order to understand this new life (Damrosch, 2003: 24). This process of “transculturation” enables readers to see the work of world literature as a window on various parts of the world. According to Damrosch,

If we do want to see the work of world literature as a window on different parts of the world, we have to take into account the way its images have been multiply refracted in the process of transculturation. World literature can be described, to borrow a phrase from Vinay Dharwadker, as ‘a montage of overlapping maps in motion’.

(Damrosch, 2003: 24)

1.2.3 A sample *World literatures* Course

Having discussed the nature and the development of world literature in the previous section, in this section the researcher introduces one example of a world literature course taught at undergraduate level to illustrate the current practice of the teaching of world literature at university level in the Anglophone heartland. A web search revealed that there are many courses entitled *World Literature(s)* taught in higher education in many countries, especially in the US. The researcher has chosen this particular example because this course illustrates many issues in the teaching of world literature which are also relevant to the L2 higher education context.

“World literatures” is a contemporary undergraduate course taught by Yale’s Comparative Literature Department (see Appendix 1 for course outline). From correspondence with Cooppan in July, 2006, the researcher received this unpublished course outline from her. The principal aims of this course can be summarised:

1. To introduce students to the changing nature of the basic literary genres (scripture and wisdom literatures, lyric poetry, drama, epic stories, and novel), tracing their emergence in a global context, and their development across historical time and across different cultures, languages, and geographies.

2. To introduce students to a wide range of literary forms and literary cultures and to show their interrelationship with one another.
3. To develop students' skills in analyzing literary language and form.

Cooppan (2001), one among others who designed this course, points out that over a period of two years, faculty in Comparative Literature and representatives from nearly every other university department of language and literature met regularly to discuss and design this course. The format of the course reflects this preparatory stage in the way that it is a team-taught, two semester lecture course with a weekly discussion section. The course is designed using "a guest lecture format [which] draws on professors from every department of language and literature at Yale". The purpose for this is to make certain "that students learn about each text from someone who is an expert both on it, and on the broader linguistic and cultural tradition" from which it derives (see Appendix 1). It should be noted here that such a systematic use of 'experts' could only happen somewhere like Yale, an elite institution with a broad range of language and literature specialists. In addition to the guest lecture format and weekly discussion sections, students are provided with introductory comments to every lecture, and overall connections among the lectures, by Cooppan and her colleague who are responsible for this course (on the issue of guest lecturers see also Pizer, 2006).

The literary genres taught in this course are scripture and wisdom literatures, lyric poetry, drama, epic stories, and the novel. The first three are taught in the first semester, the other two in the second semester, respectively. Literary texts chosen for this course have great diversity in each genre, for example:

1. Scripture and wisdom literatures: the chosen texts are from ancient India, Arabic literature, ancient China, Japanese Buddhist tales.
2. Lyric poetry: the texts are from classical Greece and Rome, Chinese classical poetry, the early Islamic love lyric, medieval Europe, Renaissance lyric.
3. Drama: the texts are from Sanskrit drama, English and Japanese tragedy, German drama.
4. Epic stories: the texts are from Greek masterpieces, Sanskrit masterpieces, and Japanese masterpieces.

5. The novel: the texts are from Arabic, French, Chinese and Indian literatures.

It can be seen that there are four main principles underlying this programme. First, it is a genre-based programme. Second, this course relies on translated texts. It is obvious that using texts in translation is not a controversial issue here. Although the original languages of the literary texts are mentioned in the course syllabus, it seems that the English translations of the texts are used and acceptable throughout this course. Third, the selection of texts in this course relies on acknowledged masterpieces of high culture and deals only with written genres. Fourth, literary texts are selected from different times as well as different places.

A key issue influencing the course is the nature of Yale, including the availability of those experts, and its students. This is an elite institution catering for the ablest native-speaking students. This fact is not unrelated to the decisions Cooppan and her colleague have made about the nature of this course. Presumably they felt that their students could cope with complex texts from diverse cultures which vary in time as well as place. Although the course is intensive in nature and proceeds at a rapid pace in the way that a new topic is introduced in almost every week, those who organised this course claimed that they kept the reading to "manageable levels" for their students.

Having identified the four principles which seem to underpin the course, these must be evaluated here in connection with the Thai context. First of all, this course gives a very good notion of how to approach world literature by using a genre-oriented approach. The researcher sees this as one of many possible ways to teach literature effectively. Second, in designing the course for Thai students, English translations of the chosen literary texts will be used in the course. Through English which has become a crucial medium of intercultural communication, we are able to gain access to literary texts written in many languages from various parts of the world. Third, in terms of the selection of texts, acknowledged masterpieces would not be the only or most appropriate option for Thai students. At this stage, unlike elitist, native speaking Yale students and their advanced "manageable levels" of English literacy, it is suggested that the language level and the length of the chosen texts are main issues to be considered for non-native speakers like Thai

undergraduate students. Fourth, following the Yale course, selection of texts from different places will be relevant and useful for Thai students in a way that this will open their horizon of literary expressions across cultures, movements, and moments (see discussions on text selection in Chapter Four).

As mentioned earlier, selected texts only deal with written genres at Yale. Following this, the researcher will not include oral literature in the proposed course. However, in order to offer a more comprehensive coverage of literature, one could design a world literature course, incorporating both written and oral literature (see more directions for future research in Conclusion Chapter).

1.3 Culture, intercultural competence, and cultural enrichment

This thesis is committed to promoting the cultural enrichment of Thai students through the study of world literature through the medium of English, i.e. as part of their advanced education in English. For this reason it is necessary to deal briefly in this section with the concept of culture and associated theoretical perspectives and educational proposals advanced by others in the foreign language education field.

Following works by scholars such as Geertz (1973) and Berman (1988) this thesis employs a broad and expansive concept of culture (Bonnell et al., 1999). Hence culture is understood differently from narrow views focusing on high culture defining it as “the best that has been thought and said in the world” (Arnold, 1882: 44).

Rather than prioritising high culture over other forms and expressions of culture, the researcher defines culture as a set of values and beliefs as well as patterns of action allowing humans to make sense of the world around them, shape it and interact with each other.

Such a broad concept of culture stresses the role of culture as an integral aspect of the human condition, emphasising that all humans share certain cultural patterns whilst other patterns are different according to groups and/or societies. The societies we live in shape our set of cultural patterns. Despite the differences

resulting from different social and cultural contexts, culture can also supersede ethnic, class, and state boundaries. Having said this, culture is therefore best understood as the similar-but-different. Although we have particular cultural patterns we simultaneously share a large set of other cultural patterns with people in different contexts. Susan Fries, Assistant Professor in the *Département des Langues et Formation Humaine* at the *Institut National des Télécommunications* in Evry, France, has coined the phrase “We are all the same … we are all different” to describe this phenomenon (Fries, 2008: 7).

Engaging with diverse cultures this thesis thus stresses the interconnectedness and similarities of different cultural frameworks in opposition to stereotypical perceptions of cultures. Following this, culture is not seen as fixed entity but rather as one subject to constant modifications and negotiations – it is in motion.

Literature in this context serves multiple functions. Literature is an expression of shared cultural patterns beyond boundaries as well as a means of building imaginative bridges across cultural differences, offering ways of negotiating them and thus bringing them into a dialogue with one another – be it within the content of a literary work or in the encounter between readers and text (on the functions of literature see Section 1.1 in this thesis). Hence, metaphorically speaking, literature serves as a bridge over the dividing river of differences. As for the question of culture, this means that culture is both action as well as interaction for it is “shared by people interacting” (Fries, 2008: 3).

In the area of foreign language teaching the close relationship between language and culture has been acknowledged, and the notion of “intercultural competence” as an appropriate goal for foreign language education has gained a growing importance over the past decades, alongside the well established notion of “communicative competence”. The works of Michael Byram in particular have initiated numerous debates concerning intercultural matters (see for example, Bredella, 1996; Byram, 1997; Byram et al., 2001). Byram’s central point for incorporating “the intercultural dimension” into the language classroom is that it is a way to facilitate learners with a relativised “understanding of their own cultural values, beliefs and behaviours, and encouraging them to investigate for themselves

the otherness around them". In order to achieve this, three significant components of intercultural competence are identified: knowledge, skills and attitudes (Byram et al., 2001: 5). Byram et al. claim that the knowledge of one's own cultural framework and that of others, a curious and open attitude to different cultural patterns and "skills of comparison, of interpreting and relating" (Byram et al., 2001: 6) are crucial preconditions for the establishment of cultural awareness and subsequently competence.

A number of foreign language educators have promoted the role of literature in the development of intercultural competence. For example, Bredella has claimed that that literary texts "promote an attitude which is essential for intercultural understanding" (Bredella, 1996: 15). Similarly, Burwit-Melzer has identified a number of objectives for "Teaching Intercultural Communicative Competence through Literature" (Burwit-Melzer, 2001). According to her model, learners can "identify a conflict/ misunderstanding/ dichotomy between cultures in the literary text" and "identify national stereotypes, culturally based prejudice and overgeneralisations in the text" (Burwit-Melzer, 2001: 32). These two examples of objectives in a literature course clearly aim for fostering intercultural communicative competence.

Byram's threefold concept of intercultural competence relates closely to what the researcher describes as cultural enrichment through the study of world literature. However, there are some differences between the two concepts, which explain why the researcher has not adopted the terminology promoted by Byram and others. The concept of "intercultural competence" as conceptualised by those researchers, is essentially sociological in its orientation, laying emphasis for example on the "knowledge" dimension, and adopting a cognitive perspective when stressing a range of analytic skills for the comparative interpretation of cultures. This thesis however has a literary orientation, laying more stress on personal and imaginative response to literary works together with the cultural similarities/differences embodied within them.

This thesis accepts that a literary text is a combination of both fiction and reality (Brumfit and Carter, 1986; Bredella, 1996). Comparatively less emphasis is placed

here on the acquisition of a systematic body of knowledge about particular cultures, and on cognitive/ analytic skills for the analysis of cultures. Instead, it is argued that

the study of world literature is a particularly suitable way – among many other possible ways – to foster cultural awareness in particular among foreign language/ literature learners. The very notion of world literature calls for openness in the encounter with cultural aspects from different contexts, its global scope moreover calls for a critical evaluation of cultural positions and demands a flexibility of response, enabling students to read globally.

Another point of difference which should be mentioned, is that some forms of “intercultural competence” theory assume that cultures are relatively fixed and distinct with strong (e.g. national) boundaries between them. The very term “intercultural” could be taken to suggest the existence of discrete cultures. This thesis employs the terms cross-cultural and intercultural in regard to diverse cultures that are not considered as separated entities but rather fluctuating patterns. Cultural enrichment is thus not about establishing new links between discrete cultures but revealing existing similarities and shared aspects between diverse cultural settings, leading to a better understanding of one’s own cultural position as part of a global and interconnected cultural framework.

1.4 Literature Teaching in L1 and L2 contexts

Literature has been widely taught both in the first language as well as in second language settings, and literature teaching has played a significant role in the educational context since the early nineteenth century. The purposes and practices of literature teaching however have been changing until the present time, and interest in learning/ teaching literature has declined as well as arisen in different contexts, both L1 and L2. In this section, a brief account concerning the changing attitudes towards literature in language education in the twentieth century is given. Various reasons for teaching literature are provided. Issues like how to choose texts, how to teach, as well as common problems in learning/teaching literature are discussed.

1.4.1 General background of literature teaching

Literature has a long history in Western education. Most scholars in the past shared the belief that the teaching of literature was a "way of making people better human beings and better citizens" (Showalter, 2003: 22). For example, in the United Kingdom, in the 1820s literature was introduced to the curriculum and taught at University College London, the purpose of this English literature course was to "moralize, civilize, and humanize" (Showalter, 2003: 22). Another example is that in the United States, literature was regarded as a "repository of moral and spiritual values" after the Civil War (Showalter, 2003: 22).

Over the past century the role of literature in the context of education in general and that of second/ foreign language teaching in particular changed significantly. Claire and Oliver Kramsch (2000) have described the trajectory of literature in foreign language teaching in the twentieth century through the prism of the *Modern Language Journal*. With the publication of this journal the National Federation of Modern Language Teachers Association aims for the "expansion, promotion, and improvement of the teaching of languages, literatures, and cultures throughout the United States" (<http://mlj.miis.edu/nfmlta.htm> (15/07/08)). Although rooted in the North American experience Kramsch and Kramsch (2000) describe the changing role of literature in foreign language education across the West and beyond.

In general, Kramsch and Kramsch (2000) explain the changing attitudes towards literature in foreign language teaching by reference to both academic developments (such as the dying period of philology and the subsequent rise of social sciences and linguistics) and socio-political developments in society at large (such as political changes in the educational system). Gilroy and Parkinson (1996) also stress the influence of theoretical developments in the academic world such as the rise of the New Criticism, Structuralism and/ or Formalism for changing attitudes towards literature in foreign language teaching.

According to Kramsch and Kramsch (2000), the changing role of literature in foreign language education can be identified and generally summarised into six major periods based on papers published in the *Modern Language Journal* between 1916

and the 1999. They describe that initially, literature was limited to “humanistically oriented elite” in the early twentieth century (1910s); however the following decade (1920s) saw attempts to make the teaching of literature available to larger segments of society.

Following the current sentiment in the social sciences, literature became “a functional tool for the acquisition of basic literacy skills” in the 1930s (Kramsch and Kramsch, 2000: 560). The statement, “we must realize that literature itself is only one and a minor end of language” made in an article published in the *Modern Language Journal* in 1940 echoed this development (Barksdale, 1940: 115). Additionally, the social sciences have played a major influence in terms of L1 literature pedagogy. F. R. Leavis, an influential British literary critic, commented that “the serious study of English literature... was instead the chief weapon against the corruption and the vulgarity of mass urban industrial society” (in Showalter, 2003: 22). It was suggested that the teacher should use literary texts to reflect the developments of ideas and the “*esprit du temps*” (see for example, Françon, 1936: 213; Kurtz, 1943). Thus overall between 1930 and the 1940s literature was used for “moral and vocational uplift” (Kramsch and Kramsch, 2000: 553).

In the mid twentieth century, following World War II, and under the influence of New Criticism and the Structuralist movement, literature was seen as “language laboratory”, separated from historical contexts and the analysis of content (Showalter, 2003: 23, see also Daiches, 1950; Leibowitz, 1987). In terms of the pedagogy of foreign language literature, the emphasis was also on the linguistic components of the texts or the structures and the properties of language (Kramsch and Kramsch, 2000). Thus in the 1950s, L2 literature became “the ideational content to which one acceded only after one had mastered the linguistic structures” of the target foreign language (Kramsch and Kramsch, 2000: 563).

In the 1960s however, teaching L1 literature became “an explicitly political act for radical and minority groups in the university”, thus literature was “a mode of consciousness-raising, or awakening” (Showalter, 2003: 23). In L2 education also between 1960 and the 1970s, literature was seen as “humanistic inspiration” (Kramsch and Kramsch, 2000: 553).

Throughout the 1980s the English literary tradition needed to be viewed from “new and sometimes threatening perspectives”. This is because of the fact that English literature “left the safe harbours of native-speaker and native-culture security, and sailed into international waters” (Benton and Brumfit, 1993: 1). It became unavoidable to acknowledge writers such as Kazuo Ishiguro, Timothy Mo, Ben Okri and Salman Rushdie among the “major writers in English” (Benton and Brumfit, 1993: 1).

However the period between 1980 and the 1990s is described more pragmatically by Kramsch and Kramsch, as the period in which literature in the classroom was treated as “authentic text” (Kramsch and Kramsch, 2000: 567).

In the twenty-first century, we are still witnessing the continuation of “English literature, leaving the safe harbours of native-speaker...to international waters” as described earlier in the 1980s. Part of this shift in this century can be seen as a move from elite to mass education, and also from a national orientation to a multicultural one. Moreover, with the advent of the Internet, coupled with the role of English as a global language in an age of globalization, literary texts have been made available to the general public. Thus teaching literature demands “more flexibility and less specialization” (Showalter, 2003: viii). For these reasons, it is advisable that teachers “should read contemporary literature, go to the theatre and movies, watch television, write in all forms” and focus more on what happens in the classroom (Showalter, 2003: viii). This flexibility is needed even in first language contexts due to the new student publics for literature in much more multicultural classrooms. However, Showalter still clearly believes that the teaching of poetry, drama, fiction, and literary theory should play the dominant role in L1 literature education.

In the area of second language teaching, since the 1980s there has been a revival of interest in literature as one of the resources available and useful for language learning. As a result of the rise of communicative language teaching methods, the place of literature in the language curriculum has been reviewed. A number of educators and teachers were aware of the potential of literary texts for foreign language learning and teaching. Of course, reading literature offers an opportunity

for vocabulary acquisition and for reading skills development. However the arguments for using literature in the language classroom go well beyond the development of linguistic skills, narrowly defined. One of the main arguments for using literary texts in the language classroom is the ability of literature to represent the particular voice of a writer among the many voices of his or her community and thus to appeal to the particular in the reader. Literature is also seen as a way to introduce learners to a 'serious' view of our world. Literature reading provides the means for the practice of procedures of interpretation. It studies the interaction between text and reader, the interaction among readers and explores how these interactions can contribute to a better understanding of the other as well as oneself (see for example, Widdowson, 1983 and 1983a; Brumfit and Carter, 1986; Collie and Slater, 1987; Duff and Maley, 1990; Carter and Long, 1991; Kramsch, 1993; Bredella and Delanoy, 1996; Alderson, 2000; Kramsch and Kramsch, 2000; Paran, 2000; Brumfit, 2001; Carter, 2007).

Over the past decades, a shift away from the canon of English literature towards the incorporation of a wider range of literature in English in the second language classroom has taken place. Following the emergence of non-native English literatures (Sridhar, 1982) scholars have called for the inclusion of such literatures into English language teaching (see for example, Kachru, 1986; Talib, 1992).

It can thus be said that Showalter's notion of the trend towards "flexibility and less specialization" is also relevant to second language contexts, especially in an age of globalisation. Thus for example, in the Thai context, there is a 'new public' for whom flexibility is needed in the teaching of literature. One of many important issues is the selection of literary texts, and the identification of a wider range of genres of literature to suit these students' needs. This thesis explores the potential of world literature in English, as an appropriate response to this new L2 reading public, in the belief that such texts can put students into imaginative contact with diverse cultures and thus prepare them to face the challenges of a globalising and multicultural world better.

1.4.2 Reasons for teaching literature

As indicated in the previous section, a result of the renewed attention to literature since 1980s and of the growing interest in communicative language teaching methods, many arguments have been made in favour of including literary texts in a language classroom. This section reviews in more detail some common reasons for the use of literature in language teaching.

1.4.2.1 Authentic materials

Typically for Kramsch and Kramsch's 1980s period, Hill (1986) indicates that using literary texts is to introduce authentic material to learners. According to Hill, authentic material refers to texts written for native speakers. In other words, these texts are not modified or simplified in any way. Hill believes that in order to "internalise" the grammar and deal with the meaning of words, foreign learners have to expose themselves to a "large body of authentic and understandable material" (Hill, 1986: 8). She further points out that a genuine context which exists in authentic literary texts is crucial in language learning and that a story is easier to remember than "a collection of unrelated" sentences. It can be said that Hill also stresses the importance of the context which helps learners make sense of what they are reading.

A year later, emphasising the authenticity of literary texts, Collie and Slater explain:

Literature is authentic material. By that we simply mean that most works of literature are not fashioned for the specific purpose of teaching a language... In reading literary texts, students have also to cope with language intended for native speakers and thus they gain additional familiarity with many different linguistic uses, forms and conventions of the written mode.

(Collie and Slater, 1987: 3-4)

According to Collie and Slater, literary texts, being authentic material, introduce students to language that is "genuine and undistorted" (Collie and Slater, 1987: 3).

1.4.2.2 Promoting interpretative abilities

It has been agreed among many educators that literature, with its layers of meaning, is an effective source to enable learners to develop their interpretative abilities (see for example, Widdowson, 1975; Rodger, 1983; Lazar, 1993; Kramsch, 1993; Duff and Maley, 1997).

Lazar (1993), for example, states that literary texts demand that the reader or the learner is involved in “teasing out” the implicit assumptions of the text. She uses the reading of a poem as an example for this. In a poem, a word may have multiple ambiguities and figurative meaning which is beyond the definitions given in a dictionary. This provides an opportunity for students to develop and discuss their own interpretations.

Duff and Maley (1997) confirm the point that a literary text provides multiple interpretations, thus invite learners to interpret the text, using their different experiences and backgrounds.

1.4.2.3 Language enrichment

Another consideration advanced in support of the benefit of literature is that literary texts are valuable materials in enriching language development and improvement of the learners. “Literature is Language....Literature consists of ..selections and collections of Language” (Moody, 1971: 2). To take Moody’s assumption as point of departure, scholars such as Krashen (1985), Hill (1986), Carter and Long (1991), Lazar (1993) and Rizzo (1995) believe in linguistic value of the teaching of literature.

Hill, for example, argues that extensive reading of literary texts will enable learners in L2 contexts to “internalise the grammar and work out the meaning of words from their context...the structures and vocabulary will subconsciously register” (Hill, 1986: 8). The acquisition of language and grammar patterns in the case of native speakers takes place in the realm of spoken language (Hill, 1986). L2 learners often lack this

context and have only limited access to the spoken language. In connection to this, Lazar argues, that reading literature can become "an important way of supplementing the inevitably restricted input of the classroom" for the learners (Lazar, 1993:17). Lazar strongly believes that literature, with its memorable and meaningful contexts, is instrumental in "stimulating language acquisition" (Lazar, 1993: 17). Focusing on classroom activities, Lazar further points out that literary texts, with their characteristics of having more than one level of meaning, can "serve to accelerate the students' acquisition of language" when they participate in classroom discussions. Another way to "internalise vocabulary, grammar patterns or even intonation" is to give students a poem to read aloud (Lazar, 1993: 17-18).

In addition, stressing that "language is the literary medium, that literature is *made* from language," Carter and Long argue that teaching literature is therefore to introduce students to "subtle and varied creative uses of the language" (Carter and Long, 1991: 2).

1.4.2.4 Memorable and motivating materials

Another reason for the teaching of literature is that literary texts, with their artistic and creative quality, are memorable and motivating materials. In other words, to borrow Brumfit's words, literature is a "rich and widely-appealing source of material for reading" (Brumfit, 1986: 185). Vivid examples of how literary texts are memorable and motivating materials can be seen from Widdowson's comments. According to Widdowson,

It's not easy to see how learners at any level can get interested in and therefore motivated by a dialogue about buying stamps at a post office. There is no plot, there is no mystery, there is no character; everything proceeds as if communication never created a problem. There's no misunderstanding, there's no possibility of any kind of interaction.

(Widdowson, 1983: 33-34)

Similarly, Hill (1986) also thinks that literary texts motivate learners and give pleasure by engaging their emotions. This viewpoint is supported by Reeves (quoted in Hill, 1986), as Reeves says despite linguistic difficulties a reader will keep on reading if he/she wants to find out what happens next.

In a similar vein, Lazar (1993) sees the significant role of literary texts as motivating materials. She points out that students may be involved in “the suspense of unravelling the plot” of a good novel or short story, get engaged in the complicated dilemmas of a play, and may also have an emotional response to a poem. Consequently, students will feel that what they learn in the classroom is relevant and meaningful to their own lives. Additionally, she further suggests that if students are familiar with literature in their own language, studying literature in English can then give an “interesting and thought-provoking point of comparison” (Lazar, 1993: 29). Lazar also suggests that literature provides meaningful and memorable contexts. The use of literary texts is often an effective way of promoting activities where students need to share their opinions and feelings.

1.4.2.5 Personal enrichment

Another argument made in favour of the use of literature is the claim that literature helps educate the person. This argument begins with Brumfit and Carter, who strongly believe that literature is in effect a source for personal growth and it also “enriches [students’] perception of what it is to be human” (Brumfit and Carter, 1986: 34).

This argument is supported by Carter and Long (1991), who also claim that reading literature is an activity that can provide a stimulus for personal development. It also helps students understand society and culture, as well as themselves. It is claimed that helping students to read literature effectively amounts to helping them to develop individually and socially.

1.4.2.6 Universality

The last argument concerning the advantage of literature is that of universality of the themes presented in literary texts. It has been claimed that themes in literature are universal, in other words, “common to all cultures” (Maley, 1989: 12). The evidence for this can be seen from Maley’s argument for the use of literature, especially in the context of EFL/ESL. According to Maley, “the themes literature deals with are

common to all cultures, though the treatment of them may be different – Death, Love, Separation, Belief, Nature...the list is familiar" (Maley, 1989: 12).

1.4.2.7 Cultural enrichment

It is widely claimed that literature can be used as a way to learn something about people from various parts of the world, that it also promotes intercultural understanding and is a means to broadening the readers' horizons. Many writers arguing for this point include for example Moody (1971), Collie and Slater (1987), Carter and Long (1991), Lazar (1993) and Bredella (1996).

Moody (1971) suggests that literature offers one of the best possible ways for people living in one environment to learn something of the lives and problems of people in other parts of the world. Bredella (1996) confirms this point, arguing that from reading literary texts, readers are able to see the world from different perspectives, thus exploring images of foreigners and their cultures.

Collie and Slater (1987) believe that despite the fact that the "world" of literature is a created one, literary texts give us the context in which readers can learn from. Carter and Long (1991) emphasise the similar idea that literature enables students to understand and appreciate cultures different from their own. For Carter and Long, this is the reason that literature can be seen as possessing "a central place in the study and teaching of the humanities in many parts of the world" (Carter and Long, 1991: 22). Lazar (1993) indicates that literary texts, written by authors from different countries and cultures, reflect the rich and fascinating diversities of our world. She suggests that students, being exposed to literature in English, are encouraged to think about the range of cultures from which a literary text is produced. She argues that reading literature encourages students to become aware of the social, political and historical events which form the background to a particular play or novel. In addition, literature seems to give a way of contextualising how a member of a particular society might behave or react in a specific situation.

Reasons for teaching literature reviewed above are all important and will be used as underlying principles in choosing literary texts used in the proposed course, *World Literature in English*, for Thai university students in Chapter Four.

1.4.3 Choosing texts

According to Showalter (2003), literature, as Roland Barthes said, is “what gets taught”. And what gets taught today in English literature courses is highly eclectic, ranging from the classics, the canon, the great tradition of English and American works; to postcolonial literature in English from all over the world; to popular literature, including best-sellers (see for example, Gilbert, 2001; Ross, 1999; Boehmer, 2005; Parker and Starkey, 1995; Patke, 2006; Poddar and Johnson, 2005).

Showalter acknowledges that “what gets taught” is controversial and crucial in L1 literature pedagogy. In connection with the teaching of the novel, she discusses a number of difficulties in choosing texts. For example, length is one of the major obstacles, even for L1 learners. The dilemma occurs when deciding to teach, for example, *Pamela*, *Tom Jones*, and *Moby-Dick*. She cites Peter V. Conroy, a literature teacher from the University of Illinois, who has to struggle to get students through the discouraging early weeks when they must read *Pamela* and *Tom Jones*. “*Pamela*”, he admits, “was the least appreciated novel on the syllabus; students suggested that it somehow be made shorter” (Showalter, 2003: 90-91). Other dilemmas of teaching long novels, according to Showalter, are managing background, particularly, literary tradition, influence, and intertextuality, and whether or not the ending should be revealed or leave the suspense as part of the discussions.

However, an issue that is absent in Showalter’s discussions is the emergence of new bodies of literature, namely, “world literature” in this changing world. World literature and its importance as well as its characteristics have been discussed in Section 1.2. From Showalter’s discussions and despite her interest in multiculturalism, it is evident that she limits herself to literature written in English

(Anglo-American and some attention to the post-colonial). She does not deal with other literary traditions or literature in translation. It is this kind of literature that this thesis attempts to incorporate to the Thai university curriculum, alongside literature written in English.

The criteria to be adopted in choosing literary texts also need special consideration in literature teaching to non-native learners. Among many arguments, the researcher has chosen Christopher Brumfit as a representative figure who proposes a set of basic criteria for the selection of texts. His criteria are for "advanced work in teaching foreign literatures", and although the examples given in connection with the criteria are taken from English literature, he believes that "the principles would apply to any" (Brumfit, 1986: 189). In other words, his criteria can be applied to literature written in any language, including translations of literary works.

According to Brumfit, there are six basic criteria for the selection of texts: linguistic level, cultural level, length, pedagogical role, genre representation, and classic status (Brumfit, 1986: 189-199).

In terms of linguistic level, it is obvious that this can be measured in lexical or syntactic terms, and in general, linguistic accessibility should be a concern for teachers in L2 contexts who wish their students to read with confidence and enjoyment. However Brumfit makes the point that it is essential to be aware that "no descriptive linguistic model can measure significance in literary terms" (Brumfit, 1986: 188). His examples for this are Blake's poems and Hemingway's *The Old Man and the Sea*. These literary pieces of writing are known as "linguistically simple texts", none the less, readers of these texts may encounter problems in literary terms. Like Brumfit, Lazar (1993) also addresses the potential problem concerning previous literary background of the students. According to Lazar, when choosing texts, teachers should look not only at the level of the language in the text, but at its specific literary qualities. Like Brumfit, Lazar gives Ernest Hemingway as a classic example for this. While his texts often appear to be linguistically simple, students may need guidance in making sense of the deeper literary meanings behind the texts.

Cultural level is another factor that will affect decisions in choosing texts. Brumfit claims that different works of literature will be more or less accessible to different groups of learners in terms of their cultural and social expectations. His example for this is that in some Third World countries eighteenth-century English writers such as Fielding or Crabbe may "strike immediate chords because local society is still (just) pre-industrial" (Brumfit, 1986: 189).

Length is considered an important pedagogical factor in L2 literature teaching, even more than in the L1 contexts discussed by Showalter. The length of literary works will obviously affect students' motivation for reading selected literary texts. In addition, the linguistic level of students has an influence on the decision in choosing longer or shorter pieces of writing.

Pedagogical role is another crucial factor. By this term, Brumfit implies the theme-based selection of texts, and the study of interconnections between them. Thus he suggests that literary works may be linked to other books on a similar theme or read in connection with contemporary events. His examples are that Golding's *Lord of the Flies* can be taught or linked to Ballantyne's *The Coral Island* or to Susan Hill's *I'm the King of the Castle*.

In terms of genre representation, it is suggested that all types of literature need to be taught in order to develop reading capacities. Literature study should not be restricted only to short stories and poems. In connection to this, in designing a world literature course for Thai students, the researcher will follow this suggestion (see Chapter Four).

The last criterion is focused on classic status or 'face validity'. It is claimed by Brumfit that the classic status of literary works, such as, those of Dickens or Shakespeare may appeal to readers and thus motivate them to continue reading them despite difficulties.

In general, the above criteria can well be used as a point of departure in designing a "world literature in English" course in the Thai context. The criteria, namely, linguistic level, cultural level, length of texts, pedagogical role, and genre representation will

be used and adapted in relation to the proposal of the use of world literature in English for Thai university students in the later parts of this thesis.

In connection to the mentioned criteria, one factor that seems to be absent from the list and yet which is very important especially for the context at issue is the discussion concerning the appropriacy of including literary translations alongside works originally written in English. In a contemporary second language setting like Thailand, the researcher strongly believes that among other important aspects in selecting literary texts, one should consider the acceptability of translated texts as one of the principles of curriculum design. This thesis will be dealing with the principles of both curriculum design and of pedagogy later in Chapter Four.

1.4.4 Approaches to literature teaching

Approaches to the teaching of literature have been widely discussed and examined in recent decades (see for example, Carter and Long, 1991; Carter and McRae, 1996; Showalter, 2003). This section attempts to outline two main approaches which have been recommended for the teaching of literature in L2 contexts: language-based approaches and the reader-response approach.

1.4.4.1 Language-based approaches

Over past decades many scholars have argued for language-based approaches in L2 literature teaching (see for example, Brumfit, 1983; Hill, 1986; Carter et al., 1989; Carter and Long, 1991; Carter et al., 1997; Duff and Maley, 1997; Lazar, 1993). Language-based approaches focus on processes of reading and an integration of language and literature in the classroom. According to Carter and Long (1991), such an approach means that learners will access a literary text in a systematic way. Advocates of a language-based pedagogy also argue that these approaches call for a student rather than teacher-centred approach (Carter and Long, 1991: 7; Carter and McRae, 1996: xxiii), while stressing that language-based approaches are valuable especially for advanced L2 learners.

Some advocates aim at using literature primarily for language practice (see for example, Duff and Maley, 1990; Carter and Long, 1991). Others however focus mainly on helping students with text interpretations and evaluations. At this stage, as Lazar (1993) remarks, stylistic analysis is often employed.

Stylistics is considered a branch of the language-based approaches to the teaching of literature. Stylistics is also viewed as a branch of sociolinguistics (Widdowson, 1996). Stylistics has provided some theoretical underpinning to the language-based approach to the teaching of literature, though it has broader relevance to L1 literary criticism as well as to literature pedagogy. What is stylistics? Definitions of the term "stylistics" have been given by some advocates of stylistic analysis. In his 1975 book entitled, *Stylistics and the teaching of literature*, Widdowson explains "by 'stylistics' I mean the study of literary discourse from a linguistics orientation... Stylistics, however, involves both literary criticism and linguistics" (Widdowson, 1975: 3). Alderson and Short stress that stylistic analysis focuses on "describing the linguistic devices an author has used and the effects produced by such devices" (Alderson and Short, 1989: 72).

Carter and Long offer a similar definition: "stylistics is an approach to the study of texts which involves analysis of language use in literary texts... One outcome of stylistic analysis is to be able to explore the relationship between what is said and how it is said" (Carter and Long, 1991: 121).

However the language-based approach to literature pedagogy, the formalism inspired by literary stylistics, have not always proved popular with either literature teachers or their students. Carter and McRae have remarked that a "full appreciation of literature" must remain a central element in the teaching of literature and have therefore called for "the teaching of literature as literature" (Carter and McRae, 1996: xxiii). One example of such an approach is the reader-response approach which "encourages students to study literature for literature's sake" (Ali, 1993: 289).

1.4.4.2 Reader-response approach

The reader-response approach to the study of literature has its origin in L1 literary theory and education, but has proved attractive to L2 educator seeking a more immediate and motivating approach to literary texts. It addresses the close relationship between the reader and the text. The central claim of the reader-response approach is that a text does not gain its "real existence until it is read...the reader does not take a passive role, ...but is an active agent in the creation of meaning" (Gilroy and Parkinson, 1996: 215; see also Rosenblatt, 1978).

Rosenblatt (1978), one of the major theorists of reader response, makes a key distinction between two types of reading i.e. efferent and aesthetic reading. Rosenblatt selected the term "efferent," (from the Latin term for "to carry away") to refer to nonaesthetic reading. Rosenblatt explains further that while the aesthetic reader focuses his/her attention on "what happens *during* the actual reading event", the efferent reader concerns with "what will remain as the residue *after* the reading". In other words, during the reading event, the aesthetic reader concentrates on "the associations, feelings, attitudes, and ideas" of the words appearing in the text, whereas the efferent reader looks for "the information to be acquired, the logical solution to a problem, the actions to be carried out". Rosenblatt also stresses that texts can equally be read efferently and/or aesthetically (Rosenblatt, 1978: 23-25).

Following the debate sparked by reader response theory concerning the reader's role in the interpretation of literary text (Fish, 1972; Iser, 1974), Culler (1975) developed the concept of literary competence as a precondition for interpreting the text. According to Culler, reading "a text as literature is not to make one's mind a *tabula rasa* and approach it without preconceptions; one must bring to it an implicit understanding of the operations of literary discourse which tells one what to look for" (Culler, 1975: 113-114). Based on Barthes' structuralism, Culler then conceptualised literary competence as "the basis of a reflexive interpretation" (Culler, 1975: 130).

Brumfit summarises Culler's notion of literary competence as "the knowledge which underlies our ability to perform adequately in response to literature" (Carter et al., 1989: 26). According to Brumfit, literary competence demands "a reasonably

sophisticated knowledge" of language used in the text and "an awareness of particular literary styles and conventions" (Carter et al., 1989: 27).

Brumfit and Carter critically discuss the notion of literary competence understood as "defined capacities of judgement", calling in addition for an awareness of the different values and conventions in different cultures. They further argue that teachers have a crucial role to play in "sensitizing" learners in order to develop literary competence in understanding the text (Brumfit and Carter, 1986: 16, 18). In relation to different cultures, Fowler also remarks that "literary competence is not one single skill but is variable relative to cultural circumstances" (Fowler, 1986: 176).

Many educators have argued for the importance and necessity to develop personal response to literary texts in the language classroom (see for example, Davis, 1989; Elliott, 1990; Ali, 1993; Bushman and Bushman, 1994; Rizzo, 1995; Hirvela, 1996; Carlisle, 2000). Ali (1993), for example, illustrates how the reader-response approach is used in the advanced English reading class (with the emphasis on literature) at the National University of Malaysia. Ali's findings suggest that the reader-response approach promotes "creative and critical thinking" among students. Ali also describes that "the flow of ideas and thoughts took place naturally as a result of rereadings and discussions". Ali then concludes that the reader-response approach is regarded as "a meaningful path to the study of literature" (Ali, 1993: 294 and 296).

These approaches to literature teaching discussed in this section will be useful and reflected in the proposed course in Chapter Four. The proposed course will, for example, focus on an integration of language and literature in the classroom as can be seen from a number of classroom activities designed for the course. Moreover, the reader-response approach will play an important part in this course. As part of the objectives of the course, it is stated that this course attempts to develop personal and imaginative response of students to literary texts. Additionally, this course continues to develop students' literary competence. It should be noted here that the proposed course will be one of the elective courses for third and fourth year students who are assumed to taken introductory literature courses in which students

initially develop literary competence essential in understanding literary texts in the study of literature.

1.4.5 Practice of teaching literature

How to teach literature is another important issue for this thesis. This section reviews selected academic discussions of the practice of teaching literature in the classroom, focussing first of all on the issue of teaching styles and teacher-student relations, and then reviewing a range of activities and techniques which have been recommended for the literature classroom.

1.4.5.1 Teaching styles in the literature classroom

Showalter (2003) identifies three broad teaching styles in the L1 literature classroom. The first of these she calls the “subject-centred” approach, though it equates to the term “transmission” theory more commonly used in the general educational literature. In this approach, the focus is on transferring knowledge from the teacher to the student. The emphasis is on content and information. Although students may be encouraged to challenge the teacher’s views, the teacher’s ideas and beliefs are still at the centre of this approach. For example, according to Showalter, in the late 1980s, some North American teachers believed that all teaching was political and that their mission was to “shape the future of the nation by exposing students to the salvational power of the canon or the anticanon” (Showalter, 2003: 28). In L2 contexts, there is no doubt that subject-centred or transmission teaching styles have predominated in the traditional literature classroom.

The second teaching style identified by Showalter, she calls the “teacher-centred” approach. The focus here is on what the teacher must do or be, in order to facilitate education. Within these theories, there are two models of teaching to be considered: teaching as performance and teaching as a spiritual journey. “Performance” teaching is a model which focuses on the speaking, acting and intellectual abilities of a teacher. Showalter quotes Jyl Lynn Felman at Brandeis University who says “there is a difference between performance for the sake of entertainment and

performance that is integral to the process of learning" (Felman, 2001: xviii). Felman thinks that performative teaching makes the classroom become a dynamic and dramatic space, a living theatre in which there will be intellectual eruptions.

Although Showalter believes in the significance of performance, she emphasises that careful thought should be given to the place of performance in teaching practice. She further comments that academia pays no attention to training literature professors to speak well. An alternative teacher-centred model is teaching as a spiritual journey. Here teaching is seen as the direct opposite of performance. This model stresses the teacher's inner being, his or her character and self-knowledge. Showalter cites Parker J. Palmer as an advocate of a spiritual theory of teaching, who conceives that "good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher" (Showalter, 2003: 34). Palmer suggests that teachers develop the "discipline of standing outside their fields" by teaching in general education courses, and by occasionally becoming students themselves.

The third teaching style is called by Showalter – as by many others – the "student-centred" approach. Here the focus is on the active learning of students. The central points are to develop and use an understanding of the way people learn, and classroom organization which will support this. This approach has long been recommended by many educationalists around the world. Alfred North Whitehead believes that "the mastery of knowledge" comes from active students (Showalter, 2003: 36). John Dewey says "Teaching can be compared to selling commodities. No one can sell unless someone buys" (Dewey, 1933: 35). Wilbert McKeachie advocates:

What is important is learning, not teaching. Teaching effectiveness depends not on what the teacher does, but rather on what the student does. Teaching involves listening as much as talking. It is important that both teachers and students are actively thinking, but most important is what goes on in the students' minds.

(McKeachie quoted in Showalter, 2003: 36)

One cannot deny that a student-centred approach is the key to successful learning in an L2 context, as many writers on L2 literature education have acknowledged

(see for example, Carter and Long, 1991). It is significant in the sense that it focuses on the active and collaborative learning of students. It is essential that students are able to express their ideas and share their feelings, using the knowledge gained in class as well as their own experiences to participate in classroom discussions. It is also important for teachers to help students overcome both language and content difficulties, especially intercultural issues. Hence, what is crucial here is learning and teaching how to learn. From the preliminary studies and the fieldwork in Thailand (see Chapter Three), it can be concluded that while subject-centred approaches are still common practice in a number of Thai universities; a student-centred approach seems to increasingly gain popularity in many universities. This issue will be discussed in detail later in Chapters Three and Four.

1.4.5.2 Classroom activities

Practical ideas for the teaching of literature can be drawn from a wide range of sources. As we saw in Section 1.4.4.1, various authors discuss practical steps for the integration of literature and language in the foreign language classroom (see for example, Hill, 1986; Collie and Slater, 1987; Carter et al., 1989; McRae, 1991; Lazar, 1993; Carter and Long, 1991; Duff and Maley, 1997). Influential thoughts concerning classroom activities also come from outside L2 contexts. In her discussion of how to teach literature in L1 contexts, Showalter suggests a number of activities which may be introduced in the classroom to promote motivation and engagement. For instance, she encourages the use of visual prompts such as video clips in the classroom. Furthermore, she advocates bringing writers to be interviewed by students. On a more general level, Showalter argues that models and examples should be given to the students of how to read and analyse texts, so that they have some ideas of what skills and techniques a teacher expects from them. Showalter gives an interesting example of how to teach prose fiction. Unlike others who start with the author's biography or the historical background, style or character, Showalter herself begins with "the skin of the novel, as if it were a fruit, starting with the cover, the title, and the epigraphs and then move to the internal structure of books, sections, chapters and so on" (Showalter, 2003: 88). It is also advisable to use the technique of close reading as a first step in understanding a

literary text. In this context, Showalter argues further that such a close reading process, or *explication de texte*, does not have to come with the “baggage” of literary theories (Showalter, 2003: 56). Finally Showalter makes useful suggestions regarding the promotion of discussion in class; it is recommended to have students pair off and discuss the questions together before they speak.

Many of these pedagogical suggestions seem applicable to L2 literature teaching contexts. Similar activities such as using visual prompts have indeed been suggested for L2 classrooms (Collie and Slater, 1987: 18-19). Another example is that of pair and/or group work, acknowledged as a useful pedagogical approach in L2 contexts as well (Collie and Slater, 1987: 9, 33, 39, 58). However, other suggestions made by Showalter are not practical for L2 contexts, i.e. the encounters between students and writers. Generally speaking, Showalter’s suggestions can serve as a very good point of departure for further considerations of suitable for teaching methods and classroom activities in the teaching of literature in a foreign language classroom.

Collie and Slater’s 1987 book entitled, *Literature in the Language Classroom: A resource book of ideas and activities* provides wide range of practical ideas and activities when using literary works in the foreign language classroom and a detailed discussion thereof. According to Collie and Slater the encounter between student and text runs through various stages, from the first encounters with a literary work, e.g. looking at the book cover or the reading of the first pages to the point of coming to an end of a literary work at which it is crucial to “keep each student’s own sense of the literary work alive”. Through the suggested classroom activities suggested in their resource bank Collie and Slater hope to enable students and teacher alike to both “maintain momentum” as well as “exploit highlights” of a literary work.

Within these stages Collie and Slater suggest several sets of activities: (1) writing activities, (2) listening and reading activities, and (3) oral activities.

In addition, Collie and Slater suggest detailed lists of classroom activities for various literary genres, i.e. novel, play, short story, and poem.

Taking the students' encounters with literary texts as a point of departure, Collie and Slater state that literary texts provide "a wealth of contexts" for a number of interesting writing activities in the classroom (p. 57). Among the writing activities suggested by Collie and Slater are those asking the students to come up with potential paragraphs preceding the first section of a text (p. 34), various kinds of summaries (pp. 43, 58), and other creative writing activities such as the composition of poems (p. 61).

Under the subheading "listening and reading activities" Collie and Slater suggest that reading sections of a text aloud will be very useful in terms of listening practice for non-native learners. Moreover, they encourage non-native teachers to read aloud to their students since "the creation of atmosphere, and the communication of meaning and drama" should be emphasised and much more crucial than "perfect pronunciation or stress patterns" (p. 66). Bringing other contrasting texts, e.g. short stories, poems, essays, newspaper articles, or critical works addressing similar themes into the classroom allows "parallel reading" (pp. 67-68).

As to oral activities Collie and Slater describe them as "the least complete and self-contained" kind of activities (p. 68). However, Collie and Slater are positive that the suggested activities can be more particularly useful in promoting oral skills.

Of all these activities suggested by Collie and Slater, it can be concluded that their overall aim in the teaching of literature is to explore students' own responses to literary works. Student-centred activities, namely pair and group work, are the main focus of their approach. In connection with this, these activities will be used as a point of departure and will be adapted to suit the teaching of literature in the Thai context, particularly in the design of activities for the World Literature in English Course presented in Chapter Four. However, the researcher will not entirely follow Collie and Slater pedagogy. The proposed world literature course will be promoting student activity, and student personal response through a thematic approach. Additionally, the researcher is also interested in the development of literary analysis skills to some extent and in the development of intercultural understanding by using literary works in translation. These elements are absent from Collie and Slater's activities.

1.4.6 Problems in literature teaching and learning

Alongside discussions of the potential benefits of the use of literary texts in the classroom, many problems and difficulties have been raised in discussions of literature teaching and learning. This section addresses some of the common problems in literature teaching and learning in both L1 and L2 contexts, for both teachers and students.

One of the most common problems in the teaching of literature in the twenty-first century is what Showalter (2003) describes as “coverage”. As teachers of literature, we are encountering “anxieties about the infinite amount of literary knowledge and the finite amount of academic time” (Showalter, 2003: 12). Hence, the practical question concerning the coverage issue raised by Showalter is “How much do students need to know in order to gain real understanding of the complexities of any literary text or author, let alone a historical period?” (Showalter, 2003: 12).

Showalter points out that the most difficult job for a teacher of literature in the age of the Internet, CD-ROMs, and of new anthologies is “deciding what to leave out”. Her suggestions and solutions to this challenging problem are twofold: a literature teacher should “adjust [his/her] intellectual aspirations to a realistic workload” and a literature teacher has to aim for giving students “a basis for further learning” (Showalter, 2003: 12- 13).

For Showalter, another of the difficulties in literature teaching comes from the teachers’ background, training and competing professional demands. Showalter (2003) points out that there are seven basic types of anxiety for the teachers of literature: lack of pedagogical training, isolation, stage fright, the conflict between teaching and publication, coverage, grading, and student or peer evaluation.

It can be said that this list is derived from Anglophone and North American academic contexts, and does not include some anxieties that are unique for teachers in second language settings. In second language contexts, issues such as cultural difference, the language and reading demands of L2 literary study, and the level and selection of literary texts are very crucial issues which also keep worrying teachers of literature.

Two main difficulties in literature teaching and learning can also be identified from learners' standpoints. The first of these problems that is common in literature learning is that of cultural distance of readers from the literary texts. Parkinson and Thomas (2000) label this problem by using the term "remoteness". They state that "texts can be remote from learners in all sorts of ways -- "historically, geographically, socially, and in terms of life experience" (Parkinson and Thomas, 2000: 11). This problem may affect L1 students, but is clearly more acute for L2 literature students.

The second problem that is pervasive in literature learning is that of the linguistic difficulties involved in encountering the rich language of literary texts, which are most acute for L2 learners. As an example, Honey cites Jane Austen's famous novel, *Pride and Prejudice*. According to Honey, what is particularly difficult is the fact that the meanings of a number of words in this novel have changed over time, for example, *intelligence*, *intercourse*, *sensible*, *love-making*, *loo*, *assembly*, *intimate*. These words nowadays have "a very different meaning" (Honey, 1991: 116).

Lazar (1993) points out further that students may feel demotivated by a wide range of difficulties of language, for example, archaisms, rhetorical devices, metaphors, dialect usages and registers from specialised fields (such as law). This difficulty can lead to a lack of motivation among L2 learners in particular. As Hill (1986) points out students will not understand the literary text or enjoy reading it if they have to struggle with difficult vocabulary and sentence structure. Therefore, as we have seen, Hill and many others suggest that it is necessary to pay a close attention to the linguistic level of a literary text.

Problems and difficulties in literature teaching and learning as described above are essential and will be taken into consideration in designing a world literature course for Thai students. The issues such as course coverage, cultural distance and linguistic difficulties will be raised and discussed in detail in Chapter Four of this thesis.

1.5 World Literature in the Thai University Context

The preceding sections have reviewed central aspects that form an important background for the prospective course: (1.1) the definitions of literature; (1.2) the historical development of and the contemporary debates around the conceptualisation of world literature(s); (1.3); a brief discussion on the concepts of culture, intercultural competence, and cultural enrichment; and (1.4) an overview of the teaching of literature in both L1 and L2 contexts. In attempting to adapt the concept of world literature in order to make it applicable for the context of literature and language teaching in Thai higher education, these aspects are important. The review of general background of literature teaching, reasons for teaching literature, how to choose literary texts, approaches to literature teaching, practices and problems concerning the teaching of literature in the first and second language settings has highlighted the vital role and significance of literature education and offered a starting framework for the teaching of literature in the Thai context. Issues more specific to that L2 setting, such as, how to choose appropriate literary texts, how to promote a student centred methodology, and language and cultural problems arising from L2 literature classrooms, were reviewed and solutions proposed in the international literature were introduced.

In addition, the discussions on the concepts of world literature, its emergence and development in the first language setting shed some light on the relevant issues in introducing a world literature course as part of the L2 literature curriculum in Thai higher education. A sample contemporary world literature course offered at Yale University was analysed to demonstrate aspects of current practice and the ways a world literature course is planned and taught in higher education at the present time. (It is noteworthy that so far such courses are predominantly offered as part of the comparative literature curriculum or specific so-called world literature programmes, but not as part of the curriculum of foreign language departments.) This sample provides a useful starting point to consider design issues for a course in world literature in English for Thai students. The main issue which emerged is the need to establish clear criteria for selection of suitable literary texts, which will be built on further in Chapter Four.

We have seen that world literature has become the subject of intense recent debates, debates that are continuously developing. So far the question of teaching world literature has been rarely discussed in connection to applied linguistics and education. Across various disciplines, there are however indications for broadening discussions concerning world literature in the classroom. For instance, Pizer (2006) claims “discussing contemporary and earlier works under the sign of *Weltliteratur* will provide added enrichment and inspiration to our students’ readings in the World Literature classroom” (Pizer, 2006: 137). In the context of post 9/11 American high school education, Qureshi (2006) evaluates the potential of the use of world literature in order to foster students’ awareness of world cultures as well as to eliminate their stereotypes of other cultures. It is unclear what future directions these debates on teaching world literature will take. This thesis attempts to make a contribution to the questions of how to teach world literature in a foreign language classroom. Moreover, this thesis aims to modify recent developments in the study of world literature in a way suitable for the Thai context and thus contribute to the establishment of the teaching of world literature in English as a means of cultural enrichment. Despite focusing on the implementation of such a course in the Thai context, this thesis however aims for a broader contribution. Many of the issues discussed in the following chapters in reference to the Thai context are applicable to the L2 context in general. Thus, the Thai context serves as an example to discuss ways of teaching World literature in English in L2 context. This aim is underscored by the belief that intercultural exchange should be put at the heart of literature teaching and serve as a guiding principle in the further development of the L2 literature classroom. World literature as a means of cultural mediation and mutual cultural awareness can play a central role in this new literature pedagogy.

Globalization is a phenomenon that affects one’s life no matter in what corner of the world one lives. Like many other societies and communities, Thai society is changing fast in an age of globalization. In response to the interconnectedness of diverse cultures at the present time, it is necessary for Thais to prepare themselves for this era of learning and cultural exchanges. Through reading world literature in English, the researcher believes, Thais can put themselves into transnational perspectives, join in a global cultural exchange, recognize, to borrow Bhabha’s

words, "the world-in-the home and the home-in-the-world" (Bhabha, 1992: 141) and be able to expose themselves to world cultures and face the challenges of this globalising world better. Reading world literature in English is one of the best possible ways to open one's own horizon of knowledge to diverse cultures from different parts of the world. This hopefully results in better mutual understandings among countries and even within one's own country.

This study is an attempt to propose and to introduce a *World Literature in English* course to the Thai university curriculum. This course will be one of many elective literature courses offered in an English department, as a means of cultural enrichment for Thai students studying in higher education. The prospective course aims for a realisation of three main objectives:

1. To advocate world literature in English as a means to gain insights into diverse cultures and to promote intercultural and global understandings
2. To promote an integration of literature and language in the literature classroom
3. To contribute to the personal and imaginative development of students.

In order to achieve these objectives the thesis takes a broad understanding of world literature or literatures as its point of departure. However, steps to limit the number of possible texts and aspects, in order to match the literature curriculum as well as the practical framework of a university course should be taken into consideration.

Six aspects in regard to the process of designing a world literature course in English for the Thai context can already be initially identified at this point. These aspects will be discussed and perhaps adjusted to suit the Thai context in the later parts of this thesis.

In order to establish world literature in English as a means of cultural enrichment for Thai university students, the prospective course has to take into consideration both the cultural background of students, as well as the cultural patterns and contexts that shall be taught through the selected texts. The awareness of the readers' (students') own cultural background as an essential foundation for the practice of

reading and studying world literature has been repeatedly emphasised. Only the incorporation of local cultural knowledge enables students to read texts from different truly global contexts.

In terms of the language medium, English will be the language of the selected literary texts. The reasons for this are first of all, as mentioned earlier, that this course is a part of the literature programme taught in an English department. Therefore, English is both the target language and the instructional medium in this case. Second, the status of English as an international or a global language plays a vital role here (see for example Crystal, 1995 and 2003; Jenkins, 2006 and 2007; Graddol, 1997 and 2001).

English makes a number of literary texts written in other languages from various parts of the world accessible to readers around the world through translations. Esther Allen emphasises this aspect, stating “a work translated into English does not simply reach an audience of native speakers – it reaches a global audience”. The reason for this is that “a work originally written in or translated into English will have access to the largest book market on the globe, and can be read by more people of different linguistic backgrounds, nationalities and cultures than a work in any other language” (Allen, 2007: 23). In a course with the prime focus on the development of intercultural understanding and students’ personal and imaginative development, rather than on developing an in depth understanding of literary techniques, the use of translations is appropriate. Although according to Venuti (1996), English remains allegedly one of the languages least translated into, he acknowledges that in Anglo-American literary criticism, fruitful debates concerning cultural theories and methodologies were only made possible through translations into English. It is thus increasingly through English that debates reconsidering literary theories, as well as substantive literary debates take place. In this field as in many others, English has the role of a “key mediator of global communication” within it (Bielsa, 2005:131, see also Cronin, 2003).

In order to establish a global perspective on world literature and avoid the dangers of canonical hegemony (Simpson, 1997), the pool of selected texts should not be limited to literature that was originally written in English but should also include other

foreign language literatures through the medium of English translations. In response to the current phenomenon of the emergence of literature in English from various parts of the world (see for example, Stringer, 1996; France, 2001), this course will attempt to give a balance between works originally written in English and works in English translation, providing the truly global perspective of literature, advocated by Cooppan (2001 and 2004) and Damrosch (2003).

For the chronology of literary texts, in the proposed course, the researcher will choose twentieth century literary texts. This will hopefully reduce the problems of archaism, language difficulty level and other relevant issues raised in the discussions concerning L2 literature section.

In terms of the selection of literary texts, students will face both literary and linguistic challenge in this course. The selection of the texts will therefore be varied, ranging from masterpieces to popular literature.

The design of the course will use a combination of genre-based and theme-based approaches. In terms of genre representation, to follow Brumfit (1986)'s suggestion that one should not restrict a literature course only to one or two genres, different types of literature will be taught in order to develop flexible reading capacities. The ranges of genres to be included will be drawn from, for example, novel, short story, poetry, drama, and oral literature. In order to meet students' need and interests, a theme-based approach will enable students to see the relevance of literature to their own lives and experiences. It will also encourage a more comparative and critical approach among students.

As scholars of comparative literature have emphasised repeatedly, one's own "situatedness" (Robbins 1992: 173) or cultural background (Damrosch 2003) are crucial to our approaching texts, and in part determine our reading and understanding of literature. Teaching world literature has to take this "grounding" (Robbins, 1992: 173) and background seriously. However, it also has to aim for an overcoming or rather broadening of our localization to avoid what Mohanty has called the danger of "ethnocentric universalism" (Mohanty, 1984: 336). Thus, a

world literature course in English should consider the local cultural background and experiences of students, as the point of departure to access "foreign" texts.

Thus, the following chapter will analyse aspects of Thai culture in general and literature in particular in order to explore the cultural knowledge of Thai university students. Such an estimation is essential to engage the above mentioned inter-relationship between students' own cultural background and an approach to global culture(s) through world literature, in an appropriate pedagogy.

Chapter Two

The Role of Literature and English in Thailand

In order to explore the relevance of world literature to Thai university students, it is imperative to understand something of the overall sociocultural and historical background of Thai society. This chapter is divided into two main parts that are essential to illustrate the sociocultural and historical milieu which Thai students come from. The first part deals with Thai literary heritage and the role of literature in Thai contexts, both in informal and formal education. The second part discusses Thai education, focusing on the development of traditional to modern education. The third part looks at the status of English in Thailand and its role as a significant tool for bringing together literatures from diverse cultures and thus, making world literature accessible to Thai university students. This will lead us to the discussion of various issues relating to the proposal on introducing world literature as a means of cultural enrichment.

2.1 Thai Literary Heritage

As outlined in the previous chapter, it can be seen that literature is inseparable from life; it gives an impetus to the evolution of the cultural uniqueness of a society. Literary works are seen as refractions and reflections of the thought and life of a society in which they are written. In the last instance, literature can be seen as a crucial feature in one's life, both as a part of informal and formal education. In Thai society, literature has occupied and still occupies a special place, both in personal and cultural life and in learning. The following sections attempt to treat the different facets of literature in Thailand and its relations to other disciplines. Literature will be approached here as a phenomenon that manifests itself in different areas of life and in various forms and expressions. These highlight the complexity of literary expression and reveal a broad conception of literature and its sociocultural functions. Moreover, it can be argued that a conception of literature has to go beyond mere textuality and that non-textual cultural expressions must be treated as an integral and essential part of the literary heritage of a society. Hence, the following sections investigate sociocultural and historical issues of Thai society as an essential framework to assess the places and roles of literature therein. It is

imperative that in discussing the place of literature in Thai society, one understands its cultural milieu and historical background. The discussion in this section is divided into four main sub-sections: literature and life, literature and art, traditional and modern literature, and literature in contemporary society. The discussions in this chapter are based on documentary research.

2.1.1 Literature and Life

The inseparability of literature and life is seen from the fact that the earliest encounters with literature begin with child rearing. This is the time when a child listens to rhymes, songs, stories, narratives, and jokes from grandmothers, mothers or baby-sitters. There is a period in the life of children when nursery rhymes become their literature (Opie and Opie, 1955 and 1969). Generation after generation of mothers have tried to please and entertain their babies by using songs and stories. In Thai society, most songs and stories are meant to have didactic purposes and these contribute to passing on certain facets of life and values and to shape the listeners' mind. Though some songs are merely pieces of rhyming and rhythm, many songs and stories help to develop an imaginative, artistic, and aesthetic view of life. As Widdowson writes:

Poetry is the expression of all manner of imaginative insight, of subtle thought and profound feeling, but it has no special subject matter of its own. Although it tends to be associated in the popular mind with the grand and noble themes of the human condition, what is so often striking about it is the way it makes significant what is conventionally considered to be insignificant, trivial, commonplace.

(Widdowson, 1992: 9)

In relation to the above citation, it can be suggested further that literature is far more than an expression of so called 'high culture'. It is also a special form of human interaction and means of socialisation.

As part of social and working life, particularly for those who live in rural areas, literature still plays an important cultural role. Literature, in this case, has transformed itself into artistic, ritual, and folk performance which shape people's

lifestyle and their mental attitude. Singing songs while harvesting and husking rice is a common Thai phenomenon. One example is the folk performance called "Lamtad" or a kind of singers' contest between two parties: men and women. The content of the song deals with life and courtship. The purpose of this folk performance is both to entertain and to promote friendship and cooperation among the villagers in the community since this takes place when people work and help one another and enjoy their lives aesthetically and socially (Department of Foreign Office Public Relations, 2000; Damrong, 1991).

Literature has been an important part of people from all social classes in Thailand. One example for this can be seen from the most popular form of theatre, called "Like". A well-known Thai literary critic, Chetana Nagavajara has this to say:

Like could be called a kind of music drama, since it was improvised in verse, sung and danced. Sometimes it happened that an actor got stuck because he could not find the end rhyme. The relevant help then came out of the back row of seats: a member of the audience spontaneously called out his or her own proposed rhyme, which the actor sometimes took up and sometimes disregarded. And just these back rows of old Thai *Like* theatres were normally occupied by the vendors from a nearby market; some of them were certainly illiterate... These illiterates were quite *educated* in literature and could at any time have appeared on stage and taken over one of the roles.

(Nagavajara, 2006: 2-3)

From this example, we can see that literature is the common property that people, regardless of their social classes, can all share. More specifically, poetic ability was traditionally part of everyday life and was thus, according to Nagavajara, "not a privilege of a certain social group" (Nagavajara, 2006: 1-2).

In addition, literature can be an essential part of ritual performance. In the case of Thailand, the influence of Buddhism is obvious. The repetition and patterning of language is a unique form of this kind of performance. The evidence for this can be seen from the recitation of the monks in many important events in a person's life, such as, birth, coming of age, birthdays, marriage, the funeral, New Year Day, the erection of a new house or building, feasts, and other special occasions (Anuman Rajadhon, 1960 and 1988).

According to one seventeenth century Western observer, Thais are by nature poets. Monsieur De La Loubère, the envoy from the French King, Louis XIV, to the King of Siam¹ in the years 1687 and 1688, comments on the peculiar characteristics of the Thai people as follows:

I have already said that they are naturally Poets. Their poetry, like ours; and that which is now used throughout the known world, consists in the number of syllables, and in rhyme. Some do attribute the invention thereof to the Arabians, by reason it seems to have been they that have carried it everywhere.

(Loubère, 1986: 60; a translation from the French original is made by A.P. Gen. R.S.S.; for the French original cf. Jacq-Hergoualch, 1987: 254)

One's encounter with oral literature comes early on in life and is an important starting-point of learning. It is in childhood that one listens to songs, stories, narratives, jokes and rhymes. As Iona and Peter Opie, famous folklorists, as well as anthologists, state:

In a child's life there is a period when almost the whole extent of his literature is the nursery rhyme. It comes (as far as books are concerned) at the transitional stage between the picture book pure and simple, and the first story book. During this period one can sit a child on one's lap with a good illustrated nursery rhyme book before one, and read the rhymes and point to the pictures for half an hour on end.

(Opie and Opie, 1955: v)

In Thai society also, nursery rhymes come into a child's life at a very early age; and provide the first means through which Thais acquire the earliest experience of literature and means of learning.

At a very young age, it seems that children cannot yet make sense out of those rhymes as language; however, a child has the potential to perceive something and engage in paralinguistic communication as Cook indicates:

¹ Thailand was known to the foreigners as the Kingdom of Siam before the year 1939. The change of the name of Siam to Thailand was made during Luang Phibunsongkhram's government, which ran from the end of 1938 to mid-1944. This is said to be the period of mass nationalism. Phibun argued for the change on the grounds that it would signify that the country belonged to the Thai as opposed to the economically dominant Chinese, but it also had broader implications (Wyatt, 1984: 253).

he or she (a child) does seem to perceive two aspects of what is happening which are closely related to language: rhythm and intonation, on the one hand, and interpersonal interaction as expressed by eye contact, facial expressions, and touch, on the other. Both are instances of the paralanguage which inevitably accompanies spoken interaction.

(Cook, 2000: 14)

What Cook points out can be applied to Thai children in general. Even though children, at a very young age, are not able to comprehend the rhymes as language, they can still perceive rhythm and intonation and therefore, are able to respond to what they hear by trying to make gestures such as smiling, laughing, or even stopping crying when they hear the songs. Some children try to clap their hands, imitating adults. Children can sense the movement of rhymes and of what they hear. Generation after generation of mothers have therefore tried to indulge their babies by using rhymes, songs and stories.

All parts of Thailand can claim to have produced lullabies which represent local folk traditions and beliefs. The subject matter is drawn from the environment in a certain locality. Western Thailand with its agricultural background has produced perhaps the greatest number of known lullabies in Thailand. One can cite two examples from this area. Ratchaburi province, according to a research monograph, with its diverse ethnic background, has produced a variety of folk literature (Pinkiang, 1982). Another example, Suphanburi province, with similar background, has also produced almost half the number of popular folk singers in contemporary Thailand. This is because the local people unite in trying to preserve their own local tradition.

The subject matter ranges from animal stories to observations of human behaviour and children's games. It is suggested that bringing children up in this kind of environment has inculcated in them an appreciation for poetical skills and the practice of rhyming as well as impromptu skills.

The first anthology of Thai lullabies was compiled by Luang Thamma Phithon in 1920, under the direction of Prince Damrong Rajanuphab. Copies of it were sent to schools all over the country with the instruction that they should add to it with their local and regional versions. Subsequently, an enlarged edition was published by the

Royal Institute in 1927. In it, lullabies and nursery rhymes were divided into three categories, that is, lullabies, soothing songs and children's play songs (Umaijani, 2000). Lullabies and children's songs have versatile functions. They are not only meant to lull children to fall asleep, but also introduce them to fantasy, imagination, as well as metaphor (see an example from soothing songs, *Tang Khai* or Placing an egg on its end later in this chapter). Additionally, many songs bring in ideas of conflict, accidents, disappointment, and tragedy in a 'safe' context (an example for this is *Wat Bod* or *Bod* Temple). Furthermore, lullabies, nursery rhymes, children stories and fairy tales not only fulfil a role in early childhood linguistic development, but they also play a role as formative elements in the development of cultural knowledge and social skills even though young children may not realise the full cultural meaning of what they are singing.

To demonstrate the continuing vitality of this tradition, the following are samples of lullabies, nursery rhymes, and songs which are drawn from my own childhood memory. The translations into English are exclusively my own.

The first category is lullabies, defined as songs with a slow cadence, intended to lull a child to sleep. They sometimes describe various kinds of animals with which the children can drowsily identify themselves and they are meant to show love and concern for the babies.

The following is a lullaby which is still alive in my memory. My mother sang this to me when I was small. I heard this lullaby again when my grandmother sang it for my sister.

Nok Khamin (The Yellow Bird)

O yellow bird, เจ้านกมีนี่เหลืองอ่อน

At night where will you sleep? ค่ำลงแล้วเจ้าจะนอนที่รังไหน

You can sleep anywhere: นอนไหนก็นอนได

On trees and in bushes you used to sleep, ตุ่มทุมพุ่มไม้ที่เคยนอน

Where the wind softly blows, ลมพัดมาอ่อนอ่อน

There you make your way. เจ้าก็ร่อนไปตามลมโดย

The influence of lullabies is greater than one believes, so that they can leave an indelible impression on the mind of most people even if they have grown up. Thus the theme of 'Nok Khamin' (The Yellow Bird) was adapted into modern popular song, and became a hit thirty years ago.

The following example is another lullaby drawn from my own experience. It is a common song repeated over and over from one generation to another. Once again, I heard this when my grandmother was taking care of my sister, and young people still produce this song themselves in order to help take care of other babies in their family.

Wat Bod (Bod Temple)

| | |
|---|-----------------------|
| The holy 'Bod' Temple, be my witness | วัดเอี้ย วัดโนนสัก |
| Having grown rice, | ปลูกข้าวโพดสาลี |
| The son-in-law becomes impoverished, | ถูกเขยตอกยาก |
| And his mother-in-law has taken his wife away | แม่ยายกีพรากลูกสาวหนี |
| Oh... poor rice, | ไร้ข้าวโพดสาลี |
| You are doomed to wither. | ป่านะนี้จะโรยรา |

This song gives a picture of family life in a rural area in which both the monastery and agricultural scenery play a central role in daily life. This song is presented as a threat in a 'safe' context to introduce ideas of conflict and tragedy which children will encounter later in life.

The second category is soothing songs. Soothing songs are meant to soothe and to coax a child. The rhythms of these songs are more rousing than those of the lullabies. Interestingly, Umavijani (2000) suggests that the purpose of these songs is occasionally to frighten the naughty child who does not want to sleep. Often, the songs tell children about unpleasant things, both fierce animals and physical deformities, that they may encounter if they refuse to go to sleep. Other soothing

songs are about the development of the children and the passage from childhood to adolescence. My mother sang the following song to my sister and other relatives.

Tang Khai (Placing an egg on its end)

I place an egg on its end, ถ้าตั้งไข่สัม
when it falls down
I will go and boil it; จะต้มไข่กิน
If it falls to the ground, ไข่พลัดตกดิน
no one can eat it. ใครอย่ากิน ไข่เนื้อ

This song is a metaphorical description of the child balancing himself before walking.

Mention should also be made of one of my favourite songs; normally sung by a mother or a group of children. When a group of children help taking care of their sisters or brothers, they will sing this song together in groups.

Chan Chao Kha (Dear Lovely Moon)

Dear lovely moon, จันทร์เจ้าข้า
Let me have food. ขอข้าว ขอເກົງ
Let me have a ring, ขอแหวนทองแดง
For my sister to wear. ผูกมือน่องข้า
Let me have an elephant and a horse, ขอช้าง ขอม้า
For my sister to ride. ให้น่องข้าม
Let me have a chair, ขอเก้าอี้
For my sister to sit. ให้น่องข้านั่ง
Let me have a bed, ขอเตียงตั้ง¹
For my sister to lie down. ให้น่องข้านอน

| | |
|---|----------------------------|
| Let me have a performance, | ขอละคร |
| For my sister to watch. | ให้หน่องเข้าดู |
| Let Nanny Shu take care of myself, | ขอยายชู เลี้ยงตัวข้าเดิດ |
| Let Nanny Kerd take care of my sister. | ขอยายเกิด เลี้ยงน้องข้าเอง |

The third category is children's play songs. These are more rhythmical and have richer rhymes than the other two kinds. They are sung while children are playing, and usually give directions to children's games.

Mon Son Pha (The Mon Hides a Rag)

| | |
|-----------------------------|--------------------|
| The <i>Mon</i> hides a rag, | มอนซุซ่อนผ้า |
| The doll is behind you. | ตุ๊กตาอยู่ข้างหลัง |
| Dropped here, dropped there | ไห้โน่นไห่นี่ |
| I'll run and catch you. | ฉันจะตีกัน فهو |

Children play this game in a group of nine or ten. One of them pretends to be the '*Mon*', who walks round the circle. The rest of the children sit in a circle, clapping their hands while singing this song. At the end, the one who turns and finds out that there is a piece of cloth behind him, has to run after the *Mon*. The *Mon* has to run even faster so that he is able to have a seat. If he cannot make it, he has to continue being the *Mon* for another game.

The content of songs such as those cited above deals with life, nature and even history. With reference to the last song, children will learn later in school that the Mon-Khmer ethnic group was a flourishing culture in the early history of Thailand. As Cook mentions "the rhyme does have a serious origin.....this does not matter to the child....They may lend an extra dimension, but the pleasure of the rhyme does not depend on it" (Cook, 2000: 25). Nevertheless, this example highlights the

juxtaposition of elements driven from Thai cultural and historical heritage and tradition and other educative aspects of children songs.

Another song drawn from children's games is

Ri Ri Khao San (The Long-Grained Rice)

| | |
|---|-----------------------|
| Long is the grain of rice, | รี ข้าวสาร |
| A bowl (<i>Ta-Nan</i>) ² of husk, twice. | สองหะนาน ข้าวเปลือก |
| Those palm leaves, being selected, | เลือกห้อง ใบลาน |
| Those shell coins, being collected. | คด ข้าวใส่จาน |
| Add rice in your plate. | เก็บเมี่ยได้ฤุนร้าน |
| I'll catch you, if you're late. | พานแอกคน ข้างหลัง ไช้ |

Children play this action game in a group of six or more. There are two players who raise their hands up overhead, in the shape of an arch, so that the rest of the group can walk through it. The other players are lined up one behind the other and walk through the arch, while singing this song. They must walk or even run fast enough so that they will not be locked up when they sing the last sentence of the song, "I'll catch you, if you're late". In each game, there is always one player who is locked up and that person is required to be 'the arch' door for the next game.

The sample lullabies and songs cited above demonstrate the points made earlier in this section, that is, the inseparable relationship between literature and life and the place of "literature" in a child's life (see the above quotation from Opie and Opie, 1955: v), more specifically, the earliest encounters with literature of people in Thailand. As mentioned in the beginning of this chapter, in order to have a comprehensive understanding of the role of literature in the Thai context, it is essential to look at how literature has been manifested both in informal and formal education. This section is therefore here to illustrate the importance of literature in informal education and the transmission of cultural knowledge, codes, and norms in

² A measurement for rice, made from coconut shells. (see further information from *Online The Royal Institute Dictionary*, <http://rir3.royin.go.th/rictionary/lookup.html>, 10/05/2006)

Thailand. When the study of literature begins as part of formal education, one can see the continuity with informal foundations laid earlier in a child's life. The detail of how literature has been introduced in the curriculum in the school system and higher education will be discussed below in section 2.2.3.

2.1.2 Literature and Art

The relationship between traditional oral literature and everyday life was discussed in the previous section. This section focuses on the relationship between literature and other forms of art in Thailand. It also attempts to show that religion has provided a source of inspiration for creative and artistic expression. Buddhism as the state religion is the key element to be considered. Since the thirteenth century, Theravada³ Buddhism, introduced from Sri Lanka, began to exert a great influence upon the development of Thai literature and culture. In other words, the Thai way of life cannot be separated from its religion; the various forms of Thai art, visual and performing art, architecture, sculpture and, particularly literature owe their birth to Buddhism. Literature, by and large, is used as an important vehicle to convey religious principles and values in Thai society.

Literary works have provided scenes for traditional painting. The subjects of traditional Thai painting derive from the Buddhist Jataka tales⁴ and episodes from the *Ramayana*.⁵ The mural paintings usually depict episodes from the life of Buddha, scenes of Buddhist heavens and hells. Those paintings are generally found in temples, palace interiors and book illustrations. Since the lives of Thai people, in the past, revolved around a Buddhist temple and monasteries, they, therefore, were familiar with those paintings in which literary works were imbedded. The artistic value of the painting was conducive to the viewers' spiritual

³ The Theravada School is one of the two major Buddhist sects, the other being the *Mahayana* School. It is also known as the Southern School of Buddhism. Sri Lanka was the most prominent seat of learning for this School of Buddhism. Historical records show that the Sri Lankan sect of Buddhism spread to the countries of mainland Southeast Asia, namely, Burma, Thailand, Laos, and Cambodia, beginning from the early eleventh century.

⁴ The Jataka tales are a collection of stories in Pali of the previous lives of the Buddha before he was reborn as Gotama Buddha and attained enlightenment.

⁵ The *Ramayana*, composed by an Indian poet, Valmiki in the fifth century B.C., is one of the two great ancient Sanskrit epics of India, the other being the *Mahabharata*. The *Ramayana* is the epic of 24,000 verses in seven chapters or books. It contains the teachings of the ancient Hindu sages and presents them through allegory in narrative.

development. Thus art became a crucial means for religious instruction (see for example, Lyons, 1963, 1963a and 1990; Boisselier and Seligman, 1976; Jerm sawatdi and Thakur, 1979).

Literary works also play a significant role and are a main source of inspiration in Thai music. Many lyrics used in traditional Thai music and popular songs have been drawn from well-known Thai literature, classical as well as folk literature. Literary works that are influential for Thai music and popular songs are for example *the Ramayana*, *the Romance of Phra Aphaimanee* (a poem composed by Sunthorn Phu, 1786-1855), *Lilit Phra Lo* (a famous poem during the Ayutthaya period, 1350-1767), *Sakuntala*, *Sri Prat*, *Phu Cha Na Sip Tip* (a well-known historical novel), *Tao San Phom* (folk story), and *Inao* (Javanese historical novel) (Chen, 1962 and 1962a; Morton, 1976; Poolthupya, 1979 and 1979a).

Thai classical drama has also been influenced by literary works. The main examples of Thai classical drama are the *Khon*⁶ (a mask dance) and *Lakhon*⁷ (theatrical performance). The subjects of the *Khon* and *Lakhon* largely draw upon scenes from the *Ramakian*⁸, the *Mahabharata* and *Jataka* tales. The subjects of the *Khon* are exclusively taken from the *Ramakian*, whereas, those of the *Lakhon* are stories of kings, demons and other romantic tales specially composed in verse for the purpose. Many of such tales are taken either from some sections of the *Mahabharata* or from *Jataka* tales (Anuman Rajadhon, 1963 and 1986; Sibunruang, 1975; Rutnin, 1993).

Nowadays, *Khon* and *Lakhon* are no longer performed as often as in the old days. However, people are still able to watch this kind of performance if they go to the National Theatre. In this case, the audiences will be limited to only those who live in the capital, and who are able to afford to go to the National Theatre. Alternatively,

⁶ The acting and dancing are formed by rhythmical movements and accompanied by music.

⁷ There are two types of *Lakhon*, the *Lakhon Nai* and the *Lakhon Nok*. The word *Lakhon Nai* literally means "Inside-the-Court theatrical performance," performed only by women, for the court. The other is the *Lakhon Nok*, literally means "Outside-the-Court theatrical performance," performed only by men, for the general public. The difference between *Lakhon* and *Khon* is that the former must be played exclusively either by actors and actresses. The players do not wear masks like the latter.

⁸ *Ramakian* is the Thai version of the Indian great epic *The Ramayana*. A number of versions of this epic were lost in the destruction of the Ayutthaya Kingdom in 1767.

on a special occasion such as King's birthday, there will be live broadcast performances, both on the radio and television for the general public.

Another creative work of art which has literary works as its chief source is shadow play, though this kind of Thai classical performance is becoming less popular at the present time. It is called *Nang Yai* in Thai and this means "hides-major". The figures of the characters of this performance are designed and painted artistically on large sheets of hide. They look like those of Thai traditional mural paintings. These figures are shown against a large screen of white cloth and are moved by men who make gestures and dance with the figures. Like the *Khon*, the main story is taken from the *Ramayana*. In addition, there are recitations, as well as, music to explain and tell the story. Like *Khon* and *Lakhon*, shadow play is performed only on special occasions; people are able to watch it on television. It can be seen at this stage that there are attempts to preserve a dying cultural element through modern media (Dhaninivat, 1962; Dhanit, 1962 and 1963).

2.1.3 Literature : traditional and modern Thai literature

In his comments on Siamese songs and poems in the seventeenth century, Monsieur De La Loubère has this to say:

I could not get a Siamese song well translated, so different is their way of thinking from ours; yet I have seen some pictures, as for example, of a pleasant garden, where a Lover invites his mistress to come. I have also seen some expressions, which to me appeared full of smoothness, and gross immodesty; although this had not the same effect in their language. But besides love-songs, they have likewise some historical and moral songs altogether: I have heard the Pagayeurs sing some, of which they made me to understand the sense. The Lacone which I have mentioned, is no other than a moral and historical song; and some have told me, that one of the brothers of the King of Siam composed some moral poems very highly esteemed, to which he himself set the tune.

(Loubère ,1986: 65; a translation from the French original is made by A.P. Gen. R.S.S.; for the French original cf. Jacq-Hergoualc'h, 1987: 175)

This outsider's statement provides evidence showing that the royal family became the patrons of Art, and includes poets and authors. The golden age of Thai

indigenous literature can be traced back to the reign of Phra Narai (1656-1688) in the late Ayutthaya period. Later, in the Bangkok period (1782-1932), many Thai kings were well-known as great patrons of art and literature and great poets themselves, for example King Rama II (1809-1824), King Rama III (1824- 1851), and King Rama VI (1910-1925) (Anuman Rajadhon, 1971; Poolthupya, 1979). At this stage, an example is given relevant to the reign of King Rama III, examples related to the other two kings will be provided later in this chapter. During the reign of King Rama III, as Nagavajara (2006: 7) points out, literary works were preserved and made permanent in the form of stone inscriptions. It was an attempt to secure the knowledge and wisdom, as well as, to make education accessible to the general public. This inscription is known as *the Stone Inscriptions of Wat Pho*, and can also be viewed as Thailand's "first Open University". The inscriptions are composed of three categories: didactic teachings, classic examples of poetic works, and medical prescriptions.

The traditional literature of Thailand dates back to the thirteenth century. The earlier literary works were basically religious in nature. It is generally acknowledged that traditional Thai literature can be broadly divided into two types: folk literature and court literature. Folk literature is best described as indigenous, improvised in presentation, recreational in content and mostly related to popular artistic performance. Court literature is religious in content, ritualistic, didactic and carries Indian-derived themes. Literary works sponsored by the court can be categorized in a number of genres (Wenk, 1995; Asean Committee on Culture and Information, 1996).

First, literary works were raised in status from among folk literature and recomposed by the king or court poets using sophisticated literary form and style. King Rama II (1809-1824), undertook himself the task of compiling a series of popular plays to paper (Nagavajara, 2006: 6). *Kraithong*, a dance-drama written by King Rama II, can be cited as an example of this type (for an English translation of *Kraithong* see King Rama II, 1981).

Second, literary works of foreign origin were translated into Thai and presented in the Thai context. Prior to the contact with Western culture, the three cultures of Asia,

Indian, Chinese and Persian had great influence upon Thai literature. Through Indian influence, Thai literary works were composed in verse as in the famous literary work, *Ramakian*. Similarly, *Sam Kok* (The Romance of the Three Kingdoms) is a Thai translation of the popular Chinese historical romance *San Kuo Chai Yeu I*. Chao Phya Phra Khlang, the famous poet of the early Bangkok period, is the translator-author. The style of writing of *Sam Kok* is considered to be one of the best literary achievements in the Thai language. This story is written more like a prose poem than prose (Anuman Rajadhon, 1956: 11). The close historical cultural and literary links with other Asian cultures and the familiarity with these cultures are part of the background to a growing interest toward other foreign influences in Thai society.

Dating the beginning of modern Thai literature is a moot point. Nevertheless, historians of Thai literature agree that the modern period begins roughly in the reign of King Chulalongkorn in the latter half of the nineteenth century (Phillips, 1987; National Identity Board, 1988). Without losing its independence during the age of Western colonialism, Siam continued to preserve its literary tradition well. Still, Westernization began in Thai society, and prominent people seemed to have positive attitudes towards Western culture. This paved the way for the introduction of printing technology during the reign of King Mongkut (Rama IV, 1851-1868). Due to the advent of modern printing, Thai journalism and Western style prose writing began to develop in Thai society. The first Thai newspaper came into existence in 1843, and was followed by English newspapers. Through newspapers, a variety of prose writing was made available to the general public.

Dr. D.B. Bradley, an American missionary, made a valuable contribution to Thai literary circles. He helped promoting the publication of newspapers, periodicals, translations, and fictional stories in Thai. In addition, he also introduced the practice of buying and selling copyrights into Thai society (see for example, Tangkasemsook, 1982).

Due to the influence of the West, and following the introduction of printing technology as mentioned above, a number of adaptations and translations from English and French plays were produced for the general public during the reign of

King Vajiravudh (Rama VI, 1910-1925). King Vajiravudh is remembered for his literary gifts and his affection for the theatre. During his reign, a number of new literary forms were introduced to Thai literature. He introduced the spoken, Western-style play and raised the essay, especially the political essay, to an art form. One of the most prevailing themes in his own writings could be termed *modernity* that is, encouraging, even inspiring, people to act and live as modern people did in the West (Wyatt, 2003: 215).

Some of William Shakespeare's works were both adapted and translated by King Vajiravudh. *Phaya Rachawangsan* was an adaptation of *Othello*. *Romeo and Juliet*, *As You Like It*, and *The Merchant of Venice* were translated by King Vajiravudh himself. In addition, he created many original Thai plays, including *Hua Chai Nak Rop* (A Warrior's Soul) which is considered a modern play.

Prose writing, such as novels was also introduced. However, poetry still obtains an important status in Thai society. The involvement of the kings in promoting the spread of literary works, translations, and adaptations led to a growing popularization of literature in Thailand during the nineteenth century.

2.1.4 Contemporary Thai Society: literature and popular culture

Literature still exists and it also has been transformed to suit modern ways of communication in contemporary Thai society. Moreover, it can be said that oral traditions still exist in contemporary Thai society. The well-known Thai literary critic Chetana Nagavajara points out that contemporary Thai writers, poets, and musicians have been attempting to find new modes of communication to their audiences. His example is that the *Saeng Arun* Arts and Culture Centre which is a private organisation in Bangkok, has been trying to promote contemporary literature to the public through "reading" sessions. "Poetry readings" were presented in the modern staging technique called *son et lumière* or the sound and light show. Both foreign and Thai literary works were read or "performed" between 1990 and 1992. For example, works by Khalil Gibran were read, as well as Thai literary works by Angkarn Kalayanaphong, Surachai Chantimathorn and Phaibun Wongthed.

In addition to this, on the traditional side, Nagavajara also mentions that a tradition of competitions of verse chanting takes place annually (Nagavajara, 2004: 182-183). As to nursery rhymes, they still play a crucial part in Thai families at the present time. Instead of 'sitting a child on one's lap with a good illustrated nursery rhyme book', which happened in the old days, in contemporary Thai society, with the advent of modern technology, parents buy a cassette or CD containing Thai nursery rhymes for their babies. Young children have an opportunity to watch certain programmes on local television, for example, Channel 11: 'Story-telling Hour'. From this programme, they have an opportunity to listen to stories with Thai copious illustrations. The majority of Thai children now find themselves in this situation. In addition, in contemporary Thai society, Disney cartoons and other international programmes are also accessible.

Historically, as we have seen, literature centred on the court and Buddhist temples. At the present time, however, the centre has shifted. The sophisticated verse forms of the past have been for the most part replaced by prose. In the book market, there are not only masterpieces of the past, but also contemporary novels and translations.

As Klausner comments:

The bookstores today are filled with translations into Thai from the sublime to the ridiculous. The plays of O'Neill, Ibsen, and Miller have been translated as well as the adventures of Sherlock Holmes and James Bond....Aristotle and Plato in translation....Two volumes of a Thai translation of *Roots* are now on the bookstands after the Thai dubbed serialization of the TV production.

(Klausner, 2000: 343)

Additionally, from the researcher's observations in the year 2004, Japanese and Chinese translations seem to be popular among Thai readers of all ages. The bookstore is not the only place we can find Japanese and Chinese literary influence. T.V. programmes, play and film productions also present Japanese and Chinese stories and series. This involves both films with subtitles in Thai and dubbings. Here, it can be argued that familiarity with popular material from other Asian cultures actually lays a groundwork for world literature studies in an educational context which will be discussed in detail in Chapter Four.

It is apparent from the survey that Thai students have good levels of literacy. They enjoy reading literature in translation, both in Thai and in English. Active translation activity and familiarity with international material in Thailand are the elements arising from this survey. Moreover, the historical blending of cultures in Thailand also suggests that Thai people are accustomed historically to be interested in a world literature approach.

2.2 Thai Education: Past and Present

Another way that literature has become popularised in Thai society has been through the development of a modern educational system. The history of education in Thailand can be divided into two main periods: traditional education and the development of the modern system of education.

2.2.1 Traditional education

This section discusses traditional associations between education, the palace, and the Buddhist temples and monasteries. It should be noted here that Buddhist temples and monasteries are called *Wat* in Thai. The *Wat* is divided into two sections: the first comprises the temple with its chapel, called *bote* in Thai, where the monks assemble for their religious duties, together with the *wihaan* (*vihara* in Sanskrit) where Buddha images are housed; the second consists of the monastery building where the monks live. Most *wats* also include a number of stupas or pagodas of various sizes, called *phra jedi* in Thai (see further detail in Anuman Rajadhon, 1986: 25-32). In the past, both the King's palace and the Buddhist monasteries were centres of instruction and learning. During this period, there was no formal education in the modern concept.

In the palace, private tutorials were offered to princes and princesses, including the children of nobles and courtiers. It is said that the Inner Palace became a school for girls and women. The education provided was mainly focused around crafts and etiquette.

The Buddhist monastery was traditionally the place for boys to be educated. There were no strict rules as to when boys should start their formal education. In general, their parents would take them to a monastery, where they could begin school on any Thursday, a tradition that still holds true in contemporary society, that is, Thursday is considered as the traditional Teachers' Day. From earliest times, blackboards and slates were used and exercise books were made up of palm leaves cut to shape and joined together. This monastic system of education served the Thai people for 600 years. The teaching took place in the monks' living quarters, and there were no fixed courses or grades (Anuman Rajadhon, 1986; Damrong, Prince, 1991).

It can be said that the focus and aims of monastic education were essentially religious and ethical. In terms of the subject areas offered in the Buddhist temples, Watson explains as follows:

The curriculum consisted of reading and writing, Pali, Sanskrit and Thai; elementary arithmetic, addition, subtraction, division and multiplication, using examples from daily life at the market or on the farm; Buddhist ethics; some simple medicine and manners,....the keys to learning were recitation, intonation and memorization.

(Watson, 1980:73)

It is noticeable that at this stage, literature was not yet introduced into the curriculum at least not in the modern sense of the term. Nevertheless the classical religious texts that often served as source of folk literature and literary adaptations as described above formed a central object of study.

Nowadays the majority of primary schools are still situated in Buddhist monasteries. Though they have adopted a modern curriculum, these schools still serve as community schools as in the old days. The majority of the pupils going to these schools are still members of a particular community near the school.

As for Thai girls, no formal education was provided for them prior to the late nineteenth century. Their 'schools' were in fact their own houses. They were trained by their mothers, sisters and relatives for 'ordinary household work' such as, the arts of handicrafts, sewing, weaving, and cooking.

2.2.2 Development of Modern Education

Changes from the traditional educational system were promoted in line with development in the political and economic situation from the early nineteenth century onwards. The development of modern education in Thailand has its origin in Christian evangelizing efforts (Watson, 1980). The missionaries' work took various forms, ranging from medical services to education. The Protestant Mission involvement in education began in the 1840s. By the beginning of the twentieth century, the social impact of Christian missionaries was highly significant. In the field of education they had invented the first Siamese typewriter, produced the first Thai dictionary, founded the first school for girls, pioneered public education, and advocated the introduction of a state education system. Undoubtedly, their work also helped to urge King Chulalongkorn (1868-1910) to launch educational reform in Thailand.

Watson comments:

In their early years the missionaries were often arrogant and intolerant and they owe it as much to the farsightedness of Siam's rulers, especially in the nineteenth century....In the early years also they were concerned more with converting the Thais than in understanding them socially and psychologically. The education they offered was too intensive and too unrelated to the social and economic needs of their students.

(Watson, 1980: 84-85)

The Western system of education was introduced first within the palace during the reign of King Mongkut (1851-1868) at the time when colonialism was at its height in Southeast Asia. The purpose of this was to prepare the royal children as Westernized leaders who would become future leaders for the country and be in a position to face the challenge of the West. During that time, English teachers were hired to teach the royal children. Anna Leonowens was one of the first English governesses for the princes, including Crown Prince Chulalongkorn. Anna Leonowens had taught in the palace for five years before returning to England. The subjects she taught were ranging from English, basic science, English literature, and English customs. The next teacher was an American called John H. Chandler. It is believed that Crown Prince Chulalongkorn was very much influenced by Chandler's idea of democracy (see for example, Leonowens, 1870; Tangkasemsook, 1982; Plajnoj, 1992; Rutnin, 1993).

During his reign, King Chulalongkorn launched projects for schools, and colleges, and granted scholarships for Thai students of all classes to pursue their studies in Europe. The king took a number of measures to provide for the education of younger members of the royal family and nobility. In 1870, a school was founded in the palace for the Thai instruction of young princes and nobles in the Bodyguard Regiment of the Royal Corps of Pages. In 1872, the king enrolled fourteen of his cousins in the Raffles Institution in Singapore to be educated in English. In the same year, the king engaged an Englishman to teach his brothers and members of the Royal Pages' Bodyguard Regiment in English, French, and mathematics. In 1897 and in 1900 King's College, a preparatory school run as an English public school, and the Civil Service School were founded respectively. The latter was to prepare its students for study abroad with a thoroughly English curriculum and English teachers (Wyatt, 1994).

King Vajiravudh (1910-1925) was an ardent supporter of modern education and during his reign, there was rapid growth in Thai education. Chulalongkorn University, the first university in Thailand, was founded with four faculties (Medicine, Law and Political Science, Engineering, and Literature and Science) as a memorial to his father in 1916. A compulsory primary education law was implemented in 1921. This required all boys and girls between the ages of seven and fourteen to attend school, though this law was at first applied to only about 45 per cent of the country (Wyatt, 2003). The introduction of compulsory education in Thailand came only a few years after similar legislation had been passed in the UK. In 1918 Parliament introduced compulsory education until the age of fourteen in the UK (http://news.bbc.co.uk/2/hi/uk_news/education/7080699.stm (13/08/08); http://news.bbc.co.uk/2/hi/uk_news/education/6254833.stm (13/08/08)). It was not until 2002 that another compulsory education law was implemented, extending compulsory education until the age of sixteen (Office of the National Education Commission, 2002).

Since 1977 education has been organised in a 6-3-3 system, which means Thai students attend six years of primary education, followed by three years of lower secondary schooling and by another three years of upper secondary schooling. This system is still in use until the present time (Watson, 1981; Sungsri and Mellor, 1984;

<http://www.wes.org/eWENR/05mar/practical.htm>; <http://www.moe.go.th/> (13/08/08); Office of the Education Council, 2002).

According to the National Scheme of Education, there is no English in the lower elementary curriculum for state schools. At this level, education puts emphasis on physical, social, and emotional development. More importantly, at this level, there is a focus on establishing literacy in Thai. However, some private schools offer English lessons for their pupils from the lower elementary stage. In upper elementary education, lower secondary and upper secondary education, English is a compulsory subject in all schools. There are approximately 3 to 5 hours of English out of 30 hours of study per week. The English curriculum at this level deals mainly with language skills, that is, grammar, vocabulary, oral expression, and reading short passages. Literature courses in English are not offered until students enter universities (UNESCO and the International Bureau of Education, n.d.) However Thai literature is a compulsory course in schools.

English plays an increasingly important role in higher levels of the education system. Among other subjects, students who want to enter universities are required to take an English exam as part of the school leaving exam (<http://www.moe.go.th/> (13/08/08)). In connection with this development one can say that since the end of the nineteenth century, English has been recognised as one of the most important foreign languages in Thailand. Both English literature courses and language courses are taught in universities all over the country.

2.2.3 Literature and Language in the University Curriculum

In terms of formal education, literature has a place in both the school and university curriculum, if we refer to both Thai and Western literature. Thai literature is one of the compulsory courses both at school and university level. Western literature as an academic subject, on the other hand, is mainly for those who choose English as their major or minor subject later in their university lives.

Higher education is provided in universities, institutes, colleges and some other types of institution. It is divided into two levels: diploma level and degree level.

At the diploma level, education is mainly offered by colleges and institutes under the Ministry of Education, such as, Rajabhat Institutes, Rajamangala Institutes of Technology, and public and private vocational colleges, as well as colleges of physical education, dramatic arts and fine arts. The courses offered are vocational, and include teacher training which requires two years of study. Literature is not a focus of English programmes at this level. The emphasis of the English curriculum is on language skills (Office of the National Education Commission, 2001).

At degree level, the majority of teaching and learning is provided by the Ministry of University Affairs and the Ministry of Education. The programmes require two years of study for students who have already completed a diploma course, and four to six years of study for those finishing upper secondary education or equivalent courses. In the fields of architecture, painting, sculpture, graphic arts, and pharmacy, five years of study are required. The fields of medicine, dentistry, and veterinary science require six years of study. Other than these fields, the requirement is for four years of study (Office of the National Education Commission, 2001).

The faculties of Arts, Humanities, and Liberal Arts normally take responsibility for offering English literature courses. It is a common practice that English literature and language are taught separately as two different courses, in both private and state institutions. The aims of English literature courses in general are firstly, to provide background knowledge and understanding of the nature of British and American literary works, secondly, to read selected masterpieces of major British and American figures in a critical manner, and thirdly, to write critical and well-organised essays based on those works (see the detail of the objectives of English literature courses in the analysis of the literature curriculum in Thai universities in Chapter Three).

It should also be noted here that a number of literature courses are offered separately in other language departments. For example, the French department of Thammasart University offers literature courses such as, French Tales and Short Stories, Contemporary French Poetry, and French Modern Drama. In the German department, literature courses offered include German Novels, Masterpieces of German Literature and History of German Literature. The Russian department offers

History of Russian Literature, Masterpieces of Modern Russian Literature (see further information from Thammasart University curriculum). These foreign literature courses are taught in the specified foreign language department (see for example, <http://www.tu.ac.th/org/arts/englit/course1.html> (24/02/07))

It is worth noting that from the researcher's teaching experiences at a university level in Thailand, each passing year in the past decades witnesses an increasing number of undergraduates who want to specialise in English. However there is a shift towards an interest in practical English. From interviews conducted for this project with some students from state universities (see Chapter Three), it is clear that they have chosen English in the belief that they will have a better opportunity to get a good job in their future career. English is considered as one of the most important job requirements at the present time.

2.3 English in Thailand

In order to have a full picture of the sociocultural background to the study of world literature in Thai society, it is also necessary to take the presence and penetration of the English language in Thai society and Thai attitudes towards the West into account.

This section focuses on the status of the English language in Southeast Asia in general and in Thailand in particular. The discussion concentrates on the use of English in contemporary Thai society and the attitudes of the Thai people towards the West and the English language that is associated with it.

2.3.1 The Spread of English

Of living languages, English is the most globalized international language (see for example, Graddol, 2001; Crystal, 2003). It is now seen less and less as a European language. Its development is more and more determined by the usage of both native and non-native speakers (see Jenkins 2006 and 2007). It is by far the most

widely used and spoken as a second language and as a foreign language in every continent around the world. Supported by rapidly developing technology, English is the pre-eminent language of the mass media: the press, advertising, broadcasting, newspapers, emails, radio programmes, popular music, television, cinema, scientific research, and books in English are available in all parts of the world. English emerges as a significant medium of communication in various areas, such as international relations and international travel. English is increasingly the language of official institutions and of advanced education. An example is the increasing tendency for the world's scientists and technologists to publish and exchange knowledge in English, whatever their own mother tongues are. In addition, English is also the language of international business and industrial organisations.

Thus, English has become a dominant language around the world. Various viewpoints are given below to explain the spread of English.

Brumfit explains why English has internationally become the most widespread medium of communication as follows:

The predominance of English is mainly the result of two periods of world domination by English speaking countries: British imperialism in the nineteenth century, and the economic influence of the United States in the twentieth century.

(Brumfit, 1982: 1)

Like Brumfit, Crystal (2003) also mentions the expansion of British imperialism and the political and economic power of the United States as the most important factors in the spread of English; the influence of the United States has played a major role in promoting the current situation of English as a world language. Crystal indicates that

The present-day world status of English is primarily the result of two factors: the expansion of British colonial power.... and the emergence of the United States as the leading economic power of the twentieth century. It is the latter factor which continues to explain the world position of the English language today....The USA has nearly 70 per cent of all English mother-tongue speakers in the world (excluding creole varieties). Such dominance, with its political/economic underpinnings, currently gives America a controlling interest in the way the language is likely to develop.

(Crystal, 2003: 59-60)

Kachru (1986) has claimed that the spread of English around the world can be seen as three circles, comprising different ways in which the language has been acquired and is currently used.

The first circle is called the inner circle. This refers to the traditional bases of English, where it is the primary language. This includes the USA, UK, Ireland, Canada, Australia, and New Zealand. The population in this circle is approximately 320-380 million.

The second circle is called the outer or extended circle. This involves mainly non-native settings where the language has become part of a country's principal institutions and plays a crucial 'second language' role in a multilingual setting. This includes, for example, Singapore, India, Malawi and over 50 other countries. The population for this circle is about 150-300 million.

The third circle is described as the expanding circle. This refers to those nations in which English plays a role as an international language, though those nations do not necessarily have a history of colonization. This includes China, Japan, Greece, Israel, Poland, Thailand and an increasing number of other countries. In these nations, English is taught and learnt as a foreign language.

From the numbers and range of countries associated with the three circles described above, it can be said that no language has ever before been used by so many people in so many places in every continent. It is not uncommon therefore to

find "a gathering of Latin American hosts, Scandinavians, Africans, and North Americans debating energetically in English" (Cooke, 1987: 59).

Jennifer Jenkins (2006 and 2007) provides more detail on the spread of the English language around the globe, and in particular its increasing role as a lingua franca (ELF). Jenkins states:

English has developed into a nativized language in many countries of the Outer Circle, i.e. countries such as India, Nigeria, and Singapore, where it performs important local roles in the daily lives of large numbers of bilingual and multilingual speakers. On the other hand, it also serves as a lingua franca among non-native speakers (NNSs) of English from all over the world, many of whom come from the countries of the Expanding Circle (i.e. countries for whom English does not perform internal roles)

(Jenkins, 2006: 42)

It is obvious that Thailand is one of the countries in the Expanding Circle in which English does not perform any internal roles; however among other languages, English is considered the most widely used in Thailand. An account of the developing use of the English language in contemporary Thai society is presented in Section 2.3.3.

2.3.2 English in Southeast Asia

2.3.2.1 The coming of English

The coming of the English language in Southeast Asia is part of the historical development of this region. This can be dated to the mid-nineteenth century when imperialism was at its peak and various European nations were competing with each other for supremacy over parts of Southeast Asia. Four different zones can be identified in terms of the rise of foreign languages in this region: British English, American English, French and Dutch.

The English language spoken in various nations in Southeast Asia results from a mixture of American and British influence. The American influence can be seen in the case of the Philippines, where the British English never had any lasting influence although the first exposure to English in the Philippines was when the British invaded Manila. American English, instead, has played a crucial role in the Philippines. After the Spanish-American War of 1898, the US emerged as a colonial

power with its protection over the Philippines. American English was assimilated when the US took over the government. Interestingly, the influence of American English remains indelible even after the independence of the Philippines in 1946 (see Platt, Weber and Ho, 1984; Crystal, 2003).

American influence made its presence felt more widely in Southeast Asia following World War 2 and especially during 1960-1975 because of the involvement of the USA in the Vietnam War. Consequently, a number of countries in this region later adopted American English.

The British influence, on the other hand, first made its presence strongly felt in Southeast Asia towards the end of the eighteenth century. In Southeast Asia, British colonial expansion grew from the pioneering Sir Stamford Raffles, an administrator in the British East India Company. Penang (1786), Singapore (1819) and Malacca (1824) came later to form the Straits Settlements. Throughout the region, English began to acquire the status of the main language medium for law and administration and in other economic contexts (see Platt, Weber and Ho, 1984; Crystal, 2003).

Singapore and Malaysia are two countries of special interest with regard to English as a semi-official language. It is important to look at these countries more closely because the topics of education, language and culture remain central points of debate. The English language has had a long history and has been widely used in Singapore and Malaysia, which share a similar colonial history. However, the status of the English language in the two countries is different today. In Singapore, English is widely used and considered the preferred medium of instruction; whereas English has a much more limited role in Malaysia.

2.3.2.2 The case of Singapore

In Singapore, the status of English is that of an official language, along with three other official languages: Mandarin, Malay, and Tamil. English has also been described as a national language.

Of all the varieties of English spoken in Southeast Asia, Singaporean English performs the widest range of uses. Six characteristic uses of English have been described (1) official language, (2) language of education, (3) working language, (4) language of inter-and intra- ethnic communication, (5) language for the expression of national identity, (6) international language (Tay, 1979; Cheshire, 1991). To these, Bloom (1986: 388) adds (7) language of religion and (8) home language. It is significant that, in Singapore, English is used not only in the public domains of transactions, employment, education, media, government, law and religion, but also in the more private domains of family and friendship (Platt and Weber, 1980; Foley, 1988).

In the 1950s a bilingual educational system was introduced in Singapore, with English used as a medium of communication alongside Chinese, Malay, and Tamil. English remained the language of government and the legal system, and retained its importance in education and the media. There is also evidence of widespread use in family settings, and new local varieties have developed. These include the local standard variety called Standard Singapore English (SSE), as well as an informal low status variety popularly known as "Singlish" (Tongue, 1979; Tay and Gupta, 1983; Foley, 1988).

Since independence the English language has been widely used in all aspects of life in this country. The percentage of the population which has English as their second language has markedly increased. The wider use of the English language is seen not only in the educational system, but also in areas of the economy such as industry, trade, banking and finance. The younger generation wants to identify themselves as Singaporeans, rather than as overseas Chinese or overseas Indians, and English is a means to express this identity (Tay, 1979; Kachru, 1982; Crystal, 2003).

2.3.2.3 The case of Malaysia

Not unlike Singapore, Malaysia is also a multilingual country. The main language groups include speakers of Malay, Chinese and Tamil. Very different from what happened in Singapore, the status of English in Malaysia is clearly second to the

national language. After independence in 1957, Bahasa Malaysia became the national language. Hence, the role of English became more restricted. The role of English is seen as "of value for international rather than intra-national purposes—more a foreign language than a second language" (Crystal, 2003: 57).

Although English is a language used extensively for internal business, Chinese is an equally important trading language in the region. Because of colonial history English was for many years the medium of education; however, Bahasa Malaysia was gradually introduced into the system until, by 1983, it had replaced English as the medium of instruction from the primary school through to the university. This policy led to concern that university students no longer achieved the competence in English they needed in order to work with the scientific and technical texts that were published mainly in English. Accordingly, in 1995 the national language policy was modified to allow universities to teach science and technical subjects through the medium of English (Mercer, 1996: 245).

Pennycook indicates:

An irony for the Malaysian Government is that despite the need to oppose English in order to promote the national language, they have also had to promote the widespread teaching of English as the 'second most important language'. In part, of course, this has been because English poses less of a threat to the promotion of Malay rule than would the promotion of Chinese or Tamil. But it is also a recognition that to participate in the world economy it is essential to have a sufficient number of people proficient in English.

(Pennycook, 1994: 201)

The cases of Singapore and Malaysia are given as examples to demonstrate the status of the English language in Southeast Asia. In both cases, English serves as a semi-official language. However, compared to other countries in this region, English in Thailand has special status. In the next section, the spread of English in Thailand will be discussed and the use of English in Thai society is explored.

2.3.3 The Spread of English in Modern Thailand

The present global position of English leads to international demand to learn it in different parts of the world. As in many other countries, English has become one of the most popular foreign languages in Thailand. Nevertheless, Thailand, having no similar colonial past, is different from other countries in Southeast Asia as outlined in the previous section.

The spread of English in Thailand has received its initial impetus from commercial and political necessities since the reign of King Chulalongkorn. However, in recent times, English has been instrumental in the educational system and in other fields. It is increasingly seen as a tool to increase life opportunities, and to participate in an international community.

As in other nations in Southeast Asia, nowadays English is widely used in Thailand. It is not the official language of the country; yet English is learnt and taught as a compulsory course in schools and advanced institutions. English has not become an everyday medium of communication in Thai society but the exposure to the language outside school is not difficult. For example, English words are everywhere—posters, billboards, road signs, buses, menus, shopping malls, and so on. From the researcher's observations, there are four main reasons to explain the developing use of English in particular areas of contemporary Thai society.

The first reason is economic or commercial in nature. English is seen as the business language needed for entering the world market, and as a tool for economic development. In other words, English is used in order to contact other nations, especially the United States, the world economic power. Hence, English is used as a tool for international business and trade. Furthermore, English is widely used within Thailand for the tourism and advertising industries. In other Thai work contexts, the use of English is confined to the offices; more specifically English is the language of paperwork in these offices. English is mainly used for clerical purposes, such as, correspondence, ordering, making a schedule and advertising (Office of the National Education Commission, 2001 and 2004).

In addition, due to economic and commercial growth, people, especially those who live in major cities all over the country, are able to gain access to the English language in the form of road signs, menus in restaurants, product names, and signs in airports, in hotels and in shopping malls.

The second reason is on the grounds of the role of English as a tool for intellectual development in an age of information technology. Knowledge of English will enable one to access technological, scientific, medical, and academic information in the form of both print and electronic systems, i.e. websites and databases. In addition, the fields of philosophy, religion, history, culture and literature are greatly enriched by access to translated works, textbooks, and academic publications and research written in English.

In addition, English is the language of academic conferences and seminars. In order to reach a wider audience, in other words, a worldwide audience, English is a necessary medium of communication within academic circles. There are more channels for those who have a command of English to gain access to information written in English, and to promote their ideas in turn.

The third reason has to do with entertainment and recreation. In the age of globalization, Thais have familiarity with the English language through a wide range of media. English is the language of mass media, electronic communications, the international press, and advertising. It is also the language of magazines, newspapers, popular culture, music, satellite broadcasting, movies, radio programmes, television, and video games. In terms of popular music, it can be said that the young generation nowadays has become addicted to Western or pop music by watching the programmes such as MTV on cable television. It is much easier than in the past; they can listen and watch their favourite programmes from radio and satellite broadcasting.

Another indication of the status of English can be seen from the circulation of English-language newspapers and periodicals in contemporary Thai society. *The Bangkok Post* and *The Nation* are the most widely circulated national English-language newspapers. In addition, there is an increase in the number of local

newspapers and periodicals published in English. The large number of newspapers and periodicals published in English suggests that there are many Thais who are able to read English competently and that they do so on a regular basis. The influence of the English language in Thai society can also be seen from the fact that Thai newspapers regularly use words borrowed from English. Many researchers have conducted their research on English words in Thai newspapers (see for example Boonyanet, 1986; Saiboonruean, 2000).

The fourth reason concerns education. English has a special place in the Thai educational system, especially at the higher level. English is a key subject providing the learners with the skills needed for their future careers.

As explained above, in order to be offered a place in a university, state or private alike, the student has to take an examination paper in English as part of a national entrance examination. This applies to both arts and science students all over the country.

In terms of the medium of instruction, Thai has traditionally been the main language of instruction in almost all subjects, and English becomes the language of instruction in higher education only in the courses which are offered by English departments. However, nowadays, English is increasingly used as the language of instruction. The evidence can be seen from international schools and international programmes. In 2003, the International Schools Association of Thailand reported that its members included 89 international schools and colleges. This trend is likely to increase in the future.

In order to improve educational administration and management in educational institutions, it has been requested that education be provided in an innovative framework of Bilingual Schools, focusing on using English in communication. It is envisaged that there will be two types of bilingual schools comprising of English Programme (EP) schools, and Mini-English Programme (MEP) schools.

In the MEP, English will be used as a medium of instruction for 8-14 periods per week. All subjects can be taught in English depending on the schools' readiness,

except for Thai Language and Social Studies (the parts of the curriculum that are related to Thai tradition, culture and law).

In the EP, English will be used as a medium of instruction to a varying extent. First at pre-primary level: The maximum usage of English is 50 per cent of the total periods per week. Second, at primary level: English will be used in selected subjects including English Language, Mathematics, Science and Physical Education. The advantage to the teaching-learning process in terms of the ability to communicate in English as well as the knowledge and understanding of the substance of each subject will be taken into consideration. Third, at secondary level: English will be used in all subjects, except for Thai Language and Social Studies.

In 2003, there were around 104 state schools (out of 31, 500) wishing to be bilingual schools. Among these, 59 state schools, comprising of 17 primary schools and 42 secondary schools, were approved to conduct MEP. Out of 59 schools that were initially approved to conduct MEP, 45 schools (10 primary schools and 35 secondary schools) were later approved to conduct EP.

In 2004, there were around 198 schools wishing to be bilingual schools. Among these, 99 schools meet the initial requirements for bilingual schools set up by the Office of the Basic Education Commission (OBEC). At a later stage, the OBEC has to assure that these schools will be able to strictly follow its requirements before giving approval to these schools (Office of the National Education Commission, 2004: 21, 22, 80, 81).

In 2003, both Thai public and private universities (165 institutions) offered a total of 521 international programmes using English as the medium of instruction both at undergraduate and graduate levels i.e. 175 undergraduate programmes, 217 master degree programmes and 129 doctoral degree programmes (Office of the National Education Commission, 2004: 53).

As part of their independent studies, all students, regardless of the medium of instruction, have to use their knowledge of English when they read periodicals or textbooks written in English. Students who possess a good knowledge of English

are the ones who gain most benefit from resources available in the libraries. They can read periodicals or textbooks written in English which are relevant to their subjects of interest, and this deepens their knowledge. It can be said that in order to be in touch with recent research in a subject area, students should be able to acquire knowledge of the English language.

The English language therefore plays a crucial role in the Thai educational system, in course materials, curriculum, tests, and for both teachers and students. Another piece of evidence for the popularity of English in Thai society is the existence of many English language centres, both state and private throughout the country. For example, the American University Alumni (AUA) Language Centre has been situated in Thailand for more than fifty years. There are 14 AUA Language Centres all over the country; there are five in Bangkok and all the other AUA branches are situated in the provinces. It has been claimed that almost 400,000 Thais have attended English classes at AUA Language Centres and for the past 28 years, this centre has organised orientation programs for those planning to study in the United States. Teachers are also able to improve the quality of their teaching through various courses and training programmes offered by the Teacher Education Office at AUA.

Another well known language centre in Thailand is The British Council, which was established in Thailand in 1938. At present, there are five main centres all over the country. The British Council offer a wide range of English courses, such as, General English, English Conversation, English for Business, Academic English for students and teachers, in-company skills training and teacher training programmes.

In addition, The British Council is the centre for examinations for international study, for example, IELTS, English for Speakers of Other Languages and school examinations (IGCSE and GCE). The British Council also provides information about how to study in the UK and scholarships offered by UK institutions (<http://www.britishcouncil.org/thailand.htm>).

Knowledge of the English language and having a degree from overseas improves job prospects in Thai society. As of 31 December 2003, there were 2,568

government scholarship students studying abroad, among whom 61.50 percent were in doctorate degree programmes, 16.86 percent were in master degree programmes, 20.17 percent were in undergraduate programmes, and 1.44 percent were studying in other programmes (Office of the National Education Commission, 2004: 147-148). Finally the desire to study abroad can also be seen from the number of students who apply for the English proficiency tests, such as IELTS, TOEFL, GRE, etc.

2.4 Conclusion

As discussed in this chapter, it is evident that literature has played an important role in Thailand from the past until the present day. One can see the elements of literature in various facets of Thai lives. We can see the close relationship between literature and life, literature and art, and the existence of literature in contemporary Thai society. It is apparent that the Thai people have been familiar with international literatures for a long time. The openness of the Thai context towards literature from foreign languages lays a solid background for a world literature approach, which will be proposed in Chapter Four.

Besides the vital role of literature in Thailand, the English language, like in other countries, has become an important tool for intercultural communication in Thai society. This chapter addresses the local experiences of the Thai people which well prepare them to participate in international milieu. More specifically, in connection to the proposed world literature course, the local experiences of Thai students will hopefully give them insights into diverse cultures and thus enrich the understanding and interpretations of literary texts from Thai perspectives. As we have seen, the awareness of one's own cultural background for the access into and the appreciation of world literature as a means of cultural enrichment are vital. Through world literature, we are put in the position to encounter other cultures and simultaneously re-evaluate our own culture. Additionally, the widespread use of English and its importance at an international level as well as the local Thai level formed a good basis for the endeavour of a world literature course in English as part of the Thai university curriculum.

Chapter Three

Literature Teaching in English in Thai Higher Education

Introduction

From the discussions in the preceding chapters, we have seen that literature forms an integral part of human life and society. Literature is seen as a contemporary record of the beliefs, experiences, and feelings of human beings in all cultures from the past until the present time. The significance and vital role of literature is very well demonstrated by the fact that literature is central to education and has been widely taught and studied around the world, both in native and non-native contexts.

Among various issues and discussions contributed to both theory and practice of literature teaching during the past decade, debates on world literature and its educational importance have achieved greater importance in relation to multicultural society and the era of globalization. As Damrosch (2006) states in the book entitled *Comparative Literature in an Age of Globalization*, "World literature has exploded in scope... No shift in modern comparative study has been greater than the accelerating attention to literatures beyond masterworks by the great men of the European great powers" (in Saussy, 2006: 43).

Damrosch's statement forms the central point of departure of this thesis. A world literature course is proposed here for the university curriculum in Thailand to emphasise that at the present time, in our multicultural society, we can no longer be indifferent to diverse cultures. Through the process of globalization, among other phenomena we witness the flow of cultural exchanges and the interconnectedness of various cultures around the world. Thus, this course is designed to use literature as a means of cultural enrichment for Thai university students. Selected literary texts are taken from various cultures and used to present cultural similarities and differences and subsequently to promote mutual respect and understanding. By choosing world literature rather than national literatures, this course suggests the replacement of narrow notions of culture and high culture respectively by introducing the multiplicity of various, corresponding cultures beyond national borders. This course hopefully will prepare Thai students to face the challenges of our globalising

world better and enable them to understand better both their own as well as other cultures.

As far as diverse cultures are concerned, this course offers an alternative way of addressing cultures following Damrosch and Nagavajara's arguments (Damrosch, 2003 and Nagavajara, 1996). As discussed later in this chapter, we have seen that the traditional way of literature teaching in Thai higher education usually follows a historical and chronological approach, which focuses on giving in-depth content in terms of historical background and contextual information about literary texts to Thai students. However, it is possible, according to Damrosch (2003), that readers can understand and appreciate a foreign text without having an in-depth understanding of the cultural origins of the literary texts. In connection to this, according to Nagavajara (1996), encountering a cultural gap may pave the way to a comparative perspective, which he argues forms the basis of literary criticism, by allowing Thai students to read and interpret a foreign text from Thai cultural perspectives.

The issues discussed in previous chapters, such as concepts, principles, theories of literature teaching in L1 and L2 contexts, debates on world literature and its scope in an age of globalization, the sociocultural and literary background of Thai students, the historical development of modern Thai education, and the introduction of a Western educational system in Thailand create the general background for the proposal to include the study of world literature in Thai higher education. However, before proposing a specific world literature course as part of the literature programme for Thai university students, it is very important to have an overview of the current practice of literature teaching in Thai higher education. This will allow us to assess how receptive staff and students would be to a "world literature" approach in the English curriculum, and develop a good understanding of the context for which the course would be designed. It should be noted here that literature in this context refers to Western literature, more specifically literature written in English, not Thai literature.

The purpose of this chapter is therefore to provide an overall picture of English literature teaching and its nature in Thai higher education. More specifically, this

chapter attempts to answer research question number 4. i.e. What is the current situation of literature teaching in English departments in Thai higher education?

After a survey of the historical background, the chapter focuses on an account of the current situation in Thai universities, which is based on data collected in Thailand between 2006 and 2007. This account is based on an analysis of printed materials, i.e. literature curricula, and course syllabi, as well as on fieldwork data, i.e., interviews for both lecturers and university students, administered in five state universities in the major cities in Thailand.

This chapter is divided into nine main sections. Section 3.1 describes the historical background of literature teaching in both traditional and modern systems of Thai higher education. Section 3.2 gives commentaries on the teaching of literature in Thailand. Section 3.3 is an overview of the fieldwork conducted in five state universities in Thailand (collection of documents plus an interview survey). Section 3.4 analyses current English literature courses and their place in English department curricula, based on printed materials. Section 3.5 presents the comments of both lecturers and students on pedagogy in the English literature classroom. Section 3.6 demonstrates the viewpoints of both lecturers and students on the values and goals in the teaching of literature and in the study of literature. Section 3.7 includes the suggestions of both lecturers and students for the improvement of English literature courses and curricula. Section 3.8 provides opinions and attitudes of Thai scholars, lecturers, and students towards the proposal for the teaching of world literature, and finally Section 3.9 provides the researcher's evaluation of the present situation regarding the teaching of L2 literature, and the prospects for curriculum change.

3.1 Historical background

As described in Chapter Two, the history of formal education in Thailand witnessed two main periods here called the “traditional” and “modern” systems of education. The teaching of literature was established in both traditional and modern education. In traditional education, literature was taught to a limited and narrow group of people, taking place in the palace for princes, and princesses, including the children of nobles and courtiers. Literature taught in the palace can be generally divided into

three categories: Thai literature, foreign literature, and Western literature (see for example, Leonowens, 1870; Anuman Rajadhon, 1956; Bowring, 1992; Wenk, 1995). As Batchelor points out for example, Anna Leonowens, a British teacher, was engaged to instruct the royal princesses and concubines in English, science, and other Western subjects (Batchelor, 2005: 167).

There are two central aspects that characterized traditional education and remain influential well into modern times. The first being a focus on the education of elites (Valenti, 1974; Danskin, 1979), the second being the adoption of a Western model in regard to the creation of institutions of higher education, namely universities (Duggan, 1991; Fry, 2002).

Fry states that the country's first university, Chulalongkorn University, "has somewhat of a British flavour." Thammasat University is "more French oriented" while Kasetsart University, "has an agricultural orientation, was somewhat modeled after a U.S. land grant institution and is noted for its extensive and effective outreach programs" (Fry, 2002: 1384). Furthermore, it has been argued that post-war Thai higher education was subject to a dominant "one-directional knowledge flow" in which Western educational norms have been merely transferred to Thai society, rather than modifying them suitably for the local context (Sinlarat, 2005: 265). In recent decades, a number of administrative attempts to reform Thai education have been implemented (Watson, 1981; Fry, 2002; Zajda, 2006).

As described in Chapter Two, Chulalongkorn University, the first university founded on royal lands in 1916 by King Vajiravudh and named in honour of his father, King Chulalongkorn, was the first place where English literature has been taught. As Batchelor states more research is needed regarding Thai universities; for example, little is known about the background, privileges, and broader influence of their faculty (Batchelor, 2005: 208). However, from personal communication in 2006 with Winai Pongsripian, a well-respected Thai senior researcher, the original teaching staff in the Faculty of Arts at Chulalongkorn were both British and Thais, including the Cambridge-educated Prince Prem Purachatra who could not speak Thai. As for the principles of literature teaching, there were no real objectives apart from encouraging students to know about foreigners and to learn something about the

English language. In addition, those who studied literature were considered an elite group in the university.

Today, there are in total 165 institutions of higher education, 78 public (state funded) universities, 68 private universities, and 19 community colleges. Literature courses are offered in a number of universities all over the country, both public and private ones. It should be noted here that there is no national higher education curriculum for literature in Thailand. Each university is able to develop its own literature curriculum, that may share some similarities with others, yet still be different from others in many aspects.

3.2 A Commentary on the teaching of English literature at university level

The discussion in this section is drawn from a contemporary commentary by Chetana Nagavajara, a well-known Thai literary critic. He has had opportunities to become acquainted with conditions of teaching and learning in neighbouring countries and has become more aware of the particular problems encountered by Thai students. In "On the Teaching of Literature at the University Level", a paper primarily addressed to a Western audience, he addresses three important issues concerning the teaching of foreign literature to Thai university students (Nagavajara, 1996).

First, according to Nagavajara, cultural differences can pose a major problem for Thai students. He states that it is obvious that English has never been the official language of the country unlike the Philippines, Malaysia and Singapore. English in Thailand is taught as a foreign language in schools and universities, and there exists a formidable cultural gap between the learner and foreign literature. It seems that Thais confront a more fundamental problem than Filipinos, Malaysians and Singaporeans; however, it can be said that the existing cultural gap may in turn force Thais to interpret foreign literature from their own cultural viewpoints. In this respect, the "cultural gap" brings Thai students into a comparative perspective, which potentially forms the basis of literary criticism.

The cultural distance of students is also emphasised by Parkinson and Thomas (2000) as one of the contemporary issues in the teaching of literature in non-native contexts. This cultural issue is central for this thesis and is explored further in the fieldwork. It also will be treated as one of the main principles in designing a world literature course for Thai students. In outlining this new course, a combination of arguments made by Damrosch (2003) and Nagavajara (1996) seems appropriate to encourage Thai students to read an international literary text, relying on their own literary background and cultural experiences, thus enriching their interpretations of the texts by looking for similarities and differences within diverse cultures.

Second, besides the cultural gap, language itself and in particular vocabulary, is another important issue. Nagavajara indicates that the knowledge and understanding of vocabulary is the most basic problem in the teaching and learning of foreign literature. His remark is that the majority of Thai university students, even at the third year level, will need help from both a dictionary and from their teachers.

As already described in Chapter One, this vocabulary problem is also acknowledged internationally as one of the difficulties non-native students encounter while reading foreign literature. As Honey (1991) points out, what is especially difficult is the fact that the meanings of words in a literary text tend to change across time. Moreover, both Hill (1986) and Lazar (1993) agree that students will not enjoy reading and feel demotivated if they have to struggle with large amounts of difficult vocabulary. The language issue is also explored further in the fieldwork, but it is already evident that this will be one of the important principles that need to be discussed in connection to the proposal of a world literature course, and this will also be examined in Chapter Four.

Third, how to develop students' critical thinking is another crucial point for Nagavajara. He suggests that this could be made possible through exploration of the relationship between literature and other forms of artistic expression, such as, film, drama and so on. Some students might better qualify as 'film critics' than 'literary critics'. The important issue here, Nagavajara emphasises, is how to express critical judgement. He is positive that students will be able to develop the very same critical thinking they already use with films for literature sooner or later.

Following Nagavajara's suggestion, views about critical thinking are examined in the fieldwork and an attempt to develop students' critical thinking will be taken into consideration when designing a world literature course in Chapter Four.

These comments of Nagavajara suggest that key issues for the teaching of literature in L2 contexts, already recognised in the research literature discussed in Chapter One, may also affect the teaching of literature in Thai higher education. However, to clarify these issues further, and establish a clear empirical grounding for the future implementation of a world literature course in English, a more detailed evaluation of the current situation of literature teaching in Thailand is needed. Such an evaluation is important in order to identify the present scope and aims of literature teaching in Thai higher education, as well as to identify current problems and areas that need modifications. The researcher therefore planned an extensive fieldwork study which was designed to explore the perspectives of both lecturers and students on current curricula and practices in literature education, on their perceptions of problems affecting literature education, and their readiness for innovation in the area of world literature.

3.3 An overview of the fieldwork in Thailand

Fieldwork in Thailand was conducted in two phases. A small scale pilot study was conducted in 2005, consisting of semi-structured interviews with a small number of participants (five university lecturers and five university students). The main fieldwork was conducted between January and February in 2006 at five state universities in Thailand: (1) Chulalongkorn University in Bangkok (2) Thammasat University in Bangkok (3) Kasetsart University in Bangkok (4) Chiangmai University in Chiangmai Province and (5) Silpakorn University at Sanarmchan Palace Campus, in Nakhon Pathom Province. The reasons for choosing these universities as sites for the main study are partly their prestige as large and well-established universities and partly their location in Bangkok or other major cities, with the hope of presenting views from key centres of Thai higher education. Each of these universities has approximately 30,000 students. As for the size of the English departments at these

universities, the number of lecturers range between 13 and 70 (Kasetsat University = 13, Thammasat University = 17, Silpakorn University = 24, Chulalongkorn University = 42, and Chiang Mai University = 70). Unfortunately, the number of students in the departments at these universities is not available.

The 48 participants interviewed in the main study were 15 university English lecturers, 31 university students in the field of English literature, and two Thai scholars in related fields. These senior scholars are in the field of comparative literature, Thai studies and history. They were included in this study since they are influential in the national curriculum design and more specifically both have personal interests in the teaching of literature at a university level in Thailand.

3.3.1 Objectives of the fieldwork

The general aim of the fieldwork was to examine the current status of English medium literature teaching in Thai higher education. In other words, the fieldwork was conducted with an attempt to answer research question number Four: What is the current situation of literature teaching in English departments in Thai higher education? More specifically, this fieldwork had several objectives:

1. To analyse literature courses in the wider English curriculum
2. To explore the pedagogical approaches used in the literature classroom
3. To investigate values and goals in the teaching and the study of literature
4. To explore participants' suggestions for improvements for the literature curriculum
5. To explore attitudes towards a prospective world literature course to be introduced as part of the literature curriculum in Thai higher education.

3.3.2 Methods

As mentioned earlier, the nature of this study requires an approach that is based on both documentary analysis and empirical research. In conducting this fieldwork, both methods were used.

In the research approach known as documentary analysis, documents of many types may be used as data, including e.g. records, reports, printed forms, letters, autobiographies, diaries, books, periodicals, bulletins, catalogues, syllabi, pictures, films, and cartoons. When using documentary sources, one should keep in mind that data in print "are not necessarily trustworthy" and that it is the researcher's responsibility to bring about "the trustworthiness" of all data from documentary sources (Best and Kahn, 1998: 246-247). More generally speaking, documents require a particular skill of handling and use, i.e. identifying the intended readership or the purpose of a source (McCulloch, 2004).

The documentary investigation for this study involved collecting printed materials, i.e. course syllabi, and the literature curricula from five university departments of English. The purpose for this was to be able to analyse and describe prevailing practices of literature teaching in the Thai higher education context. Hence, printed documents are more than mere secondary sources. Together with the data from interviews, they form a body of primary material allowing an insight into the structure of literature teaching in English in Thailand (for distinction between primary and secondary sources see McCulloch and Richardson, 2000: chapter 5-6; Marwick 1970 and 2001).

As for empirical research, interviews with Thai scholars, university lecturers, and university students were used in this study. The interview was selected as one of the main research techniques, for the reason of its adaptability (Bell, 1999). According to Bell, a skilful interviewer can follow up ideas, examine and investigate motives and feelings of an interviewee. However, a successful interview requires extensive and careful preparation as well as patience and practice (Bell, 1999; Cohen and Manion, 1994). These elements have been compared to a fishing expedition (Wiseman and Aron, 1972). Cohen argues that "like fishing, interviewing is an activity requiring careful preparation, much patience, and considerable practice if the eventual reward is to be a worthwhile catch" (Cohen, 1976: 82).

This adaptability means that an initial response in an interview can be clarified, elaborated, and developed. Bell also points out that a non-verbal response such as the tone of voice, facial expression, and hesitation during an interview can give

additional information which one cannot acquire from a written response to a questionnaire (Bell, 1999:135).

However, there are some problems surrounding the use of the interview as a research technique (Cohen and Manion, 1994). Not only are interviews time-consuming but they can easily turn into a highly subjective technique with the inherent danger of bias (Bell, 1999). Elaborating on the problem of bias Cohen and Manion identify a number of its sources. They argue that the attitudes and opinions of the interviewer especially the misperceptions and a tendency of interviewers to look for answers that back up or confirm their preconceived notions are central sources for bias. In addition, what they call the "characteristics of the respondent", i.e. misunderstandings on the part of the respondent of what is being asked and "the substantive content of the questions" are further main factors which may create bias within interviews (Cohen and Manion 1994: 281-282).

Other problems lie in areas such as analysing responses or choosing the wording of questions for interviews. Despite these problems and the necessity of being aware of them, Bell comes to a positive assessment of the potential of the use of interviews as research technique. She argues that "even so, the interview can yield rich material and can often put flesh on the bones of questionnaire responses" (Bell, 1999: 135). In order to reduce the amount of bias Cohen and Manion suggest a dual strategy. First, a "careful formulation of questions so that the meaning is crystal clear" and second, "training procedures so that an interviewer is more aware of the possible problems" (Cohen and Manion, 1994: 282).

Furthermore, it is noteworthy that interviewers must be aware of the potential and limitations of different techniques of documenting interview data. McKay outlines the two techniques of recording interviews: by tape-recorder or by taking notes.

While a tape recorded interview has the advantage that it preserves the actual language used during the interview, providing an objective record of what was said, the act of note-taking allows a researcher to select the central facts and issues in an interview (McKay, 2006). Listening while taking notes is not an easy task for a researcher and this can "reduce the rapport of the interview" (McKay, 2006: 55).

McKay emphasises that a further disadvantage of note-taking is that a researcher

does not have “an objective word-for-word record” of what was said. However, even the tape recorded interview has its disadvantages for the tape recorder can change the interview situation, for example, the equipment may add to the anxiety of the participants. Furthermore, the researchers may eventually end up having a great amount of data while transcribing the recordings.

On the whole, a combination of both techniques, tape-recording and note-taking, is especially beneficial for notes taken even during tape-recorded interviews can serve as reminders of the topics that have been made and help develop additional questions. They also help the analysis of the transcripts by providing crucial parts of the interview (McKay, 2006).

The interviews conducted in the context of this thesis fall into both categories. While some of them were tape-recorded, often accompanied by note-taking, others were recorded through note-taking technique, depending on interviewee preference. Where the note-taking technique was applied, the researcher wrote up the interview notes for each participant immediately on the day.

In addition, it should be noted that the interviews used in this fieldwork were both individual and group interviews; the interviewees could opt for either individual or group interview, whichever made them feel most relaxed. The group interview poses some specific methodological questions in comparison to individual interviews. In a group interview, the role of the researchers is more that of a “moderator or facilitator, and less of an interviewer” (Punch, 2000: 177). Watts and Ebbutt (1987) have considered the advantages and disadvantages of group interviewing.

According to them the main advantage of group interviews is the opportunity for discussions and interaction between the interviewees, thus allowing a wider range of responses and a variety of opinions on the same subject matter.

Furthermore, as Bell suggests, it is essential that all data-gathering instruments need to be piloted to check and to ensure their practicality and validity, be it in terms of time taken for participants, and clarity of instructions and questions. Bell further advises that trying out with a group similar to the target group in the main study

would be an ideal for a researcher. All in all, "to get the bugs out of the instrument" is the main aim of a pilot exercise (Bell, 1999: 127-128).

3.3.3 Designing instruments

Methodologically the approach which seemed to be the most appropriate for this study was a semi-structured interview survey. The 2005 pilot study in Thailand was very beneficial to develop and to adjust the questions for the interview used for the main fieldwork conducted in early 2006 (the full report on the 2005 pilot study can be viewed in Appendix 3).

The theme of the 2005 pilot study was on the teaching and learning literature in higher education in Thailand. The main purpose of the study was to explore the current practice of literature teaching and to develop a preliminary understanding of how literature is taught and learnt at university level and to gain an insight into the lecturers and students' perceptions about the use of literature. It was also clarified that at this stage, no Thai universities were offering a world literature course. There were 10 participants involved in the 2005 pilot study, five university lecturers and five undergraduate students. A semi-structured interview, conducted in both English and Thai, consisted of questions about the benefits of using literature, the implementation of language learning activities and assessment, common problems from the study of literature, preferences in choosing literary texts, the use of literature from other cultures, and suggestions to improve literature education in the university curriculum.

The pilot interviews raised specific methodological points which proved to be useful in developing the questions for the main study. The researcher found that the questions in the 2005 pilot study were formulated in an open way which may be appropriate for starter questions on each interview theme. However, it seemed necessary to have a set of prompts or prepared set of follow up questions so as to explore different aspects of the theme more systematically. It was clear from the findings that several questions in the pilot interview covered very broad areas and should be subdivided in the main interview. In addition, exploring the teaching and

learning process, the researcher became aware of the fact that more specific questions should be used. For example, allowing the lecturers to choose a particular course and talk through how they work with students would provide more in-depth information and discussions concerning the teaching and learning process. On the whole, the researcher learned that a major objective of the interviews being carried out in the main study should be to get behind the expression of generalities, in other words, to get interviewees to tell stories or anecdotes about particular courses, particular classes, or particular texts.

The actual instrument used in the main fieldwork can be consulted in Appendix 2. The main areas covered in the interview questions are listed below, with sample questions.

1. Pedagogical or methodological approaches in the literature classroom
 - 1.1. Choose a specific literature course and talk through how you work with students to develop their knowledge, language skills, and independence.
 - 1.2. How do you choose reading materials?
2. Values and goals of the teaching and the study of literature
 - 2.1 In what ways do you think literature contributes to your language development?
 - 2.2 What benefits do you think you get from studying literature?
3. Suggestions for the improvement of literature courses and the literature curriculum
 - 3.1 If you had power to make improvement/changes in literature courses and curriculum, what would you do to make them be more successful?
 - 3.2 What improvements would you like to be made in the literature course and curriculum?
4. The possibility of introducing a world literature course in the literature curriculum at a university level
 - 4.1 What is your opinion about studying literature in English from diverse cultures as part of literature curriculum?

It should be noted here that both university lecturers and students were asked questions in these four main areas with appropriate adaptations. As for the two scholars, though they are not currently teaching English literature, both have special interests in the teaching of literature in Thailand, question number 4 was used in their cases.

3.3.4 Collecting data for the main study

Before conducting the main fieldwork in Thailand, three main stages of preparation had been done: familiarization with the context, trialling, and modification of the instruments. Familiarization with the context included, for example, finding out where English literature programmes are taught in Thailand, making contact with relevant departments and universities to ask for permission to conduct fieldwork in their institutions, examining similar surveys and research projects to get an overall picture of how to conduct the fieldwork, and exchanging information and experiences with experts to find out what the researcher should or should not do when conducting a similar type of fieldwork.

In addition, it was necessary to trial the interview questions for the main interview survey to ensure good validity of the prepared questions, practise interview techniques and check the practicality of the prepared questions. This trial was conducted with both Thai and foreign students studying in the University of Southampton. The last stage was to modify the prepared questions, using the above experiences.

During the main fieldwork in Thailand, a few disappointing experiences were encountered. Bureaucracy, for instance, caused unnecessary difficulties in some universities. In addition, out of five universities to which letters were sent, asking for permission to conduct the interviews before leaving for Thailand, only one official reply was sent back. Hence, the decision was made to go to each university in order to make personal appointments with lecturers and students respectively. Again,

during the interviews, some interviewees suggested interviewing their colleagues and other scholars in related fields, thus extra informants were added. In addition, due to the limited time in Thailand, a telephone interview was carried out in one case. As indicated above, it was eventually possible to carry out interviews with a total of 15 lecturers and 31 students.

It should be noted here that interviews with lecturers and scholars were both in Thai and in English. Some preferred talking in Thai, some in English. As for the students, all students's interviews were in Thai; they felt more comfortable to speak in Thai, rather than English.

During the interviews, it also turned out to be necessary to adjust the prepared questions due to the limited time the interviewees had. Furthermore, some extra questions were added during the interviews as a result of the interviewees' answers which led to further interesting ideas and thoughts. As for recording the interviews, some lecturers did not consent to their interviews being recorded, and thus note-taking technique was used in those cases. Out of the total of 15 lecturers who were interviewed, 7 agreed to be recorded whereas 8 refused to be recorded. Out of the total of 31 students who took part in individual or group interviews, 20 agreed to be recorded whereas 11 refused to be recorded. Out of 2 scholars, 1 scholar agreed to be recorded; the other refused to be recorded.

Overall, however, it turned out that the main fieldwork in Thailand was quite successful. Some successes were, for example, that in the end there were more interviews than originally expected, and that new insights were gained through the interviews which proved very useful for making the arguments for the proposal of a world literature course which will be presented in detail in Chapter Four.

3.3.5 Data analysis

Many stages were required in order to analyse the data from this fieldwork. The three main stages were the analysis of documents, and of interview data.

3.3.5.1 The analysis of documents

At the first stage, it seemed necessary to identify background information on the place of English medium literature courses in various departments from the five universities. The next stage was to examine more closely the objectives of these departments in connection to the teaching of literature and to look for similarities and differences among these departmental objectives. The last stage was to investigate the English medium literature curriculum in each university in detail. The purpose for this was to answer questions such as: what are the most common genres of literature which are taught? What is the nature of the literature courses? What is the main trend that dominates the literature curriculum? And do they teach international literature?

3.3.5.2 The analysis of interview data

First, all audiorecorded interviews from lecturers, students, and scholars were transcribed. All the interview records (transcriptions of audiorecorded interviews plus notes from non-recorded interviews) were anonymized by giving codes to each interviewee. The codes used were L01 – L15 (referring to lecturers), S01 – S31 (referring to students), and SL01 – SL02 (referring to scholars). Since the interviews were both in English and in Thai, translation from Thai to English was needed in order to produce a complete dataset in English. Another set of codes were given at this stage to identify information originally given in English (code E), and information originally given in Thai (code TH). The further code REC referred to the interviews where the interviewee agreed to be recorded, and the code NOTE referred to the interviews where the interviewee refused to be recorded.

Second, the interview questions and answers were grouped according to the main themes i.e. pedagogy of the teaching of literature, values and goals in the teaching of literature and in the study of literature, suggestions for improving the literature courses and curriculum, and students' reading and writing interests.

Third, all responses allocated to the same theme were studied to identify the range of opinions put forward, and to allow comparisons within and across themes (see a sample of the analysis of interview data in Appendix 4).

3.4 Findings from documentary analysis: The Literature Curriculum

The purpose of this section is to give background information on the place of literature courses in Thai universities, using the sample of five state universities as representatives, to investigate the objectives of the literature curriculum, and to look for the potential place for a world literature course in the current literature curricula.

The section is divided into three main parts, i.e. (3.4.1) the place of literature courses (3.4.2) the departmental objectives for literature courses and (3.4.3) analysis of literature courses.

The description of the literature curriculum in Thai higher education presented in this section is based on analysis of documents collected from the sample universities both before and after the fieldwork conducted in Thailand in 2006. The documents are literature curricula collected from both printed undergraduate catalogues and from web searches. These documents have been produced both in English and in Thai and both English and Thai versions were used in this study (For a full list of the documents used for the analysis of the literature curriculum, see Appendix 5).

Literature courses are offered in a number of universities all over the country, both public and private ones. It should be noted here that there is no national higher education curriculum for literature in Thailand. Each university has its own literature curriculum, that may share some similarities with others, yet still be different from others in many aspects. Among a number of universities in Thailand, five state universities are chosen here as well-established institutions which have had a long history of literature teaching. The five universities are:

1. Chulalongkorn University
2. Thammasat University
3. Silpakorn University
4. Kasetsat University
5. Chiang Mai University

3.4.1 The overall place of literature courses in five state universities

Literature courses are found in the following departments of the five universities in the study:

1. in Department of English; [Chulalongkorn University, Chiang Mai University, Silpakorn University]
2. in Department of English Language and Literature; [Thammasat University]
3. in Department of Literature; [Kasetsat University]
4. in Departments of other languages e.g. Department of Thai, of French, of German, of Russian. Literature courses offered in these departments are taught in the target language, namely Thai, French, German, and Russian respectively.

The literature courses offered in other language departments (as described in number 4.) are not relevant to the context at issue and will not be analysed further here. The focus in the rest of this section will be on the place of literature courses in departments of English language and literature.

3.4.2 The objectives for literature courses in departments of English language and literature

The overall objectives of the above English language and/ or literature departments in these five universities can be summarised as follows:

1. To enable students to use the English language skilfully as a tool in their chosen, future careers and for professional usage; [Chulalongkorn, Silpakorn, Kasetsat]
2. To enable students to use the English language effectively for further studies in other areas of academic pursuit; [Chulalongkorn, Kasetsat]
3. To enable students to pursue studies and research independently; [Chulalongkorn, Kasetsat]

4. To enable students to use four skills, namely, reading, writing, speaking, and listening, efficiently in order to use English as a means to further acquire knowledge from other fields of study, as well as to be able to adapt themselves to current trends in the world today; [Chulalongkorn, Thammasat, Silpakorn]
5. To gain, in their mastery of English, an insight into the cultures and perspectives of English-speaking countries in a globalized context; [Chulalongkorn]
6. To understand and value other customs and cultures so as to have comparative perspectives; [Kasetsat]
7. To demonstrate critical thinking from a wide perspective; [Chulalongkorn, Thammasat, Chiang Mai, Silpakorn, Kasetsat]
8. To enable students to have knowledge of and an insight into English linguistics and literature, as well as to understand the relationship between language, linguistics, and literature; [Silpakorn]
9. To understand different types of literary genres; [Chiang Mai]
10. To promote practical literary criticism and critical reading of English and American literature of various genres, interdisciplinary studies of the relationships between man, literature, and society, in order to achieve an understanding of the cultural forces and intellectual movements, social, political, and economic development on the literature of diverse periods. [Thammasat]

From this overview, it can be concluded that there are four main groups of objectives:

1. language orientation
2. literature orientation
3. cultural issues
4. other important issues relevant to educational practices e.g. critical thinking, critical reading.

The main difficulty in the analysis of these objectives is that it is not easy to distinguish between the objectives of the teaching of literature and those of language and linguistics teaching. This is understandable, however, since these L2 literature programmes are mostly offered within departments who also offer language and linguistics courses. It is also quite striking that the objectives tend to be linked in a general framework for the entire department, which may be stated

explicitly in listings of overall objectives, but may also be embedded within particular course descriptions. For example, although objective number 5 (to gain, in their mastery of English, an insight into the cultures and perspectives of English-speaking countries in a globalized context) is stated explicitly only at Chulalongkorn University as presented above, a close examination of curriculum documents including course outlines reveals that the other four universities also have this objective embedded in the descriptions of particular courses. The only difference is that they do not include this point explicitly in their curricular objectives. Another example is at Silpakorn University, as well as at Chulalongkorn University. In these cases, although literary courses seem to be prominent in the curriculum, objectives concerning literary skills have not been emphasised in the objectives of the department.

3.4.3. An analysis of L2 literature courses

Many interesting points can be drawn from an analysis of the literature courses offered in these five universities:

1. In terms of literary genres taught, it can be said that the three most common genres in the L2 literature curriculum are prose (novels and short stories), poetry, and drama.
2. All five universities offer similar compulsory and elective courses in L2 literature. It should be noted here that the distinction between compulsory and elective courses is taken from the literature curriculum which seems to be common practice in all universities in Thailand. The nature of the required courses is to give background and introduction to particular genres and also to main trends in British and American Literature. Compulsory courses are for example, Introduction to the Study of English Fiction [Chulalongkorn], Introduction to the Study of English Poetry [Chulalongkorn], Mythological Background to English Literature [Chulalongkorn], Background to British Literature [Chulalongkorn], Introduction to Literature [Chiang Mai], Fiction [Chiang Mai], Poetry [Chiang Mai], Drama [Chiang Mai], Introduction to Literature [Kasetsat], Evolution of English Literature [Kasetsat], Introduction to Drama [Kasetsat], Introduction to Fiction Reading [Silpakorn], Introduction to English Prose

and Novels [Silpakorn], Introduction to American Prose and Novels [Silpakorn], Introduction to Literature [Thammasat], Background of Western Literature [Thammasat], English Literature [Thammasat], American Literature [Thammasat], Shakespeare [Thammasat].

(For more examples of compulsory courses, see Appendix 7)

As for the elective courses, their scope becomes more specific, for example, The Twentieth Century British Novel [Chulalongkorn], Victorian Poetry [Chulalongkorn], British Poetry from the Elizabethans to the Augustans [Chulalongkorn], Development of the British and American Poetry [Chulalongkorn], Mythology and Folklore [Chiang Mai], Modern Poetry [Chiang Mai], Fiction Before the Twentieth Century [Chiang Mai], Classics in English and American Literature from the Nineteenth Century to the Modern Period [Chiang Mai], Eighteenth Century English Novel [Kasetsat], Seventeenth and Eighteenth Century English Poetry [Kasetsat], Twentieth Century English and American Novel [Kasetsat], Perspectives of Man in Western Literature [Silpakorn], Australian Literature [Silpakorn], Development of American Novels [Silpakorn], Masterpieces of English Novels [Silpakorn], The Elizabethan Age [Thammasat], The Victorian Age [Thammasat], The Romantic Movement in American Literature [Thammasat].

(For more examples of elective courses, see Appendix 8)

Some general points can be made concerning this distinction between compulsory and elective courses: as can be seen from the course titles mentioned above, all universities believe it is necessary to give students background information on literature, and to provide some type of framework within which to situate literary works. In terms of elective courses, the nature of these courses is very much genre-based and also focuses on classics and masterpieces. Relatively few courses are offered on twentieth-century literature and beyond.

3. The literature pedagogy as presented in the course descriptions can be generally divided into two: (1) a content-based approach with lectures only (2) lectures + practice. However, it is not very clear from these courses how much an element of practice has been included (See samples of these courses in Appendix 6).

4. Across various courses, we can see that there is a close relationship between objectives to do with literature, language, and the development of critical thinking. This relationship is well demonstrated in language-based courses which are also part of the literature curriculum. Evidence for this is:

| Course Title | Course Description |
|---|---|
| English Oral Interpretation [Chulalongkorn] | Oral interpretation of selected pieces of English prose, poetry and drama; listening, analytical and critical skills. |
| Approaches to Critical Writing [Chulalongkorn] | Introduction to critical theories; application of these theories in written analysis of selected literary works. |

5. It is common to all five universities that a course title gives little information about the actual course itself. It is not until one reads through the course description that one has an idea what the course is about. For example,

| Course Title | Course Description |
|---------------------------------|---|
| American Literature [Thammasat] | A study of development of principles and writing style. Selected American writers are Franklin, Emerson, Thoreau, Poe, Hawthorne, Whitman, Mark Twain, James, Crane, Hemingway, Faulkner, and Fitzgerald. |

| | |
|---|--|
| Readings in Literature [Chiang Mai] | An intensive review of the field of British and/or American literature with concentration on novels, poetry and drama. |
| Perspectives of Man in Western Literature [Silpakorn] | The purpose of this course is to study Western literary texts focusing on significant beliefs about man, God, gods, the world in different historical periods and schools of thought such as the Classical period, the Renaissance, the Romantic school, and Existentialism. |

6. It can be concluded that British and American Literature dominates the literature curriculum in these five universities. Courses concerning British and American Literature exist as both required and elective courses in all five universities. However, an awareness of literature other than the British and American literature has been emerging to some extent in four out of five universities. Below are the relevant course titles and their course description. These courses are either new courses added to the existing curriculum (such as Contemporary World Literature in English at Chulalongkorn University) or old courses which are already in the existing curriculum but have not been offered for many years (such as Australian Literature at Silpakorn University). These were the only courses identified of this type.

| Course Title | Course Description |
|--|--|
| Contemporary World Literature in English [Chulalongkorn] | Analysis and criticism of selected works written in English by authors from cultures other than Britain and the United States. |

| | |
|---|---|
| Comparative Study of Short Stories [Kasetsat] | Criticizing and comparing short stories from both Western and Eastern countries in terms of form, themes and concepts. |
| Early Australian Literary Works [Kasetsat] | Australian literary works from the pioneer through the modern periods presenting significant historical and social themes. |
| Black American Literature [Kasetsat] | The life, thought and behaviour of Black Americans as seen in literary works of Black or White American authors. |
| Contemporary Australian Literary Works [Kasetsat] | Contemporary Australian literary works presenting socially and culturally important themes. |
| Australian Literature [Silpakorn] | This course aims to study both Australian prose and poetry for basic understanding and literary evaluation. The topics to be covered include socio-cultural background as well as the major concepts in the selected works. |

| | |
|---|--|
| Literary Works in English [Silpakorn] | The purpose of this course is to study literary works written in English from sources other than American and British. The course studies the socio-cultural background and philosophical thought in the works of writers from Canada, colonized countries, Thailand, and other Asian countries. |
| The Literature of Asia: from Beginning to A.D.900 [Thammasat] | Study of the development of Asian Literature from the beginning to A.D.900 with reference to social and philosophical backgrounds of each period. |
| The Literature of Asia: from A.D.900 to the Present [Thammasat] | Study of the development of Asian Literature from A.D.900 to the Present with reference to social and philosophical backgrounds of each period. |

7. The literature courses offered in these five universities can be generally categorized using 9 main themes: (a) genre (b) period (c) criticism (d) background (e) masterpieces (f) authors (g) topics (h) others (i) language-based subjects. It should be noted here that this is an attempt to group the literature courses into themes; however, some of these courses can be placed into more than one category. Below is the description of each category and some examples of related literature courses. (For more examples of the courses in each category, see Appendix 9).

(a) Genre: this category refers to the three main genres that seem to be prominent in the literature curricula, i.e. prose (novel and short story), poetry, and drama. The literature courses in this category are, for example, Modern Fiction [Chiang Mai], Development of the British and American Poetry [Chulalongkorn], The Short Story [Kasetsat], Modern Novels [Silpakorn], and English Novels: from Beginning to A.D. 1900 [Thammasat].

(b) Period: this category refers to the literature courses which identify specific periods of time, ranging from classic to contemporary works. The literature courses in this category are, for example, Classics in English and American Literature up to the Eighteenth Century [Chiang Mai], British Poetry from the Elizabethans to the Augustans [Chulalongkorn], Seventeenth and Eighteenth Century English Poetry [Kasetsat], American Poetry from the Pre-Colonial Period to the 19th Century [Silpakorn], and The Literature of Asia: from Beginning to A.D. 900 [Thammasat].

(c) Criticism: this category refers to a small number of courses that introduce theories of literary criticism. The literature courses in this category are, for example, Literary Criticism [Chiang Mai], Approaches to Critical Writing [Chulalongkorn], Literary Criticism I, II [Kasetsat], Literary Criticism [Silpakorn] and Principles of Literary Criticism [Thammasat].

(d) Background: this category refers to courses that give background information on literary studies and on Western Literature to students. The literature courses in this category are, for example, Introduction to Literature [Chiang Mai], Introduction to the Study of English Fiction [Chulalongkorn], Backgrounds for Literary Studies [Kasetsat], Introduction to Fiction Reading [Silpakorn], and Background of Western Literature [Thammasat].

(e) Masterpieces: this category refers to courses that focus on major literary works or masterpieces of major authors or of a particular literary genre. The literature courses in this category are, for example, Nobel Prize Literary Works [Kasetsat], Masterpieces of Shakespeare [Silpakorn], Masterpieces of English Novels [Silpakorn], and Masterpieces of Western Literature [Thammasat].

(f) Authors: this category refers to courses which focus on a particular writer, literary works of a particular author, or writers of a specific genre. The literature courses in this category are, for example, Shakespeare [Chiang Mai and Chulalongkorn], Shakespeare's Plays [Kasetsat], Selected Novelists [Silpakorn], and Selected Playwrights [Silpakorn].

(g) Topics: this category refers to the courses that have an emphasis on a particular topic in literature or in a certain genre. The literature courses in this category are, for example, Psychological Analysis of Literature [Chiang Mai], Selected Topics in English Literature [Chulalongkorn], Perspectives of Man in Western Literature [Silpakorn], and Realism and Naturalism in American Fiction [Thammasat].

(h) Others: this category refers to the courses that move beyond the so-called canonical literature. The literature courses in this category are, for example, Mythology and Folklore [Chiang Mai], Fiction and Film [Kasetsat], Minority Literature [Silpakorn], Women Writers [Silpakorn], and Children's Literature [Thammasat].

(i) Language-based themes: this category refers to the courses that have both a literature and language focus. In these cases, one could not tell from the course title that there is a literature component within the course. These courses in this category are, for example, English Oral Interpretation [Chulalongkorn], Approaches to Critical Writing [Chulalongkorn], and Literary Stylistics [Thammasat].

The analysis of the literature curriculum from printed documents can give us a partial, but nonetheless important picture of literature teaching in departments of English language and/ or literature in Thai higher education. It can be seen that British and American literature dominate the literature curriculum in both compulsory and elective courses. Only a few courses were found which concentrate also on literature other than British and American literature, e.g. on postcolonial literature and on Asian literature.

In relation to international discussions and developments in literature curriculum, voiced by Showalter and others in Chapter One, it can be seen that alternative or

multicultural approaches to literature teaching seem marginal in the Thai context. Overall, the nature of the literature courses on offer seems to reflect a content-based approach. There is little documentary evidence of student-centring, at least as far as the selection of themes and texts is concerned; there is no clear evidence for a direct "reader-response" approach to the study of texts.

It is also evident that there is not much concern with literary theory at an undergraduate level, in contrast to contemporary literature education in Anglophone settings. However, the researcher believes that this is appropriate for an L2 setting like Thailand. In the Thai context, at an undergraduate level, students still need time and help from their lecturers in order to achieve a basic understanding of the literary texts. It is common practice in Thailand that the study of literary theory is included in the courses for postgraduate level.

In order to get a fuller picture of how literature courses have actually been taught, it is essential to turn to the empirical fieldwork data as a supplement to documentary analysis. The following sections move from documentary analysis to present an analysis of the interview data, focusing on the following themes: pedagogy, values and goals of the teaching and the study of literature, suggestions for the improvement of literature courses and the literature curriculum, and attitudes towards a world literature course.

3.5 Pedagogy in the literature classroom

This section presents the comments of both lecturers and university students on the teaching and the study of literature. The main purpose of this section is to analyse participants' reports about pedagogical approaches in the literature classroom, to examine the criteria used in choosing literary texts for students, and to consider the difficulties students encounter from the literature classroom. This section is divided into two main parts: (3.5.1) lecturers' comments on how they work with students in a particular literature course and how they choose literary texts for their students and (3.5.2) students' comments on how they develop their knowledge, language skills, and independence in a particular literature course.

3.5.1 Lecturers' comments

The two questions addressed to lecturers relevant for this section were:

1. 1 Choose a specific literature course and talk through how you work with students to develop their knowledge, language skills, and independence.

1.2 How do you choose reading materials?

3.5.1.1 Pedagogy in the literature classroom

For the first question, the comments of the lecturers can be summarised into three main points: overall approaches to literature teaching, activities in the literature classroom, and assessment. It should be noted here that not all lecturers expressed their opinions on all three points.

In terms of approaches to literature teaching, four main approaches can be identified from the lecturer interviews, i.e. (1) a content-based, historical approach (2) a student-centred approach (3) a thematic approach and (4) a language approach. In talking about their teaching, however, the majority of the lecturers did not report using only one approach in their teaching.

(1) Six lecturers reported using a content-based, historical approach in their teaching. For example,

L01 [E, REC]: *First of all, there is background information that requires them to know the history of the period from 1900 up to the present day...this inevitably means the third amount of my lecturing.*

L09 [TH, REC]: *What I do is looking through what they have done before, looking at old course outlines. There are 40 students in one class so discussion is difficult.*

What I do is giving lectures on history of literature, starting from the eighteenth century, the beginning of the novel.

From L01 and L09's comments, it seems that using historical approach is a requirement or a routine in their classes. This approach is justified in order to give students a chronological framework for their literature studies.

(2) Five lecturers suggested they used a more student-centred approach. For example,

L05 [TH, REC]: *I teach American Evolution. For the first class, I talk about religion, journey. The point I make about Christopher Columbus, Indians, I try to teach my students about hope, great efforts. Or entering a university, like an American one, having various types of people. I try to link what they read to their lives.*

L09 [TH, REC]: *When I teach, apart from giving them historical background, I try to ask what we get from literary texts. Try to understand others, try to link to my students' experiences. When reading Conrad, Imperialism...Neo-colonization, look at Siam Square...comes into our society...globalization. Problems do exist in our society.*

Both L05 and L09 said they paid attention to what students learn from literary texts and then hopefully, students will apply those experiences gained in class to their lives. This was a student-centred approach in the sense that these lecturers linked what students read to their daily lives and experiences by giving some interesting examples, i.e. using students' own experiences of entering university where they meet different types of people, as can be seen in the teaching of American Evolution. L09 mentioned *Siam Square* which is located at the centre of Bangkok, and is the place where one could see the impact of globalization in Thai society, e.g. through the presence of McDonalds, KFC outlets, and Hollywood movies. These lecturers believed that using familiar examples makes students feel comfortable and confident to express their opinions or respond to relevant issues discussed in class.

(3) Three lecturers said they used a thematic approach. For example,

L13 [TH, NOTE]: *We focus on themes, selecting excerpts according to the themes we want e.g. in Frankenstein, we use Rousseau's theme i.e. human beings are born good, but society corrupts us. For Hard Times, we use utilitarianism...Dickens doesn't agree with this philosophy.*

L14 [TH, REC]: *I design this course [Contemporary Fiction] by bringing two periods together to compare: works from beginning of Twentieth century to be compared with works in the late twentieth century or contemporary, for example,.. after World War II onwards...I try to compare, to let my students see similarities. For example, Faulkner, Absalom! Absalom! to be compared with Morrison, Beloved....To conclude, I try to compare two periods in terms of issues we found.*

Although both L13 and L14 seem to use themes to allow their students to see patterns and connections in the literature they are studying, L14 places a strong emphasis on comparison across time and periods, which may be seen additionally as a way to develop critical thinking skill.

(4) Two lecturers said they used a language based approach. For example,

L04 [TH, REC]: *In teaching poetry, language is important. To check their grammar, we can check this when students try to translate. Poetry is short, I let them translate it. If their grammar is not good, it affects their translation. Then I will explain that they misunderstand something because of their grammar.*

L06 [TH, NOTE]: *I try to point out to my students that there is allusion to our daily language e.g. swollen feet, one talent, etc. I also teach idioms from songs. In addition, I teach history of words, vocabulary items from current news or medical news, e.g. names of stars, Tower of Babel, Doubting Thomas, etc.*

L04 is more interested in students' comprehension of a literary text, emphasising the role of grammar; whereas L06 pays attention to vocabulary. This lecturer focuses on

the usage of language, pointing out idioms, expressions, and other vocabulary students might come across in daily language.

In respect of approaches to literature teaching, as mentioned earlier, the majority of lecturers reported using combinations of approaches. For example, in the case of L06, although it is obvious that a language approach becomes his main interest, he also referred to using other approaches, such as a historical approach and a student-centred approach in his class.

Second, in terms of activities, the majority of lecturers mentioned a great variety of points, i.e. discussion, presentation (individual and group work), reading and writing tasks, quizzes, the use of audio-visual materials, and visiting speakers. For example,

L07 [TH, NOTE]: *The emphasis is on presentation and group work. I also assign my students to go to church. The purpose is to let students learn something which is relevant to them, have fun, close to them, let them make videos when they go to church.*

L03 [TH, REC]: *I emphasise writing tasks. Every text I teach, I give an assignment. Class presentations on the topics that we don't discuss in class. For example, suppose this play deals with Black people, slaves, students might go and look for films talking about slaves e.g. Gone with the Wind. ... Sometimes, we have a visiting speaker, e.g. about Vietnam, we might invite a person who used to be in the Vietnam War and have him talk from his viewpoints.*

It is quite striking that when talking about their pedagogical activities, none of the lecturers mention or comment on their lectures which nonetheless seem to be the main routine activity for all classes. They seem to have interpreted the interview question as an opportunity to talk about ways they varied the lecture format. Among the wide range of alternative activities explicitly discussed, the most popular activity is student presentations (individual and group work), the least popular is to have visiting speakers to come to the class.

Third, the majority of lecturers agreed on the two main ways of assessment: class work and exams. Students were given quizzes for class work; as for the exams, it seemed common that students would be given unseen texts in order for them to apply their knowledge and experiences gained in class. For example,

L13 [TH, NOTE]: *since this course is for Year 2, I use quizzes, allowing them to open their books, looking for answers. I do this to check their comprehension.*

L01 [E, REC]: *And so when they get their final exam, they always have an unseen element in it. There is always something where they have to use their own judgement.*

L06 [TH, NOTE]: *For assessment, I focus on content; I gave passages and poems which I never taught to my students.*

The reader should note however that the picture of the assessment process is very limited here, because the majority of lecturers spent most of the interview time in talking about their own courses and how to teach them in class, rather than focusing on ways of assessment.

3.5.1.2 How to choose reading materials

In terms of the selection of literary texts, all lecturers expressed a great variety of points. Again, as when discussing their approaches to the teaching of literature, they also tended to mention more than one point when they explained how they choose reading materials. Overall, six methods were identified which have been used in selecting literary texts for students:

1. Ten lecturers reported that they selected textbooks and literary texts according to students' language abilities and/ or their interests. As they said,

L06 [TH, NOTE]: *I teach Mythological Background to English Literature, the main text [= textbook] is from Edith Hamilton. The language of this text is easy for students to understand.*

L10 [E, REC]: *in choosing material, I try to represent as many different countries as possible. And also it was important to find something the right length because students, especially literature students are doing a lot of demanding courses like Victorian Literature in which they have to read very long books. So my aim was to select items which were short enough.*

L05 [TH, REC]: *For the Drama Course, students do not like long texts. Five years ago, long texts were okay, like O'Neill, Chekhov, these days, I chose short and fun texts for them.*

L03 [TH, REC]: *I chose texts that are not too difficult to read, interesting content that students might like. Some I chose to be suitable for my students' age. Some I chose for students to understand social contexts.*

2. Nine lecturers chose texts according to the writers they believed students should become familiar with. Six lecturers reported that they selected only canonical writers and famous writers, whereas three lecturers tried to choose other non-canonical writers. For example,

L03 [TH, REC]: *I chose main authors. At the same time, I try to introduce other writers. For these writers, I keep changing. For the main ones, I still teach the same outstanding authors, yet change the titles. For example, O'Neill, I change from Long Day's Journey into Night to the Hairy Ape.*

L09 [TH, REC]: *About selection, I use the canon, as well as, others like Native American literature. Looking for texts related to modern life.*

3. Nine lecturers mentioned different types of adaptations to texts, namely excerpts, translations, and complete versions of texts. Seven lecturers used excerpts in their

classes, one lecturer uses translations, and one lecturer used complete versions of texts.

L09 [TH, REC]: *Teach outstanding writers and talk about their works and then give them excerpts. Before that I have to give them summary of the stories, then let them read excerpts. Apart from a lot of excerpts, I assign them to read two more novels in my course.*

L15 [TH, NOTE]: *About the selection of texts, I tend to choose famous writers. Texts I use are both excerpts and some, entire texts. I also use translations to compare. For example, I teach the Rubaiyat, I use translations from British translators to be compared with a Thai translator.*

4. Seven lecturers stressed choosing texts that contain themes which will be relevant and interesting for students.

L03 [TH; REC]: *I sometimes choose the stories that my students can relate to themselves e.g. conflicts with parents, conflicts with society. Students will later have to be in workplace, have to learn to compromise their idealism, etc. These themes are still relevant to Thai society.*

L02 [TH, NOTE]: *For the selection of texts, I try to choose according to what a poem represents, e.g. representing a particular literary device, representing certain interesting themes.*

5. Five lecturers said that they choose texts to match with the course description.

L08 [TH, NOTE]: *about the selection, I teach Background to Western Literature, I chose Greek, Roman mythology, Bible. Of the selected texts, some are short, some are long. The main thing to keep in mind is to make sure that the selected texts correspond to the course description in the curriculum.*

6. Two lecturers chose texts according to their own preferences.

L14 [TH, REC]: *Mainly, I choose from my own preference. Main issues that represent each period. Content that I can compare with other works. Sometimes I allow my students to choose. I won't allow them to choose every text. For example, they might choose Harry Potter!...I just let them write down which books they are interested in. No vote or anything. I am the one who decides, if I don't like it, I won't choose it. Students tend to choose easy reading...My standpoint is that there are thousands of books e.g. there is nothing wrong in choosing Harry Potter, yet I think that in coming to class, it's a good opportunity to choose texts that give something for us to be able to exchange ideas. Some books we don't have to study in class...In class, I tell my students to choose the books that they think they won't be able to understand the entire book or they want to exchange their ideas or discuss with others. So students can suggest any texts they want, but I am the one who chooses the texts.*

L09 [TH, REC]: *About selection, I use texts I used to read, never read and want to read.*

Of all these six methods, it is evident that lecturers use combinations when choosing literary texts. An example for this can be seen in the case of L03. This lecturer combined three methods: choosing texts that suit her students' abilities and interests, looking for non-canonical writers, and at the same time, introducing various themes to students. However, overall it is clear that masterpieces from the Anglo-American tradition and a teacher-centred approach are still widely dominating in the choice of texts and in the teaching of literature in Thai higher education.

3.5.2 Students' comments

One question addressed to students was:

Choose a specific literature course and talk through how you learn to develop your knowledge, language skills, and independence.

3.5.2.1 Pedagogy in literature courses

For this question, like the comments of the lecturers, the comments of students can be summarised into three main points: approaches to literature teaching, activities, and assessment.

First, in terms of approaches to literature teaching, 19 students indicated that a content-based approach was the main trend in their classes, whereas 9 students mentioned that it was a thematic approach that enabled them to study literary texts. For example:

S11 (From Group B) [REC]: *From the course, Mythological Background to English Literature, I learn Greek and Roman mythology which is the main source poets tend to use in their works. This helps me understand the texts more.*

S18 (From Group B) [REC]: *I like the course about the history of each period, Eighteenth Century, Nineteenth Century, Modern Period. Why do I like these courses? I like studying the ideas, history, and attitudes of people in each period. I like studying social and cultural contexts, studying the development of ideas in each period. For example, in the Romantic Period, people felt bored with the focus on reason in the Eighteenth Century and reason seemed not the way to solve problems within society during that time...I found this interesting, the development of ideas. Literature reflects society.*

S01 [NOTE]: *From the Twentieth Century American Novel Course, I have to compare outstanding topics from two novels written in the same period. So I have to do some kind of research, to choose interesting topics to discuss.*

S04 (From Group A) [REC]: *We want to talk about Contemporary Literature. We learn contemporary literary works; the theme of this term is philosophy and life. We read the Prophets, the Little Prince, fairy tales. We study a lot of stories, uncountable, really! The easy element of this course is that they are contemporary*

works...what we get from this course is not so much on language, but on ideas and content.

Second, the majority of students referred to three main activities in their classes: student presentations (individual and group work), discussion, quizzes. Only one student mentioned the use of audio-visual materials. It is quite striking that like their lecturers, none of these students talked about lectures despite their routine place in the literature classroom.

S06 (From Group A) [REC]: *Our teacher likes something creative, so not only presentation in class, we had a chance to prepare role-play and as well, we had to make a hand-made book about philosophy which is very challenging!*

S08 and S09 (From Group A) [REC]: *Our teacher normally assigns us to read first, then we come and discuss in class what we think about what we have read. In class, we didn't go through the texts line by line or page by page, we are supposed to read the texts in advance. In class, we come to share our ideas from what we read, from the same text, but it doesn't mean that we have the same ideas, opinions on the same texts...different perspectives. For discussion, we were allowed sometimes to speak Thai, our teacher was afraid that no one would say anything at all if only English was allowed in our class.*

S28 [NOTE]: *In the Poetry course which is a compulsory course, our teacher gave us quizzes. Although they were very difficult, I think this helped me prepare for the final exams at the end of the term. They were useful.*

S03 [NOTE]: *In this semester I took a Minority Literature course that gives a lot of interesting ideas...when I have to write up critical essays about the story I have read, my teacher was very helpful in lending me a copy of DVD.*

It seems that the students are being encouraged by these activities to understand and to engage with themes and ideas from the texts they read, more than with aesthetic elements of the texts.

Third, the majority of students talked about two main ways of assessment: class work and exams. Class work included quizzes, papers, and essays. Exams mean both mid-term and final exams. For example,

S21 (From Group B) [REC]: *about our assignment, we have to read first before coming to class. In class, the teacher asks questions, we discuss and we have to write both long and short essays afterwards.*

S22 (From Group B) [REC]: *about writing essays, our teacher gives some comments, then we have to rewrite.*

S29 [NOTE]: *At the beginning of the course, my teacher always gives us quizzes in order to check whether we read the texts before coming to class.*

A number of students mentioned their problems and difficulties in writing their assignments. First, many students talked about the difficulties arise from the interpretation of literary texts, and trying to write a critical essay in a literary context. For example:

S13 (From Group B) [REC]: *talking about my assignment, I have difficulties in referring back to the texts and write critically. I tend to tell stories instead!*

S11 (From Group B) [REC]: *About my assignment, I used to write about Robert Frost, Fire and Ice. The problem I found is that for this poem, one could interpret in many many ways. So it is not easy at all to try to write and present only one particular interpretation.*

S02 [NOTE]: *One problem I encounter when I have to write a paper on literature is that I think my idea is not good enough, I can't analyse the text.*

Sixteen students said they had difficulties in writing up their essays. Eleven students agreed that it was extremely difficult for them to come up with ideas. Three students wanted their lecturers to demonstrate how to write and two students mentioned language problems. For example:

S27 [NOTE]: *I wish my teacher could have more time to explain and show me how to write a critical essay. I want my teacher to give some samples of how to write a good essay.*

S15 (From Group B) [REC]: *For assignments, teacher looks for content and language. I have problems with language, especially grammar.*

S16 (From Group B) [REC]: *What is really difficult in writing is grammar. The reasons are first of all, I am not thoughtful enough, limited time, I haven't got time for revision.*

One group expressed their disappointment when they had to wait for their teacher's comments on their essays:

S10 (From Group B) [REC]: *About our assignments, there are, for example, papers and essays. For example, we had to say what we think about this story, agree or disagree with the author and say, why? We wrote short essays. For marking essays, our teacher was very slow! Our teacher wrote her comments, feedback, and suggestions when we had role-play activities, unfortunately for essays, we rarely see our essays back! It would be very useful if we have our essays with comments back.*

It is interesting that students gave more information about assessment than the lecturers had done. They also talked about their assignments and the difficulties they experienced. Most of them do not refer to low level language problems in their own writing, rather they talk about general problems in writing critical essays. Some mention problems about being critical and analytical specifically in a literary context.

To conclude, both lecturers and students seem to share a general overview of pedagogical points including approaches to literature teaching, classroom activities and assessment. It is very interesting that neither lecturers nor students mention lectures as part of their classroom activities; these seem to be taken for granted as the routine of the literature classroom. Although the picture of the assessment

process given by lecturers is quite limited, students are more enthusiastic to talk about it and give additional information concerning assignments and the difficulties they encountered. The lecturers mention a number of reasons concerning the selection of literary texts, and seem to use combinations of those methods in choosing texts for their students. On the whole, the choice of texts is still relatively traditional, with a great emphasis on canonical Anglo-American literary works, accompanied by some limited experimentation with alternatives. There is also little evidence that many of these lecturers were choosing translated texts. The unpopular use of translated literary texts however is the result of the focus on canonical Anglo-American literary works as mentioned above. The discussion on the selection of texts will be extended in the next chapter of this thesis.

Regarding pedagogy, the evidence from both lecturers and students indicates clearly that the most usual teaching approach is content-based and teacher-centred. However, lecturers are also clearly interested in motivating and engaging their students by choosing English texts at an appropriate difficulty level, and make attempts to relate themes and ideas from the texts to students' own lives and interests. They show awareness of the possibility of developing students' critical thinking in the literature classroom, and students' comments on their attempts to write L2 essays show similar awareness, though accompanied with some frustration about the difficulties experienced.

3.6 Values and goals in the study of literature

Values and goals in the study of literature were another of the main themes raised in the interview questions. Both lecturers and students were asked similar questions concerning this issue. In (3.6.1) the lecturers' comments are reported, and in (3.6.2) the students' comments.

3.6.1 Lecturers' comments on values and goals in the teaching of literature

The two most relevant questions addressed to lecturers were:

2.1 In what ways do you think literature contributes to your students' language development?

2.2 What benefits do you think your students get from studying literature?

3.6.1.1 The contribution of L2 literature to language development: lecturers' views

11 out of 15 lecturers answered the first of these questions, though the majority of these lecturers made only one point. The comments can be summarized into two main themes: language skills and students' knowledge about language.

First, seven lecturers were positive that literature contributed to their students' language skill development in some way. Two lecturers were convinced that from the study of literature, their students would be able to practise all four skills, namely, speaking, listening, reading, and writing. As one of them stated,

L06 [TH, NOTE]: *In my class, my students have a chance to really practise all four language skills. For listening skill, students listen to my lectures. For reading skill, students read reading materials I assign. For writing skill, I give them topics to write about. And students have an opportunity to practise their speaking skill when they give presentations to the class.*

Two other lecturers believed that their students would mainly develop writing skills from the study of literature, while one claimed that students of literature would only develop their reading skills from their literary courses. Two lecturers argued that students would gradually learn how to express themselves critically from reading literature:

L03 [TH, REC]: *It cannot be denied that teaching English as a foreign language, we use literature to teach language as well....Reading literature will help them better, to expose themselves to more sophisticated language, know how to express themselves, critical and analytical thinking. The best way to teach this is using literature.*

L01 [E, REC]: *I think to be able to speak and write English effectively, you need to be exposed to good and well written English. And that is the purpose of literature. Literature shows them the best. And...maybe they will be able to acquire skills*

which are greater rather than learning by some sort of format, being taught how to write an argumentative essay...literature is the best sort of writing. They why not expose them to it?

Second, four lecturers believed that literature would broaden aspects of students' knowledge about language. For example, one lecturer was positive that from reading literary texts, students would be able to observe the use of language in context. Another lecturer was convinced that reading literary texts enabled students to be aware of the variety of Englishes in the world, as he said:

L10 [E, REC]: *The materials were good in that it exposed them to what is called World Englishes. For example, Indian English, Caribbean English. There are Englishes which are in use, different from British and American English. It is the chance for them to broaden their awareness of what is possible in English.*

Out of 15, only one lecturer did not believe or "expect" that the study of literature would improve students' language ability. This lecturer rather stressed that before studying literature, students should have a good command of language, as he remarked:

L14 [TH, REC]: *I don't believe that studying literature is the best way to study language. It's the opposite! You have to have a certain good command of language to be able to study literature. We should not use literature as a tool to teach language.... I do not expect that this will improve their language, since I assume that they should have a good command of language already before studying literature.*

L14's assumption about students' good command of language prior to studying L2 literature seems rather idealistic here. In common with most of the international commentators discussed in Chapter One, and with the great majority of the Thai lecturers interviewed, the researcher believes that active engagement with L2 medium literature can be a useful tool to teach language as well.

3.6.1.2 Wider benefits from studying literature: lecturers' views

Apart from the contribution of literature to students' language development, lecturers also identified other benefits gained from the study of literature. For the second question, 13 out of 15 lecturers commented on four main benefits their students get from studying literature: an aesthetic element, personal development, critical and analytical thinking, and development of knowledge of the intellectual and literary background.

First, one lecturer believed that the main benefit students got from studying literature was aesthetic. He also thought that literature would entertain students.

Second, seven lecturers indicated that literature contributed to students' personal development, improving their individuality. It was mentioned that studying literature would enable students to have better insight into life and society. As two of them stated:

L01 [E, REC]: *I mean, literature, I think, contributes to their individuality as well...They won't be reading all the same thing. It will in a way contribute to their individual ability and skills. But it basically, literature is the best sort of writing...It's bound to improve their personal development and also the idea is also important.*

L04 [TH, REC]: *Students will learn from literary texts that there are different types of people in a society, in our daily lives.... Literature gives meaning to our life.*

In addition, as part of personal development, students would discover that literature reflected different cultures and customs; it enabled students to understand a wider range of ideas, and social phenomena.

L06 [TH, NOTE]: *In my opinion, literature reflects cultures and customs. Literature gives readers insights into life, ideas, philosophy, and our society. Literature also trains readers to think and to accept other people's ideas and opinions.*

Third, four lecturers believed that students would be trained in critical and analytical thinking from studying literature. As one of them indicated:

L14 [TH, REC]: I want my students to become critical-minded, able to react, have dialogue with literary works, respond, and analyze. To study literature is to practise critical thinking. For me, this is the most important aim in studying literature. To be able to appreciate the texts, or to criticise, and analyse your own life and world.... My concern is critical and analytical thinking. This is what they can take with them to read other literary works in the future. There are thousands of books out there waiting for them to read. They should be trained to think, to explain, and to criticise.

Fourth, one lecturer was convinced that from studying literature, students would have a good opportunity to familiarise themselves with the intellectual background of literary traditions in each period.

Out of four main benefits from studying literature reported by lecturers, it is quite obvious from the above analysis that they prioritised personal development of their students over aesthetic aspect and development of knowledge. These priorities match the explanations they gave about selection of texts and classroom activities, described in the previous section. In referring to personal development, they included references to both intercultural understanding and critical thinking, alongside references to emotional development and 'individuality'.

3.6.2 Students' comments on values and goals in the study of literature

The views of students on values and goals both overlapped and differed from lecturers' viewpoints. The two most relevant questions addressed to students were:

- 2.1 In what ways do you think literature contributes to your language development?
- 2.2 What benefits do you think you get from studying literature?

3.6.2.1 Language development: students' views

For the question 3, students' comments can again be summed up under two main areas: language skills and knowledge of language.

Nineteen students out of 31 thought that study of L2 medium literature contributed in some way to their language skills development. Twelve of them agreed that their L2 reading skills were improved from reading literary texts and five believed that their L2 writing skills were much improved. Just one student was convinced that she could improve her speaking skills, and one other that the study of literature helped improve his listening skills.

The second area is knowledge of language. The great majority of students, 27 out of 31, agreed that the study of literature contributed to their knowledge of language in a wide range of domains. Nine students believed that they learned a lot of new vocabulary from L2 medium literary texts. Eight students said that they were able to learn the use of language in context from reading L2 literature. Six students enjoyed learning new idioms from the texts they read. Two students pointed out they could learn grammar from literary texts. One student indicated that she observed the levels of meaning of a word and this was very useful when she had to write. Another student said he learned many styles of writing and would use those styles as examples for his own future writing.

It is interesting that different from lecturers, most students talked about specific aspects of the language system here. While lecturers made comments on more strategic aspects, students were specific about the knowledge of language they gained from the L2 literature class, for example, learning new vocabulary, new idioms, grammar, many levels of meaning of a word, and writing styles.

3.6.2.2 Benefits from studying literature: students' views

For the second question, students' viewpoints on the benefits of literature can be summarised under three main points: broadening their perspectives, aesthetic elements, and critical and analytical thinking.

First, the great majority of students, 29 out of 31, believed that literature broadened their viewpoints and perspectives, for example, in terms of intercultural issues, history, philosophy, and psychology. Reading literature also helped personal development in that it enabled them to have better understanding of human experiences and situations. From a group interview, some students comment,

S11 (From Group B) [REC] : Reading literature will enable us to become more knowledgeable in terms of cultural issues, ways of thinking, understandings various types of people in our society. We learn about attitudes of people in each period. Literature reflects society. This is very interesting. We learn about history, philosophy, and also psychology.... Literature helps analyse our friends and their backgrounds. We understand people; literature makes us have positive thinking.

Second, five students enjoyed studying literature because of aesthetic elements in the texts. They also emphasised that literary texts demonstrated the beauty of words and provide a wide range of meaningful words for them to select for their own writings.

Third, 12 students believed that they learned critical and analytical thinking and thus acquired interpretative skills from reading literary texts. This kind of skill was also useful in other contexts, e.g. when experiencing other media. As one of them stated,

S04 (From Group A) [REC]: I learn interpretative skills from literature classes. I use this skill when I watch a film, although it is useful, sometimes, I don't have fun while watching it, because I think too much!

It can be concluded that both lecturers and students agree that literature study contributes to two main aspects of students' L2 development: both their language

skills and their wider knowledge of language in general. However, it seems that only the lecturers think that students will be able to develop all four language skills in the L2 literature classroom. As for the students, they think that reading and writing skills are the main areas which are developed in the study of literature. For knowledge of language, students have more to say as mentioned above. It is very interesting at this point that whereas students think they learn a lot of new vocabulary from literary texts, this issue is not pointed out explicitly by lecturers at all. Commenting on the benefits from studying L2 literature, both lecturers and students generally agree that the main value of literary study at this level is personal and social development, followed by critical and analytical thinking, with the aesthetic aspect trailing last for both groups. It is clear that the kind of "critical thinking" referred to here does not refer to formal literary critical theory (see previous discussions on literary theory in Section 3.5), but rather clarification, interpretation and comparison of the texts.

3.7 Suggestions for the improvements to be made in the literature curriculum

This section presents participants' suggestions for the improvement of the L2 literature curriculum. Both lecturers and students were asked the same question concerning what improvements or changes they would like to be made. (3.7.1) reports the lecturers' suggestions and (3.7.2) the students' suggestions.

The two most relevant questions addressed to lecturers were:

- 3.1 If you had power to make improvements/changes in literature courses and curriculum, what would you do to make them be more successful?
- 3.2 What improvements would you like to be made in the literature course and curriculum?

3.7.1 The lecturers' suggestions

Few lecturers seemed to be satisfied with the present curriculum in their departments, and the majority pointed out four main concerns: class size, the literature curriculum content and pedagogy, the relationship between literature and language, and lecturer and student expectations. These lecturers did not give any priority for these concerns in their interviews.

The first concern of the lecturers is class size. Unsurprisingly, they would prefer smaller classes. They agree that small classes would have a great advantage in many respects, since they claim that students would be able to participate in discussions, and that interaction is indispensable in a literature class. An account relevant to the Thai educational context in general was given by one lecturer. He stated,

L14 [TH, REC]: *In Thai higher education, there are misunderstandings in calculating the proportion of the number of students and lecturers in the field of Humanities. Those who set rules, they think that courses offered in Humanities are mainly lectures, so 1:50 or 1:40. This affects the quality of teaching. Teaching literature focuses on critical thinking, so it should be class discussion, not public lectures.*

The second concern is the L2 literature curriculum and pedagogy itself, mentioned by seven lecturers. There are a number of different curriculum concerns.

Firstly, the lecturers agree that variety in a literature course is necessary. It was suggested by three lecturers that more literary courses should be added to the literature curriculum. For others, variety refers to having more literary genres in one course, such as drama, short story, novel, poetry, and non-fiction. However, many current literary courses are restricted to one specific genre, for example, Twentieth Century British Novel, Twentieth Century American Drama. One lecturer expressed her idea:

L09 [TH, REC]: *The courses in this department tend to focus on genre e.g. Nineteenth Century British Novel, Nineteenth Century American Novel, Twentieth Century British Novel, Twentieth Century American Novel, Twentieth Century American Drama. This point I feel uneasy about, that means that in this course I have to focus on four or five novels, and, cannot go further. I want to see drama, short story, poetry, novel, non-fiction, ... to see various issues. Then this course will be interesting.*

When I teach Nineteenth Century, there are many types of texts that illustrate each other, or illuminate each other. This is limited by the name of the course. So it is not easy to do so.

Another lecturer suggested that more thematic courses e.g. Issues in Nineteenth Century, or Issues in Twentieth Century should be introduced in the curriculum.

It was also suggested that lecturers should try to get away from a historically based approach to the literature curriculum. It would be interesting and more challenging to deal with themes or genres. As one lecturer suggested:

L01 [E, REC]: I like the idea...of occasionally dealing with a theme, genre, or something like that or a particular aspect like tragedy and choosing different genres to expose the same sort of quality. That would be, I think, fun and challenging.

A further interesting suggestion was to link literature to other disciplines, for example, literature and philosophy, literature and religion, literature and art, and literature and environment. This could show that literature can be related to our lives in many aspects. Related to this, a few lecturers think that more audio-visual materials, e.g. slides, or pictures, could be very useful for students in literature courses.

A third concern is the relationship between language and literature. This concern is however expressed by one lecturer who talked about a specific problem at his university. Language is inevitably an important issue for Thai students who read literary texts in English, and lecturers have to spend time in class explaining English language. It is suggested by this lecturer to have a way to select only those students who have a very good command of English to study literature courses.

This particular university is distinctive in that they have L2 literature programmes separated from English language programmes, and this causes certain problems. One main problem is that the majority of students, who have a very good command of English, choose the English language programmes. Students who are unable to enter the English language programmes choose the literature programmes, hoping

that they will learn English from these. Since the literature programmes in this university are not designed to teach language to students, issues to do with motivation and the actual language skills of the students bring a number of difficulties for both lecturers and students. Again, the lecturer's suggestion is to have certain requirements or rules to select only students who really want to study literature for literature programmes.

The fourth concern deals with the expectations of lecturers and of students. One lecturer reported that his colleagues tended to adopt the same standards and expectations which would apply when teaching Thai literature to Thai students, with students who study foreign literature. In other words, these lecturers took the language issue for granted, which in his opinion was unrealistic. One solution proposed by this lecturer is that since it is inevitable for lecturers to teach language as well as content, it is more practical to assign some excerpts rather than whole texts, and to decrease the number of texts to be studied.

One lecturer also reported some student misunderstandings deriving from course titles. This lecturer thinks that a preliminary task should be given to students before they start the course in order to avoid these. He said:

L10 [E, REC]: *I think before the course begins, I would ask students to submit an essay on why they want to study it, what they think it means. That would clear up misunderstandings because when students saw the title World Literature, they may have thought they were doing, going to study some Chinese some Russian. But I limited the course to literature written in English. No translation. That would help the students clarify why they are studying the course. And it would prevent people taking it by accident, expecting something else.*

Interestingly, the "student misunderstandings" reported by this lecturer implies that students would have welcomed literature in translation and after taking the course, they were disappointed when the course had its focus only on literature written in English, not translations as they expected.

Overall, most lecturers have curriculum concerns, followed by the problem of class size. The main points made in their pedagogical suggestions are (1) more literature courses should be added to the curriculum (2) more thematic courses would be preferable (3) greater variety within literature courses is needed, for example, more than one genre should be introduced in one course and (4) in the teaching of literature, it is important to link literature to other disciplines. These majority views are encouraging since they suggest that most lecturers are open to new ideas. And this also implies that a widening and adaptation of the literature programme will be possible in the Thai context.

3.7.2 Students' suggestions

One relevant question addressed to students was:

What improvements would you like to be made in the literature course and curriculum?

The students recommended improvements to the literature curriculum in four main areas: literary texts, pedagogy, curriculum design, and time management. The majority of students tended to focus their comments on only one of these areas in their answers.

First, from the student perspective there were two main issues concerning literary texts: the selection of texts and the number of texts. In terms of the selection of texts, students wanted to be able to have some voice in choosing literary texts. They also wanted to see a greater variety of topics in a literature course; they suggested a thematic approach to course design, rather than a historical approach that seemed to them to be the main trend. In addition, the selected texts, in their opinions, should be accessible, and chosen so that they could relate themselves and their experiences to the texts. They were also concerned with the language level of the texts. As some students commented,

S01 [NOTE]: I want to read texts that are not too difficult for me. The major problem I have in literature courses is the language of the selected texts.

S02 [NOTE]: *I think it is unnecessary to read 'out of date', or 'old fashioned' language in literature courses.*

Some students suggested more contemporary popular novels should be read in class. As one student said,

S30 [REC]: *Lecturers often give us very old texts, and out of date. As far as I remember, during the last four years, the newest books they give us are from World War II...I think they should include the 2000 books as well. It's because literature doesn't stop at World War II. I've been to the bookstores; I think all books can be considered as literature...pocket books, best-sellers from America, modern novels, not too complicated. This point is that the language used in these novels is up-to-date, the language that people use in our contemporary society.*

Students also thought that there were too many texts to read in one course. This affected their reading and understanding of the texts. Therefore, they suggested that fewer texts were assigned.

Second, the pedagogical concerns of the students can be summarised into four main points:

1. Interpretations of literary texts

Students wanted their opinions to be accepted by lecturers. Their comments are:

S05 [NOTE]: *I mean, teachers are narrow-minded. We cannot think or interpret differently from them.*

S12 (From Group B)[REC]: *I want my own opinions to be accepted.*

S28 [NOTE]: *I would like my teachers to listen and accept my interpretation of the texts we discuss in class.*

2. Using other materials and approaches

Students wanted their lecturers to use other teaching materials alongside the texts in literature courses. For example, students wanted to watch film adaptations of the texts they read. They thought that this would enable them to have better understanding of what happens in a novel, for example. Another activity they proposed was to practise writing a short story or a novel in class.

3. Learning to be critical

Students wanted to have more discussions and presentations in class despite the fact that these activities already took place to some extent. They thought that this might help them to have more developed ideas when they wrote up their essays.

Some students also commented that in the first literary courses they studied, they wanted their lecturers to teach them more specifically how to write, to analyse, and to criticize. As one student said:

S26 [NOTE]: *The first course of literature was to read poems. They made us analyse, criticise the poem. I didn't understand. I knew nothing. I didn't know what to write. They should teach us how to write as well, not just let us write what we thought it should be.... Then after we wrote, they said we were wrong, that we had no capacities in analysing the texts. They said if we couldn't do this, we should consider changing the major subject.... We didn't know how to write or think critically, we ended up telling stories.*

Third, students wanted to start studying literary courses earlier in their programme. They had the impression that it was in fact too late to study literary courses seriously in Year 3.

Fourth, time management was the students' last main concern. The students reported that due to the limited time of the course, they were unable to read the texts thoroughly and this affected their appreciation of literary texts.

In general, it can be seen that both lecturers and students acknowledge the need to update the choice of texts. For some lecturers, this is apparent in their willingness to

thematise the choice of texts and to move away from the canon. However, the majority view is still much more wedded to the canon, whereas students are more enthusiastic about studying contemporary literature and popular literature and are hoping for some changes to be made in terms of the selection of texts and the level of the language in literary texts so that they are more accessible for them. Class size is one of many difficulties which the lecturers point out. Although the students do not explicitly mention this problem, some of their comments concerning activities in class imply that classroom size is one of the major obstacles to including more discussions or presentations in literature class. Nonetheless, both lecturers and students agree that they want to see more variety in terms of issues or topics dealt with in literature courses. Some of them also suggest the same approach for the study of literature, that is, a thematic approach. Finally, they all agree that an atmosphere favouring discussion should be promoted in the literature classroom. It can be concluded that all these points made by lecturers and students suggest an openness to change from both sides and an opportunity for introducing an alternative course such as a world literature course for the literature curriculum in Thai higher education.

3.8 Opinions on a *World Literature in English* Course

This section presents how scholars, lecturers, and students think about the possibility of introducing a *World Literature in English* course into the higher education literature curriculum. (3.8.1) reports scholars' opinions, (3.8.2) lecturers' ideas, and (3.8.3) students' attitudes towards such a new course.

3.8.1 Scholars

Both scholars, SL01 and SL02, were positive that a prospective course in world literature will bring a number of benefits to Thai students.

SL01 clearly supported the implementation of this new course for he strongly believed that world literature helps promote mutual understanding between people

from different cultures. He also emphasised that text selection plays a crucial role and that a variety in themes and in genres should be taken into consideration.

SL01: World literature can promote mutual understanding between people of different cultural backgrounds, if the right issues and themes are raised for discussion.... We need the literary texts that should be varied in themes and appropriate for the different levels of students. The selection of foreign literature should be relevant to the need of a particular society. A student of literature should be given a chance to enjoy various forms of literary creation. It is important for students to be able to explore from the texts the diverse ways of writings aesthetically.

Like SL01, SL02 was convinced that the reading of literature is one key way to share experiences and the cultural product of globalization. He also believed in the use of translated texts which are able to render messages across languages and cultures. Furthermore, he also stressed the importance of relating literature to contemporary life, thus making literature more appealing and interesting to the readers.

SL02: I personally would view the reading of literature as a kind of sharing of experiences and globalization, if it is to survive, if it is not to be eaten up by economic considerations, will have to rely on this kind of cultural globalization. And the majority of the readers these days benefit from specific works through translations. So how are we going to read Tolstoy, have we to learn Russian? Of course some people do learn Russian but say a great critic like, F. R. Leavis, in my days....he didn't understand a word of Russian.....Sometimes I have to translate and retranslate...the poem is in Spanish and I could only find German translation of it. So I use the German translation of a Spanish poem from South America. And when I quote it I have to translate from German into English, into my own English, ...but at least the message is carried through....If you relate literature to contemporary life it becomes more interesting, but if you treat literature as holy text, that's a different matter.

3.8.2 Lecturers

Out of 15 lecturers, 11 gave their opinions on this issue. The majority claimed that in their universities, they already offered similar courses to the prospective course the researcher proposes. However, having talked about this in detail, it was revealed that the courses they had in mind are, for example, the courses dealing with post colonial literature, minority literature, masterpieces of Asian literature. All of these courses are not primarily fulfilling the objective of cross-cultural exchange through literature. Some said that although these courses exist in the literature curriculum, unfortunately they do not have qualified lecturers for these courses. These lecturers also identified both advantages and disadvantages of the proposed course.

3.8.2.1 Advantages

According to the lecturers, some advantages of the new course had already been pinpointed. Some lecturers, as can be seen from L03, are enthusiastic about having more literature courses in the literature curriculum.

L03 [TH, REC]: *yes, it's really good. More literature courses in the curriculum, it's good. I think, the more, the better....unfortunately I don't have time to teach this kind of course. My idea for this kind of course would be introducing a variety of genres, a number of diverse cultures from different countries, as many as possible. One could also teach popular stories, four or five of these stories.... Using a thematic approach will be even more interesting for this course.*

Some lecturers saw benefits of such a course in broadening students' horizon of knowledge, and exploring different ways of thinking from diverse cultures, as well as having opportunities to study English from the literary texts. As one lecturer said:

L04 [TH, REC]: *it's excellent. Students will be able to study literature in order to understand other world views, different ways of thinking, and also studying English from the translated texts which will be very interesting for both lecturers and students.*

Some lecturers believed that the new course would allow their students to read other literatures, other than British and American Literature, making them be aware of diverse cultures.

L14 [TH, REC]: *I think this course is very interesting, suitable for opening opportunities for students to expose literature beyond British and American Literature, seeing differences, similarities on style of writing, helping them create awareness of diverse cultures. In this case, text selection is very very important. Emphasis should be also on themes, ways of thinking, e.g. topics like coming of age, women. ...I think the selected texts do not have to be masterpieces, you can also choose popular literature if you want to enrich or explore differences of diverse cultures. This course should really focus on topics, themes. However, it all depends on the objectives of this course as well.*

3.8.2.2 Disadvantages

As mentioned earlier, together with advantages, three lecturers also pointed out possible disadvantages of the proposed course. One lecturer expressed his concern that this new course could fall into what he called a "trendy" category in which lecturers refuse to include any of the literary texts which originated from the main culture.

L01 [E, REC]: *literature from diverse cultures can be a bit trendy in a way that people do not want literature from the main culture at all.*

Another concern deals with the quality of translation, expressed by one lecturer only:

L05 [TH, REC]: *Although it seems to be interesting to introduce this kind of course in the literature curriculum, my concern really is the quality of translation.... I myself encourage my students to read the original texts in order to see the style of writing, etc.*

The last concern voiced by L09 was the concern regarding the selection of texts that primarily focus on post colonial literature.

L09 [TH, REC]: *It's very interesting course. Here, we just started having this kind of course, a similar course. However, my concern is that usually this kind of course focuses on post colonial literature. Personally, it's quite far away from students' experiences. So if you want to introduce a new course, you should not focus only on post colonial stuff...it should be relevant to students' experiences as well. You should teach students about diversity, namely cultural tolerance, and world Englishes.*

It can be seen that the lecturers' reactions were generally encouraging, in particular with respect to the intercultural potential of a world literature course. From the advantages and disadvantages of the proposed course mentioned above, suggestions on how this new course should be designed also emerged. There was a general view that text selection would become an important issue for the new course and that masterpieces can be optional. Additionally, the use of a variety of genres, themes, and texts from diverse countries need to be taken into consideration. With one exception, the lecturers did not seem to find problematic the use of texts translated into English from a range of other languages.

3.8.3 Students

Out of 31 students, 28 expressed positive and welcoming attitudes towards the proposed course. The overview of their responses was that such a course would give students wider perspectives and world views, as well as, comparative perspectives across cultures and countries. They also expected to know more about cultural issues which seem important and vital in our globalised world. The proposed course would bring about greater variety for the literature curriculum, moving beyond the main trend, namely British and American Literature and introducing a wider range of issues to be discussed in the literature classroom. The following were some students' comments:

S01 [NOTE]: *I think it's a good opportunity to let us study literature from other cultures. Studying literature provides us with wider perspectives and also helps improve spiritual development.*

S11 (From Group B) [REC]: *I think my department should offer this kind of course so that we learn more about thinking systems of people around the world. It's because each one of us, from various cultures, he or she will have different perspectives towards many issues, e.g. attitudes towards love, politics, religion, etc.*

S12 (From Group B) [REC]: *Good course! We can learn more about other cultures. It's because literature reflects development of ideas and history.*

S17 (From Group B) [REC]: *Excellent! Cultural exchanges. It's a good chance to know more about other cultures, other than British one. I think history of other countries is also interesting.*

S20 (From Group B) [REC]: *I think this course should be in our curriculum. Actually, here we have similar courses, but not very many! I think I want to know more about Asian literature, it's because we have similar ideas, similar cultures. This can be very interesting.*

S21 (From Group B) [REC]: *I agree that this course should be in our literature curriculum, Like this, we will be able to study more, more variety, not just only English and American Literature. Studying literature from diverse cultures enable us to expose to other ways of thinking, different attitudes. Then we will be able to compare and contrast these cultures. Different and diverse cultures bring various interesting issues to the class.*

Overall, positive attitudes towards the proposed course were expressed by scholars, lecturers, and students. The two scholars had no objection on the new course, valuing the benefits from reading literary works in translations, and stressing the importance of mutual understandings among people from diverse cultures. Like the Thai scholars, the majority of lecturers and students saw a number of advantages in

introducing the new course. For example, some appreciated that this would be a good opportunity to implement more literature courses, bringing in a variety to the existing literature curriculum. In addition, this course will broaden students' horizon in terms of diverse cultures, showing an awareness of similar and different cultures around the world. The students seemed uniformly positive in their reactions to the proposal. However, concerns were expressed by some lecturers in the areas of the quality of translation, and text selection, echoing aspects of the international debates around world literature teaching reviewed in Chapter One.

3.9 Conclusion

Together, the documentary analysis and fieldwork data reported in this chapter provide a fuller and more detailed picture of the current practice of the teaching of English literature in Thai higher education. Overall, various issues derived from the curriculum analysis and from the comments of scholars, lecturers and students have been identified which serve as a point of departure for the arguments and discussions in the next chapter. The main points which have emerged from this fieldwork are significant for the design of a world literature course. More specifically, from the analysis of the literature curriculum, the phenomenon of *Anglocentrism* is prevailing in Thai higher education (Tripasai, 2005). It can be seen that British and American Literature are dominating the existing literature curriculum, which involves an extensive use of Western masterpieces and Anglo-American literary works in both compulsory and elective courses. From the fieldwork data, it also reveals that some students experienced "the lack of adequate preparation", rather than having "the oriental shyness" as Qiping and Shubo explained in their findings (Qiping and Shubo, 2002: 321).

In connection to the choice of texts, both lecturers and students seem to agree on the necessity to update text selections in order to give more variety to the existing literature curriculum. They also call for the need to bring more variety in terms of topics to the classroom, thus a thematic approach is suggested.

Recently, teaching at a university level has been criticised on the basis that it is "necessary to retrieve Thai students' voice and Thai contexts from their marginal position" (Tripasai, 2005). In the light of the interview evidence, the researcher does not share such a negative view. For the researcher, this field study has shown that there is already an attempt, especially from lecturers' viewpoints, to encourage students to see the relationship between what they study in the classroom and their own lives and experiences. From the fieldwork data, it is apparent that the majority of lecturers are already trying to use a combination of various approaches to literature teaching. The traditional historical and content-based approach still predominates, but lecturers are already interested in adopting a more student-centred approach, and are also aware of the language benefits obtainable through the study of literature, though they do not talk very explicitly about adopting a language-centred approach. Especially their interest in using a student-centred approach shows that Thai students's voice and Thai contexts have been identified as significant in the classroom, and there is openness among lecturers to allowing these fuller expression.

As to the role of students in the context of literature teaching, the researcher believes that the presented data clearly calls previous accounts arguing that Thai students are predominantly passive and uncritical in the classroom into question. Contrary to the interpretation of Mulder (2000) and Foley (2005), according to the researcher, the students' responses clearly show a high motivation, sometimes even enthusiasm, for literature learning. Some students in this study even went as far as to call for a broadening of literature instruction at an earlier stage of their undergraduate programme. It seems clear that an updated curriculum, and a more strongly student-centred approach to literature instruction would find an enthusiastic response from students in the Thai context. The findings at this stage certainly confirmed Davis, Gorell, Kline, and Hsieh's findings, demonstrating that the great number of undergraduate students expressed their positive attitudes towards literature (Davis et al., 1992).

The fieldwork data demonstrates that an awareness of introducing literatures, other than British and American, seems to be gaining momentum at some of the above mentioned universities (see 3.5.3 an analysis of literature courses). However,

alternative and multicultural approaches to literature teaching seem marginal in the literature curriculum overall. Although a number of lecturers claimed that their universities offer similar courses to the proposed course, those courses, in fact, have a limited view on “world literature”. In other words, the potential of world literature from diverse cultures is underestimated or entirely ignored by some lecturers. In contrast to this, it is evident from the fieldwork data that students seem to be very enthusiastic about the proposed course, which reflects their interests in more accessible texts and increased variety in the literature curriculum (see for example 3.7.2 and 3.8.3). In terms of approaches to literature teaching, suggestions from both lecturers and students support the adoption of a thematic approach. In the next chapter, a *World Literature in English* Course is proposed, with the principles of curriculum design and pedagogy drawing substantially on the outcomes of this field study. The course is proposed in order to promote the significance of the teaching of literature in Thai higher education (see similar argument for the importance of literature teaching in Qiping and Shubo, 2002).

Chapter Four

A World Literature Course for Thai University Students

Introduction

This chapter presents a proposal for a world literature course to be introduced into the literature curriculum in Thai higher education, through the medium of English, bringing together important concepts and principles derived from the debates and discussions reported in Chapter One and some issues and evidence which emerged from the fieldwork experiences and fieldwork data reported in Chapter Three. The course, "World Literature in English" is proposed to emphasise the importance and the necessity of the teaching of world literature in English at the present time in contemporary Thai society, and demonstrate how this concept can be operationalised in the conditions of Thai higher education.

It is hoped that the principles and discussions in this chapter will give the readers an overall idea of the significance of the teaching of world literature in general and in Thai higher education in particular. Although the proposal will primarily focus on the teaching of world literature through English for university students in the Thai context, it is hoped that this proposal can also serve as a point of departure to the teaching of similar courses in higher education in other L2 contexts.

This chapter is divided into six main sections. Section 4.1 discusses the necessity and the importance of having a world literature course as part of the literature programmes in Thai higher education, and briefly shows how the design of the proposed course draws on the research conclusions reported in earlier chapters. Section 4.2 focuses on principles of curriculum design. Issues such as the choice of cultural framework, the use of translations, chronology of the selected texts, and the linguistic level of the selected texts will be examined. Section 4.3 deals with the principles of pedagogy. Section 4.4 proposes a sample world literature course for Thai university students. The issues covered in this section include the proposed course description, course requirements, assessment proposals, and examples of possible wider readings relevant to the proposed themes. A detailed week by week

plan for the course is presented in Appendix 13. This includes details of the selected literary texts to be used in the course, and of the activities proposed for teaching these texts in the classroom. Section 4.5 provides a commentary and rationale for the detailed lesson plans, showing how they reflect the design principles outlined in Sections 4.2 and 4.3. The last section of this chapter, Section 4.6 evaluates some advantages and limitations of the proposed course.

4.1 A World Literature Course for the literature curriculum in Thailand

The course, “World Literature in English” proposed in this thesis is a new course; there is no such course among the existing L2 literature courses in Thai higher education. As we have seen from the discussions in Chapter Three the analysis of the literature curriculum shows that it is “masterworks” from British and American literature which form the major part of the L2 literature curriculum in Thai higher education. Different from the existing courses, the proposed course aims for introducing literatures beyond the canon or “masterworks”, and includes pedagogic innovations different from the current practice of literature teaching in Thailand. Through this course students will have an opportunity to read and respond to “literatures beyond masterworks”, to borrow Damrosch’s words (Damrosch, 2006: 43).

The analysis presented in Chapter Three did identify one course with a somewhat similar title “Contemporary World Literature”. However a closer look at the course outline reveals that the emphasis of this course is only on post-colonial literature written in English; the writers selected for this course are all from South Africa, Jamaica, Guyana, Sri Lanka, Nepal and India. Taking into account the Thai socio-cultural background, the proposed course includes a wider range of literary texts from various countries around the world.

In terms of the Thai socio-cultural background, it is evident from Chapter Two that Thai students are already familiar with literature from diverse cultures as part of both informal and formal education. As described in Chapter Two, three main cultures, namely, Indian, Chinese, and Persian have played a major historical role in the Thai

literary tradition. This background therefore prepares students to read foreign literatures and translated literary texts from a wide range of sources, including texts from the Anglophone hearland, from postcolonial contexts, and also from other non-Anglophone literary traditions. One example from a postcolonial context can be seen in one of the short stories selected for this course, "A Horse and Two Goats," by R.K. Narayan. This story has references to Indian culture which can be linked to students' own cultural knowledge. Another example from an Asian context is the modern Korean drama "Barren Land", studied in translation, which refers to the tensions arising from urbanisation and the challenges it presents to traditional family life. It is hoped that the cultural diversity introduced in this course will broaden students' worldview and global reading experiences.

This course also suggests pedagogic differences from the current practices of literature teaching in Thailand which have been described in Chapter Three. Unlike the existing literature courses, the proposed course is deliberately designed to introduce fewer literary texts and to use whole texts, not excerpts. It does not try to provide a complete survey of a particular period or a particular author. Instead, it focuses rather on variety of literary genres, language and literary experiences to be gained from reading the selected texts. With fewer texts to deal with, students will have an opportunity to study these texts thoroughly in the classroom, and they will have more time to discuss and to respond to various issues emerging from the texts.

In addition, the researcher also believes that one should read and challenge oneself with the unabridged version of the literary texts, not the simplified or the shorter versions of the texts. In this way, hopefully one would appreciate the aesthetic elements embodied in the texts. On the other hand, it is also important to choose texts which are accessible in terms of their language difficulty level, as the students argued in interview.

In terms of approaches to text selection and organisation, a combination of theme-based and genre-based approaches is chosen for this course. From the analysis of teaching approaches in Chapter Three, both lecturers and students agree that alongside other approaches, a thematic approach seems appropriate for a literature

course. This approach was seen as the best possible way to make links between the study of literature and students' own experiences and interests and to stress that in fact literature is something that one could easily access, and not far away from our daily life. In addition, it was suggested that more than one literary genre would also introduce variety in terms of literary devices and interesting issues to Thai students.

The three themes selected for this course serve as examples for possible thematic structuring of the course. In addition to the focus on themes the course aims for an engagement with various literary genres, namely novel, poetry, drama and short story.

Finally, this course also advocates a student-centred approach, focussing on the active learning of students, allowing students to express their ideas and comments on literary texts in the forms of both individual and group work. As we can see from the analysis of the fieldwork in Chapter Three, this approach is very much welcomed by both lecturers and students. At present, lecturers' attempts to adopt more student centred approaches in their teaching are limited by the heavily loaded curriculum and the dominance of "masterworks" which impose a heavy linguistic burden on their students, and also need a great deal of contextual information to make them accessible. The shift to a more student centred approach in the "World Literature in English" course will be helped by the more limited number of texts included, and the more accessible nature of the texts. It will also be influenced by some of the teaching ideas drawn from the international literature on literature pedagogy discussed in Chapter One, especially the reader-response approach. This course also aims for the integration between language and literature and attempts to promote personal and intercultural response of students.

This section has argued the general case for the introduction of a course entitled "World Literature in English" to be introduced as a part of the literature curriculum for Thai higher education. The principles underlying on the curriculum design and pedagogy for this course are described in Sections 4.2 and 4.3, and an overview of the course is provided in Section 4.4. The actual course with detailed week by week

activities is available in Appendix 13. A brief commentary providing a rationale for the week by week activities and showing how they reflect the design principles for the course is provided in Section 4.5.

4.2 Principles: Curriculum Design

This section argues in more detail for the principles of curriculum design which underlie the proposed “World Literature in English” course and provide a rationale for the detailed lesson plans included in Appendix 13. The principles are connected directly to elements of the lesson plans in Section 4.5 below.

4.2.1 Multiple windows on the world

It is important, especially in an age of globalisation, where Americanism has come to dominate the world through domination of modern means of communications that people should be aware of the existence of a multicultural world, in which each society or community has made its contribution which we can learn and appreciate from each other. Literary texts which will be used in this course therefore include works that serve as, to borrow Damrosch’s words, “windows on the world”. It is the main aim of this course to introduce students to diverse cultures around the world, using “world literature” as a means to gain insights into different “windows” or cultures and to promote intercultural and global understandings (for discussions on intercultural communication see Chapter One). The claim that literature can be used as a means of learning something about people from various parts of our world has already existed among advocates of L2 literature teaching for example, Moody (1971), Collie and Slater (1987), Carter and Long (1991), Lazar (1993) and Bredella (1996) (see discussions on reasons for teaching literature in Chapter One).

This point is also voiced in the fieldwork findings, for example, as one of the Thai scholars comments “world literature can promote mutual understanding between people of different cultural backgrounds, if the right issues and themes are raised for discussion...”. As a result of this, it is hoped that Thai students can put themselves into comparative and transnational perspectives, and recognise what Bhabha calls

"the world-in-the home and the home-in- the world" (Bhabha, 1992: 141). The experience of reading world literature will therefore widen students' own horizon of knowledge, offering the opportunity for students to think, to reflect, to stimulate curiosity, to enrich their imagination, and in Goethe's words, to "learn how to understand each other and....to learn to tolerate one another".

4.2.2 Cultural framework

In terms of cultural reference, this course follows Damrosch's viewpoint that without having an in-depth understanding of cultural origins of the texts, readers will still be able to understand and appreciate what they read. Damrosch suggests that the appreciation of literary texts is derived from three basic dimensions: "a sharp difference" or "sheer novelty", "a gratifying similarity", and "a middle range of what is like-but-unlike" (Damrosch, 2003: 12).

Following Damrosch's suggestion, this course will bring together literary texts from diverse cultures around the world to study. Among the literary texts selected from various cultures, readers, in this case, Thai university students will experience a wide range of texts which they may or may not be familiar with in terms of the cultural references embedded in those texts. In this way, students will have an opportunity to read the texts which offer "a sheer novelty", "a gratifying similarity", or something in between these aspects (Damrosch, 2003: 12). In connection to this, especially focussing on "a sheer novelty", Nagavajara (1996) and Pongsripian (in Pongsripian and Kongsak, 2006), well-known Thai scholars, stress that interpreting foreign literature, using one's own cultural background, will enrich the interpretations of literary texts, thus bringing Thai students into a comparative perspective.

Nagavajara further points out that "the road to the real understanding and the full appreciation of foreign literature may be a sinuous and difficult one, but at the end of the road lies that which is universal in man, which is probably the ultimate goal of all humanistic studies" (Nagavajara, 1996: 6)

4.2.3 Translations and works originally written in English

This course attempts to incorporate both works originally written in English and works in English translation. Why in English? Although one could argue that it seems also conceivable to teach this course in Thai, several reasons are presented here in favour of including this course in the literature programmes of the Department of English.

First, apart from promoting intercultural communication (see for example, Byram, 1997; Byram et al., 2001), students will have an opportunity to use and subsequently to develop their English by reading and discussing literary texts written in English. Second, it is generally acknowledged that English has become a crucial tool for cultural and global communication at the present time. Nowadays, students need experience of using English to access all kinds of cultural material. Through English translation, we are able to gain access to various sources of literary works and to a number of literary texts written in other languages, other than English, from various parts of the world. In addition, the World Wide Web, as Nico Israel's article entitled, "Globalization and Contemporary Literature" highlights, allows the readers "ever greater access to literary texts" (Israel, 2004: 1).

Crystal (2003: 11) points out that though often unrecognised, translation has played a major role in human interaction for thousand of years. The importance of the work of translation is highlighted by Spivak: "translation is the most intimate act of reading". More specifically, literary translation, as Barnstone argues, is the "child of parent authors" from different cultures (Barnstone and Ping, 2005: xxxix). The American novelist Paul Auster describes translators as "the shadow heroes of literature, the often forgotten instruments that make it possible for different cultures to talk to one another". They "have enabled us to understand that we all, from every part of the world, live in one world" (Auster, 2007: 7). One could view that a literary text is not at all static; in other words, a text plays communicative role, both in the original language and in translations. Walter Benjamin has remarked that "a translation, instead of resembling the meaning of the original, must *lovingly* and in detail incorporate the original's mode of signification" (Benjamin, 1969: 78).

The researcher agrees with Damrosch's argument that literary works acquire a "new life" as they move into the world at large. And in order to understand this new life, it is necessary for readers to pay attention to the ways a piece of literary work becomes "reframed in its translations and in its new cultural contexts" (Damrosch, 2003: 24). In other words, for a literary text to gain a "new life" of a literary text does not mean that the readers must know the original language of the text. What is essential is the ability to deal with the translated text and "its new cultural contexts" from the readers' cultural perspective.

4.2.4 Chronology of texts

The issue concerning "coverage" and "what gets taught" in a literature classroom as pointed out by Showalter (2003) proves very crucial in both curriculum design and literature pedagogy for this course. Showalter's practical suggestion is that with the advent of the Internet and the age of new anthologies, a literature teacher has to decide what to leave out instead of intending to have a comprehensive coverage of a movement or a period in a literature programme.

In designing this course, first of all, this course will not follow the model of many world literature courses taught in Anglo-American universities, using literary texts from antiquity to the present day (see for example, Appendix 1). Moreover, this course follows Showalter's ideas that a literature teacher should decide and choose "what to leave out". Since it is not possible to cover a chronological span of literary works, using both non-contemporary and contemporary works within the limited amount of academic time, this course, therefore, has a focus on twentieth-century literary works.

Focusing on twentieth-century literary texts has some advantages. First of all, contemporary literary texts seem to be more accessible in terms of the language used in the texts. In addition, twentieth century reading material is also more accessible in terms of relevance to students' lived experience. These texts can be selected to present prevalent themes, for example, love and friendship, life in a city, and cross-cultural experiences. In connection to this, as we have seen from Chapter

Three, the majority of students reported that they prefer reading contemporary texts which they can easily relate their experiences to what happens in the texts.

4.2.5 Approach to literature teaching

This course uses a combination of genre-based and theme-based approaches which match the needs of both lecturers and students as stressed earlier in this chapter. This combined approach is a departure from the traditional content-based design of the literature curriculum in Thailand. It offers an alternative way in which students will learn to compare and contrast their own cultures and experiences across cultures and across genres. This will be achieved by linking themes emerged from the selected literary texts to students' own experiences. This approach encourages personal response to the texts (see the reader-response approach in Chapter One). Additionally, by being introduced to various cultures, students will hopefully gain an insight into diverse cultures, open their own horizon of knowledge and perspectives, and experience cultural enrichment and some growth in intercultural competence (see the discussions on intercultural competence in Chapter One). The themes selected are (1) Love and Friendship, (2) Life in a City, and (3) Cross-cultural Encounters.

In terms of genre representation, to follow Brumfit's suggestion (Brumfit and Carter, 1986) that one should not restrict a literature course only to one or two genres, different genres, namely, novel, drama, short story, and poetry, are included in this course. In addition, a thematic approach also plays an important part. The researcher has selected a number of what can be considered universal themes which are shared across cultures. Choosing a thematic approach is also supported by the result of the fieldwork data discussed in Chapter Three.

4.2.6 Linguistic level

In the matter of teaching world literature in English to Thai university students, a major problem that is challenging and remains to be solved is the linguistic level, both that of the students and of the selected literary texts. As already discussed in Chapter One, linguistic difficulties are one of the most common problems in

literature teaching (for the discussions on linguistic difficulties of L2 learners, see for example, Hill, 1986; Honey, 1991; Lazar, 1993). This problem is also emphasised in the interviews with students as shown in Chapter Three. Students reported their experiences in facing "difficult" texts, referring to literary texts used in their classes. Some students also mentioned their own linguistic problems which greatly affect their understanding and appreciation of the texts studied. The varied language skills of the students need to be taken into consideration concerning text selection. In practice this means that the texts chosen for study should be reasonably accessible in terms of style, register, range of vocabulary etc, so that the students can read and interpret them with some degree of fluency.

4.2.7 Length of texts

Linked to the issue of linguistic level, text length is considered an important factor in choosing literary texts for students in both L1 and L2 contexts. A very long literary text can discourage students and thus, affects students' motivation for carrying on reading literary texts. A long novel, for example, is the least appreciated text on the syllabus (Showalter, 2003; Brumfit and Carter, 1986). In a non-native context, like Thailand, the length of literary texts seems to be a controversial and crucial issue. The evidence for this can be seen from the interviews with both lecturers and students in Chapter Three.

The attempt has been made in designing this course to look for a "manageable" text, in other words, a piece of writing that is neither too long, nor too short. While one could argue for the use of extracts which may be seen as more "manageable" in terms of the length of the texts (see an evidence for this from the interviews with Thai lecturers in Chapter Three), as described earlier, this course will not use extracts or simplified versions of the texts. The researcher believes that working with the full text will give insights into cultural and other important issues which come with the authentic texts (for the discussions on authenticity of literary texts, see Chapter One). Hence on the whole, shorter rather than longer texts have been selected as main study texts for the course. A number of more challenging texts have been included in a supplement to the course as suggestions for possible further reading (See Appendix 13).

4.3 Principles: Pedagogy

This section presents the pedagogical framework which has been developed to underpin the proposed world literature course for Thai university students. A set of pedagogical principles underlie the course, which have been selectively brought together from previous theories and discussions presented in the preceding chapters of this thesis and data gathered from fieldwork experiences.

4.3.1 A combination of theories: subject-centred and student-centred theories

A combination of subject-centred and student-centred pedagogic theory is used in designing this course. As outlined in Chapter One, subject-centred theory, in other words, a type of “transmission” theory, has an emphasis on transmitting information or course content to students. In designing this course, this approach is used especially at the beginning of each unit. The emphasis of the teaching at this point is on provision of background information relevant to a writer’s biography, the sociocultural and historical background of a selected text, and the relationship of the text to other texts. As described in Chapter One, it seems that using “transmission” theory at this stage contradicts what Damrosch suggests: that one can read and appreciate a literary text without having an in-depth contextual information. However, the researcher is positive that giving limited amounts of background information about the authors and their works will not do any harm to students, but will hopefully provide them with a basic context for the literary texts, and help them to have a better understanding of them and of the social circumstances in which they have been written. The “content” element is also in line with much present practice as described by the lecturers, and will be recognisable and familiar to them.

Following Showalter and others, student-centred theory is the dominant pedagogic perspective used in designing this course. As described in Chapter One, it is generally accepted that the emphasis of this perspective is on the active and collaborative learning of the students. The fieldwork data on the current practice of literature teaching in Thai higher education which was discussed in Chapter Three

demonstrates that the focus on student-centred theory is of interest among both lecturers and students. In the activities proposed for the course, ideas for activities promoting direct engagement of students with texts and encouraging aesthetic as well as efferent reading, have been influenced by reader response theory. In addition, individual, pair and group work are regularly used in the course to strengthen the student-centred approach. Both lecturers and students seem to agree that working in pairs and groups, which is one of many techniques to demonstrate the focus on student-centred approach, gives a lot of advantages in the classroom situation. Some students simply feel more confident when they work together with their friends. In small group activities, they will have opportunities to help each other with challenges and difficulties, to share their ideas, and interpretations of the literary texts they read. Hence, both individual and group works are regularly introduced in this course, alongside plenary lecturing and discussion. Finally various activities support students' imaginative development as well as their critical skills.

4.3.2 Integration between language and literature

In response to the L2 setting and the known expectations of the students that all English medium courses will make a contribution to the development of their English language skills, a number of activities designed for this course have a focus on improving students' language skills. This focus is in line with previous discussions from, for example, Hill (1986), Carter and Long (1991), Lazar (1993), and Rizzo (1995) concerning the benefit of literary texts in improving language skills of students. There is an attempt to enable students to practise all four language skills, namely reading, writing, speaking, and listening. In writing skills, for example, the set writing tasks develop from simple tasks to more complicated ones during the course of the semester. In addition to this, the course also makes some contributions to the development of literary analysis skills.

4.3.3 Personal and intercultural response of students

Since one of the main objectives of this course is to focus on the personal and intercultural development of students, many activities have been designed to serve this purpose as can be seen from Section 4.5.2 and Appendix 13. The emphasis on personal and intercultural response of Thai students leads also to comparative perspectives of the kind emphasised by Nagavajara (1996) and Pongsripijan (in Pongsripijan and Kongsak, 2006). Through the course, students will be given opportunities, through various activities, to discuss, to imagine, and to see the similarities and differences between their personal experience and what they have read. This will hopefully promote an intercultural and global understanding which is the main aim of this course proposal.

4.4 The proposal: A World Literature Course for Thai University Students

4.4.1 Justification of the selected texts

In the process of selecting literary texts for this course, attempts have been made to include texts which represent different “windows” on the world and thus, introduce diverse cultures and comparative perspectives to Thai students. Literary texts in this course therefore are taken from various countries, which are representatives from both the West and the East. The themes selected for this course are: (1) Love and Friendship, (2) Life in a City, and (3) Cross-cultural Encounters. These themes represent human experiences which are shared by people in any twentyfirst century society. It is hoped therefore that these themes will have personal relevance for Thai students. More specifically, “Love and Friendship” was selected to suit students’ interests and age. “Life in a City” and “Cross-cultural Encounters” were introduced to emphasise global phenomena at the present time. While “Cross-cultural Encounters” directly deals with intercultural issue, the other two themes also address the cultural and intercultural perspective which is the main focus of this thesis, though more indirectly.

4.4.2 Course title, course description, course requirements, aims and objectives of the course

This section summarises the course proposal in the format which would be required for actual course approval in a Thai higher education setting. It will be one of the elective courses for third and fourth year students who are assumed to have taken some introductory literature courses prior to this one.

Course title: World Literature in English

Course description:

This course is intended to introduce students to 'English literature' around the world. 'English' refers not to a nation, but to a language. 'World literature' does not mean exclusively classics or masterpieces, but also includes any foreign literature written in English, as well as the translation into English of literary texts. The selection of world literature in this course is an attempt to encompass literature from various continents. The selected texts will enable students to become more aware of diverse cultures of the world at large, to recognize the universality of the human condition, and to challenge their personal assumptions, and values.

The focus of this course will be on a thematic approach, juxtaposing texts with similar themes and making connections across cultures through four literary genres: novels, short stories, plays, and poems. Students will read 1 novel, 3 short stories, 1 play, and 2 poems.

Course requirements:

This course will be conducted as a seminar which means students are expected to do preparatory reading prior to class and come prepared for active discussion of the texts during the session. For assessment, students will be required to write two short essays (8-10 pages) and to take a final examination. The final exam consists of unseen texts. Students are expected to apply their knowledge and reading experiences gained from this course in order to analyse unseen literary texts.

Course aims and objectives:

1. To advocate world literature in English as a means to gain insights into diverse cultures and to promote intercultural and global understanding
2. To promote an integration of literature and language in the literature classroom
3. To contribute to the personal and imaginative development of students

4.4.3 Course syllabus

Table 12 presents an overview of the detailed syllabus for the proposed course, *World Literature in English*. Suggested supplementary readings which could form the basis of extension activities are included in Appendix 13.

World Literature in English: Tentative Course Syllabus

| Weeks (1-15) | Description/ Main Themes | Reading Materials | Language of original texts | Reading Preparation/ Written Assignments |
|---------------------|---------------------------------|---|-----------------------------------|--|
| Week 1 | Introduction | | | |
| Week 2 | Theme I: Love and Friendship | Novel: Antoine de Saint Exupéry, <i>The Little Prince</i> (1943) | French | Read Chapters 1-9 |
| Week 3 | | Novel: Antoine de Saint Exupéry, <i>The Little Prince</i> (1943) | French | Read Chapters 10-18 Assignment: A book in a letter |
| Week 4 | | Novel: Antoine de Saint Exupéry, <i>The Little Prince</i> (1943) | French | Read Chapters 19-27 |
| Week 5 | | Poetry: 1) Anna Akhmatova, "Twenty-First. Night. Monday" (1917) 2) Pablo Neruda, "Tonight I Can Write" (1969) | Russian Spanish | Work in group of 5-6, looking for ONE love/friendship poem and prepare to talk about this poem in class. |
| Week 6 | Theme II: Life in a city | Drama: Ch'a Pöm-sök, "Barren Land" (1957) | Korean | Read Act One of the play |

| | | | | |
|---------|--------------------------------------|---|---------|---|
| Week 7 | | Drama: Ch'a Pōm-sōk, "Barren Land" (1957) | Korean | Read Act Two of the play |
| Week 8 | | Drama: Ch'a Pōm-sōk, "Barren Land" (1957) | Korean | Prepare to comment on the title of the play |
| Week 9 | Mid-term Exam | - | - | - |
| Week 10 | | Short Story: Sila Khomchai ศิลา คอมชา "Mid-road Family" ครอบครัวกลางถนน (1993) | Thai | Read the story, both in Thai and in English, and look for information concerning life of the author. Essay writing I |
| Week 11 | Theme III: Cross-cultural Encounters | Short Story: R. K. Narayan, "A Horse and Two Goats" (1970) | English | Read the story Assignment: Using the Ending |
| Week 12 | | Short Story: R. K. Narayan, "A Horse and Two Goats" (1970) | English | |
| Week 13 | | Short Story: Chinua Achebe "Dead Men's Path" (1972) | English | |
| Week 14 | | Short Story: Chinua Achebe "Dead Men's Path" (1972) | English | Essay writing II |
| Week 15 | Final Exam | - | - | - |

Appendix 13 demonstrates through a series of detailed weekly lesson plans how the course will be taught and how the selected literary texts within each theme will be presented in the classroom. Suggested preparation, activities, both inside and outside class, as well as assignments and essay writings are also described in detail.

These selected texts will be taught within fifteen weeks or one semester. The class time for each week is 100 minutes. Around 30 students are expected to participate in this proposed course.

4.5 Commentary on the detailed lesson plans

In this section brief reference is made to the detailed lesson plans located in Appendix 13 to illustrate how they implement the various design principles underlying the course, and in this way, to provide them with a clear rationale.

4.5.1 Implementation of curriculum design principles

4.5.1.1 Multiple windows on the world

As discussed in Section 4.2.1, it is a major aim of the proposed course to open “windows on the world” to students, through the medium of English. To support this aim, texts were selected for study from a wide variety of cultural backgrounds, including texts originally written in English, Spanish, French, Russian, Korean and Thai. The texts have been selected from various sources so that this course is clearly differentiated from other English literature courses the students may typically be studying.

Under Theme 1 “Love and Friendship”, students study the following texts:

Antoine de Saint Exupéry (France), *The Little Prince* (Weeks 2-4)

Anna Akhmatova (Russia), “Twenty-First. Night. Monday” (Week 5)

Pablo Neruda (Chile), “Tonight I Can Write” (Week 5).

Under Theme 2 “Life in the City”, students study the following texts:

Ch'a Pöm-sök (Korea), “Barren Land” (Weeks 6-8)

Sila Khomchai (Thailand), “Mid-road Family” (Week 10).

Under Theme 3 “Cross-cultural Encounters”, students study the following texts:

R.K. Narayan (India), “A Horse and Two Goats” (Weeks 11-12)

Chinua Achebe (Nigeria), “Dead Men’s Path” (Weeks 13-14).

4.5.1.2 Cultural framework

Regarding the choice of cultural framework (see Section 4.2.2), the proposed course follows Damrosch's footsteps in assuming students can understand and appreciate a literary text without having an in-depth knowledge of its cultural origins. Damrosch's three primary factors in valuing the text are "a sharp difference" or "sheer novelty", "a gratifying similarity", and "a middle range of what is like-but-unlike" (Damrosch, 2003: 12). The literary texts selected for the course reflect these threefold principles. While each text may represent aspects of "sheer novelty" to some students, others might see those aspects similar to their personal experiences and background. Simultaneously texts dealing with the same theme will present themselves in a "like-but-unlike" manner, providing students with multidimensional perspectives on the chosen themes. Therefore, Damrosch's three factors are at the heart of the chosen course materials. In the classroom it will become apparent that these principles are intertwined and dynamic.

The case of Antoine de Saint Exupéry, *The Little Prince* clearly exemplifies this. While the prime setting of the novel's framework, the anonymous desert, as well as the final part of the text where death is presented as a way of returning home, are unfamiliar to most Thai students representing thus a "sheer novelty", yet the themes of love and friendship prevailing throughout the entire novel present concepts which Thai students can relate to their own experiences. Taken together the book as a whole then presents an example of "like-but-unlike" to Thai students.

4.5.1.3 Translations and works originally written in English

The proposed course incorporates both literary works in English translation and works originally written in English. Five texts are works in translation:

- (1) Antoine de Saint Exupéry, *The Little Prince* (translated from French)
- (2) Anna Akhmatova, "Twenty-First. Night. Monday" (translated from Russian)
- (3) Pablo Neruda, "Tonight I Can Write" (translated from Spanish)
- (4) Ch'a Pöm-sök, "Barren Land" (translated from Korean)
- (5) Sila Khomchai, "Mid-road Family" (translated from Thai)

The other two texts are originally written in English: R.K. Narayan, "A Horse and Two Goats" and Chinua Achebe, "Dead Men's Path".

The inclusion of a majority of translated texts here is in line with the acknowledgement made earlier in the thesis that English is today a major tool for accessing global culture including literature, and a key means for accessing "multiple windows on the world". Some pedagogic activities proposed for the course also invite students to reflect on the translation process (for example, in Week 10 where the Thai short story "Mid-road Family" is read both in English translation and in the original Thai).

4.5.1.4 Chronology of texts

For reasons of accessibility and relevance to students' experience as described in Section 4.2.4, the proposed course has a focus on twentieth-century literary works, more specifically, texts written between 1917 and 1993. Texts have not been selected to illustrate the historical development of literature, so in addition, there is no need for chronological order among the selected texts to be taught in the course, and a thematic organisation can be followed. For example, the novel, *The Little Prince*, written in 1943, will be studied before the poem, "Twenty-First. Night. Monday", written in 1917.

4.5.1.5 Approach to literature teaching

All texts have been purposefully chosen to represent the major literary genres (novel, drama, short story, poetry) as well as the three identified themes for the course. Attempts have been made to select texts from different genres to represent the same theme. For example, in the "Love and Friendship" theme, two different genres will be studied: novel (*The Little Prince*) and poetry ("Twenty-first. Night. Monday" and "Tonight I Can Write"). Another example is that both a play ("Barren Land") and a short story (Mid-road Family) were selected to represent the "Life in a City" theme.

4.5.1.6 Linguistic level

All texts selected for the course have been chosen for their accessibility in terms of style, register, and range of vocabulary. For example, *The Little Prince* is chosen to be the first text due to the linguistic level of this novel (Weeks 2-4). In terms of both style and range of vocabulary, this novel seems reasonably accessible to students.

4.5.1.7 Length of texts

As discussed in Section 4.2, text length is a crucial factor in choosing L2 medium literary texts for students, in order to reduce the heavy burden of content which is common in literature courses, and create space for a good range of analytic and creative activities arising from each text. All texts selected for this course are therefore “manageable” in terms of length, though none of them has been abridged in any way. Most texts can be read in a relatively short time; for example, in the Week 13 activity, “Reading the short story”, it is expected that students will be able to finish reading “Dead Men’s Path” by Chinua Achebe within 30 minutes in the classroom. As for the two longer texts (the novel, *The Little Prince* and the play “Barren Land”), each is taught over several weeks to allow time for both reading and associated activities. *The Little Prince*, for example, will be allocated three weeks for studying; students will then read nine short chapters a week.

4.5.2 Pedagogy

4.5.2.1 Using subject-centred and student-centred theories

As described in Section 4.3.1, the proposed course employs a combination of subject-centred and student-centred pedagogic theories. The activity called “Life of the author” in Weeks 2, 5, 6, 11, and 13 can be cited as an example of the use of subject-centred theory, providing some background information on each new literary text to students as it is introduced for the first time. However, student-centred theory is of greater significance in the course and various examples can be taken from the lesson plans to illustrate this. In Weeks 7 and 11 there are examples of writing activities which have been developed to encourage students’ imaginative

development. The activity, "Writing a diary" in Week 7 allows students to use their imagination, as well as creativity to write a diary entry drawing on the tragic drama "Barren Land", using one character's viewpoint to tell about his/her family situation. Another example can be drawn from the Week 11 activity arising from the short story "A Horse and Two Goats". In this assignment, titled "Using the ending" students are asked to imagine that they were either Muni, the local Indian man in the village, or the American visitor to the village. Students are also asked to think and write about how the story might develop or continue. A number of reading activities have also been designed for this course to encourage students to develop a personal response to the texts. The Week 5 activities, "Reading the two poems", "Interpreting the two poems", and "Comparing poems" give students opportunities to read and interact with the poems given in the classroom. Students will read, interpret, and analyse the poems, using the guideline questions.

Furthermore, individual, pair, and group work are used to support an active and collaborative learning environment. Examples of individual written work can be seen for example from the Week 2 activity, "A note to the rose", the Week 3 activity, "Homework: a book in a letter" (both arising from *The Little Prince*), and the Week 11 activity, "Synopsis" (from "A Horse and Two Goats"); an individual reading exercise is exemplified in the Week 13 activity, "Comprehension checking" (from "Death Men's Path"). Examples of pair work can be taken for example from the Week 2 activity, "Meaning of drawing No. One" (from *The Little Prince*), the Week 4 activity, "Who is the protagonist?", the Week 7 activity, "Writing a diary", and the Week 8 activity, "A page of translation". And examples of group work can be seen from the Week 2 activity, "Viewing the world: adults vs. children", the Week 3 activity, "Character traits", the Week 4 activity, "Who is/are friend (s) of the little prince?", and the Week 5 activity, "Interpreting the two poems".

4.5.2.2 Integration between language and literature

In addition to providing opportunities for extensive purposeful reading in English, the course provides students with regular opportunities to practise their speaking and writing skills in English.

Concerning the development of students' speaking skill in English, an example can be seen from the Week 4 activity, "The little prince and the snake", in which students will be encouraged to discuss and give their opinions on the importance of the snake in the novel. Another example can be taken from the Week 8 activity called, "Conclusion: relevancy to modern society". This activity allows students to talk and discuss in pairs about problems and possible solutions in modern society, stimulated by their reading of "Barren Land".

The writing opportunities are graded as the course progresses, from easier to more difficult. Evidence for this can be seen for example in a short writing activity called "A note to the rose" which will be assigned to students in Week 2 (the first week of the teaching of the novel, *The Little Prince*). In Week 3 this is followed by a more complicated task; this activity called "A book in a letter" will allow students to practise writing a letter to their friends, telling them about the book they read in a more extended form.

Regarding the development of students' literary analysis skill, examples can also be taken from the novel, *The Little Prince*. The Week 4 activities, "Themes" and "Who is the protagonist?", give an opportunity for students to use their literary skills in the analysis of themes and the creation of interpretations of the novel they have read. Another example can be seen from the Week 10 activity, "Tone of the story" relating to the Thai short story "Mid-road Family", in which students will work in groups to discuss and give their comments on the tone of the story and the writer's purpose in writing it.

4.5.2.3 Personal and intercultural response of students

Through the proposed course, personal and intercultural response of students is also promoted. Evidence for the development of personal response can be seen for example in the activity called "Adding another section to the book" which will be assigned to students in Week 3. This activity encourages students to respond to the novel, *The Little Prince*, by adding one more planet to the novel, as well as creating

and writing conversations between the character living on the added planet with the little prince. Regarding the development of intercultural response, examples can be taken from the two short stories: "A Horse and Two Goats" by R.K. Narayan and "Dead Men's Path" by Chinua Achebe. Students are asked to work out the importance of the statue in the first of these two stories, using viewpoints from the two characters that come from different cultural backgrounds in the Week 11 activity called, "The meaning of the statue". Another example is taken from the Week 14 activity, "Using students' cross-cultural experiences" in which students are encouraged to share their opinions and personal experiences with others in cross-cultural encounters, arising from their reading of the second story. These examples make it clear that the intercultural goals of the course are primarily concerned with the heightening of students' imaginative awareness of cultural differences and similarities, rather than the provision of any systematic study of "other" cultures.

4.6 Conclusion

Since it is not possible to cover everything within the provided academic time of the entire course, and given the priorities of the course relating to personal and intercultural development on the one hand, and intercultural understanding on the other, this course, therefore has excluded any systematic study of literary theory and secondary literary criticism of the selected texts. However, students are encouraged to read criticisms on the selected texts for their own interest.

The combination of genre-based and thematic approaches is just one of many possible ways to design a world literature course. For example, one could set up the course according to continents or countries around the world, so that the focus will be on the geographical span.

Alternatively, one could also design this course by using a combination of genres and types. For example, fiction (detective stories, adventure, science fiction), drama (classical drama, realistic drama), poetry (classical poetry, modern poetry).

Nonetheless the choices and priorities made in designing the proposed course are grounded in an understanding of international discussions about literature education, including L2 literature education, as well as in the substantial fieldwork described in Chapter Three. It is hoped that the proposals will highlight the importance and necessity of the teaching of world literature in contemporary Thai society, as well as offering a practical approach which is capable of implementation in realistic Thai higher education conditions. The concluding chapter will revise the key issues made in each chapter of this thesis with references to the research questions. It also provides limitations of the study and directions for future research.

Conclusion

This thesis begins with the belief that world literature can be used as a means of cultural enrichment. The researcher is convinced that in an age of globalisation, we can no longer be indifferent to diverse cultures around the world. Like other societies, Thailand has been affected by this phenomenon. Living in a multicultural society in which various cultures are intertwined, it is very important that we should become aware of the interconnectedness of diverse cultures and the flow of cultural exchanges. This study emphasises the potential contribution of world literature to this process in the Thai context and therefore proposes a "World Literature in English" course for Thai higher education, on the grounds that this course will prepare Thai students to face our globalising and multicultural world better.

The title of this course is "World Literature in English". Why English? It is the status of English as a *lingua franca* that makes a number of literary texts written in different languages from diverse cultures available and accessible to readers around the world. Moreover, the widespread use of English in Asia in general and in Thailand in particular offers an opportunity for international and intercultural communication. In order to have fruitful communication, one needs to have not only language skills, but also to be able to understand each other. A "World Literature in English" course hopefully offers an opportunity for students to practice their language skills, as well as life skills in a sense that students will learn to develop their appreciative understanding of common aspects of human experiences shared by people from various parts of the world. This will also promote cultural and mutual understanding and comparative perspectives across cultures.

Revisiting the research questions

In order to ground the proposals for a "World Literature in English" course effectively in international experience of literature education, as well as in a good understanding of the Thai context and the needs and interests of Thai lecturers and students, the study set out to answer the following research questions:

1. How can the study of contemporary world literature contribute to the intercultural development of Thai students in the context of English language education?
2. What is the historical and contemporary place of literature in Thai society?
3. What is the status of English as a cultural medium in Thai society?
4. What is the current situation of literature teaching in English departments in Thai higher education?
5. What are the principles and criteria for selecting literary texts and how can these best be taught from a world literature perspective?

The overall justifications for implementing the proposed course are based on answers to these questions, developed through literature review, documentary analysis and empirical research. The key issues discussed include the historical development of concepts of world literature, twentieth century approaches to literature education both in L1 and L2 contexts, the historical and sociocultural background of Thai students, and the analysis of the current situation and practice of literature teaching in Thai universities.

In Chapter One, the examination and reviews of the concepts of world literature, dated back to the nineteenth century, help answer Research Question 1, i.e. help conceptualise the researcher's own definition of world literature suitable for the Thai context. In addition, the discussions on general background of literature education, principles, methodologies, and text selection from both L1 and L2 contexts familiarise the researcher with important issues and some relevant concerns and problems in literature teaching. This survey contributes to answering Research Question 5, and is beneficial in contributing design ideas for the proposed course.

Research Questions 2 and 3 are mainly addressed in Chapter 2. From this chapter it can be concluded that the historical and sociocultural milieu which Thai students come from has well prepared them for the study of world literature from diverse cultures. It can be seen that literature has become an integral part in Thai society, both as a part of informal and formal education. The continuity of the importance of oral and written literature has existed in Thai society from the past and is still alive at the present day. One example that is particularly relevant to the proposal of

teaching world literature is that Thais have already been familiar with diverse cultures including three main cultures of Asia (Indian, Chinese, and Persian), as well as Western culture. This history evidently lays a solid background for an interest towards other foreign literatures, and has prepared Thai students to read literature from diverse cultures.

Before a "World Literature in English" course was designed, empirical fieldwork was conducted in five state universities in Thailand in order to explore the current practice and situation of literature teaching at university level, and so address Research Question 4. The analysis of documents underlying the present literature curriculum, and interviews prove to be useful and gave the researcher a more comprehensive picture of the status of literature in the university curriculum, as well as the attitudes of both lecturers and students towards the teaching and the study of literature. In brief, Chapter Three describes how, until recently, only few universities have shown initial awareness of the importance of literature from diverse cultures, other than British and American literature which until today play the dominant role in the curriculum. The Chapter also describes student difficulties in relating to a curriculum based largely on the historical literary canon, especially pre-twentieth century works.

Research Question 5 is also addressed in Chapter 3. In terms of text selection, it is shown that the majority of university lecturers tend to choose reading materials according to their own experiences, namely what they were taught when they were students. It can be said that personal preferences of the lecturers play a major part in selecting texts for Thai university students, and the students' voice on this issue remains widely unheard. It is suggested in this study that a mutual communication between lecturers and students should be taken into consideration concerning text selection. This will contribute to an increase in students' motivation in the study of literature.

Overall, from our close examination of these handfuls of existing courses, it can be concluded that they still need to consider a wider perspective in dealing with the notion and the teaching of literature from diverse cultures. In other words, it is advisable to incorporate literary texts from diverse cultures around the globe. Living

in an age of globalisation, it is time to broaden our horizon of knowledge and perspectives in order to have mutual understandings and respect to other cultures. This will hopefully result in cultural exchanges and developing a successful intercultural communication.

Limitations of the study and directions for future research

As we have seen, this study is an attempt to introduce a "World Literature in English" course to be included as part of the literature curriculum for Thai higher education. The researcher is well aware of the fact that the implementation of this course in Thailand will not happen instantaneously and that a long process and a number of complications lie ahead. The implications of these can already be pinpointed from the fieldwork experience during the course of this study.

From the interviews with lecturers, when asked about their views on the proposed course, only a few showed great interest and enthusiasm about this prospective course. The majority of lecturers are still reluctant to change their teaching materials or text selection.

As for the students' viewpoint, different from that of their lecturers, they see the proposed course as an improvement and an alternative to the existing courses and will select this course as part of their studies. Having said this, it can also be implied from the fieldwork data that the study of literature will not be their first option, in other words, "literature is a soft option" (Qiping and Shubo, 2002: 317). Among a number of courses offered in the universities, the majority of students opt for career-oriented courses such as *English for Tourism*, *English for Business*, *English for Specific Purposes*. Moreover, at the departmental level, it has been argued that these career-oriented courses will attract more students and serve their purposes of their studies in terms of career advancement and professional skills.

The future of this proposed course is therefore in the hands of university or even national policy makers who hopefully see the importance of the study of literature in particular and the importance of humanistic disciplines in general. This thesis at least contributes to the arguments for the importance and relevance of world

literature in Thai society and thus implementing a “World Literature in English” course as part of the literature programmes in Thai higher education.

The main limitation of this study, however, is the fact that the proposed course has not yet been taught and studied anywhere in Thailand. In other words, all the concepts and principles suggested for this course remain to be tested, examined, and challenged in the Thai higher education context.

In order to fill this gap, further research could be conducted to put this prospective course into practice. The first step would be to teach this course in one semester at university level, using the suggested literary texts and the proposed classroom activities. By adopting an action research approach, one could explore the effectiveness of these selected texts when actually used in the course, and the strengths and weaknesses of the classroom activities designed for this course.

In connection to this, one could also conduct relevant research by examining the responses of both lecturers and university students who teach and take this course. Those responses, comments, and overall attitudes towards the course could be explored through interviews and questionnaires, and the findings may lead to some adjustments and/or improvements to the course in the future.

Having empirically trialled and evaluated the proposals made in this thesis in this way, the approach could be developed further, but elaborating on more possible themes and types of literature that could be introduced. For example, the present course is based on written literature only. In a future course, oral literature could also be included, thus offering a more comprehensive approach to the teaching of world literature from diverse cultures.

It can be seen throughout this thesis that the implications and applications of this study directly contribute to the Thai context, particularly Thai higher education. Nevertheless, this study hopefully makes some contributions to L2 contexts in general, in terms of literature curriculum design. As for L1 contexts, as outlined earlier, although similar courses have been offered in first language settings, they predominantly focus on “world literature,” referring to masterpieces and classics in

particular. This study, however, attempts to broaden the notion of "world literature" in a sense that it covers both world literature in a traditional way, as well as, contemporary and non-canonical literatures that have been circulated beyond linguistic and cultural points of origin.

It is hoped that this course will not only serve as cultural enrichment for students, but also enable them to become acquainted with both world literature and the world of literature. It is the world of literature that will hopefully inspire them to read not only for the classroom but so that reading literature will become an enjoyable moment and an important part of their ongoing lives.

Appendices

Appendix 1: A sample of a World Literature course

[Do not quote without author's permission]

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WORLD LITERATURES Literature 141a

MW 11:30-12:20, 1 HTBA

Course Description

An exploration of the development of the basic literary genres (sacred and wisdom literatures, poetry, drama, epic and novel) in an explicitly global context. "World Literatures" is the first introductory survey course at Yale to juxtapose several of the most important and enduring works of *both* Western and non-Western literary traditions. The course pays particular attention to the changing nature of literary genres, tracing their emergence and their passing away at distinct historical moments, marking the different inflections they take in different cultures, and charting the ways in which they are transmitted across languages, cultures and geographies. Rather than serving as an introduction to a single genre or a single linguistic, national or regional tradition, "World Literatures" instead introduces students to a wide range of literary forms and literary cultures, many of which are shown to be deeply interrelated with one another.

Course Format

An innovative guest lecture format draws on professors from every department of language and literature at Yale to ensure that students learn about each text from someone who is an expert both on it, and on the broader linguistic and cultural tradition from which it comes. Professors Cooppan and Holquist will provide introductory comments to every lecture while also sketching out some of the overall connections among the lectures. Weekly discussion sections will allow students the opportunity to explore the specific relations among the week's readings and to develop their skills in analyzing literary language and form.

Course Requirements

Regular attendance at lecture and section
3 papers (5-7 pp. each)
Midterm exam

Reading

Although this course proceeds at a rapid pace, we have nonetheless kept the reading to manageable levels, ranging from 50 pp. to 100 pp. per lecture. Obviously, the more challenging the material, the less of it will be assigned.

Course books are available at the Yale CO-OP (924 Chapel Street). There is also a course packet at TYCO (262 Elm Street) under Professor Cooppan's name. It will be available at the end of this week. Please note that all readings on the syllabus refer to the course packet unless specified as course books.

COURSE SYLLABUS

September

W 1 Course Introduction (Michael Holquist, Vilashini Cooppan)

SCRIPTURE AND WISDOM LITERATURES

M 6 Worship and Wisdom in the Ancient Near East (William Hallo)

Selection of "Just Sufferer" compositions, proverbs, instructions, disputation, hymns and prayers from the Sumerian, Akkadian, Egyptian and Hebrew (Biblical) traditions (ca. 22nd - 11th c. BCE)

W 8 Folk Wisdom and Traditional Narrative in Ancient India (Hugh Flick)

Visnu_arman, *Pañcatantra* (Sanskrit, ca. 5th c. BCE - 6th c.)
[course book]

M 13 Wise Governance and Wit in the Animal Fable (Howard Bloch)

Marie de France, *Fables* (old French, 12th c.)
[course book]

W 15 The *Koran* as a Challenge for Arabic Literature (Beatrice Gruendler)

S_ras 98 "The Clear Sign"; 81 "The Darkening"; 79 "The Pluckers"; 77
"The Loosed Ones"; 75 "The Resurrection"; 26 "The Poets"; 10
"Joseph" (Arabic, 7th c.)

M 20 Confucianism and Taoism in Ancient China (Kang-i Sun Chang)

Confucius, *Analects* (5th - 4th c. BCE)
Chuang Tzu et. al., *Chuang Tzu* (4th c. BCE)
Lao Tzu, *Tao te Ching* (3rd c. BCE)

W 22 Japanese Buddhist Tales (Edward Kamens)

Edward Kamens, "A Short History of Sanb_e"
Minamoto no Tamenori, *The Three Jewels* (10th c.)

M 27 Contemporary Versions of Wisdom Literature (Michael Holquist)

Franz Kafka: Parables, "Investigations of a Dog" (German 19th c.)
Jorge Luis Borges, "Death and the Compass" (Spanish, 20th c.)

LYRIC POETRY

W 29 Love Lyrics of the Ancient Near East (William Hallo)
"The Wiles of Women," "Bridal Sheets," "The Wild Bull Who Has Lain Down," "The First Child," "Tavern Sketch" (Sumerian, ca. 21st - 18th c. BCE)
"Seated on Her Thighs," "Horns of Gold"; "The Faithful Lover"; "I Have Made a Bed"; "Ishtar Will Not Tire" (Akkadian, ca. 2200 BCE)
Papyrus Harris 500 (Egyptian, ca. 13th - 12th c. BCE)
Song of Songs; Psalm 45 (Hebrew)

October

F 1 FIRST PAPER DUE 5 PP.

M 4 The Lyric Tradition of Classical Greece and Rome (Gregory Nagy)
Poems by Sappho, Catullus, Ovid, Pindar, Rilke, Seferis (Greek, Latin, German, 7th c. BCE - 20th c.)

W 6 Hitomaro's Laments: *The Man'y_sh_* (Japanese, 8th c.) (Edward Kamens)
Steven Carter, introduction to *Traditional Japanese Poetry*
Edwin Cranston, "Kakinomoto no Hitomaro," especially #s 321-27, 341-44, 345-50 for lecture

M 11 Gender and Sexuality in Chinese Classical Poetry (Kang-i Sun Chang)
Selected poems from *The Book of Songs* (9th - 7th c. BCE)
Qu Yuan, *Li Sao* (4th c. BCE): "On Encountering Trouble"
Nine Songs (3rd - 4th c. BCE): "The Lady of the Xiang"; "The Goddess of the Xiang," "The Goddess"
Poems on the Double Seventh: "Without a Word"
Popular Songs: "The Ballad of Mu-lan"; Four "Tzu Yeh" Songs (4th - 6th c.)
Selected poems by Song Yu, T'ao Ch'ien, Su Hsiao-hsiao; Pao Ling-hui; Wu Tsê-t'ien; Yü Hsüan-chi; Li Ch'ing-chao; Chu Shu-chêñ; Huang O; Wu Tsao; Liu Shih (5th - 19th c.)
Optional: Kang-i Sun Chang, "Chinese Poetry, Classical"

W 13 The Early Islamic Love Lyric (Ghazal) and its Migrations (B. Gruendler)
Erotic Ghazals by Umar ibn Ab_ - Rab_ 'a; Wadd_h al-Yaman; al-Mu'ammil ibn Umayl (Arabic, 8th c.)
Platonic Ghazals by Tawba ibn al-Humayyir; Layl_ al-Akhyaliyya (7th c.)
A.E. Khayrallah, "Al-ma_n_n" (7th - 8th c.)
Johann von Goethe, *West-östlicher Divan*: "The Most Secret," "In a Thousand Forms You May Conceal Yourself"
(German, 19th c.)

F 15 MIDTERM EXAM IN SECTION

M 18 The Love Song in Medieval Europe (María Rosa Menocal)
Stephen Nicols, "The Old Provençal Lyric"
Provençal Poems by Arnaut Daniel, Guillem, Bernart de Ventadorn, Folquet de Romans (12th c.)
Peter Cole, introduction to *Selected Poems of Shmuel Ha-Nagid*
Michael Sells, "Love" in *The Cambridge History of Arabic Literature*

W 20 Petrarch and Petrarchism in Renaissance Lyric (David Quint)
 Poems by Francis Petrarch (Italian, 14th c.); Louise Labé, Pierre de Ronsard (French, 16th c.); Luis de Góngora (Spanish, 16th c.); William Shakespeare, Thomas Wyatt, Henry Howard and John Donne (English, 16th c.)

M 25 The Subjective Turn: Romanticism as a Transnational Movement (Paul Fry)
 Poems by William Wordsworth, Samuel Taylor Coleridge, John Keats, Walt Whitman, Emily Dickinson (English, 19th c.); Johann von Goethe, Eduard Moerike (German, 19th c.); Charles Baudelaire (French, 19th c.)

W 27 National Poetry and the Dream of a National Language (Michael Holquist)
 Friedrich Hölderlin, "The Migration" (German, 19th c.)
 J.G. Fichte, "The Chief Differences between the Germans and the Other Peoples of Teutonic Descent" and "The Consequences of the Difference" (German, 19th c.)
 Alexander Pushkin, "Exegi Monumentum" (Russian, 19th c.)
 Alexander Kireevsky, "On the Nature of Pushkin's Poetry"

November

M 1 The Poetic Selves of Ibero-American Modernism (K. David Jackson)
 George Steiner, "Foursome: The Art of Fernando Pessoa"
 Poems by Fernando Pessoa (a.k.a. Alberto Caeiro, Ricardo Reis, Álvaro de Campos), Oliverio Girondo, Vicente Huidobro, Mario de Andrade, Carlos Drummond de Andrade, Murilo Mendes
 Oswald de Andrade, "Manifesto" (Portuguese and Spanish, 20th c.)

W 3 Oral Tradition and Southern African Praise Poetry (Sandra Sanneh)
 L. Gunner and M. Gwala, introduction to *Musho: Zulu Popular Praises*
 "Shaka" (Zulu, 19th c.)
 Selected 20th c. Zulu praise poems
 Alfred Qabula, "Praise Poem to FOSATU" (Federation of South African Trade Unions)

F 5 SECOND PAPER DUE 5-7 PP.

DRAMA

M 8 The Aesthetics of Sanskrit Drama (Hugh Flick)
 K_lid_sa, _akuntal_ (Sanskrit, 4th c.)

W 10 Tragedy and its Translations: From Greece to Africa (Ann Biersteker)
 Wole Soyinka, *Bacchae of Euripides* (English, 20th c.)
 [course book]

M 15 Tragedy and its Translations: From England to Japan (Murray Biggs)
 William Shakespeare, *Macbeth* (English, 16th c.)
 [course book]
 Akira Kurosawa, *Throne of Blood* (Japanese, 20th c.)
 [film, screening to be announced]

W 18 Japanese Nō Drama (Edward Kamens)
 "Tales of Ise" (10th c.)
 Karen Brazell, "Elements of Performance"
 Zeami's *Izutsu* (14th c.)

VACATION

M 29 Asian Aesthetics in German Drama (Cyrus Hamlin)
Bertolt Brecht, *The Measures Taken; He Who Says Yes; He Who Says No*
(German, 20th c.)
Komparu Senchiku (attributed), *Tanikō* (Japanese, 15th c.)

December

W 1 *Evar Indrajit*: East or West? (Murray Biggs)
Badal Sircar, *Evar Indrajit* (Bengali, 20th c.)

F 10 FINAL PAPER DUE 7 PP.

WORLD LITERATURES
Literature 142b

MW 1:00-2:15

SPRING SEMESTER 2004

Vilashini Cooppan, Katie Trumpener, Richard Maxwell, Alexander Beecroft

EPIC STORIES

January

| | | |
|------|--|-------------------------------------|
| M 12 | Course Introduction | (lecture, Cooppan) |
| W 14 | <u>The Epic of Gilgamesh</u> (Sumerian, 2100-700 BCE) (lecture, Cooppan) | |
| F 16 | <u>The Epic of Gilgamesh</u> <u>The Odyssey</u> (Greek, 8 th c. BCE), Books 1-4 | (lecture, Trumpener and Ben Foster) |
| M 19 | NO CLASS | |
| W 21 | <u>The Odyssey</u> , Books 5-12 | (lecture, Beecroft and Cooppan) |
| M 26 | <u>The Odyssey</u> , Books 13-19 | (seminar) |
| W 28 | <u>The Odyssey</u> , Books 20-24 Walcott, <u>Omeros</u> , ch. 1, and "The Schooner Flight"; Cavafy, "Ithaka" [all X] | (seminar) |

February

| | | |
|------|---|--------------------|
| M 2 | <u>The Epic of Sundiata</u> (Mali, 13 th c.) | (lecture, Cooppan) |
| T 3 | FILM SCREENING: <i>Keita</i> (Mali, 20 th c.) 7:00 and 9:00 | |
| W 4 | <u>The Epic of Sundiata</u> ; <i>Keita</i> ; excerpts from Bamba Suso, (seminar) Banna Kanute, and Williams translations of <u>Sundiata</u> [X] | |
| F 6 | FIRST PAPER DUE 5 PAGES | |
| M 9 | <u>The Mahabharata</u> (Sanskrit, 400 BCE - 400 CE) "Introduction" and "The Massacre at Night" [X] | (lecture, Maxwell) |
| W 11 | <u>The Mahabharata</u> Derek Walcott, "The Antilles: Fragments of Epic Memory" [X] | (seminar) |
| M 16 | The Saga of Hrafnkel Frey's Godi, in <u>Hrafnkel's Saga and Other Stories</u> (Iceland, 13 th c.); Marie de France, <u>Lais</u> ; (lecture, "Guigemar," "Bisclavret," "Lanval," "Laustic" (France, 12 th c.) Maxwell) | |

| | | |
|---------------------|--|--------------------|
| W 18 | Murasaki Shikibu, <u>The Tale of Genji</u> (Japan, 10 th c.) (lecture, E. Kamens) chs. 1-4 | |
| M 23 | <u>The Tale of Genji</u> , chs. 5-9 | (seminar) |
| W 25 | <u>The Tale of Genji</u> , chs. 10-15 | (seminar) |
| March | | |
| M 1 | <u>The Tale of Genji</u> , chs. 16-20; Tanizaki, "The Bridge of Dreams" | (seminar) |
| W 3 | Enchi Fumiko, <u>Masks</u> (Japan, 20 th c.) | (seminar) |
| F 5 | SECOND PAPER DUE | 5-7 PAGES |
| SPRING BREAK | | |
| M 22 | <u>The Thousand and One Nights</u> (Arabic, 14 th c.) [X] (lecture, Cooppan) | |
| W 24 | <u>The Thousand and One Nights</u> | (seminar) |
| M 29 | Honoré de Balzac, <u>Le Père Goriot</u> (France, 19 th c.) (lecture, Cooppan) Introduction to <u>La Comèdie Humaine</u> [X] | |
| W 31 | <u>Le Père Goriot</u> | (seminar) |
| April | | |
| M 5 | Dai Sijie, <u>Balzac and the Little Chinese Seamstress</u> (seminar) (China, 20 th c.) | |
| W 7 | Salman Rushdie, <u>Midnight's Children</u> (India, 20 th c.) (lecture, Cooppan) | |
| M 12 | <u>Midnight's Children</u> | (seminar) |
| W 14 | <u>Midnight's Children</u> | (lecture, Maxwell) |
| M 19 | <u>Midnight's Children</u> | (seminar) |
| W 21 | Closing Forum, "What is World Literature?" (panel lecture and group discussion) Franco Moretti, "Conjectures on World Literature"; David Damrosch, "World Literature, National Contexts" Stephen Owen, "Stepping Forward and Back: Issues and Possibilities for 'World' Poetry" [all X] | |
| May | | |
| M 3 | FINAL PAPER DUE | 7-8 PAGES |

Requirements

Regular attendance at lecture and active participation in seminar
3 papers, the first 5 pp.; the second 5-7 pp.; the third 7-8 pp.

Appendix 2: Fieldwork instruments

Fieldwork in Thailand : January-February 2006

Lecturer Interview

Faculty/University: _____ Email
address/Tel. _____

A. General Questions

State of Affairs:

- How long have you been teaching?
- How do you become a literature lecturer?
- What courses are you teaching?
- Do you like teaching literature?
- Do you enjoy reading literary texts?
- Do you write for pleasure?

B. Key Questions

1. Pedagogy:

Choose a specific literature course and talk through how you work with students to develop their knowledge, language skills and independence.

How do you choose reading materials? (own experiences of studying literature, canonical literature, easy to access for students, themes, etc.)

2. Values and Goals:

In what ways do you think literature contributes to your students' language development?

What benefits do you think your students get from studying literature? (intercultural benefits, personal development, aesthetic element, critical thinking and interpretative skills, experiences and understandings of human situations, or what do your students get from literature course they do not get from other language courses?)

3. Practicality:

If you had power to make improvements/changes in literature courses and curriculum, what would you do to make them be more successful?

What improvements would you like to be made in the literature course and curriculum?

4. Possibility/Attitudes towards the proposed course:

Considering the changing social and cultural environment in Thailand, What is your opinion about introducing the course: Literature from diverse cultures/ World Literature in English for your students?
(Advantages and disadvantages of this course)

Student Interview and Supplementary Questionnaire

• Student Interview

A. General Questions

State of Affairs:

- Do you study literature as major or minor subject?
- What makes you choose literature course?

B. Key Questions

1. Pedagogy :

Choose a specific literature course and talk through how you learn to develop your knowledge, language skills, and independence.

2. Values and Goals:

2.1 In what ways do you think literature contributes to your language development?

2.2 What benefits do you think you get from studying literature? (intercultural benefits, personal development, aesthetic element, critical thinking and interpretative skills, experiences and understandings of human situations)

3. Practicality:

What improvements would you like to be made in the literature course and curriculum?

4. Possibility/Attitudes towards the proposed course:

Considering the changing social and cultural environment in Thailand, What is your opinion about studying the course: Literature from diverse cultures/ World Literature in English for your students?

- Supplementary Questionnaire

Year/ Subject _____

Faculty/University _____

1. Which of the following reading materials do you prefer to read for pleasure? Do you read in English, in Thai, or in any other languages?

novels / short stories / poetry / newspapers / magazines / online websites / comic books

2. Which genre of literary texts do you enjoy reading?

humour / adventures / mystery / fantasy / horror / realistic fiction / non-fiction / short stories / classics / science fiction / supernatural / historical fiction/biography/autobiography

Explain why?

3. What is your favourite book?

What do you like in the book? (language/ characters/ plot/ themes, etc.)

4. What kinds of topic do you enjoy reading?

5. Do you write for pleasure?

5.1 diaries (in what language?, Thai, English, etc.)

5.2 poems

5.3 letters

5.4 short story

Appendix 3: Pilot Study

A Report on Pilot Study, March 2005 in Thailand

The theme of the study is on the teaching and learning literature in higher education in Thailand. The aim of this study is to have a better understanding of how literature is taught and learnt at university level and to obtain an insight into the lecturers and students' perceptions about the use of literature as a means of advanced language learning. It is hoped that the finding of this study will raise some important issues and themes which are beneficial for the main study which will be conducted in winter 2005.

There were 10 participants involved in this study, 5 university lecturers and 5 undergraduate students. This semi-structured interview, conducted in both English and Thai, consisted of questions about the benefits of using literature, the implementation of the language learning activities and assessment, the common problems from the study of literature, the preference of the literary texts, the use of literature from other cultures, and suggestions to improve a literature course in university curriculum.

The first question focuses on what lecturers and students like about using literature in the classroom. My finding is that both lecturers and students agree that literature enables them to get a wider perspective about other cultures. Lecturers also emphasise that a literary text can be seen as an 'exercise' for critical thinking and interpreting. They point out that each work of literature should be regarded as a potential new experience, something that is likely to have a distinct effect on students. It is because literature helps students redefine themselves, imagine others, and value difference. A similar point raised by students is that they claim that through the study of literature, they have better understanding of universal issues, human nature, society and the world. The majority of the students state that what they like about literature is the opportunity to be exposed to literary language which creates motivation for their studies.

The second question is about the benefits from studying literature. I found that both lecturers and students are positive that through literature, they are able to have better understandings of human beings and human situations. They come to terms with history, cultural and social lives and problems of people living in other parts of the world through the work of literature. However, lecturers and students seem to have different points to make regarding other benefits from the study of literature as follows:

Lecturers point out that from the work of literature, students are able to see 'language in use' or language in context. This involves the knowledge of cultures, rather than the structure of the language. They again give an emphasis on the benefits of acquiring critical thinking and interpretative skills through the discussion of a literary work.

Most students, on the other hand, see the work of literature as 'second hand experience'. They explain that they learn something of the lives and problems through the literary texts; they learn to explore possibilities and consider options for themselves. They become more tolerant and open-minded.

The third question concerns with in what ways lecturers and students think literature helps language development. There are two main points that lecturers and students have the same opinions. First of all, they believe that the study of literature is one of the best ways to develop one's language ability. They strongly believe that the development of all four skills—reading, writing, listening, and speaking—are made possible through the study of literature. Second, in terms of the study of a language, literary texts provide good samples of language in use. This provides a memorable context for students.

The fourth question focuses on the implementation of language learning activities in a literature course. The language activities created by lecturers are group work which promotes the discussion of the structure of the English language, for example, the discussion of the differences between British English and American English, and the discussion about what is the appropriate way to communicate to people from different levels within a society. Students seem to think that they have minimal amount of time to pay attention to the language learning activities in a literature class. It is because they are more concerned with the interpretation of the literary texts.

The fifth question explores the common problems of the teaching and learning literature. The problems that lecturers and students encounter seem to be different. For lecturers, their main concern is students' motivation. Students seem to lack motivation in studying literature. In the class, students are seen as 'passive' learners; they just listen and wait for the lecturer's comments on the story. Another issue raised by lecturers is that some students have limited command of the language and the majority of them lack historical, social, and cultural information of the texts. This, therefore, keep them away from the full appreciation of literary texts.

A concern voiced by students is mainly on the literary texts. They think that they have limited historical, social, and cultural background of the story they read. Moreover, they have to struggle with the implied meaning of the texts and its interpretation. One of the five students, she admitted that sometimes she questioned her lecturers' knowledge and interpretation of literary texts. She had an impression that her lecturer did not listen to her comments or took them seriously.

The purpose of the sixth question is to know which genre of literary texts lecturers and students prefer to teach or to study. Both lecturers and students agree that they prefer short stories. Short stories are attractive to them; it is because they are able to finish reading a short story within a short period of time. Short stories seem to be the first preference; however, students also give their second preference, that is, poetry. Their reason for this is the fact that they enjoy 'the beauty of the language' presented in the poems. Regarding how lecturers choose reading materials for their students, most of them choose from their reading experiences, from what they had been taught in the past. One of the lecturers attempts to select from contemporary literary texts with the hope that students are able to relate to contemporary issues raised in the texts. This, hopefully, enables them to be more active in the classroom discussion and to be motivated in the study of literature.

The use of literature from diverse cultures is the main focus of the seventh question. Both lecturers and students agree that they would like to know more about literature from other cultures, for example, Chinese, Japanese, Korean, European

and Thai. Regarding to literature from Thai culture, they said 'it is important to have some appreciation of one's own culture before attempting to make contact with other people.' It can be said that to be able to have effective understanding of other people, this is based on understanding and appreciation of oneself and one's own culture. There is, however, one teacher who would like to introduce Indian and South American cultures to her students. Italian culture seems to be of interest to one student.

The eighth question concerns with their preference of the use of unabridged version or simplified version of a literary text. Lecturers emphasise that using unabridged version is of great beneficial, especially, to undergraduate students. It is 'an authentic material' in the way that their students are able to experience 'language in context'. One teacher has strong belief that teachers should avoid using simplified version to undergraduate students.

My next question aims directly to students' making use of Thai translation of books written in English. All students are aware of the presence of Thai translation of books they are assigned to read. The majority of them use Thai translation; their only reason for this is to better comprehend the story. This, therefore, leads to their appreciation of the story. There is only one student who said she never used Thai translation because she had no time to read the translation.

The assessment from a literature course is the focus on the next question. Lecturers claim that there are six ways to assess students' achievements as follows: essay writing, role play, quiz, term papers, oral presentation and group discussion. For students, they explain that essay writing, term papers and discussion are the main assessment they get from a literature course. The majority of students think that essay writing is one of the best ways for them to express their ideas and to criticise literary texts.

The last question is about the improvements that lecturers and students would like to be made in a literature curriculum. The selection of literary texts is the primary concern for both lecturers and students. Lecturers believe that the selection of texts should correspond to students' interests and their language ability. This will, therefore, motivate them in the study of literature and willing to be involved in discussion. Similarly, students see the importance of the selection of literary texts. The story they seem to enjoy and make the best out of it, in terms of language and content, is the one that is relevant to them, they are able to relate themselves to the issues raised in the text.

Lecturers and students point out different concerns as follows: lecturers state that they would like to make 'cross-cultural understandings' as the main issue in the teaching of literature. The concept of cultural awareness highlights the importance of having knowledge of the foreign culture and also the need to have an analytical knowledge of one's own. As a result of the teaching, they are hoping that students will continue to read, think and criticise. As for students, they have four main points. First, within the limited time of a literature course, they will not be able to read a literary text thoroughly. This affects their full appreciation of the text. Second, they, many times, are scared by high expectations of their teachers. Third, occasionally, it is inevitable to question the knowledge of their lecturers. This involves the issues like interpretation of the text, and literary criticism. The last point which is very

important to the majority of the students is that they would like to see different approaches to the study of literature. For example, the introduction of theme-based literature course, rather than following timeline period of the history of literature.

This pilot study gives me an overview of the teaching and learning literature at university level in Thailand. This study raises many important issues which are useful for the main study of my thesis. For example, I would like to know more about the literary genre used in the classroom, what are the universal themes or the topics of interest for lecturers and students, lecturers' opinions on literature courses and course outlines, how students come to terms with 'culture' of their own and other cultures and what would be the criteria for selecting appropriate literary texts for Thai undergraduate students.

Interview Questions (March 2005, Thailand)

Lecturers

1. What do you like about using literature in the classroom?
2. What benefits do you think your students get from studying literature?
3. In what ways do you think literature helps your students' language development?
4. How do you stimulate creativity and student participation? and How do you normally involve your students in the language learning activities?
5. From your teaching experiences, what are the common problems for students of literature?
6. How do you choose reading materials? Which genre of literary texts do you prefer to teach: prose, poetry or drama? Why?
7. If studying literature means getting to know more about other cultures, which culture(s)/ from which country(s) would you like to teach?
8. Do you prefer teaching literature from unabridged version or simplified version? Why?
9. How do you assess students' achievements in literature?
10. What improvements would you like to be made in the literature curriculum?

Students

1. What do you like about literature?
2. What benefits do you think you get from studying literature?
3. In what ways do reading literary texts help your language development?
4. How do you participate actively in the language learning activities in a literature class?
5. From your learning experiences, what are the problems you have while studying literature?
6. Which genre of literary texts do you prefer to study: prose, poetry or drama? Why?
7. If studying literature means getting to know more about other cultures, which culture(s)/ from which country (s) would you like to study?
8. Do you prefer studying literature from unabridged version or simplified version? Why?
9. Do you make use of Thai translation of books written in English? How do you use the translation?
10. How would you like to be assessed from a literature course?
11. What kind of assignments have you got from the literature course?
12. What improvements would you like to be made in a literature course?

Appendix 4: A sample of the analysis of interview data

| Question 2 [Values and Goals] | Students | Response | Notes |
|--|----------|--|---|
| 1. In what ways do you think literature contributes to your language development? 2. What benefits do you think you get from studying literature? | S01 | Practice reading skills and be familiar with the use of language | * language development |
| | | More knowledge, broaden my viewpoints and perspectives. Some ideas can be used and applied in my life e.g. social discrimination | *benefits |
| | S02 | Literature show me how to use English in their society and that makes me know how to use it. | * language development |
| | | Critical thinking and language pattern | *benefits |
| | S03 | In language fluency especially in reading and speaking because it's like the real-time conversation. | * language development |
| | | Intercultural benefits, personal development, aesthetic element, critical thinking and interpretative skills, experiences and understandings of human situations | *benefits |
| | S04 | I learn interpretative skills from literature classes. I use this skill when I watch a film, although it is useful, sometimes, I don't have fun while watching it, because I think too much! | [S04-S10 : Group A] * language development |
| | | | *benefits |
| | S05 | - | * benefits |

| | | | |
|--|-----|---|----------------------------------|
| | | Studying literature helps improve vocabularies, grammar from reading. We will understand the use of English, levels of meaning. | *language development |
| | S06 | Literature helps improve grammar, the use of English. Reading skills. Writing skills. We know more vocabularies. We are able to read, speed reading. Listening skill is not the main concern. Only reading and writing. | * language development |
| | | - | *benefits |
| | S07 | - | * language development |
| | | - | *benefits |
| | S08 | - | * language development |
| | | - | *benefits |
| | S09 | - | * language development |
| | | - | *benefits |
| | S10 | It helps me understand words that we haven't seen or used everyday. | * language development |
| | | Language skill and re-creation | *benefits |
| | S11 | Reading literature will enable us to become more knowledgeable in terms of cultural issues, ways of thinking, understandings various types of people in our society. We learn about attitudes of people in each period. Literature reflects society. This is very interesting. We learn about history, philosophy, and also psychology.... Literature helps analyse our friends and their backgrounds. We understand people; literature makes us have | [S11-S22 : Group B] *benefits |

| | | | |
|--|--|---|------------------------|
| | | positive thinking. | |
| | S12 [cf. transcribed interview] | Writing skills and understandings of human situations | *benefits |
| | | Know how to write and read | * language development |
| | S13 | Understanding life and people it's because novels are based on real life. Certain characters in the novels, we meet them in our daily life. | *benefits |
| | | Reading skills | * language development |
| | S14 | Way of thinking, history, psychology | *benefits |
| | | Reading skills | * language development |
| | S15 | Understandings of human situations | *benefits |
| | | Idioms, vocabularies, style of writing which is more complex and sophisticated. | * language development |
| | S16 | Intercultural benefits, critical thinking, experiences and understandings of human situations, positive thinking | *benefits |
| | | Reading skills | * language development |
| | S17 | - | *benefits |
| | | - | * language development |
| | S18 | - | *benefits |
| | | - | * language development |
| | S19 | Literature makes me think, have various viewpoints and perspectives, see layers of meaning from language in contexts. | *benefits |
| | | Improve my writing skills, reading and writing more often. Literature definitely improves my poor | * language development |

| | | | |
|--|-----|--|------------------------|
| | | language to become better. | |
| | S20 | Only in terms of language. I don't believe that literature gives you something when compared to real life. Literature only reflects certain aspects of life, what we will encounter in our lives is different. | *benefits |
| | | Improve my language ability gradually in long-termed period. | * language development |
| | S21 | - | *benefits |
| | | - | * language development |
| | S22 | - | *benefits |
| | | - | * language development |
| | S23 | I study and learn more vocabularies from literary tests. | * language development |
| | | Personal development and critical thinking | *benefits |
| | S24 | Reading skills and idioms. | * language development |
| | | Intercultural issues and experiences from the books. | *benefits |
| | S25 | Learn new expressions, vocabularies | * language development |
| | | Personal development, interpretative skills | *benefits |
| | S26 | New vocabularies and idioms | * language development |
| | | Understandings of human situations and intercultural issues | *benefits |
| | S27 | I learn a lot of useful vocabularies from reading novels. | * language development |
| | | Personal development, and critical thinking | *benefits |
| | S28 | Critical thinking, understandings of human situations and intercultural issues. | *benefits |
| | | I learn useful expressions, idioms from texts given in class. | * language development |

| | | | |
|--|-----|--|------------------------|
| | S29 | Intercultural issues, experiences from other people, personal development | *benefits |
| | | Learn how to use language in context from novels, poems, and short stories. | * language development |
| | S30 | Critical thinking, understanding other people, intercultural issues. | *benefits |
| | | Improve my reading and writing skills. | * language development |
| | S31 | I learn more vocabularies, idioms, and sentence structures. | * language development |
| | | Intercultural issues, beauty of language, understandings of various situations | *benefits |

Appendix 5: A lists of documents used for the analysis of the literature curriculum

| | | | |
|---|--------------------------|--|--|
| 1 | Chiang Mai University | Department of English | http://www.human.cmu.ac.th/%7Eenglish/syllabus_b1_e.html (15/02/07) |
| 2 | Chulalongkorn University | Department of English | http://www.academic.chula.ac.th/search/showprograms.asp?ID_Program=122020 (24/02/07) |
| 3 | Kasetsat University | Department of Literature | http://lit.hum.ku.ac.th/menu/page1.htm (02/03/07) |
| 4 | Silpakorn University | Department of English | Undergraduate Catalog 2004, Faculty of Arts, Silpakorn University |
| 5 | Thammasat University | Department of English Language and Literature | http://www.tu.ac.th/org/arts/englit/course1.html (24/02/07) |

Chiang Mai University

กระบวนการวิชาภาษาอังกฤษ ระดับปริญญาตรี

| | | |
|---|--|------------|
| ม.ส. 111 | ภาษาอังกฤษ 1 | 3(3/3-0/0) |
| ENGL 111 | ORAL COMMUNICATION I | |
| (ชื่อกระบวนวิชาเดิม : ภาษาอังกฤษ 1) | | |
| ผู้สอนภาษาอังกฤษ : ไม่มี; ผู้กิจกรรมวิชาเอกภาษาอังกฤษ | | |
| พัฒนาความรู้พื้นฐานด้านภาษาและสำนวนที่จำเป็นเพื่อฝึกทักษะการพูดภาษาอังกฤษในสถานการณ์ประจำวัน | | |
| ม.ส. 112 | ภาษาอังกฤษ 2 | 3(3/3-0/0) |
| ENGL 112 | ORAL COMMUNICATION II | |
| (ชื่อกระบวนวิชาเดิม : ภาษาอังกฤษ 2) | | |
| ผู้สอนภาษาอังกฤษ : ม.ส. 111; ผู้กิจกรรมวิชาเอกภาษาอังกฤษ | | |
| พัฒนาทักษะการพูดต่อเนื่องจากกระบวนวิชา ม.ส. 111 ในสถานการณ์ต่างๆ และเพิ่มพูนความรู้ด้านสำนวนภาษา | | |
| ม.ส. 191 | อังกฤษสำหรับนักศึกษาวิทยาศาสตร์ 1 | 3(3/3-0/0) |
| ENGL 191 | ENGLISH FOR SCIENCE STUDENTS I | |
| ผู้สอนภาษาอังกฤษ : ไม่มี | | |
| ฝึกทักษะพื้นฐาน กศ.พูด การฟัง การอ่าน และการพูด ซึ่งเกี่ยวข้องกับมติชนทางวิทยาศาสตร์ที่เป็นภาษาอังกฤษ | | |
| ม.ส. 192 | อังกฤษสำหรับนักศึกษาวิทยาศาสตร์ 2 | 3(3/3-0/0) |
| ENGL 192 | ENGLISH FOR SCIENCE STUDENTS II | |
| ผู้สอนภาษาอังกฤษ : ม.ส. 191 | | |
| ฝึกทักษะพื้นฐานซึ่งเกี่ยวข้องกับมติชนทางวิทยาศาสตร์ที่เป็นภาษาอังกฤษเพิ่มเติม | | |
| ม.ส. 201 | ภาษาอังกฤษพื้นฐาน 3 | 3(3/3-0/0) |
| ENGL 201 | FUNDAMENTAL ENGLISH III | |
| ผู้สอนภาษาอังกฤษ : ม.ศท. 102 | | |
| ต่อจาก ม.ศท. 102 | | |
| ม.ส. 202 | ภาษาอังกฤษพื้นฐาน 4 | 3(3/3-0/0) |
| ENGL 202 | FUNDAMENTAL ENGLISH IV | |
| ผู้สอนภาษาอังกฤษ : ม.ส. 201 | | |
| ต่อจาก ม.ศท. 201 | | |
| ม.ส. 210 | ภาษาอังกฤษ 1 | 3(3/3-0/0) |
| ENGL 210 | ORAL EXPRESSION I | |
| ผู้สอนภาษาอังกฤษ : ม.ศท. 102 หรือ ม.ส. 192 | | |

ศึกการสันทนาในหัวข้อที่กำหนด โดยเน้นการออกเสียงเฉพาะคำกับเสียงสูงค่าในประทีดและศึกแบบประทีดเย็นสกานาเมืองดัน

| | | |
|-----------------------------|---|------------|
| ม.อ. 221 ENGL 221 | การเขียน 1 WRITTEN EXPRESSION I | 3(3/3-0/0) |
| | เงื่อนไขที่ต้องผ่านก่อน : ไม่มี; นักศึกษาอุปกรณ์ภาษาอังกฤษ | |
| | พัฒนาทักษะการเขียนเนื้อเรื่องด้วยฝึกการพิมพ์ด้วยเครื่องพิมพ์แบบประทีด และการเขียนความเร็วของนักเขียนภาษาอังกฤษและภาษาไทย ให้สามารถเขียนภาษาอังกฤษได้รวดเร็ว | |
| ม.อ. 222 ENGL 222 | การเขียน 2 WRITTEN EXPRESSION II | 3(3/3-0/0) |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 221; นักศึกษาอุปกรณ์ภาษาอังกฤษ | |
| | พัฒนาทักษะการเขียนความเร็วในระดับสูงกว่า ม.อ. 221 ในหัวข้อที่เกี่ยวข้องชีวิตประจำวัน | |
| ม.อ. 230 ENGL 230 | ภาษาเมืองดัน INTRODUCTION TO LANGUAGE | 3(3/3-0/0) |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.ศท. 102 | |
| | การศึกษาภาษาเมืองดันเกี่ยวกับภาษา โดยเน้นโครงสร้างของภาษาในระดับเสียง คำประทีด และความหมายของภาษา | |
| | กระบวนการวิชาภาษาอังกฤษ ระดับปริญญาตรี | |
| ม.อ. 231 ENGL 231 | ลักษณะตัว PHONETICS (ชื่อกระบวนวิชาเดิม : ลักษณะตัว (ARTICULATORY PHONETICS)) | 3(2/2-1/3) |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.ศท. 102 | |
| | การศึกษาเสียงภาษา โดยเน้นการออกเสียง และระบบเสียงของภาษาอังกฤษ รวมทั้งการฝึกออกเสียง การฝึกจำเสียง และการใช้สังษายุบเสียงที่ได้ยิน | |
| ม.อ. 232 ENGL 232 | ลักษณะ PHONOLOGY | 3(3/3-0/0) |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 231 | |
| | การศึกษาระบบเสียงภาษา โดยใช้ทฤษฎีทางลักษณะตัววิทยา | |
| ม.อ. 250 ENGL 250 | วรรณคดีเมืองดัน INTRODUCTION TO LITERATURE | 3(3/3-0/0) |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.ศท. 102 | |
| | ความรู้เบื้องต้นเกี่ยวกับวรรณกรรมประทีดต่างๆ โดยเป็นการอ่านวรรณกรรมอย่างวิเคราะห์วิจารณ์ ทั้งประทีดทกภูมิพันธ์ ร้อยแก้ว และบทละคร ศึกษาแนวคิดพื้นฐานตลอดจนวิธีการประพันธ์ และคำศัพท์ที่เกี่ยวข้องกับวรรณกรรมแต่ละชนิด | |
| ม.อ. 291 ENGL 291 | อังกฤษสำหรับนักศึกษาวิทยาศาสตร์ 3 ENGLISH FOR SCIENCE STUDENTS III | 3(3/3-0/0) |

เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 192

ต่อจากม.อ. 192 โดยมีเนื้อหาด้านหน้า ทางวิทยาศาสตร์ ซึ่งมีลักษณะคล้ายคลึงหรือใกล้เคียงกับตำราและ
วารสารทางวิทยาศาสตร์

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| ม.อ. 292 | อังกฤษสำหรับนักศึกษาวิทยาศาสตร์ 4 | 3(3/3-0/0) |
| ENGL 292 | ENGLISH FOR SCIENCE STUDENTS IV | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 291 | |
| | ต่อจากม.อ. 291 | |
| ม.อ. 295 | ภาษาอังกฤษเพื่อการโรงแรมและการท่องเที่ยว 1 | 3(3/3-0/0) |
| ENGL 295 | ENGLISH FOR HOTEL AND TOURISM I | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.ศพ. 102 หรือตามความพึงอนุญาตของผู้สอน | |
| | การฝึกทักษะภาษาอังกฤษเบนบูรณาการ เพื่อเตรียมสร้างความสามารถในการพูด ฟัง อ่าน และเขียน ที่ใช้กับ การโรงแรมและการท่องเที่ยว | |
| ม.อ. 296 | ภาษาอังกฤษเพื่อการโรงแรมและการท่องเที่ยว 2 | 3(3/3-0/0) |
| ENGL 296 | ENGLISH FOR HOTEL AND TOURISM II | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.ศพ. 102 หรือตามความพึงอนุญาตของผู้สอน | |
| | การฝึกทักษะการพูด ฟัง อ่าน และเขียน โดยเน้นปรับบทของ การจัดการด้านการ โรงแรมและการท่องเที่ยว | |
| ม.อ. 297 | ภาษาอังกฤษเพื่อการโรงแรมและการท่องเที่ยว 3 | 3(3/3-0/0) |
| ENGL 297 | ENGLISH FOR HOTEL AND TOURISM III | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 295 และ ม.อ. 296 | |
| | การพัฒนาการบูรณาการทักษะภาษาอังกฤษขั้นสูง โดยเน้นมีอาหารด้านการ โรงแรมและการท่องเที่ยว การศึก เขียนเอกสารทางธุรกิจ เดิมการเขียนบรรยายเชิงพรรณนา | |
| ม.อ. 298 | ภาษาอังกฤษเพื่อการโรงแรมและการท่องเที่ยว 4 | 3(3/3-0/0) |
| ENGL 298 | ENGLISH FOR HOTEL AND TOURISM IV | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 295 และ ม.อ. 296 | |
| | การพัฒนาทักษะภาษาอังกฤษขั้นสูงทั้งด้านการพูด ฟัง อ่าน และเขียนภาษา อังกฤษในบริบทของการ โรงแรมและการท่องเที่ยว | |
| ม.อ. 310 | การพูด 2 | 3(3/3-0/0) |
| ENGL 310 | ORAL EXPRESSION II | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 201 หรือตามความพึงอนุญาตของผู้สอน | |
| | ฝึกการพูดในชุมชน รวมทั้งการแสดงละคร การอ่านล้วงสุนทรพัน และการสัมภาษณ์ | |
| กระบวนการวิชาภาษาอังกฤษ ระดับปริญญาตรี | | |
| ม.อ. 311 | การอ่านและการเขียน 1 | 3(3/3-0/0) |
| ENGL 311 | READING AND WRITING I | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 202 หรือ ม.อ. 292 | |

ศึกษาการอ่านโดยเน้นการอ่านอย่างให้ไว้เจาะลึก ฝึกทำโน้ตข้อความหลักที่สำคัญ ทั้งในเรื่อง วิชาการและไม่ใช่วิชาการ รวมทั้งฝึกทำโน้ตข้อความที่ได้ฟัง พัฒนาทักษะการเขียนเพื่อแสดงความคิดเห็นและความรู้สึกอย่างมีเหตุผลและชัดเจนต่อสิ่งที่อ่านและฟัง

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| น.อ. 312 | การอ่านและการเขียน 2 | 3(3/3-0/0) |
| ENGL 312 | READING AND WRITING II | |
| | เงื่อนไขที่ต้องผ่านก่อน : น.อ. 311 | |
| | เป็นกระบวนการวิชาที่ต่อจากน.อ. 311 ศึกษาการอ่านและการที่ทำโน้ตข้อความ และการนิรนรมตข้อความหลักที่สำคัญ ทั้งในเรื่อง วิชาการและไม่ใช่วิชาการ รวมทั้งฝึกทำโน้ตข้อความที่ได้ฟัง พัฒนาทักษะการเขียนเพื่อแสดงความคิดเห็นและความรู้สึกอย่างมีเหตุผลและชัดเจนต่อสิ่งที่อ่านและฟัง | |
| น.อ. 314 | การพูด 3 | 3(3/3-0/0) |
| ENGL 314 | ORAL COMMUNICATION III | |
| | (ชื่อกระบวนวิชาเดิม : SPEECH COMMUNICATION IN ENGLISH) | |
| | เงื่อนไขที่ต้องผ่านก่อน : น.อ. 112 และ น.อ. 201; นักศึกษาวิชาเอกภาษาอังกฤษ | |
| | ความรู้เกี่ยวกับองค์ประกอบและหลักการเกี่ยวกับการสื่อสารด้วยภาษาเพื่อพัฒนาทักษะการพูดในด้านการอภิปรายกุญแจ ย่อ บีบ การประชุมการสัมภาษณ์บุคคล และการพูดในที่ชุมชน | |
| น.อ. 317 | การเขียน 3 | 3(3/3-0/0) |
| ENGL 317 | WRITTEN EXPRESSION III | |
| | เงื่อนไขที่ต้องผ่านก่อน : น.อ. 222; นักศึกษาวิชาเอกภาษาอังกฤษ | |
| | การเขียนความเชิงในรูปแบบด้วยภาษาอังกฤษ ความรู้ทางภาษาอังกฤษ การเขียนร่างการจดบันทึกการข้อความ รวมทั้งการอธิบาย | |
| น.อ. 318 | การเขียน 4 | 3(3/3-0/0) |
| ENGL 318 | WRITTEN EXPRESSION IV | |
| | เงื่อนไขที่ต้องผ่านก่อน : น.อ. 317; นักศึกษาวิชาเอกภาษาอังกฤษ | |
| | การเขียนความเชิงวิชาการ ภาษาศึกษาขั้นต้น งานวิจัย การเขียนวิจัย การเขียนรายงาน ผลลัพธ์ | |
| น.อ. 320 | วิทยาศาสตร์และแนวโน้มสู่อนาคต | 3(3/3-0/0) |
| ENGL 320 | SCIENCE AND FUTURE TRENDS | |
| | (ชื่อกระบวนวิชาเดิม : READINGS IN THE HISTORY AND PHILOSOPHY OF SCIENCE) | |
| | เงื่อนไขที่ต้องผ่านก่อน : น.อ. 202 หรือ น.อ. 292 | |
| | การพัฒนาทักษะภาษาโดยการศึกษาและ การอภิปราย ความประดีนศึกษา ที่ทำหน้าที่ให้ตั้งคิอ พัฒนาการของวิทยาศาสตร์และเทคโนโลยี การที่พัฒนาการของวิทยาศาสตร์และเทคโนโลยีส่วนหนึ่งของความคิดและสังคมทุกใหม่และอนาคต วิชานี้หมายความว่า การศึกษานักวิทยาศาสตร์ด้วย | |
| น.อ. 321 | วัฒนธรรมของชาวอังกฤษและอเมริกัน | 3(3/3-0/0) |
| ENGL 321 | BRITISH AND AMERICAN CULTURAL STUDIES | |
| | (ชื่อกระบวนวิชาเดิม : BRITISH AND AMERICAN LIFE AND INSTITUTIONS) | |
| | เงื่อนไขที่ต้องผ่านก่อน : น.อ. 202 หรือ น.อ. 292 และ น.อ. 210; หรือ น.อ. 202 และ น.อ. | |

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การศึกษาวัฒนาธรรมอังกฤษและเมืองที่ตั้งต่างๆ ผ่าน ชีวิตความเป็นอยู่ สังคม และคนดีใจจากต่างๆ

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| น.อ. 330 | ภาษาอังกฤษพื้นที่ | 3(3/3-0/0) |
| ENGL 330 | SYNTAX (ชื่อกระบวนวิชาเดิม : ENGLISH SYNTAX) เงื่อนไขที่ต้องผ่านก่อน : น.อ. 232 | |
| | การศึกษาวิเคราะห์โครงสร้างประโทนในภาษาอังกฤษตามทฤษฎีต่างๆ ผ่าน ความเป็นตัวของตัวมานะการวิเคราะห์ไวยากรณ์โครงสร้าง และความทฤษฎีปริวัตต์ | |
| น.อ. 352 | การอ่านวรรณกรรม | 3(3/3-0/0) |
| ENGL 352 | READING LITERATURE เงื่อนไขที่ต้องผ่านก่อน : น.อ. 250 | |
| | เน้นการอ่านวรรณกรรมนิคต่างๆ อย่างกว้างขวาง เพื่อให้นักศึกษาพัฒนาทักษะในการอ่านวรรณกรรมอย่างมีประสิทธิภาพ และให้นักศึกษาได้ศึกษาข้อความที่สำคัญในงานวรรณกรรม การมองเห็นการพัฒนาการในการนำเสนอความคิดเห็นนี้ในวรรณกรรมสมัยต่างๆ | |
| น.อ. 353 | วรรณกรรมร้อยเก้า : เรื่องสั้นและนวนิยาย | 3(3/3-0/0) |
| ENGL 353 | FICTION เงื่อนไขที่ต้องผ่านก่อน : น.อ. 352 | |
| | ศึกษาเรื่องเก้าประเทาเรื่องสั้นและนวนิยาย โดยเน้นความสำคัญของวิธีการเล่าเรื่อง และโครงสร้าง ตลอดทั้งโครงเรื่อง ลักษณะตัวละคร แก่นเรื่อง สัญลักษณ์ ภาพพจน์ และลีลาการประพันธ์ กระบวนการวิจัยคือรอบคุ้มดึงการประพันธ์ร้อยเก้าในศตวรรษที่ 20 | |
| กระบวนการวิชาภาษาอังกฤษ ระดับปริญญาตรี | | |
| น.อ. 354 | วรรณกรรมร้อยกรอง | 3(3/3-0/0) |
| ENGL 354 | POETRY เงื่อนไขที่ต้องผ่านก่อน : น.อ. 352 | |
| | ศึกษาวินิพนธ์ภาษาอังกฤษนิคต่างๆที่สำคัญ เพื่อเพิ่มพูนทักษะในการอ่านกวินิพนธ์ โดยเน้นกวินิพนธ์ตั้งแต่สมัยครุยที่ 16 ถึงศตวรรษที่ 20 ซึ่งประกอบด้วยกวินิพนธ์ประภาพ ซอเนนท์ เมตาเพสิค กวินิพนธ์สีห์คสี โครงร่างทัน, โครงร่างพัฒนา ในใจ, และบททราพี เพื่อให้นักศึกษาเข้าใจและสามารถชี้ร่องรับรู้ กระบวนการวิจัยที่จึงเน้นความสำคัญของโครงสร้าง อุปมา อุปไมย บทสีห์คสี ภาพพจน์ และน้ำเสียง ตลอดจนความสำคัญระหว่างบทแพลงและกวินิพนธ์ | |
| น.อ. 355 | นาฏกรรม | 3(3/3-0/0) |
| ENGL 355 | DRAMA เงื่อนไขที่ต้องผ่านก่อน : น.อ. 352 | |
| | ศึกษาลักษณะของบทละครนิคต่างๆ นักศึกษาจะต้องเรียนรู้การสร้างลักษณะของตัวละคร ความต้องการของบทละคร และลักษณะเด่นของบทละครสมัยใหม่ ส่งเสริมนักศึกษาให้อ่านบทละครภาษาอังกฤษ | |

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| ม.อ. 358 | ภาษาไทยและนิทานพื้นเมือง | 3(3/3-0/0) |
| ENGL 358 | MYTHOLOGY AND FOLKLORE | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 352 | |
| | ศึกษาความเชื่อในภาษาและนิယาที่นิเมืองของอารยธรรมตะวันตกที่มีอิทธิพลต่อวัฒนธรรมตะวันออก | |
| ม.อ. 397 | ภาษาอังกฤษสำหรับนักศึกษาเภสัชศาสตร์ | 3(3/3-0/0) |
| ENGL 397 | ENGLISH FOR PHARMACY STUDENTS | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 291; สำหรับนักศึกษาเภสัชศาสตร์ | |
| | ศึกษาเนื้อหา เชิง แปล ออกสารที่เกี่ยวข้องกับการประกอบอาชีพเภสัชกร รวมทั้งทักษะทางเภสัชศาสตร์ สาขาระบบทั่วไป รายงานและจดหมาย ได้ด้วย | |
| ม.อ. 410 | ภาษาอังกฤษ 3 | 3(3/3-0/0) |
| ENGL 410 | ORAL EXPRESSION III | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 310 หรือความตื้นของผู้สอน | |
| | การอภิปรายและให้ไว้ที่ | |
| ม.อ. 419 | ภาษาอังกฤษในงานธุรกิจ | 3(3/3-0/0) |
| ENGL 419 | ENGLISH IN BUSINESS | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 310 และ ม.อ. 312; หรือ ม.อ. 314 และ ม.อ. 317 | |
| | ให้ความรู้ด้านภาษาอังกฤษเบนและภาษาที่ใช้ในการคิดค้นทางธุรกิจชั้นดี ให้พัฒนาภาษาอังกฤษและศึกษาใช้ภาษาไทยให้晦มาด้วยกับงานธุรกิจประยุกต์ต่างๆ | |
| ม.อ. 420 | การแปล 1 | 3(3/3-0/0) |
| ENGL 420 | TRANSLATION I | |
| | (รหัสกระบวนการวิชาติม : ม.อ. 326) | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 312 หรือ ม.อ. 222 | |
| | แปลสังกัดเป็นไทย และไทยเป็นอังกฤษ หนังสือตัวพิมพ์สำนวนและโครงสร้างของภาษาที่สื่อสารวนชัน นำเสนอใช้ในแขนงวิชาต่างๆ เช่น ทางด้านธุรกิจ การเมืองการการศึกษา เป็นต้น | |
| ม.อ. 421 | ทัศนสมัยใหม่ของมนุษยชาติ | 3(3/3-0/0) |
| ENGL 421 | MODERN VIEWS OF MAN | |
| | (รหัสกระบวนการวิชาติม : ม.อ. 322) | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 312 และ ม.อ. 310; หรือ ม.อ. 317 และ ม.อ. 314 | |
| | นำเสนอและอภิปรายประดีดที่น่าสนใจ ให้ความรู้ด้านมนุษยชาติและสังคมแล้วล้อนในทุกปัจจัย อุปนัย จากข้อมูล ข่าวสารในสื่อประเภทต่างๆ เช่นความคิดเห็นและให้เหตุผลในประเด็นต่างๆ โดยการพูดและการเขียน | |
| ม.อ. 422 | ภาษาอังกฤษในสื่อสิ่งพิมพ์ | 3(3/3-0/0) |
| ENGL 422 | ENGLISH IN THE PRINTED MEDIA | |
| | (รหัสกระบวนการวิชาติม : ม.อ. 323) | |
| | (ชื่อกระบวนการวิชาติม : ภาษาและการสื่อสาร) | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 311 หรือ ม.อ. 317 | |

การวิเคราะห์และการผลิภาษา ผู้ท่ารูปแบบของสื่อสิ่ง ศิริพันธ์ในภาษาอังกฤษเป็นหนังสือพิมพ์ นิตยสาร
โดยภาษา

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| ม.อ. 425 | การแปล 2 | 3(3/3-0/0) |
| ENGL 425 | TRANSLATION II | |
| เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 420 | | |
| ศึกษาและพัฒนาทักษะตามที่มีขึ้นทั้งภาษาอังกฤษและภาษาไทยโดยเน้นที่การแปลและพัฒนา | | |
| กระบวนการวิชาภาษาอังกฤษ ระดับปริญญาตรี | | |
| ม.อ. 429 | ภาษาและการสื่อสาร | 3(3/3-0/0) |
| ENGL 429 | STUDIES IN LANGUAGE AND COMMUNICATION | |
| (รหัสกระบวนวิชาเดิม : ม.อ. 448) (ชื่กระบวนวิชาเดิม : SEMINAR IN ENGLISH LANGUAGE STUDIES) | | |
| เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 314 และ ม.อ. 318 | | |
| ศึกษาองค์ประกอบที่สำคัญในการสื่อสาร วิเคราะห์และทำการสื่อสาร ในรูปแบบต่างๆ ในภาษาอังกฤษได้อย่างมีประสิทธิภาพ | | |
| ม.อ. 430 | ภาษาเปรียบเทียบ: ลักษณะและวิวัฒนา | 3(3/3-0/0) |
| ENGL 430 | CONTRASTIVE ANALYSIS: PHONOLOGY AND MORPHOLOGY | |
| (ชื่กระบวนวิชาเดิม : CONTRASTIVE ANALYSIS OF THAI AND ENGLISH I) | | |
| เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 330 | | |
| การวิเคราะห์เปรียบเทียบภาษาอังกฤษและภาษาไทยทางด้านระบบเสียง และระบบประ襁อบคำได้ชนิดถึงอิทธิพลของภาษาแม่ และการนำผลที่ได้จากการวิเคราะห์ไปประยุกต์ใช้ในการเรียน การสอนภาษาที่สอง | | |
| ม.อ. 431 | ภาษาเปรียบเทียบ: วากยสัมพันธ์ | 3(3/3-0/0) |
| ENGL 431 | CONTRASTIVE ANALYSIS: SYNTAX | |
| (ชื่กระบวนวิชาเดิม : CONTRASTIVE ANALYSIS OF THAI AND ENGLISH II) | | |
| เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 330 | | |
| การวิเคราะห์ ไวยาวัณฑ์ภาษาอังกฤษกับภาษาไทย ทางด้านโครงสร้างประไชค และรูปแบบของทั่งที่นำของเสียง โครงหนังสืออิทธิพลของภาษาแม่ และการนำผลที่ได้จากการวิเคราะห์ไปประยุกต์ใช้ในการเรียนการสอนภาษาที่สอง | | |
| ม.อ. 432 | วากยสัมพันธ์ปริวรรต | 3(3/3-0/0) |
| ENGL 432 | TRANSFORMATIONAL SYNTAX | |
| เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 330 | | |
| การศึกษาวากยสัมพันธ์ ความหมายอุปนิสัยปริวรรต และทฤษฎี X-bar ในการอธิบายโครงสร้างประไชคชนิดต่างๆ ในภาษาอังกฤษ | | |
| ม.อ. 433 | ทฤษฎีชีวิภาค | 3(3/3-0/0) |

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| ENGL 433 | MORPHOLOGICAL THEORY | |
| เงื่อนไขที่ต้องผ่านก่อน : น.อ. 432 | | |
| การศึกษาเบื้องต้นทางภาษาทั่วไป และการวิพากษ์ข้อมูลภาษาโดยใช้ทฤษฎีเหล่านี้ | | |
| น.อ. 434 | ทฤษฎีภาษาอังกฤษ | 3(3/3-0/0) |
| ENGL 434 | SYNTACTIC THEORY | |
| เงื่อนไขที่ต้องผ่านก่อน : น.อ. 432 | | |
| การศึกษาทฤษฎีภาษาอังกฤษในระดับสูง ที่นักหนึ่งจากทฤษฎีปัจจุบัน | | |
| น.อ. 435 | ทฤษฎีลักษณ์ | 3(3/3-0/0) |
| ENGL 435 | PHONOLOGICAL THEORY | |
| เงื่อนไขที่ต้องผ่านก่อน : น.อ. 432 | | |
| การศึกษาเบื้องต้นทางภาษาทั่วไป และการวิพากษ์ข้อมูลภาษาโดยใช้ทฤษฎีเหล่านี้ | | |
| น.อ. 436 | ลักษณ์คำโดยระบบเสียงพิเศษ | 3(3/3-0/0) |
| ENGL 436 | SUPRASEGMENTAL PHONOLOGY | |
| เงื่อนไขที่ต้องผ่านก่อน : น.อ. 330 | | |
| การศึกษาลักษณะของเสียงที่นักหนึ่งจากลักษณะของเสียงสาระ และเสียงพังผืด ที่นักหนึ่งระดับเสียง การลงเสียงหนักเบา จังหวะ และช่วงหดดองคำพูดในภาษาอังกฤษ โดยมีรีบันทึกนักภาษาอังกฤษ เหล่านี้ในภาษาอื่น | | |
| น.อ. 439 | บทพิพนธ์ทางภาษาศาสตร์ | 3(3/3-0/0) |
| ENGL 439 | READINGS IN LINGUISTICS | |
| เงื่อนไขที่ต้องผ่านก่อน : น.อ. 330 | | |
| การศึกษาหัวข้อทางภาษาศาสตร์ เชิงทฤษฎี และเชิงประยุกต์ในแง่มุมต่างๆ เช่น ลักษณะศาสตร์ วิจิวาก ภาษาอังกฤษ วรรณคดี วรรณกรรม ภาษาศาสตร์เชิงสังคม | | |
| น.อ. 440 | ภาษาอังกฤษและภาษาอื่นๆ ในโลก | 3(3/3-0/0) |
| ENGL 440 | ENGLISH AND OTHER WORLD LANGUAGES | |
| เงื่อนไขที่ต้องผ่านก่อน : น.อ. 330 หรือ น.ส. 334 หรือ น.ก. 332 หรือ น.ย. 335 | | |
| การศึกษาลักษณะภาษาอื่นๆ ที่นักหนึ่งต้องการ เช่น โครงสร้างทางภาษาอังกฤษ โดยมีรีบันทึกนักโครงสร้าง เฉพาะของภาษาอื่นๆ ในโลก ตามการจำแนกโครงสร้างภาษาและลักษณะทางชาติพันธุ์ | | |
| กระบวนการวิชาภาษาอังกฤษ ระดับปริญญาตรี | | |
| น.อ. 441 | ความแตกต่างและความเปลี่ยนแปลงของภาษา | 3(3/3-0/0) |
| ENGL 441 | LANGUAGE CHANGE AND VARIATION | |
| เงื่อนไขที่ต้องผ่านก่อน : น.อ. 330 หรือ น.ส. 334 หรือ น.ก. 332 หรือ น.ย. 335 | | |
| การศึกษาภาษาศาสตร์เชิงประวัติปัจจุบัน โดยเน้นในเรื่องของการเปลี่ยนแปลงของภาษาทางด้านเสียง คำ ประโยค และความหมาย พร้อมทั้งวิธีการสืบสร้างภาษาเพื่อหาตระกูลของภาษาที่มี | | |

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| ม.อ. 442 ENGL 442 | การวิเคราะห์ภาษาเบื้องต้น LINGUISTIC ANALYSIS เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 330 การศึกษาเรืองวิเคราะห์ที่ข้าบบระบบเสียง คำ โครงสร้างประโยคและความหมายของข้อมูลในภาษาต่างๆ | 3(3/3-0/0) |
| ม.อ. 443 ENGL 443 | ภาษาศาสตร์เรืองสังคม INTRODUCTION TO SOCIOLINGUISTICS (รหัสกระบวนวิชาเดิม : ม.อ. 333) เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 230 การศึกษาเรืองความคิดถึงด้านของภาษาศาสตร์เรืองสังคม โดยเน้นความแตกต่างของภาษาอันมีผลต่อการปัจจัยทางภาษาศาสตร์และสังคม | 3(3/3-0/0) |
| ม.อ. 444 ENGL 444 | ภาษาศาสตร์เรืองจิตวิทยา INTRODUCTION TO PSYCHOLINGUISTICS เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 330 การศึกษาเบื้องต้นเกี่ยวกับภาษาศาสตร์เรืองจิตวิทยา โดยเน้นการรับรู้ภาษาและสาระการเรียนรู้ภาษาที่สอง | 3(3/3-0/0) |
| ม.อ. 445 ENGL 445 | วิชากรรมมีนการสื่อสาร DISCOURSE IN COMMUNICATION เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 330 แนวคิดเดิมทุนลัทธิการวิเคราะห์ภาษาทุกแขนงหนึ่งจะต้องมีความรู้ในภาษาต่างๆ ทั้งในภาษาพูด ภาษาเขียน และภาษาภารมมทั้งน้ำหน้ามีติ และทุกผู้ต้องกล่าวไปประยุกต์ใช้ในส่วนการพูดสื่อสารที่ใช้ภาษาต่างๆ ทางด้านภาษาไทย ตัวอย่างเช่นภาษาต่างประเทศที่ใช้ในสื่อสารที่จะวิเคราะห์ได้ เช่น ภาษาในบทความหนังสือพิมพ์ ภาษาเชิงวรรณกรรม ภาษาในภูมิปัญญาติ และภาษาในวรรณานาโศก ประเพณีเช่นที่อาจนำมารีบกษาความสนใจของนักศึกษา ได้แก่ การวิเคราะห์ภาษาภาษาพื้นเมือง ภาษาไทย วรรณกรรม ในการสอนภาษา และการสื่อสารด้วยภาษาต่างๆ | 3(3/3-0/0) |
| ม.อ. 446 ENGL 446 | บรรณาธิการ SEMANTICS เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 330 ความหมายในเนื้อหาภาษาศาสตร์ในระดับคำ ระดับประโยค และความหมายในบริบทต่างๆ โดยเน้นสอนแนวคิดเชิงทฤษฎีเพื่อนำไปประยุกต์ใช้กับการใช้ภาษาจริง | 3(3/3-0/0) |
| ม.อ. 452 ENGL 452 | การวิเคราะห์เรืองจิตวิทยาของวรรณคดี PSYCHOLOGICAL ANALYSIS OF LITERATURE เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 103 และ ม.อ. 353 หรือ ม.อ. 354 หรือ ม.อ. 355 (เพิ่มเติมท่ากระบวนวิชา : ม.อ. 416) วิเคราะห์วรรณกรรมทั้งสุนทรียกรรม เดิม โศกนารถกรรม ตลอดจนล้ำนานา ไหว้ราตรี ฯ ฯ ในเชิงจิตวิทยา ปรัชญา และสังคมวิทยา วิเคราะห์วรรณกรรมทั้งที่เป็นงานเขียนการละครและภาพเบนคดี | 3(3/3-0/0) |
| ม.อ. 458 ENGL 458 | วรรณคดิวิทยา LITERARY CRITICISM | 3(3/3-0/0) |

เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 353, ม.อ. 354 และ ม.อ. 355

วิเคราะห์วรรณกรรมเพื่อเข้าใจวรรณคดีในเบื้องลึกและการใช้ภาษา

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| ม.อ. 460 | ร้องกรองก่อนศตวรรษที่ 20 | 3(3/3-0/0) |
| ENGL 460 | POETRY BEFORE THE TWENTIETH CENTURY | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 354 | |
| | การศึกษาเรื่องกรองประเพทต่างๆ ในสมัยศตวรรษที่ 16, 17, 18 และตอนต้นศตวรรษที่ 19 โดยเน้นการถ่ายทอดความหมายและอารมณ์ของผู้ประพันธ์ | |
| ม.อ. 462 | ร้องกรองสมัยใหม่ | 3(3/3-0/0) |
| ENGL 462 | MODERN POETRY | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 354 | |
| | ศึกษาร้องกรองประเพทต่างๆ ของอังกฤษ และ/หรืออเมริกัน ในช่วงหลังศตวรรษที่ 19 เดลีปัจจุบัน | |
| กระบวนการวิชาภาษาอังกฤษ ระดับปริญญาตรี | | |
| ม.อ. 465 | การละครก่อนศตวรรษที่ 20 | 3(3/3-0/0) |
| ENGL 465 | DRAMA BEFORE THE TWENTIETH CENTURY | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 355 | |
| | ศึกษาละครต่างแบบ ตั้งแต่ต้นกำเนิดคละจนถึงสมัยศตวรรษที่ 20 ตลอดถึงการศึกษาศิลปะการละครบนเวที | |
| ม.อ. 466 | การละครสมัยใหม่ | 3(3/3-0/0) |
| ENGL 466 | MODERN DRAMA | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 355 | |
| | อ่านบทละครต่างแบบ โดยเน้นบทละครอังกฤษ และ/หรืออเมริกันในศตวรรษที่ 20 | |
| ม.อ. 468 | หนังสือก่อนศตวรรษที่ 20 | 3(3/3-0/0) |
| ENGL 468 | FICTION BEFORE THE TWENTIETH CENTURY | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 353 | |
| | ศึกษาวนิชย์ และนิพนธ์ของยุคต่างๆ จนถึงสมัยศตวรรษที่ 20 โดยเน้นศิลปะการประพันธ์ เช่น เค้าโครงเรื่อง พัฒนาการของตัวละคร ลักษณะการดำเนินเรื่อง และภาพพจน์ของบทประพันธ์ | |
| ม.อ. 469 | หนังสือสมัยใหม่ | 3(3/3-0/0) |
| ENGL 469 | MODERN FICTION | |
| | เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 353 | |
| | ศึกษาวนิชย์ และร่องรอยต้นสมัยใหม่ของอังกฤษ และ/หรืออเมริกัน | |
| ม.อ. 470 | หนังสือทางวรรณคดี | 3(3/3-0/0) |
| ENGL 470 | READINGS IN LITERATURE | |

เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 353 และ ม.อ. 354 และ ม.อ. 355

การทบทวนเนื้อหาวิชาการ รวมคดีอังกฤษ และ/หรือมิถุนันต์โดยเน้นที่กษศ ศึกษาวนิชา กวีนิพนธ์ และบทละคร

| | | |
|----------|---|------------|
| ม.อ. 471 | เชคสเปียร์ | 3(3/3-0/0) |
| ENGL 471 | SHAKESPEARE (ชื่อกระบวนวิชาคิม : SHAKESPEAR I) เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 354 และ ม.อ. 355 | |
| | ศึกษาลักษณะครรภ์สมัยพระนางอัลชาเมที่ 1 บทละครของชาติเปรี้ยวบ่างสนธิช 3 ชีอง โดยแบ่งเป็น ละครช่วงหัว กลาง โสกนชูกรรม และละครแทรจิกคอมเมดี้ อย่างละ 1 ชีอง | |
| ม.อ. 478 | วรรณกรรมชั้นเอกของอังกฤษและอเมริกันตั้งแต่สมัยเริ่มแรกจนถึงศตวรรษที่ 18 | 3(3/3-0/0) |
| ENGL 478 | CLASSICS IN ENGLISH AND AMERICAN LITERATURE UP TO THE EIGHTEENTH CENTURY เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 353 และ ม.อ. 354 และ ม.อ. 355 | |
| | การศึกษาวรรณกรรมชั้นยอดของสมัยแรก แข็งกร้าว สมัยกลาง สมัยที่นิยมศิลปวิทยา สมัยศิลปะลัทธิ์ สมัยแห่งเหตุผล ตลอดจนวรรณกรรมชั้นเอกของอเมริกัน ในสมัยอาณานิคม | |
| ม.อ. 479 | วรรณกรรมชั้นเอกของอังกฤษและอเมริกันตั้งแต่สมัยปัจจุบัน | 3(3/3-0/0) |
| ENGL 479 | CLASSICS IN ENGLISH AND AMERICAN LITERATURE FROM THE NINETEENTH CENTURY TO THE MODERN PERIOD เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 353 และ ม.อ. 354 และ ม.อ. 355 | |
| | การศึกษาวรรณกรรมชั้นยอดของอังกฤษและอเมริกัน สมัยศตวรรษที่ 19 และ 20 ซึ่งรวมทั้งสมัยโรมัน ศิลปะชีวิตศิลปะเรียน เล่าสมัยใหม่ | |
| ม.อ. 489 | การอ่านและค้นคว้าภาษาอังกฤษ | 3(3/3-0/0) |
| ENGL 489 | INDIVIDUAL READING AND RESEARCH เงื่อนไขที่ต้องผ่านก่อน : ม.อ. 318 และ ม.อ. 439 หรือ ม.อ. 429 หรือ ม.อ. 470 | |
| | ศึกษาข่าวการ ในการค้นคว้าและที่มาของงานในแขนงภาษาศาสตร์ วรรณคดี หรือทักษะภาษาอังกฤษ เช่น โดยเน้นหนึ่ง ความคุณสมบัติของนักศึกษา ภายใต้การควบคุมของอาจารย์ | |

ภาษาอังกฤษ
(หลักสูตรปัจจุบัน พ.ศ. 2548)

- หน่วยงานที่รับผิดชอบ
ภาควิชาภาษาอังกฤษ คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
- วัตถุประสงค์ของหลักสูตร
 - วัตถุประสงค์โดยรวม
 - เพื่อให้นักศึกษาได้ใช้ภาษาอังกฤษอย่าง流利 เพื่อนำไปปฏิริหารงานแทนที่ต่างๆ
 - เพื่อให้นักศึกษาได้ใช้ภาษาอังกฤษในการประมวลผลอาชีพตามความต้องและความสนใจ
 - เพื่อให้นักศึกษาได้ใช้ภาษาอังกฤษของประเทศไทยเข้าสื่อสารภาษาต่างประเทศอย่าง流利 จากการใช้ภาษาอังกฤษเป็นเครื่องสื่อสารที่สำคัญที่สุด
 - เพื่อให้นักศึกษาได้ใช้ภาษาอังกฤษเพื่อเตรียมตัวเข้าสู่อาชีพที่ต้องใช้ภาษาอังกฤษเป็นเครื่องสื่อสารที่สำคัญที่สุด
 - วัตถุประสงค์ที่รับผิดชอบ
 - เพื่อให้นักศึกษาได้ใช้ภาษาอังกฤษอย่าง流利 เพื่อนำไปปฏิริหารงานแทนที่ต่างๆ ดังจะเป็นประวัติย่อ
 - ในการประมวลผลอาชีพและภาษาต่อในระดับสูง
 - เพื่อให้นักศึกษาได้ใช้ภาษาอังกฤษและภาษาอังกฤษของสังคมนานาชาติ โดยใช้ภาษาอังกฤษเป็นเครื่องสื่อสารที่สำคัญที่สุด
 - เพื่อให้นักศึกษาได้ใช้ภาษาอังกฤษเพื่อเตรียมตัวเข้าสู่อาชีพที่ต้องใช้ภาษาอังกฤษเป็นเครื่องสื่อสารที่สำคัญที่สุด

3. อาจารย์ผู้สอน

3.1 อาจารย์ประจำในภาควิชา

| ลำดับที่ | ชื่อ | อุปนิสัย |
|----------|-----------------------|---|
| 1. | ภาณุจัน ศุภลัมพะ (อ.) | อ.บ. เทียร์กิมเม (ญี่ปุ่น) |
| 2. | ทฤษฎีร์ ราชพันธ์ (อ.) | M.A. Linguistics (Hawaii) B.A. (Australian National University) |
| 3. | ภารินา ไชติร์ว (อ.) | M.Sc. Teaching English as a Second Language (State University of New York) อ.บ. เทียร์กิมเม (ญี่ปุ่น) |
| 4. | ชาลัช ตันตราภานุ (อ.) | M.A. English Literature (Warwick) Ph.D. English (Hawaii) อ.บ. เทียร์กิมเม (ญี่ปุ่น) |
| 5. | ธีรันดา ศรีอุทัย (อ.) | ศ.ดร. เทียร์กิมเมอันต์กานนิง (ธรรมศาสตร์) ประจำอยู่บ้านที่ประเทศไทย (ธรรมศาสตร์) อ.ม. ภาษาอังกฤษ (ญี่ปุ่น) |

| ลำดับที่ | ชื่อ | คุณวุฒิ |
|----------|------------------------------|---|
| 6. | นัฐยา พงศ์โพธิ์เจน (ผศ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง (茱莉亞) M.A. Linguistics (Oregon) |
| 7. | ณดา ดวงศรุวรรณ (อ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง (茱莉亞) M.A. English Literature (Warwick) |
| 8. | ดวงตา สุยอด (ผศ.) | อ.บ. เกียรตินิยม, อ.ม. ภาษาอังกฤษ (茱莉亞) Dip. in Teaching English as a Second Language (Victoria) Cert. in Advanced Translation (Regional English Language Center, Singapore) |
| 9. | ดวงฤทิษ เทชะอินทร์วงศ์ (อ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง (茱莉亞) M.A. TESOL (Illinois) |
| 10. | ดาวินช์ ประดิษฐ์วงศ์ (อ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง (茱莉亞) M.A., Ph.D. English (Oregon) |
| 11. | นันทิยา พิทักษ์ชาติวงศ์ (อ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง, อ.ม. ภาษาอังกฤษ (茱莉亞) M.A. English and American Literature (New York) |
| 12. | น้ำทิพย์ วงศ์ราษฎร์ (ผศ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง (茱莉亞) M.A., Ph.D. Linguistics (Illinois) |
| 13. | ปัทมา ชัชโนดา (ผศ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง (茱莉亞) M.A. Linguistics (Illinois) Cert. in Language Testing (Regional English Language Center, Singapore) Cert. in Lexical Approaches to Language Teaching (Swansea, UK) |
| 14. | ปราภรณ์ ใจติกเสถียร (ผศ.) | อ.บ. เกียรตินิยม M.A. TESL (Hawaii) |
| 15. | ปรีดา แซ่บเรือง (อ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง (茱莉亞) M.A. Linguistics (Hawaii) |
| 16. | ปรีดา แมลลิกะวงศ์ (ผศ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง (茱莉亞) M.A. English (Wisconsin) |
| 17. | ปริญญา นนทบุรี (ผศ.) | อ.บ. (茱莉亞) M.A. Linguistics (Iowa) |

| ลำดับที่ | ชื่อ | คุณวุฒิ |
|----------|-----------------------------|---|
| 18. | พรี บุรีรัตน์ (อ.) | อ.บ. บริหารธุรกิจ, อ.ม. ภาษาอังกฤษ (รุฟ่า) |
| | | M.A., Ph.D. English (Oregon) |
| 19. | พวงแหวน ใจดี (อ.) | อ.บ. (รุฟ่า) |
| | | M.A. Applied Linguistics (Ohio) |
| | | Cert. in Advanced Translation (Regional English Language Center, Singapore) |
| 20. | ภัคพรวน กิพย์มนตรี (อ.) | B.A. English (Yale University) |
| | | อ.ม. วรรณคดีและภาษาต่างประเทศ (รุฟ่า) |
| 21. | ภาวรรณ หมอกยาน (อ.) | อ.บ. บริหารธุรกิจ (รุฟ่า) |
| | | M.A.T. English (Washington) |
| 22. | ภาสินี ศรีทิรัญ (ผศ.) | อ.บ. บริหารธุรกิจ, ค.ม. (รุฟ่า) |
| | | Ph.D. Linguistics (Texas, Austin) |
| 23. | รศนาภรณ์ รีวารณ์ (อ.) | อ.บ. บริหารธุรกิจและภาษาต่างประเทศ (รุฟ่า) |
| | | M.A. Linguistics (Oregon) |
| 24. | รองรัตน์ ฤทธิ์ศรุทพจน์ (อ.) | อ.บ. บริหารธุรกิจ, อ.ม. ภาษาอังกฤษ (รุฟ่า) |
| 25. | รักสุนีย์ วิจิตรโสภณ (อ.) | อ.บ. บริหารธุรกิจและภาษาต่างประเทศ (รุฟ่า) |
| | | M.A. Language Studies (Lancaster) |
| 26. | ร่วงค์ ฤณานุกร (อ.) | อ.บ. บริหารธุรกิจ (รุฟ่า) |
| | | M.A. English (Missouri) |
| 27. | สุกากฤษณ์ เอี่ยมฤทธา (อ.) | ศศ.บ. บริหารธุรกิจและภาษาต่างประเทศ (เชียงใหม่) |
| | | อ.ม. ภาษาอังกฤษ (รุฟ่า) |
| | | M.A. English (New South Wales) |
| 28. | สุวนารี ขันธ์บริรักษ์ (ผศ.) | B.A. (Hons) English Studies (Stirling) |
| | | M.A., Ph.D. English (Tulane) |
| 29. | สมจิต จิรันันท์พิพัր (อ.) | อ.บ. บริหารธุรกิจและภาษาต่างประเทศ (รุฟ่า) |
| | | อ.ม. ภาษาอังกฤษ (รุฟ่า) |
| | | M.A. Language Reading and Culture (Arizona) |
| 30. | สุนิจ สุกันธิภูริษฐ์ (ผศ.) | อ.บ. บริหารธุรกิจ (รุฟ่า) |
| | | M.Ed. Educational Curriculum and Instruction (Texas A&M) |
| | | Cert. TESL (Flinders University of South Australia) |
| 31. | สุเมษฎา แห่แห่เสียงทอง (อ.) | อ.บ. บริหารธุรกิจและภาษาต่างประเทศ, อ.ม. ภาษาอังกฤษ (รุฟ่า) |
| | | M.A. English and American Literature (Indiana) |

| ลำดับที่ | ชื่อ | ศูนย์ |
|----------|----------------------------|---|
| 32. | ศุภวิชารณ์ จัตราวรรณ (รศ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง, อ.ม. ภาษาอังกฤษ (茱莉亞) M.A. English (Marquette) Cert. in American Literature (Delaware) |
| 33. | โรมมา หอมหาว (อ.) | อ.บ. เกียรตินิยมอันดับหนึ่ง (茱莉亞) M.S. Applied Linguistics (Georgetown) |
| 34. | Robert Michael Crabtree | B.A. (Magna cum laude) French (De Pauw) M.A. French (Ohio State) CTEFLA/RSA (Cambridge) |
| 35. | Donald Sandage | B.A. English (Illinois) M.A. American Literature (California) |
| 36. | Simon J.P. Wright | B.A. (First Class Hons) English Literature (Wales) M.A. English Literature (Birmingham) P.G.C.E. (Wales) |

3.1 อาจารย์พิเศษ

| ลำดับที่ | ชื่อ | ศูนย์ |
|----------|------------------------------|---|
| 1. | เดลิม คีรี จันทาร์อ่อน (รศ.) | อ.บ. เกียรตินิยม, อ.ม. ภาษาอังกฤษ (茱莉亞) M.A. Drama and Theatre (Hawaii) Ph.D. Literature (Nebraska) |
| 2. | พญานาค ภานุวนันท์ (อ.) | อ.บ. เกียรตินิยม (茱莉亞) M.A. Speech (Hawaii) Dip. in Teaching of English Overseas (Manchester) |
| 3. | นันพนิชา บุราณาราม (อ.) | อ.บ. เกียรตินิยม, อ.ม. ภาษาอังกฤษ (茱莉亞) M.A., Ph.D. English and American Literature (Ohio) |
| 4. | ม.ร.ว.ปวีณา ยศรัตน์ (อ.) | อ.บ. เกียรตินิยม (茱莉亞) M.A. Speech-Communication (Hawaii) |
| 5. | William Roth | B.A. (California, Santa Barbara) Juris Doctor Degree of Law (UCLA) |
| 6. | William S. Whorton | B.A. General Studies (Chaminade) M.Ed., M.A. Philosophy (Hawaii) |

4. หลักสูตร

จำนวนหน่วยกิตรวมวิชาและสาขา 71 หน่วยกิต

4.1 โครงสร้างหลักสูตร

ภาควิชาภาษาอังกฤษมีดังนี้ แผนกวิชาและสาขาวิชาภาษาอังกฤษ แผนกวิชาเอก-โท สำหรับนิสิตที่เลือกเรียน เป็นวิชาเอก และนิติสอนเป็น วิชาโท สำหรับนิสิตที่เรียนวิชาเอกสาขาอื่นทั้งในคณะและนอกคณะที่เลือกเรียนเป็น วิชาโท ดังนี้

4.1.1 แผนกวิชาเอก-โท

4.1.1.1 วิชาเอก

| | |
|--------------------------|-------------|
| วิชานังค์บ | 23 หน่วยกิต |
| วิชาเลือก | 28 หน่วยกิต |
| - วิชาเลือกภาษาทั่วไป | 8 หน่วยกิต |
| - วิชาเลือกภาษาวรรณคดี | 8 หน่วยกิต |
| - วิชาเลือกจากสาขาทั่วไป | 12 หน่วยกิต |

4.1.1.2 วิชาโท

นิติเอกภาษาอังกฤษที่เลือกเรียนแบบเอก-โท ต้องเลือกเรียนวิชาโทสาขาวิชานอกใน คณะหรือนอกคณะอีกไม่น้อยกว่า 20 หน่วยกิต

4.1.2 วิชาโท สำหรับนิสิตวิชาและสาขาอื่นทั้งในคณะและนอกคณะ 20 หน่วยกิต

วิชานังค์บ

วิชาเลือก

4.2 รายวิชา

4.2.1 แผนกวิชาเอก-โท

4.2.1.1 วิชาเอก

วิชานังค์ตัว

| | |
|-------------------------------------|-----------|
| 2202204 ทักษะการพูดอังกฤษ | 2 (1-2-3) |
| Academic Oral Skills | |
| 2202205 เรียนรู้ภาษาอังกฤษชั้นต้น | 2 (1-2-3) |
| Introduction to English Composition | |
| 2202207 องค์ประกอบของภาษาอังกฤษ | 2 (1-2-3) |
| Elements of Spoken English | |
| 2202219 การอ่านอังกฤษ | 2 (1-2-3) |
| English Reading | |

รายวิชาปีใหม่

| | | |
|-----------|---|-----------|
| 2202225 | ระบบพ่วงคำและระบบไวยากรณ์พื้นฐานของภาษาอังกฤษ | 2 (1-2-3) |
| | Introduction to English Morphology and Syntax | |
| ✓ 2202232 | การศึกษาวรรณกรรมร้อยแย้มอังกฤษชั้นต้น | 2 (1-2-3) |
| | Introduction to the Study of English Fiction | |
| ✓ 2202242 | การศึกษาวรรณกรรมร้อยกรองอังกฤษชั้นต้น | 2 (1-2-3) |
| | Introduction to the Study of English Poetry | |
| ✓ 2202262 | ภูมิหลังทางการท่องเที่ยวของวรรณคดีอังกฤษ | 3 (3-0-6) |
| | Mythological Background to English Literature | |
| ✓ 2202266 | ภูมิหลังของวรรณคดีอังกฤษ | 3 (3-0-6) |
| | Background to British Literature | |
| ✓ 2202267 | ภูมิหลังของวรรณคดีอเมริกัน | 3 (3-0-6) |
| | Background to American Literature | |

วิชาเลือก 28 หน่วยกิต

เลือกจากวิชาต่อไปนี้ โดยมีอัตราส่วน

- วิชาภาษาอังกฤษ 8 หน่วยกิต
- วิชาภาษาวรรณคดี 8 หน่วยกิต
- วิชาเลือกอิสระ (จากภาษาอังกฤษและ/หรือภาษาวรรณคดี) 12 หน่วยกิต

วิชาเลือกภาษาอังกฤษ

| | | |
|---------|--|-----------|
| 2202209 | เขียนความอังกฤษ | 2 (1-2-3) |
| | English Composition | |
| 2202301 | การเขียนจดหมายและรายงานภาษาอังกฤษ | 2 (1-2-3) |
| | English Letter and Report Writing | |
| 2202303 | การเขียนรายงานการค้นคว้าภาษาอังกฤษ | 2 (1-2-3) |
| | English Research Writing | |
| 2202311 | แปลอังกฤษ-ไทย 1 | 2 (1-2-3) |
| | Intermediate Translation: English-Thai | |
| 2202312 | แปลไทย-อังกฤษ 1 | 2 (1-2-3) |
| | Intermediate Translation: Thai-English | |
| 2202319 | การอ่านอังกฤษเชิงวิจารณ์ | 2 (1-2-3) |
| | English Critical Reading | |
| 2202323 | ระบบเสียงภาษาอังกฤษ | 3 (2-2-5) |
| | The Sound System of English | |

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|---------|--------------------------------------|-----------|
| 2202325 | ระบบไวยากรณ์ภาษาอังกฤษ | 3 (3-0-6) |
| | The Grammatical Structure of English | |
| 2202401 | การเขียนเชิงสร้างสรรค์ | 3 (2-2-5) |
| | Creative Writing | |
| 2202407 | การปราศรัยภาษาอังกฤษในที่สุขุมชน | 2 (1-2-3) |
| | English Public Speaking | |
| 2202411 | แปลอังกฤษ-ไทย 2 | 2 (1-2-3) |
| | Advanced Translation: English-Thai | |
| 2202412 | แปลไทย-อังกฤษ 2 | 2 (1-2-3) |
| | Advanced Translation: Thai-English | |
| 2202421 | วิวัฒนาการของภาษาอังกฤษ | 3 (3-0-6) |
| | Development of the English Language | |
| 2202499 | การศึกษาอิสระ: อังกฤษ | 3 (1-0-8) |
| | Independent Study: English | |

วิชาเลือกภาษาต่างประเทศ

| | | |
|---------|---|-----------|
| 2202331 | การอ่านและพิจารณาในภาษาอังกฤษ | 2 (1-2-3) |
| | English Oral Interpretation | |
| 2202333 | เรื่องสั้นอังกฤษศตวรรษที่ 20 | 3 (3-0-6) |
| | The Twentieth Century English Short Story | |
| 2202334 | หนังสืออังกฤษศตวรรษที่ 19 | 3 (3-0-6) |
| | The Nineteenth Century British Novel | |
| 2202335 | หนังสืออเมริกันศตวรรษที่ 20 | 3 (3-0-6) |
| | The Twentieth Century American Novel | |
| 2202336 | วิวัฒนาการของหนังสืออังกฤษและอเมริกัน | 3 (3-0-6) |
| | Development of the British and American Novel | |
| 2202337 | หนังสืออังกฤษศตวรรษที่ 20 | 3 (3-0-6) |
| | The Twentieth Century British Novel | |
| 2202344 | วรรณกรรมโลกปัจจุบันที่ประทับใจในภาษาอังกฤษ | 3 (3-0-6) |
| | Contemporary World Literature in English | |
| 2202345 | การพิพากษาอังกฤษทั้ง前世ยุคคลาสิคสมัยรัตน์ถึงยุคօคลัทัน | 3 (3-0-6) |
| | British Poetry from the Elizabethans to the Augustans | |

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| 2202346 | วิถีทางการของวรรณกรรมอังกฤษและอเมริกัน | 3 (3-0-6) |
| | Development of the British and American Poetry | |
| 2202347 | การพิพันธ์เมืองไทยสมัยนัก | 3 (3-0-6) |
| | Romantic Poetry | |
| 2202348 | การพิพันธ์เมืองวิกตอเรียน | 3 (3-0-6) |
| | Victorian Poetry | |
| 2202350 | วรรณกรรมอังกฤษและพากเพียร | 3 (3-0-6) |
| | Selected Topics in English Literature | |
| 2202356 | วิถีทางการของวรรณกรรมบทละครอังกฤษและอเมริกัน | 3 (3-0-6) |
| | Development of the British and American Drama | |
| 2202357 | บทละครอังกฤษศตวรรษที่ 20 | 3 (3-0-6) |
| | Twentieth Century British Drama | |
| 2202404 | แนวทางการเขียนเรียงจัดการ | 2 (1-2-3) |
| | Approaches to Critical Writing | |
| 2202435 | หนังสือยุคศตวรรษที่ 19 | 3 (3-0-6) |
| | The Nineteenth Century American Novel | |
| 2202444 | การพิพันธ์เมืองศตวรรษที่ 20 | 3 (3-0-6) |
| | American Poetry Before the Twentieth Century | |
| 2202447 | การพิพันธ์อังกฤษศตวรรษที่ 20 | 3 (3-0-6) |
| | Twentieth Century British Poetry | |
| 2202448 | การพิพันธ์เมืองศตวรรษที่ 20 | 3 (3-0-6) |
| | Twentieth Century American Poetry | |
| 2202450 | 莎士比亞 | 3 (3-0-6) |
| | Shakespeare | |
| 2202452 | บทละครเมืองศตวรรษที่ 20 | 3 (3-0-6) |
| | Twentieth Century American Drama | |
| 2202499 | การศึกษาอิสระ: อังกฤษ | 3 (1-0-8) |
| | Independent Study: English | |

4.2.1.2 ภาษาไทย

ไม่น้อยกว่า 20 หน่วยกิต

นิสิตเอกภาษาอังกฤษต้องเลือกเรียนภาษาไทยอีกทั้งเปิดสอนในคณบุรีและภาคตะวันออก
ไม่น้อยกว่า 20 หน่วยกิต

ภาษาอังกฤษ

4.2.3 วิชาโท

20 หน่วยกิต

สำหรับนิสิตที่เรียนวิชาเอกภาษาอังกฤษในคณะและนักศึกษาอิสระที่สนใจเรียนเป็นวิชาโท
ให้เลือกเรียนจากวิชาที่อ้างนี้

| | | |
|---------|--|-----------|
| 2202205 | เรียนความอังกฤษชั้นต้น | 2 (1-2-3) |
| | Introduction to English Composition | |
| 2202206 | การสนทนากายอังกฤษ | 2 (1-2-3) |
| | English Conversation | |
| 2202207 | องค์ประกอบของระบบเสียงภาษาอังกฤษ | 2 (1-2-3) |
| | Elements of Spoken English | |
| 2202209 | เรียนความอังกฤษ | 2 (1-2-3) |
| | English Composition | |
| 2202219 | การอ่านอังกฤษ | 2 (1-2-3) |
| | English Reading | |
| 2202225 | ระไนที่เรียนรู้และระบบไวยการเพื่อนฐานของภาษาอังกฤษ | 2 (1-2-3) |
| | Introduction to English Morphology and Syntax | |
| 2202231 | วรรณกรรมอังกฤษที่นิยมแพท่อลาย | 2 (1-2-3) |
| | Popular English Fiction | |
| 2202232 | การศึกษาวรรณกรรมอังกฤษชั้นต้น | 2 (1-2-3) |
| | Introduction to the Study of English Fiction | |
| 2202242 | การศึกษาวรรณกรรมอังกฤษชั้นต้น | 2 (1-2-3) |
| | Introduction to the Study of English Poetry | |
| 2202244 | วรรณกรรมภาษาอังกฤษชั้นต้น | 2 (1-2-3) |
| | Introduction to English Literature | |
| 2202262 | ภูมิหลังทางการศึกษาวรรณคดีอังกฤษ | 3 (3-0-6) |
| | Mythological Background to English Literature | |
| 2202266 | ภูมิหลังของวรรณคดีอังกฤษ | 3 (3-0-6) |
| | Background to British Literature | |
| 2202267 | ภูมิหลังของวรรณคดีอเมริกัน | 3 (3-0-6) |
| | Background to American Literature | |
| 2202301 | การเขียนจดหมายและรายงานภาษาอังกฤษ | 2 (1-2-3) |
| | English Letter and Report Writing | |
| 2202303 | การเขียนรายงานการค้นคว้าภาษาอังกฤษ | 2 (1-2-3) |
| | English Research Writing | |
| 2202311 | แปลอังกฤษ-ไทย 1 | 2 (1-2-3) |
| | Intermediate Translation: English-Thai | |

รายวิชาปีที่สอง

| | | |
|---------|--|-----------|
| 2202312 | แปลไทย-อังกฤษ 1 Intermediate Translation: Thai-English | 2 (1-2-3) |
| 2202319 | การอ่านอังกฤษเชิงวิจารณ์ English Critical Reading | 2 (1-2-3) |
| 2202323 | ระบบเสียงภาษาอังกฤษ The Sound System of English | 3 (2-2-5) |
| 2202325 | ระบบไวยากรณ์ภาษาอังกฤษ The Grammatical Structure of English | 3 (3-0-6) |
| 2202331 | การอ่านและตีความในภาษาอังกฤษ ² English Oral Interpretation | 2 (1-2-3) |
| 2202333 | เรื่องสั้นอังกฤษศตวรรษที่ 20 The Twentieth Century English Short Story | 3 (3-0-6) |
| 2202334 | หนังสืออังกฤษศตวรรษที่ 19 The Nineteenth Century British Novel | 3 (3-0-6) |
| 2202335 | หนังสืออเมริกันศตวรรษที่ 20 The Twentieth Century American Novel | 3 (3-0-6) |
| 2202336 | วัฒนาการของนวนิยายอังกฤษและอเมริกัน Development of the British and American Novel | 3 (3-0-6) |
| 2202337 | หนังสืออังกฤษศตวรรษที่ 20 The Twentieth Century British Novel | 3 (3-0-6) |
| 2202344 | วรรณกรรมโลกร่วมสมัยที่เป็นภาษาอังกฤษ ³ Contemporary World Literature in English | 3 (3-0-6) |
| 2202345 | กวีนิพนธ์อังกฤษชั้นต่ำถึงชั้นสูง ⁴ British Poetry from the Elizabethans to the Augustans | 3 (3-0-6) |
| 2202346 | วัฒนาการของวรรณกรรมร้อยกรองอังกฤษและอเมริกัน Development of the British and American Poetry | 3 (3-0-6) |
| 2202347 | กวีนิพนธ์ร่วมโรแมนติก Romantic Poetry | 3 (3-0-6) |
| 2202348 | กวีนิพนธ์ร่วม维คตอเรียน Victorian Poetry | 3 (3-0-6) |
| 2202350 | วรรณกรรมอังกฤษเฉพาะเจาะ ⁵ Selected Topics in English Literature | 3 (3-0-6) |

* รายวิชาเป็นรายวิชา

| | | |
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| 2202356 | วิวัฒนาการของวรรณกรรมบทละครยังกฤษและอเมริกัน | 3 (3-0-6) |
| | Development of the British and American Drama | |
| 2202357 | บทละครยังกฤษศตวรรษที่ 20 | 3 (3-0-6) |
| | Twentieth Century British Drama | |
| 2202401 | การเขียนเริงรื่นสร้างสรรค์ | 3 (2-2-5) |
| | Creative Writing | |
| 2202404 | แนวทางการเขียนเชิงวิจารณ์ | 2 (1-2-3) |
| | Approaches to Critical Writing | |
| 2202407 | การปราศรัยภาษาอังกฤษในที่ทุกมุมโลก | 2 (1-2-3) |
| | English Public Speaking | |
| 2202411 | แปลอังกฤษ-ไทย 2 | 2 (1-2-3) |
| | Advanced Translation: English-Thai | |
| 2202412 | แปลไทย-อังกฤษ 2 | 2 (1-2-3) |
| | Advanced Translation: Thai-English | |
| 2202421 | วิวัฒนาการของภาษาอังกฤษ | 3 (3-0-6) |
| | Development of the English Language | |
| 2202435 | นวนิยายอเมริกันศตวรรษที่ 19 | 3 (3-0-6) |
| | The Nineteenth Century American Novel | |
| 2202444 | กวีนิพนธ์อเมริกันก่อนศตวรรษที่ 20 | 3 (3-0-6) |
| | American Poetry Before the Twentieth Century | |
| 2202447 | กวีนิพนธ์อังกฤษศตวรรษที่ 20 | 3 (3-0-6) |
| | Twentieth Century British Poetry | |
| 2202448 | กวีนิพนธ์อเมริกันศตวรรษที่ 20 | 3 (3-0-6) |
| | Twentieth Century American Poetry | |
| 2202450 | เชกสเปียร์ | 3 (3-0-6) |
| | Shakespeare | |
| 2202452 | บทละครอเมริกันศตวรรษที่ 20 | 3 (3-0-6) |
| | Twentieth Century American Drama | |

* หมายเหตุ

ความเป็นมา ภารกิจ ปณิธานและวัตถุประสงค์

ความเป็นมา

ภาควิชาภารตะ คดีทั้งเข็นพร้อมกับคณะกรรมการคุยหาสคร. เมื่อวันที่ 17 มิถุนายน พ.ศ. 2524

หลักสูตร ระดับบัณฑิตศึกษา ได้รับความเห็นชอบ จากบณฑิตวิทยาลัยเมื่อวันที่ 2 พฤษภาคม พ.ศ. 2524 และ

หลักสูตร วรรณคดีอังกฤษ ได้รับความเห็นชอบ จากทบทวนมหาวิทยาลัย เมื่อวันที่ 17 มิถุนายน พ.ศ. 2529

ส่วนหลักสูตรคิลปศาสตรมหาบัณฑิตสาขาวาระนักศึกษาไทย ได้รับความเห็นชอบจากทบทวนมหาวิทยาลัย

เมื่อวันที่ 9 พฤษภาคม พ.ศ.2546 และเปิดสอนในปีการศึกษา 2546

การทิ่ม

ก ทวิชาเรณค์มีการกิจในการ ผิดบันทึกในหลักสูตร ปริญญาครีส พาวร ณค์ไทยและ ณค์อังกฤษ

และปริญญาโทสาขาวารรณคดีไทยและปิดสอนวิชาเฉพาะบัณฑิตให้แก่นิสิตภาควิชาภาษาต่างประเทศ

สาขาวิชาอังกฤษ ภาษาฝรั่งเศส ภาษาเยอรมัน ภาษาญี่ปุ่น และสาขาวิชาภาษาไทย ซึ่งมีผู้สอน

วิชาบริการ/เลือกเสรีให้เกินสิบคณ ต่างๆ ด้วย

บันทึก

ก สาขาวาระคึมีปัจจุบันสอดคล้องกับนโยบายของคณะกรรมการคุณภาพศรี คือ มุ่งมั่นในการผลิตบัณฑิตที่มี

คุณภาพพื้นที่ขึ้นพร้อมด้วยวิชาการ จริยธรรม คุณธรรม สามารถดำเนินชีวิต ได้อย่างมีความสุขและเป็นแบบอย่าง

ที่ดีแก่สังคม

วัดดุประสังฆ

1. เพื่อผลักดันพัฒนาการ อบรม รับรู้ทางวิชาการ มีศักดิ์ปัญญา ความคิดเห็น รู้จักใช้เหตุผลและวิจารณญาณ อันถูกต้อง สามารถปรับตัวเองให้เข้ากับสังคมและสี่แวดล้อม
2. เพื่อผลักดันพัฒนาที่มีความรู้ทางวิชาการและศักดิ์ที่รู้ในระดับสูงทึ่งภายในและภายนอกประเทศไทย
3. เพื่อส่งเสริมงานค้นคว้าวิจัยเกี่ยวกับวรรณคดีให้ลึกซึ้งและกว้างขวางเพื่อความก้าวหน้าทางวิชาการ
4. เพื่อให้เข้าใจสภาพชีวิต ความเป็นอยู่ ขennifer รวมเนื้อหาประเพณีและวัฒนธรรมของไทยและต่างชาติ ซึ่งนักศึกษาสามารถนำไปต่อยอดให้ก้าวข้าม เนื้อหาที่มีให้กับการบริโภคเท่านั้นให้เข้าใจและเห็นคุณค่าในวัฒนธรรมของชาติต่างๆ และของคนต่างดินั่นเอง ขึ้นการศึกษา วิจารณคดีที่ทันเป็นการศึกษาชีวิตด้วยตนเอง
5. เพื่อสร้างสรรค์ให้กับจินตนาการ รสนิยม ค่านิยม และฝ่ายน้ำ ที่ดีงาม ในเชิงวิชาการศึกษา วรรณคดีจะช่วย

พัฒนาจิตใจและช่วยให้อ่ายรู้ มากับผู้อื่นในสังคม ได้อย่างดี

ภาควิชาภาษาและภาษาต่างประเทศ มหาวิทยาลัยเกษตรศาสตร์ วิทยาเขตศรีนครินทรวิโรฒ ถนนพหลโยธิน เขตดินแดง กรุงเทพมหานคร 10600
โทรศัพท์: ๐๘๑-๕๕๕๖๖๖๖ ต่อ ๔๐๑๐ โทรสาร: ๐๑๒-๕๔๐๖๖๕๗๙๙ email address : lit@ku.ac.th

คำอธิบายรายวิชา

ສາຂາວຽກສະຄິດີອັງການ

| | | |
|--------|---|--------|
| 373111 | วรรณคดีเบื้องต้น (Introduction to Literature) หลักเบื้องต้นในการอ่านและวิเคราะห์วรรณคดีเบื้องต้น | 3(3-0) |
| 373211 | พื้นฐานการศึกษาวรรณคดี (Backgrounds for Literary Studies) เรื่องลัทธิในเทพปกรณัมกรีก-โรมันและในต้นเมืองโบราณอียิปต์ แนวความคิดและประเพณีในช่วงของชาติ วัฒนธรรมที่มีอิทธิพลต่อวรรณคดี Major stories from Greek and Roman mythology and the Bible. Western concepts and traditions influential to literature. | 3(3-0) |
| 373221 | วิวัฒนาการวรรณคดีอังกฤษ (Evolution of English Literature) วิวัฒนาการวรรณคดีอังกฤษ ตั้นตนจนถึงปัจจุบัน ประวัติและผลงานสำคัญ ต้นของนักเขียนสำคัญตลอดกาล ทั้งนวนิยาย กวีนิพนธ์ ศิลปะ ประชญา และสังคม แต่ละช่วงมี特點อย่างไร The evolution of English literature from the beginning to the present. The lives and distinguished works of major authors as well as historical, religious, philosophical and social background of each period. | 3(3-0) |
| 373311 | ร้อยกรองเบื้องต้น (Introduction to Poetry) พื้นฐาน : 355113 ต้นทัศนคติของจักษุการ อ่านประกอบ สร้างสรรค์ ใช้ภาษาประพันธ์ ประกอบช่วงเวลาเดียวกัน ให้ศึกษาภาษาบทกวีทันทีที่ตั้งแต่ร้อยกรองจนถึงปัจจุบัน Prosody, reading poetry. Content, devices, and technique of poetry from the earliest pieces through contemporary poetry. | 3(3-0) |
| 373312 | การละครเบื้องต้น (Introduction of Drama) พื้นฐาน : 355113 โครงสร้างของภาคละคร ตัวละครที่สำคัญทางการละคร ประวัติและวิวัฒนาการของละคร ภาคละคร รัมคัตตี้ เทส์มัลริกน์ ลีลัลศัครา รวมที่ 19 ศึกษาภาคละคร บางตอนที่สำคัญของช่วงต่างๆ ที่มีกิจกรรมเข้ามามีส่วนในแต่ละตอน The structure of plays. Dramatic terms. History and development of Western drama from the Greek period to the early 19th century. Study of certain portions of various distinguished plays from each period. | 3(3-0) |
| 373313 | นวนิยายเบื้องต้น (Introduction to Fiction) พื้นฐาน : 355113 โครงสร้างและองค์ประกอบของนวนิยาย นวนิยายขนาดสั้นและขนาดยาว โศตเรื่อง ล้อเล่นของเรื่องและนวนิยายที่ตั้น Study of the structure and elements of fiction through selected short stories and novels. | 3(3-0) |
| 373314 | วรรณคดีตะวันตกกับศิลปะ (Western Literature and Art) พื้นฐาน : 355113 ความสัมพันธ์ระหว่าง วรรณคดีตะวันตกกับศิลปะ นวนิยายและศิลปะ ความคิดเห็น ภาระและภาระ คืออะไร ศิลป์ที่มีชื่อเสียง Relationship between Western literature and art with emphasis on literary and artistic movements. | 3(3-0) |

Australian literary works from the pioneer through the modern periods presenting significant historical and social themes.

important themes.

373441 วรรณคดีวิชาชน์ (Literary Criticism II) 3(3-0)
พื้นฐาน : 373342
ศาสตร์และทฤษฎีค่างๆ ที่เป็นหลักคิดอยู่ของวรรณคดีวิชาชน์ แนววิจารณ์วรรณคดีแบบใหม่ อ่านและศึกษา งาน ข้อมูลนักเขียนทั้งหมด ทฤษฎี แนวโน้มทาง ศาสตร์คุณค่า
สำคัญอื่นๆ
Fields of knowledge and theories which figure prominently in literary criticism. New trends in literary criticism. Study of works by Ransom, Empson, Trilling and other major critics.

373442 นวนิยายยุคทศวรรษที่ 20 3(3-0)
(Twentieth Century English and American Novel)
อ่านและวิจารณ์นวนิยายของ เชนส์ คอนราด เชอมัวร์ ก้ามินบล ฟอร์กิน ยอร์และนักเขียนนวนิยายสำคัญอื่นๆ
Reading and criticizing the novels of James, Conrad, Hemingway, Steinbeck, Faulkner, and other leading novelists.

373443 ร้อยกรองยุคทศวรรษที่ 20 3(3-0)
(Twentieth Century English and American Poetry)
พื้นฐาน : 373111 หรือ 373311
อ่านและวิจารณ์ริมิวนิพนธ์ของ เยต์ส์ กิ๊กิ๊กินสัน อเล็กซ์ แอดวาร์ดส์คูร์อิน ฯ
Reading and criticism of the poetry of Yeats, Dickinson, Eliot and other major poets.

373444 เรื่องสั้นเปรียบเทียบ 3(3-0)
พื้นฐาน : 373111 หรือ 373341
วิจารณ์และเปรียบเทียบเรื่องสั้น ทั้งประเทศต่างๆ ทั้งภาษา วัฒนธรรมและค่านิยมในด้าน
รูปแบบนarrative ของและความคิด
Criticizing and comparing short stories from both Western and Eastern countries in terms of form, themes and concepts.

373445 วรรณคดีเปรียบเทียบ 3(3-0)
พื้นฐาน : 373111 หรือ 373211
เปรียบเทียบวรรณคดีของชาติต่างๆ ที่มีในด้านประวัติศาสตร์ ลัทธิ ศาสนา ปรัชญา จิตวิทยา และศรัทธา ที่มีความต่าง
Comparison of the literature of different nations with emphasis on history, philosophy, psychology and aesthetics.

373446 วรรณกรรมสมัยนั้น (Contemporary Literary Works) 3(3-0)
พื้นฐาน : 373221 หรือ 373331
งานของคิมเบิลส์ อังกฤษ อมรี กัมเมะชาติอื่นๆ ลั่นเดลันน์ สงกรานต์ ไอกอร์ส์ที่ 2 ณ ลีบี ทูบัน
Works of poets and writers of Britain, America, and other nations since World War II.

373447 วรรณกรรมรางวัลโนเบล (Nobel Prize Literary Works) 3(3-0)
งานที่ได้รับรางวัลในแบบนั้นในด้านการประพันธ์ นิรดิษและคิดอื่นๆ ที่มีความสำคัญของเรื่องนั้นๆ
Works awarded the Nobel Prize with a particular emphasis on their genres and essential concepts.

373448 วรรณกรรมเอกของโลก (Masterpieces of World Literature) 3(3-0)
งานชื่น ค้าคัญของโรมเมอร์ ลัลล์ เกอธ์ 陀思妥耶夫สกี้ ลันน์ ล็อก อื่นๆ ของโลก
Major works of Homer, Dante, Goethe, Tolstoy and other leading authors of the world.

373497 ลับนัก (Seminar) 1 (1-0)
การนำเสนอและอภิปรายหัวข้อที่นักเรียน ใจทางวรรณคดีอั้งกฤษ ทุกนั้น ระหว่างผู้เรียนกับครุยวิชาชีว
Presentation and discussion on current interesting topics in English Literature at the bachelor level.

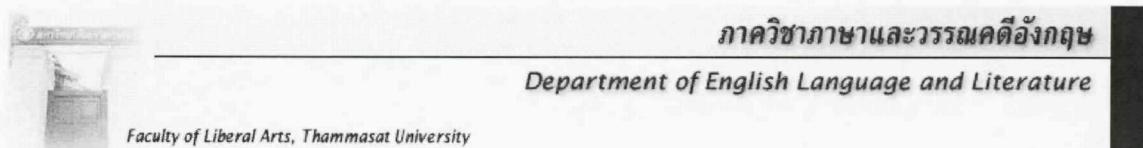
373498 ปัญหาพิเศษ (Special Problem)

การศึกษาและวิจัยวรรณคดีอังกฤษระดับปริญญาตรีและเขียนเรื่องเขียนรายงาน

Study and research in English Literature at the bachelor level
and complied into a report.

Thammasat University

<http://www.tu.ac.th/org/arts/englit/course1.html>



Course Descriptions

LT 201 Introduction to Literature I 3 credits

Study of literary elements such as figurative language, allusion, symbol, tone and irony in order to make critical analysis of poetry, prose fiction, and drama.
(3 hours per week)

LT 202 Introduction to Literature II 3 credits

Prerequisite: LT 201
Study of different literary genres such as ballad, ode, lyric, elegy, sonnet, novel, tragedy, comedy, and farce.
(3 hours per week)

LT 203 Background of Western Literature 3 credits

Study of literary traditions and conventions such as Greek, Roman and Christian etc. as backgrounds of Western Literature.
(3 hours per week)

LT 208 The Literature of Asia: from Beginning to A.D. 900 3 credits

Study of the development of Asian Literature from the beginning to A.D. 900 with reference to social and philosophical backgrounds of each period.
(3 hours per week)

LT 209 The Literature of Asia: from A.D. 900 to the Present 3 credits

Study of the development of Asian Literature from A.D. 900 to the Present with reference to social and philosophical backgrounds of each period.
(3 hours per week)

| | |
|---|------------------|
| LT 306 Principles of Literary Criticism | 3 credits |
| Prerequisite: LT 202 or by permission | |
| Study of the development of literary criticism from the Greek and Roman Periods with emphasis on English literary criticism from Sidney to the Present. | |
| (3 hours per week) | |
| LT 326 The Elizabethan Age | 3 credits |
| Prerequisite: LT 202 or LT 212 | |
| This course will study the works of poets and dramatists of the Elizabethan Period (1558-1603) e.g. Sir Philip Sidney, Christopher Marlowe, Ben Jonson, William Shakespeare, Edmund Spenser, Sir Walter Raleigh, Thomas Dekker, in order to understand the literary compositions (methods of writing) and to compare the philosophies of the poets and dramatists of this period. | |
| (3 hours per week) | |
| LT 327 Seventeenth Century Literature | 3 credits |
| Prerequisite: LT 202 or LT 212 | |
| Study and compare principles and literary styles of major writers: Metaphysical Poets, Milton, Marvell, Cavalier Poets, Jacobean dramatists, Jonson, and Webster. Major ideas and development in prose style in the works of Thomas Hobbes, Francis Bacon, Robert Burton, and Sir Thomas Browne. Conflicts in religion, political philosophy and society, and their influences on literature. | |
| (3 hours per week) | |
| LT 328 The Age of Neo-Classicism | 3 credits |
| Prerequisite: LT 202 or LT 212 | |
| Study of trends of thought and criticism in English Literature from Dryden to Johnson. The emphasis will be on the development and characteristics of Neo-Classicism and Rationalism through a close reading of Dryden, Pope, Swift, Addison, and other writers of the eighteenth century. | |
| (3 hours per week) | |

LT 211 English Literature I 3 credits

The works of English Literature will be studied from the beginning to 1600. The various kinds of writing in each period of English Literature and their cultural environment will be studied in details to achieve an understanding of the historical, social, and philosophical forces influencing the literary works.

(3 hours per week)

LT 212 English Literature II 3 credits

Prerequisite: LT 211

The works of English Literature will be studied from 1600 to the Present. The various kinds of writing in each period of English Literature and their cultural environment will be studied in details to achieve an understanding of the historical, social, and philosophical forces influencing the literary works.

(3 hours per week)

LT 291 Practice in Criticism I 3 credits

Study and practice of different types of paragraph writing in order to write analytical and critical paragraphs on literary works.

(3 hours per week)

LT 292 Practice in Criticism II 3 credits

Prerequisite: LT 291

Study and practice of different types of essay writing in order to write analytical and critical essays on literary works.

(3 hours per week)

LT 296 Literary Appreciation 3 credits

Practice in reading, writing, and criticism of different types of work in order to build up the skill in the use of language for literary study and criticism.

(3 hours per week)

LT 336 The Romantic Movement in English Literature 3 credits

Prerequisite: LT 202 or LT 212

Intensive study of works by major authors of the period, including Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron. Works will be studied with special reference to Romantic conceptions of Nature, the Imagination, and Poetic theory etc.
(3 hours per week)

LT 337 The Victorian Age 3 credits

Prerequisite: LT 202 or LT 212

The works of some major Victorian authors, including Tennyson, Browning, Arnold, Carlyle, and Ruskin will be studied with the viewpoint of understanding their individual styles and the development of literary thoughts and criticism of the period.
(3 hours per week)

LT 338 Literature of the Modern Age 3 credits

Prerequisite: LT 202 or LT 212

Study of changes in principles and traits of the early 20th century. Comparative studies of major works in the first half of the 20th century.
(3 hours per week)

LT 341 American Literature 3 credits

Prerequisite: LT 202 or by permission

A study of development of principles and writing style. Selected American writers are Franklin, Emerson, Thoreau, Poe, Hawthorne, Whitman, Mark Twain, James, Crane, Hemingway, Faulkner, and Fitzgerald.
(3 hours per week)

LT 346 Romantic Movement in American Literature 3 credits

Prerequisite: LT 341 or by permission

Intensive study of works by major authors of the Romantic Movement, including Poe, Emerson, Thoreau, Hawthorne, Melville, and Whitman. Works will be studied with reference to the intellectual and literary developments and assumptions of the time.

(3 hours per week)

LT 347 Realism and Naturalism in American Fiction 3 credits

Prerequisite: LT 341 or by permission

Study of the works of major authors of the period, including Mark Twain, Stephen Crane, Henry James, Dreiser, Dos Passos, and F.T. Farrell. Works will be studied with reference to the intellectual and literary developments of the time.

(3 hours per week)

LT 356 English Novels from Beginning to A.D. 1900 3 credits

Prerequisite: LT 202 or LT 212 or by permission

Study of major works of British novelists who influenced the development of the English Novel in both thought and style. Selected works include the writing of Defoe, Richardson, Fielding, Austen, Dickens, George Eliot, Emily Bronte, and Hardy.

(3 hours per week)

LT 357 Modern Novels 3 credits

Prerequisite: LT 202 or by permission

Readings in British and American authors between 1900-1945. D.H. Lawrence, James Joyce, Virginia Woolf, Joseph Conrad, Faulkner, Hemingway, and F. Scott Fitzgerald. Emphasis on the development in principles and style of writing of this period.

(3 hours per week)

LT 358 Modern Drama 3 credits

Prerequisite: LT 202 or by permission

Study of masterpieces of Modern Drama from Ibsen to the Present. Important characteristics of each type of drama, the concepts of man and modern society of each dramatist, his dramatic style and influence. The different groups and movements in the development of Modern Drama.

(3 hours per week)

LT 359 Modern Poetry 3 credits

Prerequisite: LT 202 or LT 212 or by permission

Study of significant poetical works of representative poets of the 20th century.

(3 hours per week)

LT 360 Readings in English and American Prose 3 credits

Prerequisite: LT 202 or by permission

Analysis on usage of language and organization of ideas in philosophical, historical, and auto-biographical works.

(3 hours per week)

LT 362 Short Stories 3 credits

Prerequisite: LT 202 or by permission

A study of the short story as a literary genre distinguished from other fictional forms.

(3 hours per week)

LT 368 Children's Literature 3 credits

The course studies children's literature as a distinct literary genre. It considers the definition of children's literature, stylistic features and conventions, the use of pictures, ideological functions and relationship with other cultural practices.

(3 hours per week)

LT 391 Practice in Criticism III **3 credits**

Prerequisite: LT 392

Study and practice of different types of critical writing about literature.
(3 hours per week)

LT 392 Practice in Criticism IV **3 credits**

Prerequisite: LT 391

An advanced level of LT 391 with emphasis on research methods.
(3 hours per week)

LT 406 Masterpieces of Western Literature **3 credits**

Prerequisite: by permission

Intensive study of selected works in English translations by major European writers such as French, German, Russian, and Spanish etc. with emphasis on intellectual and literary values and thoughts.

(3 hours per week)

LT 407 Masterpieces of Asian Literature **3 credits**

Prerequisite: by permission

Intensive study of major works with attention to the philosophical, social, and cultural milieus. Works selected may include prose, poetry, novel, and drama.
(3 hours per week)

LT 408 Directed Study **3 credits**

Prerequisite: by permission

Individual research on special literary topics under the guidance of academic advisors. Final conclusions will be presented to the Department for evaluation.
(3 hours per week)

LT 410 Seminar: Special Topics in Literature 3 credits

Prerequisite: by permission

This course will be an inquiry into a special literary problem or question which may concern the philosophical or literary environment of any writer, or period, or genre.
(3 hours per week)

LT 420 Contemporary Literature 3 credits

Prerequisite: by permission

Study of outstanding works of the twentieth century, with an emphasis on contents, forms, and ideas which are characteristics of the century.
(3 hours per week)

LT 466 Contemporary Fiction 3 credits

Prerequisite: by permission

Study and analytic principles and traits of major contemporary fiction written or translated into English from after World War II to the present.
(3 hours per week)

LT 471 Shakespeare 3 credits

Prerequisite: for majors and minors only and by permission

Detailed study will be made of all types of Shakespeare's plays e.g. Histories, Tragedies, Comedies, and Romances in order to achieve a thorough understanding of these great works.
(3 hours per week)

LT 476 Seminar on British Authors 3 credits

Prerequisite: for majors and minors only and by permission

Study of one or two British authors to understand the development of ideas and literary styles. The students are required to present papers for the semester.
(3 hours per week)

LT 477 Seminar on American Authors 3 credits

Prerequisite: for majors and minors only and by permission

Study of one or two American authors to understand the development of ideas and literary styles. The students are required to present papers for the semester.
(3 hours per week)

LT 496 Literary Stylistics 3 credits

Prerequisite: LG 211 or by permission

The course is designed to help students understand texts of various types through the application of relevant language theories. They should be able to identify language patterns and the relationship between form and meaning.

(3 hours per week)

LT 498 The Art of Translation I 3 credits

Prerequisite: by permission

Study of the basic principles of translation from English into Thai and from Thai into English.

(3 hours per week)

LT 499 The Art of Translation II 3 credits

Prerequisite: LT 498

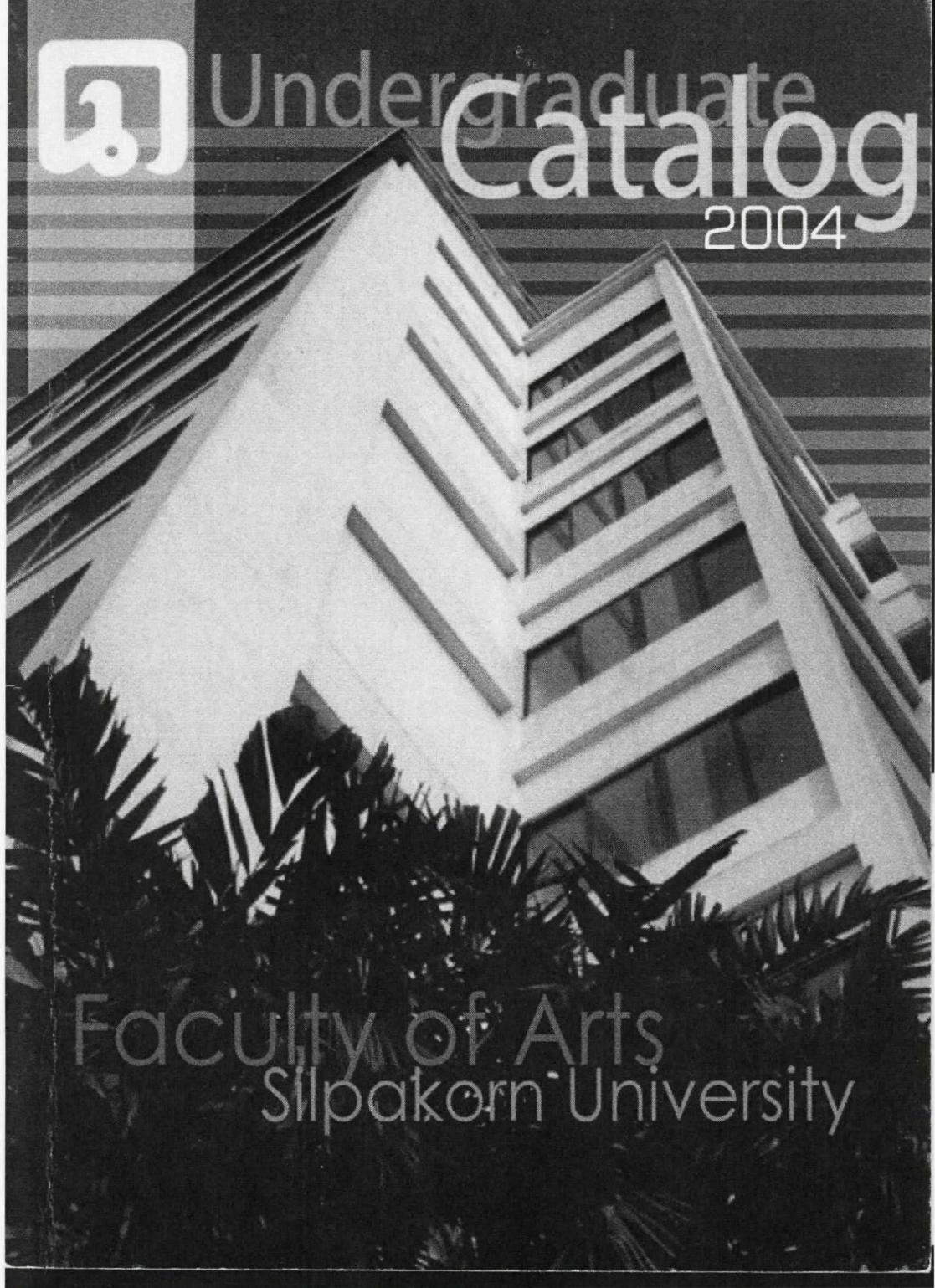
An advanced level of LT 498 with emphasis on translations of different types of literary works.

(3 hours per week)



Undergraduate Catalog

2004



Faculty of Arts
Silpakorn University

Department of English

Objectives

- To enable students to effectively communicate in English and to enhance their listening, speaking, reading, and writing skills;
- To enable students to have knowledge of and an insight into English linguistics and literature, to interpret and criticize, as well as to understand the relationship between language, linguistics, and literature;
- To enable students to understand the relationship between language, linguistics and literature as they are essential elements of the English language; and
- To enable students to utilize English as a means to further acquire knowledge from other fields of study, as well as to use it as a tool for their future careers.

English as a Major

| | Credits |
|--|---------|
| 1. General education courses not less than | 31 |
| 2. Faculty first level courses not less than | 24 |
| 3. Major courses not less than | 55 |
| 4. Minor courses not less than | 22 |
| 5. Free elective courses | 6 |

English as a Minor

| | |
|--|----|
| 1. General education courses not less than | 31 |
| 2. Faculty first level courses not less than | 24 |
| 3. Major courses not less than | 48 |
| 4. Minor courses not less than | 26 |
| 5. Free elective courses | 6 |

List of Courses

First Level

English courses in general education curriculum

| | |
|-------------------|---|
| 080177 English I | 3 |
| 080178 English II | 3 |

Faculty first level courses

| | |
|-------------------------------|---|
| 412101 Reading and Discussion | 3 |
| 412102 Writing and Discussion | 3 |

| | |
|---|---|
| 412263 English for Tourism | 2 |
| 412264 Cultures of the English Speaking Peoples | 2 |
| 412265 Independent Study | 2 |
| Linguistics courses | |
| 412250 English Structure | 2 |
| 412251 English Phonetics | 2 |
| 412252 Introduction to Psycholinguistics | 2 |
| 412253 Introduction to Sociolinguistics | 2 |
| 412254 Introduction to Semantics | 2 |
| 412255 Introduction to Pragmatics | 2 |
| 412256 Linguistics and Language Acquisition | 2 |
| 412257 Introduction to English Syntax | 2 |
| Literary courses | |
| 412274 English Poetry from the Beginnings to the 19 th Century | 3 |
| 412275 American Poetry from the Pre-Colonial Period to the 19 th Century | 2 |
| 412276 Modern English Poetry | 2 |
| 412277 Modern American Poetry | 2 |
| 412278 Religion and Myth in Literature | 2 |
| 412279 Perspectives of Man in Western Literature | 2 |
| 412280 Australian Literature | 2 |
| 412281 Minority Literature | 2 |
| 412282 Modern Novels | 2 |
| 412283 Development of English Novels | 3 |
| 412284 Development of American Novels | 3 |
| 412285 Masterpieces of English Novels | 2 |
| 412286 Masterpieces of American Novels | 2 |
| 412287 Contemporary Short Stories | 2 |
| 412288 English Drama from the Beginnings to the 19 th Century | 3 |
| 412289 Shakespeare and His Contemporary Playwrights | 3 |
| 412290 Masterpieces of Shakespeare | 3 |
| 412291 Selected Playwrights | 2 |
| 412292 Modern Drama | 2 |
| 412293 Literary Works in English | 2 |
| 412294 Literary Criticism | 3 |
| 412295 Selected Novelists | 2 |
| 412296 Women Writers | 2 |
| 412297 Film Criticism | 2 |

| | |
|--|---|
| or | |
| 412268 English for General Communication | 3 |
| 412269 English for Career Preparation | 3 |

Second Level

English as a major

Required courses of 31 credits

| | |
|--|---|
| 449201 Introduction to Linguistics | 2 |
| 449202 Principles of Literary Criticism | 2 |
| 412230 Academic Reading and Writing I | 2 |
| 412231 Academic Reading and Writing II | 2 |
| 412232 Academic Reading and Writing III | 2 |
| 412233 Academic Reading and Writing IV | 2 |
| 412240 Essential English-Thai Translation | 2 |
| 412241 Advanced English-Thai Translation | 2 |
| 412242 Translating Thai into English I | 2 |
| 412250 English Structure | 2 |
| 412251 English Phonetics | 2 |
| ✓ 412270 Introduction to Fiction Reading | 2 |
| 412152 Introduction to Fiction Reading | 2 |
| ✓ 412271 Introduction to English Prose and Novels | 3 |
| ✓ 412272 Introduction to American Prose and Novels | 2 |
| ✓ 412273 Introduction to English and American Poetry | 2 |

Elective courses not less than 24 credits

| | |
|---|---|
| Language courses | |
| 412200 Listening Skills Development | 2 |
| 412201 Listening and Speaking | 2 |
| 412202 Listening and Speaking for Special Communication | 2 |
| 412203 Public Speaking | 2 |
| 412204 Group Discussion | 2 |
| 412210 Reading Skills Development | 2 |
| 412211 Non-Fiction Reading | 2 |
| 412212 Newspaper Reading | 2 |
| 412213 Critical Reading of Selected Writings | 2 |
| 412153 Academic Reading | 3 |
| 412220 Creative Writing | 2 |
| 412221 Writing for Special Communication | 2 |
| 412243 Translating Thai into English II | 2 |
| 412260 Business English I | 2 |
| 412261 Business English II | 2 |

English as a minor

| | |
|---|---|
| Required courses of 18 credits | |
| 449201 Introduction to Linguistics | 2 |
| 449202 Principles of Literary Criticism | 2 |
| 412234 Reading and Writing I | 2 |
| 412235 Reading and Writing II | 2 |
| 412236 Reading and Writing III | 2 |
| 412237 Reading and Writing IV | 2 |
| 412244 Translating English into Thai I | 2 |
| 412270 Introduction to Fiction Reading | 2 |
| 412298 Literary Reading | 2 |

Elective courses not less than 8 credits

| | |
|---|---|
| Language courses | |
| 412200 Listening Skills Development | 2 |
| 412201 Listening and Speaking | 2 |
| 412202 Listening and Speaking for Special Communication | 2 |
| 412203 Public Speaking | 2 |
| 412204 Group Discussion | 2 |
| 412210 Reading Skills Development | 2 |
| 412211 Non-Fiction Reading | 2 |
| 412212 Newspaper Reading | 2 |
| 412213 Critical Reading of Selected Writings | 2 |
| 412220 Creative Writing | 2 |
| 412221 Writing for Special Communication | 2 |
| 412245 Translating English into Thai II | 2 |
| 412246 Essential Thai-English Translation | 2 |
| 412260 Business English I | 2 |
| 412261 Business English II | 2 |
| 412263 English for Tourism | 2 |
| 412264 Cultures of the English Speaking Peoples | 2 |
| 412265 Independent Study | 2 |

| | |
|---|---|
| Linguistics courses | |
| 412250 English Structure | 2 |
| 412251 English Phonetics | 2 |
| 412252 Introduction to Psycholinguistics | 2 |
| 412253 Introduction to Sociolinguistics | 2 |
| 412254 Introductory Semantics | 2 |
| 412255 Introduction to Pragmatics | 2 |
| 412256 Linguistics and Language Acquisition | 2 |
| 412257 Introduction to English Syntax | 2 |

Literary courses

| | |
|--|---|
| 412 274 English Poetry from the Beginnings to the 19 th Century | 3 |
| 412 275 American Poetry from the Pre-Colonial Period to the 19 th Century | 2 |
| 412 276 Modern English Poetry | 2 |
| 412 277 Modern American Poetry | 2 |
| 412 278 Religion and Myth in Literature | 2 |
| 412 279 Perspectives of Man in Western Literature | 2 |
| 412 280 Australian Literature | 2 |
| 412 281 Minority Literature | 2 |
| 412 282 Modern Novels | 2 |
| 412 283 Development of English Novels | 3 |
| 412 284 Development of American Novels | 3 |
| 412 285 Masterpieces of English Novels | 2 |
| 412 286 Masterpieces of American Novels | 2 |
| 412 287 Contemporary Short Stories | 2 |
| 412 288 English Drama from the Beginnings to the 19 th Century | 3 |
| 412 289 Shakespeare and His Contemporary Playwrights | 3 |
| 412 290 Masterpieces of Shakespeare | 3 |
| 412 291 Selected Playwrights | 2 |
| 412 292 Modern Drama | 2 |
| 412 293 Literary Works in English | 2 |
| 412 294 Literary Criticism | 3 |
| 412 295 Selected Novelists | 2 |
| 412 296 Women Writers | 2 |
| 412 297 Film Criticism | 2 |

Course Descriptions**First Level****080 177 English I**

This course aims at reviewing the usage of the four language skills (reading, writing, listening and speaking) previously acquired by students in high school. Moreover, the students will be provided with additional knowledge essential for their study at the tertiary level. The emphasis is on reading comprehension and the development of this skill.

080 178 English II

(Prerequisite: 080 177 English I)

This course is a further practice of integrated language skills at a more advanced level, emphasizing reading.

412 204 Group Discussion

2(1-2-3)

This course is designed to train students in how to participate in panel discussions, group debates, mutual exchanges of opinions, and use language appropriate for such situations. Various academic and current affairs topics are used as a basis for discussion.

412 205 Essential Listening and Speaking

2(1-2-3)

This course aims to train students to listen and speak for a variety of purposes, such as receiving and giving information, making conclusions, and expressing opinions. The emphasis is on listening and speaking in specific situations, i.e. in meetings and interviews.

412 210 Reading Skills Development

2(2-0-4)

The course includes practice reading English using various methods: guessing word meanings from context, understanding sentence structures, identifying main ideas and important details, understanding text patterns, making inferences, as well as skimming and scanning.

412 211 Non-Fiction Reading

2(2-0-4)

The course includes practice reading articles and academic texts with the aims of increasing knowledge in various disciplines, understanding frequently used expressions and structures, identifying main ideas, understanding writer's purposes, and discussing articles in class.

412 212 Newspaper Reading

2(2-0-4)

The purpose of this course is to study and practice reading various types of news and essays printed in English newspapers in order to master commonly used vocabulary, phrases, structures, and punctuation. Also students learn to summarize, find main ideas and supporting details, recognize different styles and formats of writing, as well as practice critical reading by separating articles' objectives from the writer's. Class discussion of articles forms another aspect of the course.

412 213 Critical Reading of Selected Writings

2(2-0-4)

This course aims to read various writings in order to gain insight into an author's style and word usage, to separate opinion from fact, to understand the author's thought processes and how he expresses his opinions, and to criticize the works logically.

412 101 Reading and Discussion

3(2-2-5)

This course aims at practicing the integrated language skills by focusing on reading to identify main ideas for further discussion, which ultimately results in the development of listening and speaking skills. The course will also provide students with the opportunities to exchange ideas, and consequently, develop advanced capabilities in communication.

412 102 Writing and Discussion

3(2-2-5)

This course aims to practice integrated language skills with an emphasis on academic writing. Topics for writing and discussion include current affairs, news, and contemporary social issues.

Second Level**412 200 Listening Skills Development**

2(2-0-4)

This course aims to familiarize students with the spoken accents used by native speakers of English in order that they may improve their comprehension of spoken language. In addition, students will become more familiar with emotional overtones conveyed in spoken English. The methodology of the course includes using audio-visual aids such as radio and television broadcasts, audio cassettes, and films. Additionally, students will write summaries of these texts.

412 201 Listening and Speaking

2(1-2-3)

The purpose of this course is to allow students to practice their listening and speaking skills. Students listen to audio-video presentations and discuss and exchange opinions about the material.

412 202 Listening and Speaking for Special Communications

2(1-2-3)

The purpose of this course is to study and practice listening and speaking skills used in specific situations such as interviews, announcements, and other texts.

412 203 Public Speaking

2(1-2-3)

This course is designed to train students in public speaking on various occasions. Students are also trained in giving speeches on interesting academic topics. Emphasis is on language styles and pronunciation.

412 214 Academic Reading

3(3-0-6)

(Prerequisite: 080 178 English II)

The course involves reading academic texts from various disciplines with an emphasis on increasing academic knowledge, identifying and understanding main ideas, and understanding writers' purposes. Discussions and written summaries of the texts will supplement in-class theory.

412 220 Creative Writing

2(2-0-4)

This course is a study and practice of creative literary writing across a variety of forms, such as poetry, plays, short stories, and critiques.

412 221 Written English for Special Communication

2(2-0-4)

This course is designed to train students in writing for specific purposes and will include the following forms: formal letters, letters of invitation, report writing, application letters, resumes/CVs, memos, advertisement copy. The emphasis is on the concept; that particular language styles are appropriate for particular writing situations.

412 222 Writing for Communication

2(2-0-4)

This course aims to train students in writing for specific purposes and will include the following forms: formal letters, invitation letters, news reports, and short notes for press releases.

412 230 Academic Reading and Writing I

2(2-0-4)

This course aims to train students to read academic articles, focusing upon identifying the main ideas and objectives of the writers. Students will learn to identify important ideas, to write outlines of the articles read, to summarize, and to write essays in response to these readings.

412 231 Academic Reading and Writing II

2(2-0-4)

(Prerequisite: 412 230 Academic Reading and Writing I)

This course is a continuation of Academic Reading and Writing I (412 230) at a more advanced level. Students will be writing short reports emphasizing clarity, proper footnotes, and bibliographies.

412 232 Academic Reading and Writing III

2(2-0-4)

(Prerequisite: 412 231 Academic Reading and Writing II)

This course aims to practice reading both fiction and non-fiction texts which serve as models and as foundations for students to develop their

writing skills. Students will be trained to write critiques to express their personal opinions, to compose persuasive writing and commentaries. This course also includes research reports on assigned topics, research methodology, and the integration and organization of information from various secondary sources which contribute to research writing.

412 233 Academic Reading and Writing IV 2(2-0-4)
(Prerequisite: 412 232 Academic Reading and Writing III)

This course aims to enhance students' abilities in reading and writing fiction and non-fiction. They will also read texts from media such as films and documentaries. This course encompasses detailed research papers on assigned topics, which require data from primary and secondary sources. Students will also be able to analyze and comment on research results.

412 234 Reading and Writing I 2(2-0-4)
(Prerequisite: 412 232 Academic Reading and Writing III)

The aim of this course is to practice reading academic texts to understand language, format, and methods of writing. Students also learn to write articles related to those readings.

412 235 Reading and Writing II 2(2-0-4)
(Prerequisite: 412 234 Reading and Writing I)

In this course students will learn to read academic texts, focusing on the main ideas and objectives of the writer. Students also learn to write outlines, summaries, and short criticisms of these texts.

412 236 Reading and Writing III 2(2-0-4)
(Prerequisite: 412 235 Reading and Writing II)

This course is a continuation of Reading and Writing II at a more advanced level.

412 237 Reading and Writing IV 2(2-0-4)
(Prerequisite: 412 236 Reading and Writing III)

This course is a continuation of Reading and Writing III at a more advanced level. This course also includes writing a research paper with footnotes and bibliography.

412 240 Essential English-Thai Translation 2(2-0-4)

This course aims to study the general principles of translation and the differences between English and Thai. Students will practice translating English into Thai while maintaining the meaning of the original language.

Texts to be translated include short news excerpts, documentaries, and articles.

412 241 Advanced English-Thai Translation 2(2-0-4)
(Prerequisite: 412 240 Essential English-Thai Translation)

This course aims at practicing translating materials at a higher level of difficulty. The principles of translation for specific types of texts will be introduced, and students will translate texts containing complex literary styles of writing that require interpretation. Oral interpretation will also be included, focusing on identifying the main ideas of the English heard.

412 242 Translating Thai into English 2(2-0-4)

The purpose of this course is to study the principles of translating Thai into English at the introductory level. Focus will be on evaluating the original text then choosing appropriate English that corresponds to the mood, tone, and register of the original. Exercise texts are chosen from newspapers, journals, academic readings, and literary works.

412 243 Translating Thai into English II 2(2-0-4)

This course is a continuation, at a more advanced level, of 412 242 Translating Thai into English I.

412 244 Translating English into Thai I 2(2-0-4)

This course aims to study fundamental theories of translation and differences between the English and Thai languages in both speaking and writing. This course also includes the practice of translation skills using short paragraphs at various levels of difficulty from a basic to an intermediate level.

412 245 Translating English into Thai II 2(2-0-4)

(Prerequisite: 412 244 Translating English into Thai I)

This course aims at studying the principal theories and problems of translation and to be a continuation of Translating English into Thai I. The focus is on practicing translation using materials of increasing levels of difficulty in terms of variety of subject matter and method of writing. The course also includes the practice of translation across a wide range of literature including poetry, short stories, drama, and short novels.

412 246 Essential Thai-English Translation 2(2-0-4)

(Prerequisite: 412 245 Translating English into Thai II)

This course aims to study the basic principles of translating Thai into English. Texts to be translated include both fiction and non-fiction. Students will be encouraged to analyze and solve problems encountered when translating.

412 247 Foundation of Translating English into Thai 2(2-0-4)

The purpose of this course is to study the general principles of translating English into Thai, particularly factors necessary for good translation. Students practice translating different types of texts with a focus on using language that maintains the integrity of the original text.

412 250 English Structure 2(2-0-4)

The purpose of this course is to study the structure of English by looking at its phonological, morphological, syntactic systems, and at current grammar.

412 251 English Phonetics 2(2-0-4)

This course aims at studying English phonemes and the articulation system of the English language. Points and manners of articulation, transcription, stress placement both at the word and sentence levels, and various intonation patterns are included in this course to improve students' pronunciation.

412 252 Introduction to Psycholinguistics 2(2-0-4)

This course aims at studying the integration of linguistics and psychology. The course includes children's first language acquisition, differences in the acquisition of native languages and foreign and/or second languages, second language acquisition and language loss.

412 253 Introduction to Sociolinguistics 2(2-0-4)

This course aims at studying the roles of a language as behavior and as a stimulant for other forms of behavior. How languages and socio-cultures are related is also investigated.

412 254 Introductory Semantics 2(2-0-4)

This course aims at studying fundamental theories of semantics with an emphasis on how semantics is related to phonology and syntax. The course also includes how semantics is related to society and culture.

412 255 Introduction to Pragmatics 2(2-0-4)

This course aims to study basic principles and crucial importance of contexts for communication. Emphasis will be placed on interpreting language used in specific contexts by identifying connotation, choosing language and determining register compatibility with contexts and situations. This course includes the analysis of language behaviors and structures of discourse, which help students understand the basic principles necessary for communication.

412 256 Linguistics and Language Acquisition 2(2-0-4)

This course aims to study linguistic theories, concepts and factors concerning first and foreign language acquisition. Students will use these linguistic theories to explain language learning processes and phenomena. This course includes language acquisition development, influences of the first language on the learning of a foreign language, and bilingualism, which can be adapted to enhance efficiency of foreign language learning.

412 257 Introduction to English Syntax 2(2-0-4)

This course aims to study the principles, concepts, and development of grammatical theories from various schools such as structural grammar and generative grammar. This course includes the analysis of the grammatical relationships between linguistic units, the nature of syntactic rules, and the sequence of morphemes.

412 260 Business English I 2(2-0-4)

The aim of this course is to practice English skills for business communication, including telephone conversations and note taking, orientation of personnel, organization and operation, business projects, memoranda, and business letters.

412 261 Business English II 2(2-0-4)

(Prerequisite: 412 260 Business English I)

This course is a continuation of 412 260 Business English I with an emphasis on writing. Various types of business writing are practiced, including classified advertisements, seminar brochures, news releases, merchandise and service billboards, and business meeting minutes.

412 262 Fundamental Business English 2(2-0-4)

This course aims to study and practice the use of English in business communication, such as English in the office, telephone conversations, note

taking, and letter correspondence. The four language skills of reading, writing, listening, and speaking are integrated.

412 263 English for Tourism

This course aims to train students in the English listening and speaking skills required for use in tourism and conducting tours. Cultural, social, geographical, and historical information about Thailand is provided in English.

Field trips are required.

412 264 Cultures of the English Speaking Peoples 2(2-0-4)

This course aims to study the culture of those nations which use the English language as their mother tongue. Various aspects of culture are studied including: customs, sociology, attitudes, arts, music, philosophy, and religion. Students practice brainstorming and participate in comparative discussions of the different norms, values, and forms of cultural behavior between Thai people and those people whose mother tongue is English.

412 265 Independent Study 2(2-0-4)

The purpose of this course is to provide students with opportunities to pursue individual interests in selected topics in the humanities. Independent study requires a written report and the consent of a student advisor.

412 266 English for General Purposes I 2(2-0-4)

This course aims to expand students' vocabulary repertoire, grammar knowledge, and syntactic structures. The four language skills are integrated, and English for everyday use is emphasized.

412 267 English for General Purposes II 2(2-0-4)

(Prerequisite: 412 266 English for General Purposes I)

This course aims to further expand students' vocabulary repertoire, grammar knowledge, and syntactic structures. The four language skills are integrated.

412 268 English for General Communication 3(2-2-5)

(Prerequisite: 080 178 English II)

This course aims to practice the four language skills necessary for everyday use. The emphasis is on reading general texts such as short news and articles so that students understand the crucial grammatical structures.

Students will also express their opinions and discuss topics related to what they have read.

412 269 English for Career Preparation

3(2-2-5)

(Prerequisite: 080 178 English II)

This course aims to prepare students to use English in their future career and for business communication. Students will read job advertisements, fill out various business forms, and write application letters and resumes. They are also prepared for job interviews and telephone conversations.

412 270 Introduction to Fiction Reading

2(2-0-4)

This course is intended to provide practice reading short stories and/or short novels. Emphasis is placed on enabling students to examine the main ideas and crucial issues presented in stories. The course also offers opportunities for students to analyze elements of fiction, such as plot, theme, characterization, and point of view. Practice of writing short critiques and evaluations of fiction is included.

412 271 Introduction to English Prose and Novels

3(3-0-6)

The purpose of this course is for students to study texts of English prose and novels in order to understand and evaluate literary works. Study of socio-cultural contexts and crucial movements and schools of thought related to the texts are included.

412 272 Introduction to American Prose and Novels

2(2-0-4)

(Prerequisite: 412 271 Introduction to English Prose and Novels)

The goal of this course is for students to study prose and novels by American writers for the understanding and evaluation of the genre. Socio-cultural contexts, crucial movements, and important schools of thought related to the texts are also explored.

412 273 Introduction to English and American Poetry

3(3-0-6)

The purpose of this course is to develop students' competence in understanding and evaluating English and American poetry. Socio-cultural contexts and crucial historical literary movements related to the selected works are explored.

412 274 English Poetry from the Beginning to the 19th Century 3(3-0-6)

This course focuses on a critical study of English poetry from its origins to the 19th century. Related social and historical background, trends, and changes of thought throughout the period are included.

412 275 American Poetry from the Pre-Colonial Period to the 19th Century 2(2-0-4)

This course is a critical study of American poetry from the Pre-Colonial period to the 19th century. Related social and historical background, trends, and changes of thought throughout the period are included.

412 276 Modern English Poetry 2(2-0-4)

This course is a critical study of selected major English poets from the mid 19th century to the present.

412 277 Modern American Poetry 2(2-0-4)

This course is a critical study of selected major American poets from the mid 19th century to the present.

412 278 Religion and Myth in Literature 2(2-0-4)

This course is a study of Christian beliefs and symbols as well as prevailing Western, Greek, and Roman myths relevant to the study of literature.

412 279 Perspectives of Man in Western Literature 2(2-0-4)

The purpose of this course is to study Western literary texts focusing on significant beliefs about man, God, gods, the world in different historical periods and schools of thought such as the Classical period, the Renaissance, the Romantic school, and Existentialism.

412 280 Australian Literature 3(3-0-6)

This course aims to study both Australian prose and poetry for basic understanding and literary evaluation. The topics to be covered include socio-cultural background as well as the major concepts in the selected works.

412 281 Minority Literature 2(2-0-4)

This course aims to study, analyze, and criticize English literary texts concerning minority groups. Emphasis is on the main issues and solutions

proposed by each text. Socio-cultural contexts are taken into consideration.

412 282 Modern Novels

2(2-0-4)

This course aims to study and analyze various genres of modern novels: scientific, detective, fantasy, thriller, etc. The study concentrates on one genre or on various genres of novels. The emphasis is on the analysis of social contexts, cultures, and concepts.

412 283 Development of English Novels

3(3-0-6)

This course is a critical study of the development of the English novel from its conception to the modern era, focusing on the analysis of the works of important writers from each major literary period.

412 284 Development of American Novels

3(3-0-6)

This course aims at the in-depth study of the development of American novels from their conception to the present. It includes a study of the forces influencing novels at different periods and emphasizes the study of form, technique, and concepts from various periods.

412 285 Masterpieces of English Novels

2(2-0-4)

This course is a critical study of selected English novels considered to be masterpieces from different literary periods.

412 286 Masterpieces of American Novels

2(2-0-4)

This course is a critical study of selected American novels considered to be masterpieces from different literary periods.

412 287 Contemporary Short Stories

2(2-0-4)

This course aims to study English short stories written in the last thirty years from such sources as English, American, African, Australian, Asian-American, and African-English writers. Emphasis is on the analysis of themes, plot, characterization, and literary devices.

412 288 English Drama from the Beginnings

3(3-0-6)

This course provides students with an introduction to the origin of drama. The focus is on the development of English drama from the beginnings to the 19th century. The analysis of selected works from this period is included.

412 289 Shakespeare and his Contemporary Playwrights 3(3-0-6)
 This course is a critical study of selected Shakespearean works and the works of his significant contemporaries. The course also includes the study of types of theaters and the socio-philosophical thought of the period.

412 290 Masterpieces of Shakespeare 3(3-0-6)
 This course provides a thorough critical study of Shakespeare's selected comedies, tragedies, and history plays.

412 291 Selected Playwrights 2(2-0-4)
 This course is a study of the selected works of distinguished playwrights. The emphasis is on the analysis of writing techniques, styles, dramatic techniques, and characterization.

412 292 Modern Drama 3(3-0-6)
 This course aims at an analytical and critical study of modern drama in Western countries. The emphasis is on the detailed analysis of writing techniques, dramatic techniques, and characterization. The development and trends of modern drama and the analysis of the language itself are included.

412 293 Literary Works in English 2(2-0-4)
 The purpose of this course is to study literary works written in English from sources other than American and British. The course studies the socio-cultural background and philosophical thought in the works of writers from Canada, colonized countries, Thailand, and other Asian countries.

412 294 Literary Criticism 3(3-0-6)
 This course is designed to give students understanding and deep insight into the principles and theoretical concepts of literary criticism. The focus is on the study of major theories from the Samuel Johnson Period to the present. The course also aims to encourage students to show their ability to criticize distinguished English and American literature.

412 295 Selected Novelists 2(2-0-4)
 This course aims at a critical study of selected novels by distinguished English and American novelists. It also includes the influences of major historical events and socio-political background of the novels.

412 296 Women Writers 2(2-0-4)
 This course aims to study, analyze, and criticize the works of women writers writing in English. Emphasis is placed on key subject matters, themes, and presentation techniques. How these elements are associated with the socio-cultural background and concepts of the period are also examined.

412 297 Film Criticism 2(2-0-4)
 This course provides a study of English films by analyzing and criticizing the elements and presentation techniques that contribute to their themes. The emphasis is on the study of the themes, characters, social and cultural contexts in the selected films. The analysis will be based on literary criticism. If a film is based on a book, the film will also be compared with the book.

412 298 Literary Reading 2(2-0-4)
 This course is designed to enhance reading and interpretive skills found in various styles of figurative language in literature, such as humor, irony, satire, and simile. The aim of this course is to increase students' ability to analyze writing techniques in order to determine underlying meanings and authors' attitudes and purposes. Students are expected to be able to discuss particular aspects of selected readings.

412 299 Short Stories Reading 2(2-0-4)
 This course aims to provide students with the analytical principles applied to short story reading. The students will be trained to analyze such elements as theme, plots, characters, styles, and tone of the selected short stories. Social and cultural contexts of the works will also be discussed.

Appendix 6: A sample of courses in two pedagogical approaches

1. A content-based approach with lectures only

| Course Title | Course Description |
|--|--|
| Mythology and Folklore [Chiang Mai] | A survey of myths and folklore in Western civilization, with reference to their continuity in Western literature. |
| British Poetry from the Elizabethans to the Augustans [Chulalongkorn] | Subject matter, theme, form and technique of Elizabethan, Metaphysical, Cavalier and Augustan poetry; analysis and criticism of selected poems by major figures. |
| Literary Criticism [Kasetsat] | Critical theories from the age of Aristotle to the late 19 th century. |
| Development of American Novels [Silpakorn] | This course aims at an in-depth study of the development of American novels from their conception to the present. It includes a study of the forces influencing novels at different periods and emphasizes the study of form, techniques, and concepts from various periods. |
| Background of Western Literature [Thammasat] | Study of literary traditions and conventions such as Greek, Roman, and Christian etc. as backgrounds of Western Literature. |

2. Lectures + practice

| Course Title | Course Description |
|--|---|
| Selected Topics in English Literature [Chulalongkorn] | Analysis and criticism of selected topics in English literature from a social, cultural and literary perspective. |
| Eighteenth Century English Novel [Kasetsat] | Distinguishing characteristics of the early English novel and its evolution. Reading and criticizing works by Defoe, Swift, Fielding, and other major authors. |
| Introduction to Fiction Reading [Silpakorn] | This course is intended to provide practice reading short stories and/or short novels. Emphasis is placed on enabling students to examine the main ideas and crucial issues presented in stories. The course also offers opportunities for students to analyze elements of fiction, such as plot, theme, characterization, and point of view. Practice of writing short critiques and evaluations of fiction is included. |
| Practice in Criticism I [Thammasat] | Study and practice of different types of essay writing in order to write analytical and critical essays on literary works. |

Appendix 7: Sample of compulsory courses

| | | |
|----|--------------------------|--|
| 1. | Chiang Mai University | Introduction to Literature, Reading Literature, Fiction, Poetry, Drama, Readings in Literature |
| 2. | Chulalongkorn University | Introduction to the Study of English Poetry, Introduction to the Study of English Fiction, Mythological Background to English Literature, Background to British Literature, Background to American Literature |
| 3. | Kasetsat University | Introduction to Literature, Backgrounds for Literary Studies, Evolution of English Literature, Introduction to Poetry, Introduction to Drama, Introduction to Fiction, Introduction to Shakespeare, Evolution of American Literature, Literary Criticism I, Shakespeare's Plays, The Modern Novel, Modern Drama |
| 4. | Silpakorn University | Introduction to Fiction Reading, Introduction to English Prose and Novels, Introduction to American Prose and Novels, Introduction to English and American Poetry |

| | | |
|----|----------------------|---|
| 5. | Thammasat University | <p>Introduction to Literature I, Introduction to Literature II, Background of Western Literature, English Literature I, English Literature II, Practice in Criticism I, Practice in Criticism II, Practice in Criticism III, Practice in Criticism IV, American Literature, Shakespeare</p> |
|----|----------------------|---|

Appendix 8: Sample of elective courses

| | | |
|----|--------------------------|---|
| 1. | Chiang Mai University | <p>Mythology and Folklore,</p> <p>Psychological Analysis of Literature,</p> <p>Literary Criticism,</p> <p>Poetry Before the Twentieth Century,</p> <p>Modern Poetry,</p> <p>Drama Before the Twentieth Century,</p> <p>Modern Drama,</p> <p>Fiction Before the Twentieth Century,</p> <p>Modern Fiction,</p> <p>Shakespeare,</p> <p>Classics in English and American Literature up to the Eighteenth Century,</p> <p>Classics in English and American Literature from the Nineteenth Century to the Modern Period</p> |
| 2. | Chulalongkorn University | <p>The Twentieth Century English Short Story,</p> <p>The Nineteenth Century British Novel,</p> <p>The Twentieth Century American Novel,</p> <p>Development of the British and American Novel,</p> <p>The Twentieth Century British Novel,</p> <p>Contemporary World Literature in English,</p> <p>British Poetry from the Elizabethans to the Augustans,</p> <p>Development of the British and American Poetry,</p> <p>Romantic Poetry,</p> <p>Victorian Poetry,</p> <p>Selected Topics in English Literature,</p> <p>Development of the British and American Drama,</p> <p>Twentieth Century British Drama,</p> <p>Approaches to Critical Writing,</p> <p>English Oral Interpretation,</p> <p>The Nineteenth Century American Novel,</p> <p>American Poetry Before the Twentieth Century,</p> <p>Twentieth Century British Poetry,</p> <p>Twentieth Century American Poetry,</p> <p>Shakespeare,</p> <p>Twentieth Century American Drama</p> |

| | | |
|----|----------------------|--|
| 3. | Kasetsat University | <p>Western Literature and Art, Eighteenth Century English Novel, Nineteenth Century English Novel, Sixteenth Century English Poetry, Romantic Poetry, Victorian Poetry, Nineteenth Century American Literature, Early Australian Literary Works, The Short Story, Seventeenth and Eighteenth Century English Poetry, Black American Literature, Fiction and Film, Contemporary Australian Literary Works, Literary Criticism II, Twentieth Century English and American Novel, Twentieth Century English and American Poetry, Comparative Study of Short Stories, Contemporary Literary Works, Nobel Prize Literary Works, Masterpieces of World Literature</p> |
| 4. | Silpakorn University | <p>English Poetry from the Beginnings to the 19th Century, American Poetry from the Pre-Colonial Period to the 19th Century, Modern English Poetry, Modern American Poetry, Religion and Myth in Literature, Perspectives of Man in Western Literature, Australian Literature, Minority Literature, Modern Novels, Development of English Novels, Development of American Novels, Masterpieces of English Novels, Masterpieces of American Novels, Contemporary Short Stories,</p> |

| | | |
|----|----------------------|--|
| | | <p>English Drama from the Beginnings to the 19th Century, Shakespeare and His Contemporary Playwrights, Masterpieces of Shakespeare, Selected Playwrights, Modern Drama, Literary Works in English, Literary Criticism, Selected Novelists, Women Writers</p> |
| 5. | Thammasat University | <p>The Literature of Asia: from Beginning to A.D.900, The Literature of Asia: from A.D.900 to the Present, Literary Appreciation, Principles of Literary Criticism, The Elizabethan Age, Seventeenth Century Literature, The Age of Neo-Classicism, The Romantic Movement in English Literature, The Victorian Age, Literature of the Modern Age, The Romantic Movement in American Literature, Realism and Naturalism in American Fiction, English Novels: from Beginning to A.D. 1900, Modern Novels, Modern Drama, Modern Poetry, Short Stories, Children's Literature, Masterpieces of Western Literature, Masterpieces of Asian Literature, Contemporary Fiction, Seminar on British Authors, Seminar on American Authors, Literary Stylistics</p> |

Appendix 9: The literature courses categorized into 10 themes

| | | |
|----|-------|--|
| 1. | Genre | <p><u>Chiang Mai University:</u></p> <p>Fiction, Poetry, Drama, Poetry Before the Twentieth Century, Modern Poetry, Drama Before the Twentieth Century, Modern Drama, Fiction Before the Twentieth Century, Modern Fiction</p> <p><u>Chulalongkorn University:</u></p> <p>Introduction to the Study of English Poetry, Introduction to the Study of English Fiction, The Twentieth Century English Short Story, The Nineteenth Century British Novel, The Twentieth Century American Novel, Development of the British and American Novel, The Twentieth Century British Novel, British Poetry from the Elizabethans to the Augustans, Development of the British and American Poetry, Romantic Poetry, Victorian Poetry, Development of the British and American Drama, Twentieth Century British Drama, The Nineteenth Century American Novel, American Poetry Before the Twentieth Century, Twentieth Century British Poetry, Twentieth Century American Poetry, Twentieth Century American Drama</p> |
|----|-------|--|

Kasetsat University:

Introduction to Poetry,
Introduction to Drama,
Introduction to Fiction,
The Modern Novel,
Modern Drama,
Eighteenth Century English Novel,
Nineteenth Century English Novel,
Sixteenth Century English Poetry,
Romantic Poetry,
Victorian Poetry,
The Short Story,
Seventeenth and Eighteenth Century English Poetry,
Twentieth Century English and American Novel,
Twentieth Century English and American Poetry,
Comparative Study of Short Stories,

Silpakorn University:

Introduction to Fiction Reading,
Introduction to English Prose and Novels,
Introduction to American Prose and Novels,
Introduction to English and American Poetry,
English Poetry from the Beginnings to the 19th Century,
American Poetry from the Pre-Colonial Period to the 19th Century,
Modern English Poetry,
Modern American Poetry,
Modern Novels,
Development of English Novels,
Development of American Novels,
Masterpieces of English Novels,
Masterpieces of American Novels,

| | | |
|----|--------|--|
| | | <p>Contemporary Short Stories, English Drama from the Beginnings to the 19th Century, Modern Drama,</p> <p><u>Thammasat University:</u> English Novels: from Beginning to A.D. 1900, Modern Novels, Modern Drama, Modern Poetry, Short Stories</p> |
| 2. | Period | <p><u>Chiang Mai University:</u> Poetry Before the Twentieth Century, Drama Before the Twentieth Century, Fiction Before the Twentieth Century, Classics in English and American Literature up to the Eighteenth Century, Classics in English and American Literature from the Nineteenth Century to the Modern Period</p> <p><u>Chulalongkorn University:</u> The Twentieth Century English Short Story, The Nineteenth Century British Novel, The Twentieth Century American Novel, The Twentieth Century British Novel, Contemporary World Literature in English, British Poetry from the Elizabethans to the Augustans, Romantic Poetry, Victorian Poetry, Twentieth Century British Drama, The Nineteenth Century American Novel, American Poetry Before the Twentieth Century,</p> |

Twentieth Century British Poetry,
Twentieth Century American Poetry,
Twentieth Century American Drama

Kasetsat University:

Eighteenth Century English Novel,
Nineteenth Century English Novel,
Sixteenth Century English Poetry,
Romantic Poetry,
Victorian Poetry,
Nineteenth Century American Literature,
Seventeenth and Eighteenth Century English Poetry,
Contemporary Australian Literary Works,
Twentieth Century English and American Novel,
Twentieth Century English and American Poetry,

Silpakorn University:

English Poetry from the Beginnings to the 19th Century,
American Poetry from the Pre-Colonial Period to the 19th Century,
Modern English Poetry,
Modern American Poetry,
Contemporary Short Stories,
English Drama from the Beginnings to the 19th Century,

Thammasat University:

The Literature of Asia: from Beginning to A.D.900,
The Literature of Asia: from A.D.900 to the Present,
The Elizabethan Age,
Seventeenth Century Literature,
The Age of Neo-Classicism,

| | | |
|----|------------|---|
| | | <p>The Romantic Movement in English Literature, The Victorian Age, Literature of the Modern Age, The Romantic Movement in American Literature, English Novels: from Beginning to A.D. 1900, Modern Novels, Modern Drama, Modern Poetry, Contemporary Fiction</p> |
| 3. | Criticism | <p><u>Chiang Mai University:</u> Literary Criticism</p> <p><u>Chulalongkorn University:</u> Approaches to Critical Writing</p> <p><u>Kasetsat University:</u> Literary Criticism I, Literary Criticism II</p> <p><u>Silpakorn University:</u> Literary Criticism</p> <p><u>Thammasat University:</u> Principles of Literary Criticism</p> |
| 4. | Background | <p><u>Chiang Mai University:</u> Introduction to Literature, Reading Literature, Readings in Literature</p> <p><u>Chulalongkorn University:</u> Introduction to the Study of English Poetry,</p> |

Introduction to the Study of English Fiction,
Mythological Background to English Literature,
Background to British Literature,
Background to American Literature,
Development of the British and American
Novel,
Development of the British and American
Poetry,
Development of the British and American
Drama

Kasetsat University:

Introduction to Literature,
Backgrounds for Literary Studies,
Evolution of English Literature,
Introduction to Poetry,
Introduction to Drama,
Introduction to Fiction,
Introduction to Shakespeare,
Evolution of American Literature

Silpakorn University:

Introduction to Fiction Reading,
Introduction to English Prose and Novels,
Introduction to American Prose and Novels,
Introduction to English and American Poetry
Development of English Novels,
Development of American Novels

Thammasat University:

Introduction to Literature I,
Introduction to Literature II,
Background of Western Literature

| | | |
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| 5. | Masterpieces | <p><u>Kasetsat University:</u> Nobel Prize Literary Works, Masterpieces of World Literature</p> <p><u>Silpakorn University:</u> Masterpieces of English Novels, Masterpieces of American Novels, Masterpieces of Shakespeare</p> <p><u>Thammasat University:</u> Masterpieces of Western Literature, Masterpieces of Asian Literature</p> |
| 6. | Authors | <p><u>Chiang Mai University:</u> Shakespeare</p> <p><u>Chulalongkorn University:</u> Shakespeare</p> <p><u>Kasetsat University:</u> Shakespeare's Plays</p> <p><u>Silpakorn University:</u> Masterpieces of Shakespeare, Selected Playwrights, Selected Novelists</p> <p><u>Thammasat University:</u> Shakespeare, Seminar on British Authors, Seminar on American Authors</p> |

| | | |
|----|--|---|
| 7. | Topics | <p><u>Chiang Mai University:</u> Psychological Analysis of Literature</p> <p><u>Chulalongkorn University:</u> Selected Topics in English Literature</p> <p><u>Silpakorn University:</u> Perspectives of Man in Western Literature</p> <p><u>Thammasat University:</u> Realism and Naturalism in American Fiction</p> |
| 8. | Others | <p><u>Chiang Mai University:</u> Mythology and Folklore</p> <p><u>Kasetsat University:</u> Western Literature and Art, Fiction and Film</p> <p><u>Silpakorn University:</u> Religion and Myth in Literature, Minority Literature, Women Writers</p> <p><u>Thammasat University:</u> Children's Literature</p> |
| 9. | Other literatures, other than British and American Literature | <p><u>Chulalongkorn University:</u> Contemporary World Literature in English</p> <p><u>Kasetsat University:</u> Early Australian Literary Works,</p> |

| | | |
|-----|-------------------------|--|
| | | <p>Black American Literature, Contemporary Australian Literary Works, Comparative Study of Short Stories</p> <p><u>Silpakorn University:</u> Australian Literature, Literary Works in English</p> <p><u>Thammasat University:</u> The Literature of Asia: from Beginning to A.D.900, The Literature of Asia: from A.D.900 to the Present</p> |
| 10. | Language-based subjects | <p><u>Chulalongkorn University:</u> Approaches to Critical Writing, English Oral Interpretation,</p> <p><u>Thammasat University:</u> Literary Stylistics</p> |

Appendix 10: Selected authors

| | Authors | About the authors |
|----|---|--|
| 1. | Antoine de Saint Exupéry (1900-1944) | Antoine (Jean-Baptiste Marie Roger) de Saint Exupéry was born in Lyon, France in 1900. He served in the French Air Force in North Africa and South America, 1921; qualified as a pilot, 1922. His careers involved, for example, being a director of operations for airline, Aeroposta Argentina, 1929-31; test pilot, Latécoère, Toulouse, 1932-33; special correspondent, <i>Paris-Soir</i> , during Spanish Civil War, Madrid, 1936-37. His awards were Prix feminina, 1931; Grand prix, Académie française, 1939. Chevalier, Legion d'honneur, 1930. He disappeared during a reconnaissance flight over southern France, 31 July 1944. |
| 2. | Anna Akhmatova (1889-1966) | Anna Andreevna Gorenko was born in Bolshoi Fontan, near Odessa, Ukraine, in 1889. She educated at girls' gymnasium, Tsarskoe Selo; Smolny Institute, St. Petersburg; Fundukleevskaya gymnasium, 1906, and law school, 1907, both Kiev. Her careers associated with the Acmeist movement. She worked as a librarian, Institute of Agronomy, Petrograd, 1920; banned from publishing her poetry, 1925-40; lived in Leningrad, evacuated to Moscow, 1941, then to Tashkent; returned to Leningrad, 1945; expelled from Union of Soviet Writers, 1946. Her awards were Taormina prize, 1964. D.Litt.: Oxford University, 1965. She died in March 1966. |
| 3. | Pablo Neruda (1904-1973) | Neftali Ricardo Reyes Basoalto was born in Parral, Chile, in 1904. Pablo Neruda became his legal name in 1946. He educated at school for boys in Temuco, 1910-20; Instituto Pedagógico, Santiago (poetry prize, 1921), in the 1920s. His awards were for example National literature prize, 1945; Stalin Peace prize, 1953; Viareggio-Versilia prize, 1967; Nobel prize for literature, 1971. Honorary doctorates: University of Michoacan, Mexico, 1941; Oxford University, 1965. Honorary fellow, Modern Language Association (United States). He died in September 1973. |

| | | |
|----|------------------------------|--|
| 4. | Cha Beom-Seok (1924-2006) | <p>Cha Beom-seok was born in Mokpo, Southern Jeolla province in 1924. It was during his time in the English Department, Yonsei University that Cha became involved with drama. The Korean War broke out in 1950, preventing Cha from graduating (he was later to return to Yonsei and graduate in 1966). In 1951 Cha's first play, <i>Pyol n pam mada</i> [Stars come out every night], was performed at a festival organised by the Mokpo Cultural Society. Since then he has been a prolific writer and producer of plays, has translated plays from Japanese, and has adapted for the stage such diverse literary works as Ch'ae Man-shik's <i>Peace Under Heaven</i> [<i>Taepyeong chonha</i>], Margaret Mitchell's <i>Gone with the Wind</i>, Charlotte Bronte's <i>Jane Eyre</i>, and Boris Pasternak's <i>Doctor Zhivago</i>. Cha Beom-seok has produced plays for television and radio, and published criticism on the history of modern drama in Korea. He received numerous prizes for his work and served as the President of the Korean Culture and Arts Foundation.</p> |
| 5. | Sila Khomchai (1952 -) | <p>Sila Khomchai (Winai Boonchuay) comes from southern Thailand, attended Ramkhamhaeng University. He was a student activist in the 1970s, and was in the jungle living an ideological-oriented life for a number of years before returning to live in Bangkok. He is now a pragmatic journalist who has never lost his humanitarian ideals.</p> |
| 6. | R.K.Narayan (1906- 2001) | <p>Rasipuram Krishnaswamy Narayan was born in Madras, India in 1906. He educated at Collegiate High School, Mysore; Maharaja's College, Mysore, graduated in 1930. His awards were for example Sahitya Academy award, 1961; Padma Bhushan, India, 1964; National Association of Independent Schools award (U.S.A.), 1965; English-Speaking Union award, 1975; Royal Society of Literature Benson medal, 1980; Padma Vibhushan, India, 2000. Litt.D.: University of Leeds, Yorkshire, 1967; D.Litt.: University of Delhi; Sri Venkateswara University, Tirupati; University of Mysore. Fellow, Royal Society of Literature, 1980; honorary member American Academy, 1982.</p> |

| | | |
|----|--------------------------|---|
| 7. | Chinua Achebe (1930-) | <p>Albert Chinualumogu was born in Ogidi, Nigeria, in 1930. He educated in Government College, Umuahia, 1944-47; University College, Ibadan, 1948-53, B.A. (London) 1953. His careers involved for example Senior research fellow, 1967-73, professor of English, 1973-81, and since 1984 professor emeritus, University of Nigeria, Nsukka. Visiting professor, 1972-75, and Fulbright Professor, 1987-88, University of Massachusetts, Amherst. His awards are for example Unesco fellowship, 1963; Jock Campbell award (<i>New Statesman</i>), 1965; Commonwealth Poetry prize, 1973; Neil Gunn International fellowship, 1974; Lotus award for Afro-Asian writers, 1975; Nigerian National Merit award, 1979; Commonwealth Foundation award, 1984. Litt.D.: Dartmouth College, Hanover, New Hampshire, 1972; University of Southampton, 1975.</p> |
|----|--------------------------|---|

Appendix 11: Selected texts

| | Authors | Texts |
|----|---|-------------------------------|
| 1. | Antoine de Saint Exupéry (1900-1944) | <i>The Little Prince</i> |
| 2. | Anna Akhmatova (1889-1966) | “Twenty-First. Night. Monday” |
| 3. | Pablo Neruda (1904-1973) | “Tonight I Can Write” |
| 4. | Ch'a Pōm-sōk (1924-2006) | “Barren Land” |
| 5. | Sila Khomchai | “Mid-road Family” |
| 6. | R.K.Narayan (1906-2001) | “A Horse and Two Goats” |
| 7. | Chinua Achebe (1930-) | “Dead Men’s Path” |

The Little Prince
written and illustrated by
Antoine de Saint Exupéry
translated from the French by Katherine Woods

TO LEON WERTH

I ask the indulgence of the children who may read this book for dedicating it to a grown-up. I have a serious reason: he is the best friend I have in the world. I have another reason: this grown-up understands everything, even books about children. I have a third reason: he lives in France where he is hungry and cold. He needs cheering up. If all these reasons are not enough, I will dedicate the book to the child from whom this grown-up grew. All grown-ups were once children-- although few of them remember it. And so I correct my dedication:

TO LEON WERTH
WHEN HE WAS A LITTLE BOY

Chapter 1

Once when I was six years old I saw a magnificent picture in a book, called *True Stories from Nature*, about the primeval forest. It was a picture of a boa constrictor in the act of swallowing an animal.

Here is a copy of the drawing.

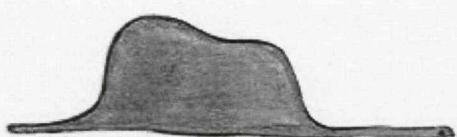
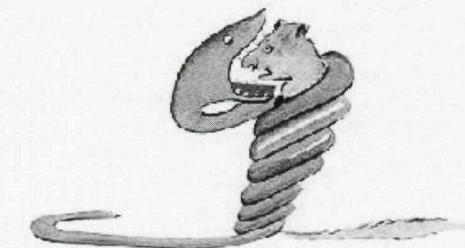
In the book it said: "Boa constrictors swallow their prey whole, without chewing it. After that they are not able to move, and they sleep through the six months that they need for digestion."

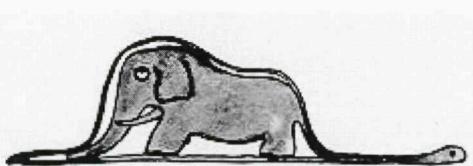
I pondered deeply, then, over the adventures of the jungle. And after some work with a colored pencil I succeeded in making my first drawing. My Drawing Number One. It looked like this:

I showed my masterpiece to the grown-ups, and asked them whether the drawing frightened them.

But they answered: "Frighten? Why should any one be frightened by a hat?"

My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant. But since the grown-ups were not able to understand it, I made another drawing: I drew the inside of the boa constrictor, so that the grown-ups could see it clearly. They always need to have things explained. My Drawing Number Two looked like this:





The grown-ups' response, this time, was to advise me to lay aside my drawings of boa constrictors, whether from the inside or the outside, and devote myself instead to geography, history, arithmetic and grammar. That is why, at the age of six, I gave up what might have been a magnificent career as a painter. I had been disheartened by the failure of my Drawing Number One and my Drawing Number Two. Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them.

So then I chose another profession, and learned to pilot airplanes. I have flown a little over all parts of the world; and it is true that geography has been very useful to me. At a glance I can distinguish China from Arizona. If one gets lost in the night, such knowledge is valuable.

In the course of this life I have had a great many encounters with a great many people who have been concerned with matters of consequence. I have lived a great deal among grown-ups. I have seen them intimately, close at hand. And that hasn't much improved my opinion of them.

Whenever I met one of them who seemed to me at all clear-sighted, I tried the experiment of showing him my Drawing Number One, which I have always kept. I would try to find out, so, if this was a person of true understanding. But, whoever it was, he, or she, would always say:

"That is a hat."

Then I would never talk to that person about boa constrictors, or primeval forests, or stars. I would bring myself down to his level. I would talk to him about bridge, and golf, and politics, and neckties. And the grown-up would be greatly pleased to have met such a sensible man.

Chapter 2

So I lived my life alone, without anyone that I could really talk to, until I had an accident with my plane in the Desert of Sahara, six years ago. Something was broken in my engine. And as I had with me neither a mechanic nor any passengers, I set myself to attempt the difficult repairs all alone. It was a question of life or death for me: I had scarcely enough drinking water to last a week.

The first night, then, I went to sleep on the sand, a thousand miles from any human habitation. I was more isolated than a shipwrecked sailor on a raft in the middle of the ocean. Thus you can imagine my amazement, at sunrise, when I was awakened by an odd little voice. It said:

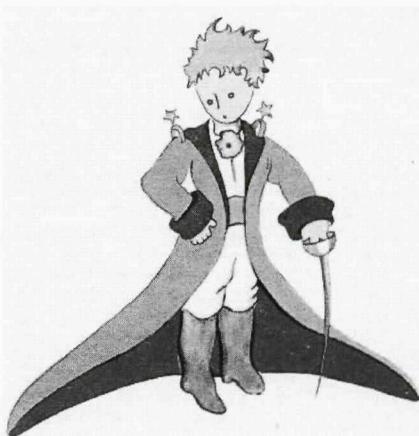
"If you please-- draw me a sheep!"

"What!"

"Draw me a sheep!"

I jumped to my feet, completely thunderstruck. I blinked my eyes hard. I looked carefully all around me. And I saw a most extraordinary small person, who stood there examining me with great seriousness. Here you may see the best potrait that,

later, I was able to make of him. But my drawing is certainly very much less charming than its model.



That, however, is not my fault. The grown-ups discouraged me in my painter's career when I was six years old, and I never learned to draw anything, except boas from the outside and boas from the inside.

Now I stared at this sudden apparition with my eyes fairly starting out of my head in astonishment. Remember, I had crashed in the desert a thousand miles from any inhabited region. And yet my little man seemed neither to be straying uncertainly among the sands, nor to be fainting from fatigue or hunger or thirst or fear. Nothing about him gave any suggestion of a child lost in the middle of the desert, a thousand miles from any human habitation. When at last I was able to speak, I said to him:

"But-- what are you doing here?"

And in answer he repeated, very slowly, as if he were speaking of a matter of great consequence:

"If you please-- draw me a sheep..."

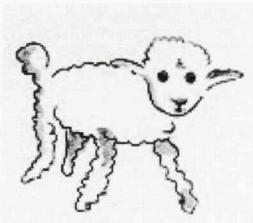
When a mystery is too overpowering, one dare not disobey. Absurd as it might seem to me, a thousand miles from any human habitation and in danger of death, I took out of my pocket a sheet of paper and my fountain-pen. But then I remembered how my studies had been concentrated on geography, history, arithmetic, and grammar, and I told the little chap (a little crossly, too) that I did not know how to draw. He answered me:

"That doesn't matter. Draw me a sheep..."

But I had never drawn a sheep. So I drew for him one of the two pictures I had drawn so often. It was that of the boa constrictor from the outside. And I was astounded to hear the little fellow greet it with,

"No, no, no! I do not want an elephant inside a boa constrictor. A boa constrictor is a very dangerous creature, and an elephant is very cumbersome. Where I live, everything is very small. What I need is a sheep. Draw me a sheep."

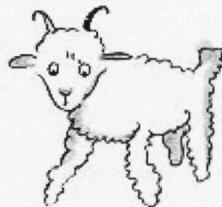
So then I made a drawing.



He looked at it carefully, then he said:

"No. This sheep is already very sickly. Make me another."

So I made another drawing.



My friend smiled gently and indulgently.

"You see yourself," he said, "that this is not a sheep. This is a ram. It has horns."

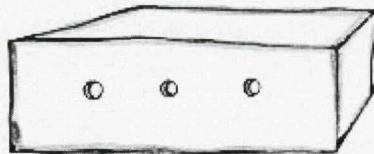
So then I did my drawing over once more.



But it was rejected too, just like the others.

"This one is too old. I want a sheep that will live a long time."

By this time my patience was exhausted, because I was in a hurry to start taking my engine apart. So I tossed off this drawing.



And I threw out an explanation with it.

"This is only his box. The sheep you asked for is inside."

I was very surprised to see a light break over the face of my young judge:

"That is exactly the way I wanted it! Do you think that this sheep will have to have a great deal of grass?"

"Why?"

"Because where I live everything is very small..."

"There will surely be enough grass for him," I said. "It is a very small sheep that I have given you."

He bent his head over the drawing:

"Not so small that-- Look! He has gone to sleep..."

And that is how I made the acquaintance of the little prince.

Chapter 3

It took me a long time to learn where he came from. The little prince, who asked me so many questions, never seemed to hear the ones I asked him. It was from words dropped by chance that, little by little, everything was revealed to me.

The first time he saw my airplane, for instance (I shall not draw my airplane; that would be much too complicated for me), he asked me:

"What is that object?"

"That is not an object. It flies. It is an airplane. It is my airplane."

And I was proud to have him learn that I could fly.

He cried out, then:

"What! You dropped down from the sky?"

"Yes," I answered, modestly.

"Oh! That is funny!"

And the little prince broke into a lovely peal of laughter, which irritated me very much. I like my misfortunes to be taken seriously.

Then he added:

"So you, too, come from the sky! Which is your planet?"

At that moment I caught a gleam of light in the impenetrable mystery of his presence; and I demanded, abruptly:

"Do you come from another planet?"

But he did not reply. He tossed his head gently, without taking his eyes from my plane:

"It is true that on that yo ucan't have come from very far away..."

And he sank into a reverie, which lasted a long time. Then, taking my sheep out of his pocket, he buried himself in the contemplation of his treasure.

You can imagine how my curiosity was aroused by this half-confidence about the "other planets." I made a great effort, therefore, to find out more on this subject.

"My little man, where do you come from? What is this 'where I live,' of which you speak? Where do you want to take your sheep?"

After a reflective silence he answered:

"The thing that is so good about the box you have given me is that at night he can use it as his house."

"That is so. And if you are good I will give you a string, too, so that you can tie him during the day, and a post to tie him to."

But the little prince seemed shocked by this offer:

"Tie him! What a queer idea!"

"But if you don't tie him," I said, "he will wander off somewhere, and get lost."

My friend broke into another peal of laughter:

"But where do you think he would go?"

"Anywhere. Straight ahead of him."

Then the little prince said, earnestly:

"That doesn't matter. Where I live, everything is so small!"

And, with perhaps a hint of sadness, he added:

"Straight ahead of him, nobody can go very far..."

[Source: Akhmatova (1985): 27]

Anna Akhmatova

Twenty-First. Night. Monday

Twenty-first. Night. Monday.
Silhouette of the capitol in darkness.
Some good-for-nothing -- who knows why --
made up the tale that love exists on earth.

People believe it, maybe from laziness
or boredom, and live accordingly:
they wait eagerly for meetings, fear parting,
and when they sing, they sing about love.

But the secret reveals itself to some,
and on them silence settles down...
I found this out by accident
and now it seems I'm sick all the time.

[Source: Neruda (1990): 32-35]

Pablo Neruda

Tonight I Can Write

Tonight I can write the saddest lines.

Write, for example, 'The night is starry
and the stars are blue and shiver in the distance.'

The night wind revolves in the sky and sings.

Tonight I can write the saddest lines.
I loved her, and sometimes she loved me too.

Through nights like this one I held her in my arms.
I kissed her again and again under the endless sky.

She loved me, sometimes I loved her too.
How could one not have loved her great still eyes.

Tonight I can write the saddest lines.
To think that I do not have her. To feel that I have lost her.

To hear the immense night, still more immense without her.
And the verse falls to the soul like dew to the pasture.

What does it matter that my love could not keep her.
The night is starry and she is not with me.

This is all. In the distance someone is singing. In the distance.
My soul is not satisfied that it has lost her.

My sight tries to find her as though to bring her closer.
My heart looks for her, and she is not with me.

The same night whitening the same trees.
We, of that time, are no longer the same.

I no longer love her, that's certain, but how I loved her.
My voice tried to find the wind to touch her hearing.

Another's. She will be another's. As she was before my kisses.
Her voice, her bright body. Her infinite eyes.

I no longer love her, that's certain, but maybe I love her.
Love is so short, forgetting is so long.

Because through nights like this one I held her in my arms
my soul is not satisfied that it has lost her.

Though this be the last pain that she makes me suffer
and these the last verses that I write for her.

translated by W.S. Merwin

[Source: Korean Centre International P.E.N. (1970): 478-532, here: 478-508]

BARREN LAND
(A Play in Two Acts)

Ch'a Pōm-sōk

Translated by Song Yo-in

CHARACTERS

MR. CH'OE (aged 60) *Operates a rental service dealing in traditional wedding apparel and furnishings.*

MRS. CH'OE (aged 57) *his wife.*

KYŌNG-SU (aged 26) *Their elder son, an Army veteran.* KYŌNG-JAE (aged 18) *Their younger son, a high school senior.* KYŌNG-AE (aged 23) *Their elder daughter, a girl aspiring to be a movie star.*

KYŌNG-SU (aged 20) *Their younger daughter, a typesetter at a printery.*

REAL ESTATE AGENT (aged 65)

MAILMAN

DETECTIVE

TIME

The present

PLACE

Seoul

ACT I

STAGE

The drab old tile-roofed house of MR. CH'OE situated in the middle of a thriving business district. Glass doors are installed at the front center of the house which has two rooms separated by a maru (wooden floor used as living room) in the middle. The left side of the house is L-shaped and there is a kitchen in the extension which adjoins the *kimchi* and soy jar stand outside. The rental shop is on the other side of the glass doors. A small shed consisting of a room and a vacant storage room adjoins the main gate to the right of the house and crouches down around the outer edge of a small

garden that measure about a hundred square feet at most.

The age-old rooftop is moss-grown and covered with a growth of weeds—reminiscent of the long turbulent era the family has lived through. A row of sleek, tall buildings in the rear and a group of modern three- or four-story structures on both sides form the backdrop, all imperiously towering over the shabby little tile-roofed house. One of the buildings on the left is still under construction so that half of it is hidden behind log-frame scaffolding covered with straw mats. These antipodian obstacles apparently shut out the sunshine from the tiny old house all day long so that it is dark and dank around the place, and the grim atmosphere presents a chilly view.

The action takes place on a Sunday morning early in the summer. When the curtain rises the clanking of streetcars and the honking of automobiles careening down the street are heard KYÖNG-UN is washing clothes in a large tin barrel at the near end of the garden. MRS. CH'OE, the shabby little woman, is seen working in the kitchen, doing the dishes. In front of the little flower bed at the foot of the stone wall, MR. CH'OE, the old man, has been tending the flowers and vegetables for some time, bending down on his knees. The occasional puffs of smoke rising from the pipe in his mouth add to the leisurely atmosphere of the place. A little later, KYÖNG-JAE struggles in through the narrow main gate, carrying two buckets of water hooked to each end of the beam of an A-frame on his shoulders, and then unloads the buckets in front of KYÖNG-UN.

KYÖNG-JAE: Whew, there are so many people down there today—it's like pandemonium with everybody trying to get at the tap all at the same time. (*Pours the water into a large -earthen jar.*)

KYÖNG-UN: (*Without slopping her laundry*) That's because the rain's let up and everybody needs water to wash their clothes.

KYÖNG-JAE: Father, next time we move, let's move to a house where there is plenty of water. The way I've been spending so much time toting water, I'm afraid I may flunk my college entrance exams next spring. It just can't go on forever like this.

MR. CH'OE: (*Without looking up*) I See...

KYÖNG-UN: You sound just like Kyöng-ae when you talk such nonsense! Do you think we're living in this miserable back alley because we like to?

KYÖNG-JAE: We can move out if we don't like to live here; why should we be holed up in this tiny crab of a house?

MR. CH'OE: (*Saucer-eyed*) What do you mean? What's wrong with this house?

KYÖNG-JAE: Father, you're the only one in the family who likes this place. Do you know of anyone else who enjoys living in this house?

MR. CH'OE: Whoever doesn't like this house, let him move out! As the saying goes, when the temple is unpleasant to live in it's the monk who has to move out.

KYÖNG-JAE: (*Emptying the last bucket of water*) And what good is a temple without a monk? It'll be haunted by ghosts....

MR. CH'OE: (*In an angry voice*) Listen, I don't care if the place turns into a house of

ghosts or a house of gold, but you ought to be grateful for just living in a house of your own!

KYÖNG-JAE: (*Grimacing*) I don't see anything I ought to feel grateful for in that.

MR. CH'OE: (*Whipping around*) What?

KYÖNG-UN: (*Trying to ease the tense atmosphere*) Kyöng-jae, how about making one more trip? I'm afraid the water we have here isn't going to last very long.

KYÖNG-JAE: One more trip? I've got an appointment.... KYÖNG-UN: (*Staring at KYÖNG-JAE*) If you don't make that trip, you won't get what I promised you!

KYÖNG-JAE: (*Sullenly*) I'm supposed to get together with Chöng-sik and we're going to study in the library together. I've got to be there by 9:40.

MRS. CH'OE: (*Stepping out of the kitchen carrying with both hands a pail of dirty water*) If you're in such a hurry, why don't you go ahead, son? I'll fetch the water after I finish the dishes.

KYÖNG-JAE: (*Jumping with joy*) You're just great, Mother! You're just tops! Mother, I'll make up for it in the morning--I'll make five trips before breakfast.

MRS. CH'OE: (*Grinning*) I guess we'll have to buy more water jars in that case. (*Drains dirty water into the outdoor sink.*)

KYÖNG-JAE: (*Washing his hands*) I guess Kyöng-un, the secretary of the treasury in our home, will have to pay for the new jars. Ha ha.... (*Exits to the room adjoining the kitchen.*)

KYÖNG-UN: You wise guy! (*Wringing the wash*) Mother, you don't really want to make that trip—you said your back isn't well enough yet to do any kind of heavy work. (*Whistling is heard from inside the room.*)

MRS. CH'OE: I feel fine enough for that.

MR. CH'OE: By the way, have you used up all the adhesive plaster for your back?

MRS. CH'OE: Yes, I have. (*Tapping her side*) I feel a lot better now.

MR. CH'OE: I really think Dr. Kang's prescription is the best we can get around here. Besides, when I ask him for it he makes sure that I get the best possible drug as a special favor, as if I were even more important than his own brother.

MRS. CH'OE: As a matter of fact, Dr. Kang and our family are about the only people in this neighborhood who have been good friends for so long.

MR. CH'OE: (*Retrospectively*) We've been living in this house for exactly forty-seven years and Dr. Kang's been there for forty years—that means I've already lived quite a number of years. I grew up, got married and raised my own children right here in this block of Chongno and now I'm about to celebrate my sixtieth birthday.

MRS. CH'OE: (*Sitting down at a corner of the maru floor*) Oh, my...the way the neighbors have been moving in and out and all those sparkling buildings have been cropping up these past fifty years, it's just like watching the world itself change at close range. And when I married you and moved in', here there wasn't any building in the neighborhood that shot up taller than our stone wall, was there?

MR. CH'OE: No, there wasn't. Those damned buildings! (*Staring up at the tall buildings*) What horrible monstrosities they are! Now we can't get any sunshine any time at all because of those monstrosities. You know as well as I do our house was not like this in the old days.

KYÖNG-UN: (*Smiling*) Father, you ought to realize that things keep constantly changing in this world.

MR. CH'OE: They can change all they want, but I just can't stand those people's brazen attitudes!

KYÖNG-UN: What do you mean?

MR. CH'OE: Well, they could have made all the money in the world, but that doesn't mean they can just keep going up towering above us poor folks and forget about what sort of damage they're doing to their poor neighbors!

KYÖNG-UN: Damage?

MR. CH'OE: (*Pointing to the flower bed*) Look how those flowers and pepper seedlings are suffering in the shade! I just looked them over and found out that their flowers simply wouldn't bear fruit! At first I thought it was strange but then I realized those tall buildings were shutting out all the sunshine the plants need to grow! At this rate the day will come when absolutely no plant will ever grow on our plot. It's a damnable world, a cursed world. (*Then KYÖNG-JAE, in school uniform and clutching books, steps out in front and begins to laugh at his father's remarks as he ties his shoe strings.*)

KYÖNG-JAE: Father, you don't have to be so....

MR. CH'OE: So what? What's so funny, boy?

KYÖNG-JAE: You can't expect people in this modern age to worry about their neighbor's vegetable garden when they put up buildings, can you?

MR. CH'OE: People weren't like this in the old days!

KYÖNG-JAE: What difference does it make now, whatever people were like in the old days? Today is today. (*Gesturing like an orator*) And we ought to realize that only those who accept the inexorable fact—the historical fact—that history runs its course just like the flow of a river and that our life is as changeable as those clouds in the sky can shape their own destinies. (*Clears his throat in an orator's fashion.*)

KYÖNG-UN: (*Giggles.*)

MR. CH'OE: Boy, you must be out of your mind! Why all that nonsense?

KYÖNG-JAE: (*Rising to his feet dusting his trousers with a hand*) It's no nonsense, Father. I've just recited a paragraph out of the speech I made in that oratorical contest. Ha.... (*Outstretches his hand toward KYÖNG-UN*) Now it's your turn to make good your promise.

KYÖNG-UN: Well,, it seems that one who is begging is rather demanding in a high-handed fashion.

KYÖNG-JAE: It's only proper to demand a reward for one's labor.

KYÖNG-UN: But I've seen people who don't even have the courage to speak up when their boss doesn't pay their salaries and says that he doesn't have

the money on hand.
KYÖNG-JAE: Who are they?
KYÖNG-UN: As a matter of fact our own printing office

paid us our last two months' back wages only the other day. KYÖNG-JAE: But you're not like those heartless businessmen. (Speaks flatteringly)

KYÖNG-UN: Well, flattery will get you nowhere. (Shakes her wet hands dry and takes out some money out of her purse.) Don't be late now. I don't want you to run into those thugs in the hack streets, either.

KYÖNG-JAE: A poor guy like me has nothing to worry about as far as thugs go. Rather, I'm the one who is in a position to ask favors of them.

MRS. CH'OE: Listen, son, they say you can never have so little that you can't be robbed. Be careful.

KYÖNG-JAE: Don't worry, Mother. I won't be *long*. (Halts after a step or two.) Father!

MR. CH'OE: Yeah?

KYÖNG-JAE: Didn't you say it's the monk that has to go away if he doesn't like his temple?

MR. CH'OE: That's right. But why do you bring that up now?

KYÖNG-JAE: (Pointing up at the tall buildings) We don't like them, so we ought to move out of this place.

MR. CH'OE: What? What's that again?

KYÖNG-JAE: I'm told there are lots of so-called welfare houses on the outskirts. First of all, they are not expensive and they're supposed to have gardens big enough to grow all the flowers and vegetables you want. Besides, the air is fresh and clean and the atmosphere is quiet, and they're supposed to have an uncontaminated well in each house—they're nice to live in, I'm told.

MRS. CH'OE: That reminds me. I've heard Ch'ang-yong's family is going to sell out and move out into one of those welfare houses.

MR. CH'OE: If you want to move out there as badly as all that, why don't you pack up and join them? As for me, I was born in this house and I mean to die in this house.

KYÖNG-JAE: (Exaggeratingly) Not even an atomic bomb will be able to change that attitude of Father's! Well, I've got to be on my way. (Steps out hurriedly. Then KYÖNG-AE comes on stage returning from her morning bath in the public bathhouse. She is carrying a wash pan and toilet articles in her hands. Her face shines with a daub of greasy cream, and her hair curlers are in place.)

KYÖNG-JAE: Here comes Miss Korea!

KYÖNG-AE: Stop kidding, will you?

KYÖNG-JAE: Just exactly when are you going to make that debut on the screen?

KYÖNG-AE: Why, any time now. (Sits down on the *maru* floor.)

KYÖNG-JAE: Would it be the case of a new face called Miss Ch'oe Kyöng-ae that has made her cornet-like debut on the movie screen?

KYÖNG-AE: I'll be the Kim Novak of Korea.

KYÖNG-JAE: Good Lord! You'll be lucky if they don't call you Ch'oe Hobak ("pumpkin")

KYÖNG-AE: Watch your language, you rascal!... (Tries to *slap him in the face but he manages to get away and exits, shouting at her.*)

MR. CH'OE: I think Kyöng-jae is the kind of a guy that can at least earn his bread wherever he goes. (*Smiles happily.*)

MRS. CH'OE: He's a little flippant, though. (To KYÖNG-AE) What ever took you so long to take that bath?

MR. CH'OE: But being flippant is better than looking sour all the time like the other boy. (MRS. CH'OE and KYÖNG-UN *glance at each other.* KYÖNG-AE *trims her finger nails.*)

MR. CH'OE: Kyöng-su didn't come home last night, did he? (*Looks bitter.*)

MRS. CH'OE: (*In a placating tone*) He might have stayed overnight at one of his friends' homes.

MR. CH'OE: (*Angrily*) What kind of a guy is that that doesn't even realize that he should come back home for the night? (*Lights his pipe again.*)

MRS. CH'OE: Why don't you leave him alone? Don't you think he's entitled to at least that much diversion?

MR. CH'OE: Diversion? Are we so well-to-do now that he should indulge in diversions like that?

MRS. CH'OE: But things haven't worked out well for him and he's frustrated, and so....

MR. CH'OE: Stop saying that, will you? (*Shouts at his wife.* KYÖNG-UN *steals glances at her parents while she is hanging the wash on the clothes-line.* KYÖNG-AE *goes into the other room hurriedly.*)

MR. CH'OE: He ought to be ashamed of I- himself. He's just gotten out of the army, but that doesn't mean he can loaf around. And he's no child, he's going to be thirty pretty soon; just what does he think he's doing loafing around all the time just because he can't get a job? He wouldn't possibly be like that if only he felt sorry for Kyöng-un.

KYÖNG-UN: Please don't mention it, Father. Certainly Kyöng-su isn't all that bad at heart. He's trying hard to get a job, but there just isn't any place willing to hire him right away. It's the society, not Kyöng-su that is to blame.

MRS. CH'OE: That's right.

MR. CH'OE: What's right? You mean it's all right to live off what little his little sister makes working as typesetter squatting down all day long in that dark cave-like printing shop? I wouldn't be saying things like this if my business was as good as before. But times have changed so that everybody is crazy about modern fashions, and my wares like the traditional wedding headgear and gowns are now so out of fashion that they are not in demand at all, unless they were to be given away as toy clothes. Why, only four suits were rented out all last spring. At a time like this I can't help it unless I get hold of a couple of modern bridal veils made of nylon or something like that.

KYÖNG-AE: (*Interrupting her father while doing her make-up*) Father, won't you

wait just a little longer? I'm going to buy some _fashionable American-made
bridal veils for our shop one of these days.

MR. CH'OE: I'm so tired of waiting for that promise of yours to materialize that
I won't believe a word of what you're saying now. I just can't wait for the
day when you get to be a movie star.

KYÖNG-AE: You just wait and see, Father. I'm sure there will be some good
news today.

MRS. CH'OE: Kyöng-ae! I think it's about time you started thinking of getting
married and settling down.

KYÖNG-AE: Get married, of all things? No, I won't get married.

MR. CH'OE: You mean to stay unmarried all your life? You know better than that!
(Exits to the backyard.)

KYÖNG-AE: Since I've made up my mind to be a movie star, I won't quit until I
get to be famous. In fact, there's going to be a qualifying test for star
applicants today.

KYÖNG-UN: (*Interested*) Are you sure you can make it? KYÖNG-AE: I'm about
eighty or ninety per cent sure. (*Powders her face jubilantly*.)

KYÖNG-UN: How can you be so sure?

KYÖNG-AE: (*Smiling thoughtfully*) I made a deal with the screening board.

KYÖNG-UN: Oh my! Do they have shady deals like that in show business, too?

KYÖNG-AE: All it takes is forty per cent in ability and sixty per cent in
appearance.

KYÖNG-UN: Speaking of ability now, when did you do any studying in acting?

KYÖNG-AE: You don't need acting in a movie. What really counts when you want
to be a movie star is an attractive face on top of a well-stacked figure.

KYÖNG-UN: But they say good looks alone won't go very far.

KYÖNG-AE: Who told you that?

KYÖNG-UN: I've read about it in a movie magazine.

KYÖNG-AE: I don't completely deny the importance of some acting talent, but it's
appearance that counts most. (*Tries to look her best, looking in the mirror
twisting round her eye-lids*.)

KYÖNG-UN: Are you sure you've got good enough looks then?

KYÖNG-AE: I can't tell you. It's something the screening board will decide.

KYÖNG-UN: You said you made a deal with them, didn't you?

KYÖNG-AE: (*Slightly irritated*) Why don't you stop being so nosy? Come here
and help me tighten up my belt, will you?

KYÖNG-UN: I'm afraid you're going to fail just like the last time I helped you get
dressed for a screen test.

KYÖNG-AE: Quit talking and come on in. (*Enters KYÖNG-UN's room. KYÖNG-
AE tries to make up her mind which dress to wear out of her modest
wardrobe. Then she strips down to her lingerie*.)

MRS. CH'OE: Girls, will you close that door so nobody'll see you dressed
like that? (*KYÖNG-UN closes the door, grinning*.)

MR. CH'OE: (*Stepping in from the side of the kitchen*) Just look at those bastards draining their dirty water down into our house!

MRS. CH'OE: Who?

MR. CH'OE: (*Pointing at the building to his left*) The dirty water they've drained out of that tea room up there has made a dirty little pool by the tree in our backyard! Maybe their sewer pipe is broken somewhere along the way from the second floor. Dirty bastards! All they care is making money and they don't seem to realize, they're messing up the house of their neighbor. I'm fed up with these cheeky upcoming youngsters!

MRS. CH'OE: They wouldn't have done it on purpose, though.

MR. CH'OE: You're being a bit too generous! (*Shouting at her*) Are you trying to sympathize with them when our house is going to be all messed up?

MRS. CH'OE: No, I'm not, but the ground level of those buildings is apparently higher than ours because they made it that way when they built those tall buildings. Naturally the water flows down to the lower level—so it's not that anybody's doing it on purpose.

MR. CH'OE: You're out of your mind. Are you trying to tell me we're the ones to blame?

MRS. CH'OE: (*Smiling bitterly*) There's no telling who's to blame, really. Unless we raise our own ground level it's something we can't help.

MR. CH'OE: It takes money to do that. Have you got that money? The business is bad enough the way it is—we've even closed up and we aren't even able to pay the taxes, and here you're suggesting that we spend our own money to raise the ground level of this house?

MRS. CH'OE: Don't get mad at me because I didn't exactly mean that.

MR. CH'OE: Then what is it you're trying to tell me?

MRS. CH'OE: I don't know. What should I say to a man who doesn't give a darn whatever his wife says to him?

MR. CH'OE: (*To himself, calmly*) Oh, dear, there isn't a thing that works out right for me. Maybe I should move out of here. The big grown-up son's not working and the business is in a mess. That's not all—its already two months since I closed up the shop and yet I'm supposed to pay a business tax on it. To top it all now, those ghostlike buildings have not only ruined the flower garden but have shut out the sunshine, so even the pillars of the house are now rotting. Oh, shucks!

MRS. CH'OE: (*Remains pensive for a while, and then cautiously looking at her husband*) Say, darling—

MR. CH'OE: Yes?

MRS. CL-FOE: You know what I think? (*Pauses.*)

MR. CH'OE: What?

MRS. CH'OE: I think it's a good idea for us to move out of here after all.

MR. CH'OE: (*Keeps silent, saucer-eyed*)

MRS. CH'OE: I've talked it over with the children quite a few times.

MR. CH'OE: You mean what Kyōng-jae was telling me a while ago?

MRS. CH'OE: Yes.

MR. CH'OE: Remember, when I say no, it won't work.

MRS. CH'OE: That's why we haven't brought it up with you yet. MR. CH'OE: You ought to realize that this is my house!

MRS. CH'OE: A house is for people to live in. What good is it after they die?

MR. CH'OE: All we've got left now is this house.

MRS. CH'OE: I know that. What I'm trying to suggest to you is not that we get rid of this house for good, but that we move over to a little smaller place.

MR. CH'OE: Don't forget this house was bought for me by my dear departed father!

MRS. CH'OE: But that doesn't mean we should put up with our children having to suffer and live in the shade all the time. MR. CH'OE: What's that again?

MRS. CH'OE: As for Kyōng-su now, he's making a huge mistake trying to get a job empty-handed. Don't they say nothing can be accomplished these days without bribing?

MR. CH'OE: Are you implying that we must sell this house to buy a job for Kyong-su?

MRS. CH'OE: That's not the only reason. Kyōng-ae's got to get married and Kyōng-jae's going to college next year—these and other things are going to take a lot of money.

MR. CH'OE: (*Utters a deep sigh.*)

MRS. CH'OE: Don't get me wrong. I'm just as reluctant as you are to sell this house where we've been living for the past fifty years. But it's for the sake of our grown-up children that....

MR. CH'OE: (*Rises to his feet, walks over and gazes at the flower garden, without a word.*)

MRS. CH'OE: You and I are not going to be around very long. It's the young children that I feel sorry for. (*Tries to control her tears.*) KYŌNG-UN *in the meantime has come on stage and is standing on the maru floor.* MR. CH'OE *slowly walks out toward the gate after taking a glance at the buildings on both sides.*)

MRS. CH'OE: Where are you going, darling?

MR. CH'OE: I won't be long.

MRS. CH'OE: You aren't going to say anything to my last comment?

MR. CH'OE: (*Vehemently*) think it over. (*Exits.*)

MRS. CH'OE: It's because of that stubbornness of your father that we're all in this miserable situation.

KYŌNG-UN: Don't worry, Mother. Things'll get better somehow. I don't think we'll ever get worse off to the point of starving.

MRS. CHOE: (*Shedding tears*) I'm not worried about starving. I'm just scared of living like this. (*Then KYŌNG-AE, dressed in fashionable Western clothes, steps out of the girls' room.*)

KYŌNG-UN: (*Impressed*) You look like a real movie star, dressed up like that!

KYŌNG-AE: Did I ever look like a fake, then?

KYŌNG-UN: You're counting your chicken before they're hatched.

KYÖNG-AE: Stop needling me, will you? (Puts on her shoes.) MRS. CH'OE: Don't be home late.

KYÖNG-AE: I've got to get it over with one way or another before I head back home, Mother. And if all goes well with my deal today we've got nothing to worry about from now on. We can buy a house better than this one, a car, a job for Kyöng-su and everything else we'd like to have will just come rolling in.

MRS. CH'OE: You should stop talking nonsense like that and get married. Is being a movie star something really worth devoting your whole life to?

KYÖNG-AE: My goodness, you're being rather cruel underestimating me like that! I'm going through the most critical event of my life now that will determine the course of my future career.

KYÖNG-UN: Listen, Kyöng-ae. Mother won't understand that kind of language.

KYÖNG-AE: (Laughing gaily) Kyöng-un, you're about the only collaborator and supporter I have around the house. Well, see you later.

KYÖNG-UN: Wish you good luck!

KYÖNG-AE: Pray to God for me, won't you? (Steps away' as light-footed as if doing a dance step.)

MRS. CH'OE: Whew, I wonder when she's going to get smart.

KYÖNG-UN: Well, she was born that way. Isn't she nice, though?

MRS. CH'OE: What's so nice about her?

KYÖNG-UN: I think she's got a nice personality, cheerful, straightforward, and doing things her own way. I wish I had even a tenth of her personality in me.

MRS. CH'OE: If you'd been like that too, I'd have long since died of frustration.

KYÖNG-UN: Oh, Mother....

MRS. CH'OE: (Utters a sigh.) I feel so secure and comfortable because of you. But we shouldn't have let you suffer from drudgery like that....

KYÖNG-UN: Mother, I don't want to hear things like that. I wanted to get a job myself and there was no other consideration involved.

MRS. CH'OE: Why, you said you wanted to go to college, didn't you?

KYÖNG-UN: That's what everybody says just for kicks. I couldn't hope to go to college when Kyöng-ae hadn't been able to and we couldn't afford it, either.

MRS. CH'OE: We were rather well off when you entered middle school.

KYÖNG-UN: Even now, we could live well like everybody else if only Kyöng-su had a job and Kyöng-ae was picked up as a movie star—whether that's a good or bad thing to be.

MRS. CH'OE: We can't count on either of them making good. And unless your father makes up his mind to sell the house....

KYÖNG-UN: Suppose we sell the house, how much would it bring us?

MRS. CH'OE: The real estate agent says we can get about two and a half million hwan out of it.

KYÖNG-UN: Two and a half million hwan?

MRS. CH'OE: That's right.

KYÖNG-UN: That means we're not all that poor. (Laughs childishly.)

MRS. CH'OE: We could buy a decent house with that much money, but we need something more than just a house. Money is like a knife. It doesn't serve you

well unless you use it all the time.

KYÖNG-UN: Well, we could move into one of those welfare houses on a down payment of half a million *hwan*, and the remaining two million *hwan* could be invested in a profitable way.

MRS. CH'OE: That's what I'm trying to suggest to your father, but there's no way of doing it with him being that way.

KYÖNG-UN: My impression is that Father won't really object to that idea.

MRS. CH'OE: Why?

KYÖNG-UN: Just my hunch.

MRS. CH'OE: A hunch?

KYÖNG-UN: When you were talking to him a while ago, the way he was standing in front of the flower garden, it looked as though he was trying to make up his mind.

MRS. CH'OE: (*Smiling bitterly*) You're just imagining things. But, really, if only your father would go along with our idea, we could live decently without having to keep you on that job any longer.

KYÖNG-UN: Are you suggesting that I quit my job at the printing shop?

MRS. CH'OE: Why should we keep you cooped up in that kind of place any longer than we have to?

KYÖNG-UN: Well, Mother....

MRS. CH'OE: No, we shouldn't. I've always felt sorry for you about that. I've even felt guilty to think of you cooped up in that printing shop all the time, taking those poor little box lunches, when other girls of your age were strutting about town indulging themselves in all kinds of luxuries. (*As her voice turns tearful, KYÖNG-UN jumps to her feet in an attempt to control her own emotion.*)

KYÖNG-UN: (*Sulkily*) I'm not the kind of girl that has started working merely to be sympathized with. Please don't be that way, Mother.

MRS. CH'OE: Well, maybe I was wrong. I was only trying to tell you how sorry I am to be relying so heavily on your earnings.

KYÖNG-UN: A parent has nothing to feel sorry for when her child is working for her. Will you stop saying things like that, Mother?

MRS. CH'OE: Well, yes, I will. (*Then KYÖNG-SU steps in spiritlessly. He is apparently drunk the way he comes reeling on stage. MRS. CH'OE and KYÖNG-UN each greet him with mingled gladness and pity.*)

MRS. CH'OE: Oh, it's you, Kyöng-su. (*KYÖNG-SU slouches down at the edge of the maru floor, taking off his frayed coat.*)

KYÖNG-UN: Have you eaten breakfast?

KYÖNG-SU: I have.

MRS. CH'OE: Where?

KYÖNG-SU: At a friend's home where I stayed overnight, and they even treated to me an eye-opener. (*His attitude is chilly, unfeeling and desperate.*)

KYÖNG-UN: (*Jokingly*) That's not what you might call the Seoul hospitality.

MRS. CH'OE: (*Frowning*) You should stop drinking, son. It's not going to do you any good.

KYÖNG-SU: I'd done a good bit of thinking before I started drinking, though. Ha ha.

MRS. CH'OE: My goodness, you're really.... By the way, whatever happened to that job offer from that factory in Yöngdüng p'o?

KYÖNG-SU: They just told me to wait.

MRS. CH'OE: (*Disappointed*) Really?

KYÖNG-SU: (*To himself*) They always tell me to wait. Dammit! Am I supposed to keep waiting all the rest of my life for whatever the bastards are going to say to me? MRS. CH'OE: But you have no choice.

KYÖNG-UN: A job is real hard to come by these days, you know.

KYÖNG-SU: Yeah, You're exactly right. And that's what everybody says to you, too. They're all alike in telling me to wait, whether they're my friends, my classmates—they only appear to be concerned about you. Dammit!

KYÖNG-UN: (*On the verge of crying*) Well, Kyöng-su, I didn't mean to hurt your feelings. I was just....

KYÖNG-SU: (*Smiling vainly*) Good. You're my darling sister and you're not like those people! As a matter of fact, there are quite a few unemployed people now, but there are a lot more people who are holding on to their jobs as if they're scared of losing them.

MRS. CH'OE: What do you mean by that?

KYÖNG-SU: In the old days people used to change their jobs when they got tired of the ones they had and so there was a constant turnover. But there aren't people like that any more.

MRS. CH'OE: Oh....

KYÖNG-SU: Once they get a job they try to keep it at any cost. So, naturally, vacancies occur very seldom. Bunch of cowards!

MRS. CH'OE: Oh, I see it all now.

KYÖNG-SU: People are so stingy and so scared of losing their jobs that a guy like me won't ever have a chance.

KYÖNG-UN: That's true. I suppose they have to be that way, or otherwise they couldn't make a living.

KYÖNG-SU: They're the ones with no guts! When they don't like their jobs they won't even complain—they're just stuck with it like slaves. So there isn't going to be any opening for me in any foreseeable future, that's for sure.

MRS. CH'OE: But they should give special consideration to' people returning from the battle front.

KYÖNG-SU: (*Laughing cynically*) If they were sensible enough to do that, things wouldn't be like this at all. When they need you they call you brother, buddy, and all that sort of thing. When they don't, they ignore you just like a cheap, dog running around your neighborhood. Ha ha....In short, it's bribery all the way, even in getting a job! You won't be able to get your job unless you hand over your share of the bribe. So if a guy buys his job, it's only natural that he should collect all kinds of kickbacks to make up for his principal plus the

interest. But, as for me, I don't even have enough money to get started. Oh, money!

MRS. CH'OE: Well, the society may have become all that wicked, but there still should be some healthy personal relationships based on compassion and mutual trust, shouldn't there?

KYÖNG-SU: Compassion? Would you expect compassion at a time when mothers abandon their babies and sons kill their fathers? Humph! It's just like the circus where the bear does all the tricks but the circus manager collects all the money. I guess I'll just commit suicide. That's the best course left'

for me to take. (*Lies down on the floor. MRS. CH'OE gazes down at him sadly.*)

KYÖNG-UN: Won't you go inside and take it easy?

KYÖNG-SU: Kyöng-un, you hate me, don't you?

KYÖNG-UN: (*Good-humoredly*) You must be really drunk! KYÖNG-SU: Me drunk? Not at all.

KYÖNG-UN: Don't they say that no drunkard ever admits: that he is drunk?

KYÖNG-SU: (*Laughing aloud*) Now that you've already learned to say things like that, it's about time you got married. KYÖNG-UN: I won't get married before you do.

KYÖNG-SU: You might as well say you won't get married before this divided country is unified—that sounds more like it. Ha ha....

KYÖNG-UN: (*Angrily*) Nonsense. You don't understand what's' really in my mind—you just act like you're the smartest man around.

KYÖNG-SU: (*Sitting upright*) What? What did you say to me now? (*Gets close to her in a challenging manner.*)

KYÖNG-UN: I mean you're being a little too egotistic.

KYÖNG-SU: Me a little too egotistic?

KYÖNG-UN: I probably know what's in your mind better than anybody else. But do you think we can live on such sympathy or understanding alone? Would it help us in any way to keep sighing and denouncing the corrupt and wicked society?

MRS. CH'OE: Listen, Kyöng-un. You're trying to preach to your brother....

KYÖNG-UN: To tell you the truth, I've respected him.. And. I've trusted him. But now I'm getting suspicious.

KYÖNG-SU: Suspicious of me?

KYÖNG-UN: Kyöng-su! You don't know very much about the world, because you joined the army while you were in college and have been discharged only recently. But you must understand that I am a grown-up woman who knows a lot about this society from three years of experience in it, rubbing shoulders with lots of men and women.

KYÖNG-SU: Well, then are you really preaching to me?

KYÖNG-UN: It's not preaching, but it's my opinion. Do you realize how worse off we have become after you got out of the army and how everybody in the family is worried about

you?

MRS. CH'OE: Kyöng-un---

KYÖNG-UN: Will you just listen to me, Mother? Kyöng-su, a while ago you said you couldn't get a job because you didn't have money. I'd advise you not to say things like that in front of Mother. Do you think our parents have enough money to buy you a job but just won't give it to you?

KYÖNG-SU: When did I ask for that kind of money? KYÖNG-UN: You didn't exactly ask for it, but you should realize that a story like that is going to hurt the feelings of our parents.

MRS. CH'OE: (Tearfully) Kyöng-un!

KYÖNG-UN: (Dejectedly) Kyöng-su, we may be selling this house soon.

KYÖNG-SU: What's that got to do with me?

KYÖNG-UN: (Seriously) That's what I don't like about you —being cynical about everything.

KYÖNG-SU: What's that now? Damn little girl! You talk too much.

KYÖNG-UN: If you want to hit me, go ahead. But I don't think that's going to make you happy.

KYÖNG-SU: You—you've been hating me all along, haven't you?

KYÖNG-UN: I've been scared of you. You're one of those army veterans who have recently been making more trouble than anyone else in this country. When you came home I wished you would be different from other veterans while, on the other hand, I was scared of you. I felt bad and gloomy whenever I came across army veterans on the street or in the streetcar. Do you know what I mean? Do you?

KYÖNG-SU: (To himself) I didn't know you've been hating me.

KYÖNG-UN: I think it's being a coward to act like an outcast just because the society is wicked and indifferent toward its war heroes. Kyöng-su, you think I'm being a little forward, don't you? But I think you ought to learn to do whatever you can to make a living.

KYÖNG-SU: Do you want me to be a thief?

KYÖNG-UN: If you don't have anything to do, why don't you just stay home rather than go out and get drunk like the rest of the veterans and make your family sad? Has it occurred to you that Mother hasn't been able to sleep well because of you? In fact, she stayed awake last night until two o'clock in the morning.

MRS. CH'OE: Won't you stop it, Kyöng-un! (Tears stream down her cheeks. KYÖNG-SU looks blankly down at the ground.)

KYÖNG-UN: We're not going to starve right away just because Kyöng-su isn't working. I can always earn enough for us to get by.

MRS. CH'OE: (Entreatingly) She's right. I wish You would stay home and not go out from now on. If ever we get to sell this house, let's move out to the suburbs where it's nice and quiet. And let's keep a large vegetable garden and raise chicken and hogs. Kyöng-un! No matter how wicked the society may be, we don't need to grumble and degrade ourselves like everybody else, do we?

KYÖNG-SU: (Quietly) Mother.

MRS. CH'OE: Yes, son. What is it?

KYÖNG-SU: Kyöng-un, (pause) what you've just told me is all true. I understand it all very well. But (getting excited) I just can't help hating them. And I just can't stay put.

KYÖNG-UN: But then who's going to pay attention to what you say or do?

Kyöng-su, the best thing for you to do is to put up with them all.

KYÖNG-SU: Put up with them all? Wait and see? Do my best? (Almost frantically) Well, that's just taking me for a fool! It's ridiculous everybody's trying to make a fool of me! My own parents, brother, and sisters are all ganging up on me!

MRS. CH'OE: Kyöng-su! Behave yourself, Kyöng-su.

KYÖNG-SU: Mother, I did have a drink or two. But not because I wanted to. I drank so I could put up with them as you and Kyöng-un have suggested, so I could keep waiting till those bastards come up with a definite answer. But I just can't put up with them all, nor keep waiting any longer. Mother, I'm a misera' le guy. (Squats down in front of his mother and starts crying. She strokes his hair, trying to control her own emotion. KYÖNG-UN cries with her back toward them. The noise of hammering is heard from a building site next door.)

Then MR. CH'OE walks in, followed by the REAL ESTATE AGENT. The three persons straighten up and take their positions.)

MR. CH'OE: Come right in, please.

REAL ESTATE AGENT: Yes. (Taking a look at the house) Well, it's a pretty old house.

MR. CH'OE: My father had it built for me the year I got married. (Pointing at the pillars) You can't find solid lumber like this these days. I tell you the quality of the lumber is of the rarest variety. (Pointing at the separate shed) There's a room and a storage shed in there... and there's the shop.

REAL ESTATE AGENT: I see. (Groping around) May I take a look in the back?

MR. CH'OE: (A little nervously) There's nothing important back there except—just a little firewood shed. (The REAL ESTATE AGENT goes around to the back of the house followed

by MR. CH'OE•)

KYÖNG-UN: Mother, didn't I tell you this would happen?

MRS. CH'OE: You certainly did. But he shouldn't look in the back of the house. It's so shabby and dirty back there it might bring the price down. (Then the REAL ESTATE AGENT and MR. CH'OE come back out to the front.)

REAL ESTATE AGENT: It's going to need a lot of repair work.

MR. CH'OE: (Nervously) All the repair work it needs is digging a ditch back there and running a new sewer pipe that way. (Pointing at the flower garden) See the flower garden there? It's a good house. And, above all, there's the shop: Besides, the house and the street numbers are a lucky combination.

REAL ESTATE AGENT: Those numbers are good, I grant you, but you don't live on numbers—you live in the house.

MR. CH'OE: Well, is it worth as much as you hinted a while ago?

REAL ESTATE AGENT: (Sits down on the maru floor, smoking.)

Well, it won't quite reach three million *hwan*. The house is pretty well beat-up and is surrounded by tall buildings —it's just like a cripple sitting down in the middle of tall people. Ha ha....

MR. CH'OE: So how much would you say it is worth?

REAL ESTATE AGENT: Two and a half million *hwan* at best. MRS. CH'OE: (To KYÖNG-SU) Do you hear that? I told you

so!

MR. CH'OE: Told him what? MRS. CH'OE: No, it's nothing.

KYÖNG-SU: Father!

MR. CH'OE: (Abruptly) What is it?

KYÖNG-SU: Are you going to sell the house?

MR. CH'OE: You just keep quiet! It's none of your business. KYÖNG-SU: I think you don't need to sell the house.

MR. CH'OE: What?

KYÖNG-SU: We're not going to starve right away, we can afford to wait and put it off till we can't really help it. When you're in a hurry to sell your house, they usually give you a pretty silly price.

REAL ESTATE AGENT: You mean two and a half million *hwan* is a pretty silly price?

KYÖNG-SU: I wouldn't be happy even with four million *hwan*.

REAL ESTATE AGENT: What—what did you say? Young man, are you out of your mind?

KYÖNG-SU: All right, old man. This place is right in the middle of Chongno, the busiest section of the city. Besides, it has a shop and a residence. And yet you say it's worth only two and a half million *hwan*? You can go and tell that silly price to people buried in the municipal cemetery.

REAL ESTATE AGENT: What what's that again? The municipal cemetery? Where are your manners, you young devil? KYÖNG-SU: You're insulting me, old man.

REAL ESTATE AGENT: So you must be a bastard without parents and without manners to tell me to go to hell, the municipal cemetery I mean. You damned bastard!

MR. CH'OE: Say, Mr. Kim. Don't get excited; it's just a youngster talking his immature language.

REAL ESTATE AGENT: So you take me for a helpless bum with no family or relatives because I'm doing this kind of trade? You bastard! I've got a big grown-up son and six daughters myself!

KYÖNG-SU: What did I say to make you mad like that?

MRS. CH'OE: You just keep your mouth shut, Kyöng-su! Sir, I must apologize to you. Youngsters these days are careless about their speech and manners. Besides, he's had a little to drink.

REAL ESTATE AGENT: You're insulting an old man, getting drunk in broad daylight. Listen, you bastard! What makes you think you can whip me just like

that?

MR. CH'OE: Mr. Kim! I've told you to take it easy. I'm apologizing to you on behalf of my boy right now.

REAL ESTATE AGENT: And you say two and a half million *hwan* is a silly price? Listen, you bastard! You think money grows on a tree? Do you? That was a special price I gave your house more or less as a favor. Oh, dammit! I just can't stand this insult.

MR. CH'OE: Would you please take it easy and sit down here?

REAL ESTATE AGENT: No, thanks, I don't want to stay here any longer. You can't hurt a man's feelings and expect him to do business with you. You can pick out someone else to go to that cemetery. Dammit! (Exits.)

MR. CH'OE: Mr. Kim! Listen to me! (Follows him out.) KYÖNG-SU: What a devilish old man he is!

MRS. CH'OE: Actually you were in the wrong.

KYÖNG-SU: I was just suggesting that we shouldn't sell the house. (MR. CH'OE, walks back in, panting, and gets bitterly angry at this remark.)

MR. CH'OE: Listen, boy! Who was going to sell this house?

Who?

KYÖNG-SU: If you weren't going to sell it, what was that real estate agent doing in here?

MR. CH'OE: You knucklehead! What makes you think I was going to sell the house? Tell me. Well, do you think I was going to do it to provide funds for you to bribe your way into some kind of job? Do you?

MRS. CH'OE: But you were arguing about the figure two and a half million *hwan*?

MR. CH'OE: Do I have to sell this, the last piece of my property, just to make a fool like you happy? No, I was only trying to rent it for six months on some kind of key money arrangements.

KYÖNG-SU: Really? Rent it for key money? (MRS. CH'OE and KYÖNG-SU look at each other.)

MR. CH'OE: You're unhappy because I wasn't going to sell it outright, aren't you? You fool!! Do you want to see your own father live the rest of his life without a house of his own and die like a miserable beggar?

KYÖNG-SU: (Perplexed) No, Father, I was just....

MR. CH'OE: No, my eye!

MRS. CH'OE: Darling, what good would it do to rent the house for key money?

MR. CH'OE: Listen, a friend of mine was telling me a while ago about that new indoor game called shuffle-board or something like that....

KYÖNG-UN: You mean shuffle-board?

MR. CH'OE: That's it. I mean shuffle-board. He said it doesn't take a lot of money to open that business and it's quite profitable too. And he said there's a good opening on the Fourth Street of Ŭlchi-ro, so I wanted to give it a try and that's how I ended up with the real estate agent. Just when my deal was going to be firmed up with him, that fool messed it up just like blowing his nose into a nice hot dinner.

MRS. CH'OE: Well, then were you talking about key money when you were tossing

around the figure of two and a half million *hwan*?

MR. CH'OE: Exactly! And that shop alone is worth about a million *hwan* if we were to sell it.

MRS. CH'OE: If I had known about that, I wouldn't have.... MR. CH'OE: You wouldn't have what?

KYÖNG-UN: I thought you were going to sell the house.

MR. CH'OE: Humph! You are all alike, trying to mess up my plans and get rid of the house for nothing. You damned fools! (*Jumps to his feet.*)

MRS. CH'OE: No, we never tried to do anything like that. We just

MR. CH'OE: I don't want to hear it! (*Stepping over to the flower garden*) I just can't get anything done in this house. And nothing's going to work out well as long as this place never gets any sunshine. Positively nothing. (*Tramples down on the flower bed, pulling out seedlings in his tantrums.*)

MRS. CH'OE: (*Jumping down into the garden, barefooted.*) Darling! Will you stop it? You put your heart into the garden, and now you're....

MR. CH'OE: Is there anything I did that I didn't put my heart into? I did my best whatever I did, but nothing came out all right. Nothing at all! (KYÖNG-SU *sneaks into the room across the floor, and, a little later, stuffs an article wrapped up with gauze inside his coat as he exits through the gate in a hurry.*)

MRS. CH'OE: Kyöng-su!

(KYÖNG-UN stands aghast, biting her lip.)

[Source: Masavisut (1996): 85-92]

MID-ROAD FAMILY

SILA KHOMCHAI

Translated by Chancham Bunnag

MY wife is marvelously well-organized. She thinks of everything. When I tell her I have an important appointment at three o'clock in the afternoon (to be with the boss when he meets a big client at a riverside hotel in Khlongsan area¹), she says we need to leave the house at nine o'clock as she herself has to be somewhere in the vicinity of Saphan Khwai² before noon. This is just right to get us to both places in time, thanks to her planning.

More thanks are called for. Look at the back seat of our car. She's provided us with a basket of fast food, an icebox full of bottled drinks, all manner of cakes and tidbits, green tamarind, star gooseberry, a salt shaker, a plastic bag for trash, a spittoon (or chamber pot). There is even another set of clothes hanging from the grip above the mirror. It looks as though we're going on a picnic.

Theoretically we belong to the middle class. You can deduce that from the location of our house, which is in the northern residential suburbs of Bangkok between Lum Luk Ka and Bang Khen. To get into town from our place, you drive past a number of housing projects, one after another after another and still more, then turn to Kilometer 25 on Phahonyothin Road, get on Viphavadi Rangsit Highway at the *Chetchuakhot* Bridge³ and head for Bangkok. This is the easy way.

If we were of the very poor classes, we might be squatting somewhere in a slum in the center of town. The upper-class people also live around that area, in their condominiums where they can watch the golden sunset reflected in the rippling river.

More important than that is the golden dream forever glittering before them.

The upper-class goal is plain to see, but how to get there—that's the problem. So we work like mad whilst devising all sorts of schemes. Our great hope and plan is to have our own business and this, no doubt about it, is an almost daily obsession. Meanwhile, we've achieved what it is in our capacity to achieve: our own house and car.

What is the reason for having a car? That it is in order to upgrade one's status I will not deny. But more important is the fact that one's body has started to protest that it can no longer suffer being squashed and squelched and crushed in the bus for three to four hours at a stretch, while it tries to hang on to the strap as the bus creeps another inch on the scorched surface or gets stuck in a traffic snarl and stands absolutely still. When you have a car you can at least sink into the air-conditioned coolness and listen to your favorite songs. This is an

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¹ area on the west bank of the Chao Phraya River opposite to Bangkok

² well-known area near central Bangkok

³ "Seven Generations" Bridge, so named after the length of time taken to complete construction.

infinitely better fate, you must admit.

Strange to think about it. I am 38 years old. I come home about eleven o'clock at night totally exhausted—even the simple act of getting into bed requires a supreme effort; and this is me, who used to play half (or mid-field as it is now called) in our school football team and was hailed a human dynamo. Now it feels as though every sinew in my body has gone slack, lost its bounce, outlived its span of usefulness.

Perhaps it is because of overwork. But according to a radio piece I heard between melodies, our body systems have been eroded by the polluted air and its poisonous properties. Of course, the stress-and-strain in our lifestyle also shares the responsibility for sapping our strength.

A car is a necessity, a refuge. You spend as much time in it as in the house and the office. And when your wife has put things in it to make it as comfortable and convenient as possible it does become a veritable home, a real mobile office. Thus I have ceased to feel frustrated in Bangkok traffic jams. It does not matter how many millions of cars are choking up the roads, it's normal to camp overnight behind the wheel. Life in the car brings the family closer. I really like that. Sometimes we eat lunch together when stuck on the expressway. It's very cosy. It's amusing. When the car has remained stationary for an hour or so, we may even grow quite playful.

"Close your eyes," my wife commands me.

I don't get it and ask "Why?"

"Just do it." She says, then brings the spittoon from the back seat, puts it on the floor, hitches up her skirt and slides down under the steering wheel. I place a hand on my eyes and peep at her flesh (not new to me) through spread fingers. Such a moment on the road arouses my senses with excitement.

"You're cheating." She makes mock-angry eyes at me after finishing what she has to do, and gives me a few poundings with her fist to cover up her sense of bashfulness.

We married at a mature age, as advised by the Ministry of Public Health, and furthermore, we strictly adhered to the slogan about waiting for when we're good and ready before starting a family. We are provincial folks who had to struggle to make it to the big city and build our fortune. So when we finally reach the state of near-readiness for parenthood I am thirty-eight and my wife thirty-five and, physically speaking, not in very good shape for the task. It's not so easy when you come home exhausted at eleven o'clock and climb wearily into bed after midnight. Some desire is there but the chemistry is weak, and since we seldom do it the chance of starting a family must be slim.

One day I had woken up feeling especially bright and cheerful—must have had a good sleep for a change. Yes, cheerfully I woke up, let the sunshine caress me,

breathed in the fresh air, executed some samba steps by way of exercise, bathed and shampooed and drank a glass of milk and ate two soft-boiled eggs. And began to feel a little like the old mid-field hero I used to be.

There was a traffic obstacle on Viphavadi Rangsit Road, announced my favourite D. J. on the radio. And a ten-wheel truck had just crashed into a lamp post in front of the Thai Airways International head office. The road was being cleared . . .

I was feeling hale and hearty.

In the car to the left two teenagers, or may be they were in their early twenties, were having fun with each other. The boy rumpled the girl's hair. She pinched him. He put his arm round her shoulder and drew her close to him. She poked her elbow in his ribs and . . .

I came alive as though I were in that field of action myself. I turned to eye my wife and found her more attractive than usual. My eyes left her face and travelled to her swelling bosom, then to her thighs and knees. Her very short skirt was pulled up dangerously high to facilitate driving.

"You have such beautiful legs," I told her. My voice shook, my heart beating fast.

"Don't be crazy," she said, though not seriously. She looked up from her well-tended nails, lifting her face to reveal the smooth complexion and contour of her neck.

I swallowed hard, looked away, trying to calm the troubling tingling inside me. But the image continued to disturb me and the imagination refused to be controlled. The animal had been stirred, especially the higher animal seeking new untried pleasures with an appetite run wild.

My hands grew clammy as I glanced round at the other cars in the stalled traffic. They all had tinted windows like ours. It was so lovely and cool in ours. The piano concerto from the radio flowed like water, quietly yet in turmoil. My trembling hands pulled the anti-glare plastic sheets down over the tinted windows. Our private world for that moment floated in sweetness and light.

This I know: we human beings have destroyed nature outside and within us and now we find ourselves trapped and stifled in city-living, in pollution, in strangling traffic; that all this has wreaked havoc with the rhythm and tempo of normal family activities; and that the natural flow of life's music keeps getting suddenly turned off, or disrupted, or thwarted from the very start.

Perhaps on account of the long deprivation, plus that maternal yearning for a baby and some other reasons, "You're ruining my clothes" and the rest of her objections lost out to our more urgent demand to create and enjoy our mid-road nuptial home for its heavenly duration.

Togetherness has always been a feature of our married life: the crossword, the scrabble, and all the other games we have known. Now we knew them together again, and we were as we had been when we first fell in love. Reports from the radio stations told of the worsening Bangkok traffic: the whole of Sukhumvit,

Phahonyothin, Ramkamhaeng, Rama IV. You name it. No movement anywhere.

As for me, it was as though I was in my own living room, lying on my favourite couch.

* * *

ONE of my plans concerns the car. I aim to get a bigger one, so as to allot more space to eating, playing, sleeping, relieving ourselves. And why not?

These days I pick up important contacts from neighboring cars stuck in the traffic. When cars don't move some of their passengers get out for a little walk and muscle-stretching. I do the same. We greet one another and chat about this and that: commiserate over the stock exchange, comment on politics, discuss economic conditions and business trends and sport events, and all.

Among my neighbors on the road: Khun Wichai, marketing director of a firm making sanitary towels; Khun Pratchaya, owner of a seafood cannery; Khun Phanu, manufacturer of a chemical solution for easy ironing. I can talk to all of them, for I work in advertising and have access to relevant data on consumers' values and preferences and such like. I must say I have acquired quite a few customers out of these cultivated-on-the-road relationships.

Naturally, a hard worker like me is much appreciated by the boss. He considers me his right-hand man. Our appointment today is with the owner of a brand new soft drink, 'Sato-can'. We are to help him promote his product from the word go, from inventing a brand name that's catchy to the ear, easy on the eye and lilting on the lips, to the mapping out of a long-term, comprehensive, minutely detailed campaign strategy. The annual 10-million-baht budget should give us plenty of scope for media exposure, subtle image building, hard-sell follow-ups, and so on and so forth. I will be there with the boss to help him present our brilliant proposals to the client in the most effectively persuasive manner.

* * *

IT is only a quarter past eleven. The appointment is at three o'clock. I have time to think about work, and to dream about that new car which would be more commodious, more accommodating. I can assure myself it is not an impossible dream.

Another stoppage is fast forming up—a long line of vehicles extends into the distance ahead of us ... But this is exactly where on that memorable day the two of us built our nuptial home in the sun behind the anti-glare plastic sheets on the tinted windows ...

I lie back and close my eyes. I try to think of the appointment to come, but my heart is racing.

It is as though the spell of passion still hovers over this portion of the road. What

happened that day—the feeling that we were doing something improper, something to hide, to hurry over. Then there was the difficult maneuvering of bodies in limited space. It was all daring and exciting, like climbing over a wall to steal mangosteens from a temple when you were a child ...

... Her pretty outfit was badly crumpled, and not solely due to my attack. For the hungry response had heated the car as if we had neglected to service the air-conditioning. Her hands gripped mine like a vice, then passed to my shoulder, hurting it with her nails.

I reach out to pull down the anti-glare sheets.

"No," she cries, then looks at me in the eye. "I don't know what's the matter with me. I feel awfully dizzy."

I sigh, turn away, pull myself together, reach for the food basket and take a sandwich as though the real hunger could be thus satisfied. My wife, who seems not at all well, chews a green tamarind and immediately perks up.

Feeling bored after the sandwich, I get out of the car and give a mirthless smile to fellow car-leavers some of whom are swinging their arms about, some bending and stretching their backs, some walking to and fro. The atmosphere resembles a housing complex where members have emerged from their respective residences to do their morning exercise on the communal ground. I feel they are my neighbors living in the same complex.

A middle-aged man wielding a spade is digging up a patch of earth on the island in the middle of the road. What a bizarre act on such a morning, but intriguing too.

So I go over to him and ask what he is doing.

"Planting a banana tree," he replies to the spade. It is only after finishing his job that he turns to me with a smile. "Banana leaves have ample length and width and can absorb much of the toxic elements in the atmosphere." He talks like an environmentalist. "I do this whenever there's a jam. Here, would you like to have a go. We'll be here quite sometime. The radio says there are two accidents involving seven or eight cars, one at the foot of the Lad Phrao Bridge, the other in front of the Mo Chit Station."

He passes me the spade and I take it. "All right," I say. "Pretty soon we'll have a banana grove here."

Actually, I am no stranger to this sort of work, having done it as a rural boy in my old province. The spade and the soil and the banana not only rescue me from boredom but also take me on a journey back to the long-forgotten days, for which I feel very grateful.

"If this island were filled with trees," he says, "it would be so nice, like driving through a plantation."

When we are through tending our garden and exchanging name cards, he asks me to have a cup of coffee in his car. I thank him but excuse myself because I have been away from the car long enough and should get back.

* * *

"I don't think I'm up to it. Will you do the driving, please."

Her face is ashen, covered with beads of sweat. She's holding the plastic bag close to her mouth.

"What's the matter?" I ask, surprised to see her in such a state. "Dizzy, queasy, sick."

"Shall we go see a doctor?"

"Not now." She looks at me for an instant. "I missed my period the last two months. I think I'm pregnant."

I gasp, go cold like a log for a second or two before shouting hurray to myself—*Chaiyo! Chaiyo!* She vomits into the plastic bag. The noise and the smell bother me not at all. I merely want to leap out of the car and cry out:

"My wife is pregnant! Do you hear? She's pregnant! We did it on the road."

I take the wheel when the traffic moves once again, and I dream of the little one who will make our life complete, and of the new bigger car spacious enough to comfortably house father, mother, and baby, and all the multifarious items a family should have in order to carry out its various daily activities.

A bigger car is a necessity. We must have it as soon as possible if we wish to live happily for ever on the road.

[Source: Lenz and Gratzke (2006): 161-171]

R. K. Narayan

A Horse and Two Goats

The village was so small that it found no mention in any atlas. On the local survey map it was indicated by a tiny dot. It was called Kiritam, which in the Tamil language means "crown" (preferably diamond-studded) – a rather gorgeous conception, readily explained by any local enthusiast convinced beyond doubt that this part of India is the apex of the world. In proof thereof, he could, until quite recently, point in the direction of a massive guardian at the portals of the village, in the shape of a horse moulded out of clay, baked, burnt, and brightly coloured. The horse reared his head proudly, prancing, with his forelegs in the air and his tail looped up with a flourish. Beside the horse stood a warrior with scythe-like moustachios, bulging eyes, and an aquiline nose. The image makers of old had made the eyes bulge out when they wished to indicate a man of strength, just as the beads around the warrior's neck were meant to show his wealth. Blobs of mud now, before the ravages of sun and rain they had had the sparkle of emerald, ruby, and diamond. The big horse looked mottled, but at one time it was white as a dhobi-washed sheet, its back enveloped in a checkered brocade of pure red and black. The lance in the grip of the warrior had been covered with bands of gay colour, and the multicoloured sash around his waist contrasted with every other colour in these surroundings. This statue, like scores of similar ones scattered along the countryside, was forgotten and unnoticed, with lantana and cactus growing around it. Even the youthful vandals of the village left the statue alone, hardly aware of its existence. On this particular day, an old man was drowsing in the shade of a nearby cactus and watching a pair of goats graze in this arid soil; he was waiting for the sight of a green bus lumbering down the hill road in the evening, which would be the signal for him to start back home, and he was disturbed prematurely by the arrival of a motorist, who jammed on his brakes at the sight of the statue, and got out of his car, and went up to the mud horse.

"Marvellous!" he cried, pacing slowly around the statue. His face was sunburned and red. He wore a khaki-coloured shirt and shorts. Noticing the old man's presence, he said politely in English, "How do you do?"

The old man replied in pure Tamil, his only means of communication, "My name is Muni, and the two goats are mine and mine only; no one can gainsay it, although the village is full of people ready to slander a man."

The red-faced man rested his eyes for a moment in the direction of the goats and the rocks, took out a cigarette, and asked, "Do you smoke?"

"I never even heard of it until yesterday," the old man replied nervously, guessing that he was being questioned about a murder in the neighbourhood by this police officer from the government, as his khaki dress indicated.

The red-faced man said, "I come from New York. Have you heard of it? Have you heard of America?"

The old man would have understood the word "America" (though not "New York") if the name had been pronounced as he knew it – "Ah Meh Rikya" – but the red-faced man pronounced it very differently, and the old man did not know what it meant. He said respectfully, "Bad characters everywhere these days. The cinema has spoiled the people and taught them how to do evil things. In these days anything may happen."

"I am sure you must know when this horse was made," said the red-faced man, and smiled ingratiatingly.

The old man reacted to the relaxed atmosphere by smiling himself, and pleaded, "Please go away, sir. I know nothing. I promise I will hold him for you if I see any bad character around, but our village has always had a clean record. Must be the other village."

"Please, please, I will speak slowly. Please try to understand me," the red-faced man said. "I arrived three weeks ago and have travelled five thousand miles since seeing your wonderful country."

The old man made indistinct sounds in his throat and shook his head. Encouraged by this, the other went on to explain at length, uttering each syllable with care and deliberation, what brought him to this country, how much he liked it, what he did at home, how he had planned for years to visit India, the dream of his life and so forth - every now and then pausing to smile affably. The old man smiled back and said nothing, whereupon the red-faced man finally said, "How old are you? You have such wonderful teeth. Are they real? What's your secret?"

The old man knitted his brow and said mournfully, "Sometimes our cattle, too, are lost; but then we go and consult our astrologer. He will look at a camphor flame and tell us in which direction to search for the lost animals ... I must go home now." And he turned to go.

The other seized his shoulder and said earnestly, "Is there no one - absolutely no one - here to translate for me?" He looked up and down the road, which was deserted on this hot afternoon. A sudden gust of wind churned up the dust and the dead leaves on the roadside into a ghostly column and propelled it toward the mountain road. "Is this statue yours? Will you sell it to me?"

The old man understood that the other was referring to the horse. He thought for a second and said, "I was an urchin of this height when I heard my grandfather explain this horse and warrior, and my grandfather himself was of this height when he heard his grandfather, whose grandfather ..." Trying to indicate the antiquity of the statue, he got deeper and deeper into the bog of reminiscence, and then pulled himself out by saying, "But my grandfather's grandfather's uncle had first-hand knowledge, although I don't remember him."

"Because I really do want this statue," the red-faced man said, "I hope you won't drive a hard bargain."

"This horse," the old man continued, "will appear as the tenth avatar at the end of the Yuga."

The red-faced man nodded. He was familiar with the word "avatar".

"At the end of this Kali Yuga, this world will be destroyed, and all the worlds will be destroyed, and it is then that the Redeemer will come, in the form of the horse called Kalki, and help the good people, leaving the evil ones to perish in the great deluge. And this horse will come to life then, and that is why this is the most sacred village in the whole world."

"I am willing to pay any price that is reasonable -" This statement was cut short by the old man, who was now lost in the visions of various avatars. "God Vishnu is the highest god, so our pandit at the temple has always told us, and He has come nine

times before, whenever evil-minded men troubled this world."

"But please bear in mind that I am not a millionaire." "The first avatar was in the shape of a fish," the old man said and explained the story of how Vishnu at first took the form of a little fish, which grew bigger each hour and became gigantic, and supported on its back the holy scriptures, which were about to be lost in the ocean. Having launched on the first avatar, it was inevitable that he should go on with the second one, a tortoise, and the third, a boar on whose tusk the world was lifted up when it had been carried off and hidden at the bottom of the ocean by an extraordinary vicious conqueror of the earth.

"Transportation will be my problem, but I will worry about that later. Tell me, will you accept a hundred rupees for the horse only? Although I am charmed by the moustachioed soldier, I will have to come next year for him. No space for him now."

"It is God Vishnu alone who saves mankind each time such a thing has happened. He incarnated himself as Rama, and He alone could destroy Ravana, the demon with ten heads who shook all the worlds. Do you know the story of Ramayana?"

"I have my station wagon, as you see. I can push the seat back and take the horse in. If you'll just lend me a hand with it."

"Do you know Mahabharata? Krishna was the eighth avatar of Vishnu, incarnated to help the Five Brothers regain their kingdom. When Krishna was a baby, he danced on the thousand-hooded, the giant serpent, and trampled it to death ..."

At this stage the mutual mystification was complete. The old man chattered away in a spirit of balancing off the credits and debits of conversational exchanges, and said, in order to be on the credit side, "Oh, honourable one, I hope God has blessed you with numerous progeny. I say this because you seem to be a good man, willing to stay beside an old man and talk to him, while all day I have none to talk to except when somebody stops to ask for a piece of tobacco ... How many children have you?"

"Nothing ventured, nothing gained," the red-faced man said to himself. And then, "Will you take a hundred rupees for it?" Which encouraged the other to go into details.

"How many of your children are boys and how many girls? Where are they? Is your daughter married? Is it difficult to find a son-in-law in your country also?"

The red-faced man thrust his hand into his pocket and brought forth his wallet, from which he took a hundred-rupee currency note.

The old man now realized that some financial element was entering their talk. He peered closely at the currency note, the like of which he had never seen in his life; he knew the five and ten by their colours, although always in other people's hands. His own earning at any time was in coppers and nickels. What was this man flourishing the note for? Perhaps for change. He laughed to himself at the notion of anyone's coming to him to change a thousand- or ten-thousand-rupee note. He said with a grin, "Ask our village headman, who is also a money lender; he can change even a lakh of rupees in gold sovereigns if you prefer it that way. He thinks nobody knows, but dig the floor of his puja room and your head will reel at the sight of the hoard. The man disguises himself in rags just to mislead the public."

"If that's not enough, I guess I could go a little higher," the red-faced man said.

"You'd better talk to him yourself, because he goes mad at the sight of me. Someone took away his pumpkins with the creeper and he thinks it was me and my goats. That's why I never let my goats be seen anywhere near the farms," the old man said, with his eyes travelling to his goats as they were nosing about, attempting to wrest nutrition out of minute greenery peeping out of rock and dry earth.

The red-faced man followed his look and decided it would be a sound policy to show an interest in the old man's pets. He went up to them casually and stroked their backs.

Now the truth dawned on the old man. His dream of a lifetime was about to be realized: the red-faced man was making him an offer for the goats. He had reared them up in the hope of selling them someday and with the capital opening a small shop on this very spot; under a thatched roof he would spread out a gunny sack and display on it fried nuts, coloured sweets, and green coconut for thirsty and hungry wayfarers on the highway. He needed for this project a capital of twenty rupees, and he felt that with some bargaining he could get it now; they were not prize animals worthy of a cattle show, but he had spent his occasional savings to provide them some fancy diet now and then, and they did not look too bad.

Saying, "It is all for you, or may you share it if you have a partner," the red-faced man placed on the old man's palm one hundred and twenty rupees in notes. The old man pointed at the station wagon.

"Yes, of course," said the other.

The old man said, "This will be their first ride in a motorcar. Carry them off after I get out of sight; otherwise they will never follow you but only me, even if I am travelling on the path to the Underworld." He laughed at his own joke, brought his palms together in a salute, turned round, and was off and out of sight beyond a clump of bushes.

The red-faced man looked at the goats grazing peacefully and then perched himself on the pedestal of the horse, as the westerly sun touched off the ancient faded colours of the statue with a fresh splendour. "He must be gone to fetch some help," he remarked, and settled down to wait.

[Source: Lenz and Gratzke (2006): 155-160]

Chinua Achebe

Dead Men's Path

Michael Obi's hopes were fulfilled much earlier than he had expected. He was appointed headmaster of Ndume Central School in January 1949. It had always been an unprogressive school, so the Mission authorities decided to send a young and energetic man to run it. Obi accepted this responsibility with enthusiasm. He had many wonderful ideas and this was an opportunity to put them into practice. He had had sound secondary school education which designated him a "pivotal teacher" in the official records and set him apart from the other headmasters in the mission field. He was outspoken in his condemnation of the narrow views of these older and often less-educated ones.

"We shall make a good job of it, shan't we?" he asked his young wife when they first heard the joyful news of his promotion.

"We shall do our best," she replied. "We shall have such beautiful gardens and everything will be just modern and delightful ..." In their two years of married life she had become completely infected by his passion for "modern methods" and his denigration of "these old and superannuated people in the teaching field who would be better employed as traders in the Onitsha market". She began to see herself already as the admired wife of the young headmaster, the queen of the school.

The wives of the other teachers would envy her position. She would set the fashion in everything ... Then, suddenly, it occurred to her that there might not be other wives. Wavering between hope and fear, she asked her husband, looking anxiously at him.

"All our colleagues are young and unmarried," he said with enthusiasm which for once she did not share. "Which is a good thing," he continued.

"Why?"

"Why? They will give all their time and energy to the school."

Nancy was downcast. For a few minutes she became sceptical about the new school; but it was only for a few minutes. Her little personal misfortune could not blind her to her husband's happy prospects. She looked at him as he sat folded up in a chair. He was stoop-shouldered and looked frail. But he sometimes surprised people with sudden bursts of physical energy. In his present posture, however, all his bodily strength seemed to have retired behind his deep-set eyes, giving them an extraordinary power of penetration. He was only twenty-six, but looked thirty or more. On the whole, he was not unhandsome.

"A penny for your thoughts, Mike," said Nancy after a while, imitating the woman's magazine she read.

"I was thinking what a grand opportunity we've got at last to show these people how a school should be run." Ndume School was backward in every sense of the word. Mr. Obi put his whole life into the work, and his wife hers too. He had two aims. A high standard of teaching was insisted upon, and the school compound was to be turned into a place of beauty. Nancy's dream-gardens came to life with the coming of the rains, and blossomed. Beautiful hibiscus and allamanda hedges in brilliant red and yellow marked out the carefully tended

school compound from the rank neighbourhood bushes.

One evening as Obi was admiring his work he was scandalized to see an old woman from the village hobble right across the compound, through a marigold flower-bed and the hedges. On going up there he found faint signs of an almost disused path from the village across the school compound to the bush on the other side.

"It amazes me," said Obi to one of his teachers who had been three years in the school, "that you people allowed the villagers to make use of this footpath. It is simply incredible." He shook his head.

"The path," said the teacher apologetically, "appears to be very important to them. Although it is hardly used it connects the village shrine with their place of burial

"And what has that got to do with the school?" asked the headmaster.

"Well, I don't know," replied the other with a shrug of the shoulders. "But I remember there was a big row some time ago when we attempted to close it."

"That was some time ago. But it will not be used now," said Obi as he walked away. "What will the Government Education Officer think of this when he comes to inspect the school next week? The villagers might, for all I know, decide to use the schoolroom for a pagan ritual during the inspection."

Heavy sticks were planted closely across the path at the two places where it entered and left the school premises. These were further strengthened with barbed wire.

Three days later the village priest or Ani called on the headmaster. He was an old man and walked with a slight stoop. He carried a stout walking-stick which he usually tapped on the floor, by way of emphasis, each time he made a new point in his argument.

"I have heard," he said after the usual exchange of cordialities, "that our ancestral footpath has recently been closed ..."

"Yes," replied Mr. Obi. "We cannot allow people to make a highway of our school compound."

"Look here, my son," said the priest bringing down his walking-stick, "this path was here before you were born and before your father was born. The whole life of this village depends on it. Our dead relatives depart by it and our ancestors visit us by it. But most important, it is the path of children coming in to be born ..."

Mr. Obi listened with a satisfied smile on his face.

"The whole purpose of our school," he said finally, "is to eradicate just such beliefs as that. Dead men do not require footpaths. The whole idea is just fantastic. Our duty is to teach your children to laugh at such ideas."

"What you say may be true," replied the priest, "but we follow the practices of our fathers. If you re-open the path we shall have nothing to quarrel about. What I always say is: let the hawk perch and let the eagle perch." He rose to go.

"I am sorry," said the young headmaster. "But the school compound cannot be a thoroughfare. It is against our regulations. I would suggest your constructing another path, skirting our premises. We can even get our boys to help in building it. I don't suppose the ancestors will find the little detour too burdensome."

"I have no more words to say," said the old priest, already outside.

Two days later a young woman in the village died in childbed. A diviner was immediately consulted and he prescribed heavy sacrifices to propitiate ancestors insulted by the fence.

Obi woke up next morning among the ruins of his work. The beautiful hedges were torn up not just near the path but right round the school, the flowers trampled to death and one of the school buildings pulled down. That day, the white Supervisor came to inspect the school and wrote a nasty report on the state of the premises but more seriously about the "tribal-war situation developing between the school and the village, arising in part from the misguided zeal of the new headmaster".

Appendix 12: Samples of Full Interviews

Lecturer Interview

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| L01: | okay, I am already. |
| Interviewer: | I am almost ready. Okay, there are two main parts of the questions. The first part is the general questions about how you teach literature, and the values and goals and the practicality. And the second part of the questions mainly about your opinion and I will explain to you in detail later. Okay, first question, very easy one, how long have you been teaching? |
| L01: | Oh God, I've been teaching 30 years nearly. |
| Interviewer: | Okay, and how do you become a literature lecturer? |
| L01: | Well, I studied English literature at the university and I did my master degree in English literature and then eventually I got round to apply for the job here which started it off as being language which I don't like really. And ...because most of the farang lecturers don't have degree in English literature and so I could.....and I started off here by doing courses which retired people used to do. So I took over their courses when they are retired and that's how I really started. |
| Interviewer: | What literature courses are you teaching at the moment? |
| L01: | At the moment, I am teaching 20 th Century English short stories. That's for undergraduates. Romantic Poetry and Modern British Poetry. At graduate level, I am teaching Shakespeare and his contemporaries. Last semester, I did the Elements of British and American Poetry of undergraduate level andcritical appreciation, critical theory....quite a mixture....mainly poetry and some drama and some films. I don't have to teach prose. I am not quite sure why. I mean I teach creative writing.....how to write it...but I don't have a prose course. |
| Interviewer: | Now I'd like you to choose a specific literature course and talk through how you work with your students to develop their knowledge, language skills and independence. Choose one course and talk through that course. |

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| L01: | Do you want a literature course? Do you prefer graduate or undergraduate one? |
| Interviewer: | Undergraduate one. |
| L01: | <p>Okay, let's try with 20th Century British Poetry.....First of all, there is background information that requires for them to know on the history of the period from 1900 up to the present day...inevitably mean the third amount of my lecturing but it's not really lecturing but it...more group.....a chat. And then I'll choose representative poet from each particular period, facing movement and discuss with them those selected poet and poem.try to give them a broad idea of British poetry in 20th Century, but not just a broad idea of poetry but a confidence so that they can, through discussing poetry, come across any other poem, poet and be able to say something intelligent about it when they read it. Not be.....saying oh I don't know, I don't understand it, I can't cope with this and develop their critical skills really.....And so when they get their final exam, they always have an unseen element in it. There is always something where they have to use their own judgment. And one of the things you've got to do with students particularly here is to get them out of this crazy idea that there is the right answer, sort of specific interpretation of any piece of literature. They always want to know what does it mean. You know, it doesn't mean one thing</p> <p>.....So to teach them to valueformopinion and to realise that as long as their opinion is in form....valuable than anybody else's.....important. Okay?</p> |
| Interviewer: | Now come to another set of questions about values and goals. In what way do you think literature contribute to your students' language development? |
| L01: | <p>Well, I mean. This is something very frustrating because generally speaking, they're divided, particularly here actually, between language and literature, where language is seen as being mean by which people can develop their ability, speaking and writing English which I don't think it's necessarily true. I don't think that you need to analyse the technique, the movement of the mouth and know about phoneme and things like that to be able to speak English and write English. I think to be able to speak and write English effectively, you need to be exposed to good and well written English. And that is the purpose of literature. Literature shows them the best. And through....maybe they'll be able to acquire skills which are greater rather than learning by some sort of format, being taught how to write an argument essay. Well, they all end up writing the same sort</p> |

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| | <p>of tedious.....in the same way. I mean, literature, I think, contributes to their individuality as well because it's a fairlything. They won't be reading all the same thing. It will in a way contribute to their individual ability and skills. But it basically, literature is the best sort of writing. Then why not expose them to it? It's bound to improve their personal development and also the idea is also important. I mean literature is, I know you say on English....., but is a thing which isagainst.....the materialism of the time and one of the great delight isit.....useful. Everything got to be useful, everything got to be contributive...aspect of society. In an obvious way, literature doesn't do that</p> <p>..... way and making people better people. It sounds a bit like Matthew Arnold but I think there is an element of truth to it.</p> |
| Interviewer: | And now the question about practicality. If you had power to make improvement or changes in literature courses and curriculum, what would you do to make them be more successful? |
| L01: | Well, I mean the main thing that you really have to do is to have small group. Because you need discussion, you need interaction. If you had the power and money to do so and then it would be better to limit the size of the group as far as this is practical. Apart from that I think I would say that variety is important within particular courses and maybe to get away from historically based approach to literature which either..... and rather compelling way of structuring courses. I like the ideaoccasionally dealing with theme, genre, or something like that or particular aspect like tragedy and choosing different genre to expose the same sort of quality. That would be, I think, fun and challenging. |
| Interviewer: | The last three big questions. What is your opinion about introducing the course, the name of the course: Literature from diverse cultures for undergraduates in the faculty of Arts and Humanities? |
| L01: | Literature from diverse cultures, in theory, sounds wonderful. Do you mean diverse cultures within the same country or from different countries? |
| Interviewer: | From different countries. |
| L01: | The problem with that is you are going to be dealing with literature in translation as well, possibly. And literature in translation is always a bit of a I think. It rather depends on the translator and it doesquite a lot maybe from being domestic....Literature from different |

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| | <p>cultures is good in a way that it does expose...to other way of thinking. But I have the feeling that very often it suggested that the subject or the mood within an institution to be politically correct. I mean what in fact people are doing when they say they want literature from different cultures is they don't want literature from the main culture. That's what they tend to do. They tend to say let's replace what we do with.....because we've got to be totally up to date. It's a bit like with the BBC World Service now where everybody speaksaccent now. They seem to have policy that everybody has to have region accent. No one must speak received pronunciation or standard English because it's trendy. It's avant garde. And I have a feeling that literature from different cultures can be a bit like that. And of course the other big danger and I do think this is a very real thing is that you cannot really appreciate literature from another culture. You can probably understand it but there's no way that you can never really appreciate it because it's not your culture. I mean that's the problem I found with American literature. Yeah, I think I can probably understand what is it about but it doesn't mean anything to me really because I'm not an American. I mean ...Thai...say about English literature as well as American literature. You know, not your world, it's not your....so you can understand but it can never really stir you. I don't know maybe I am wrong. That's my experience of America.....anti-American at the moment....And the other thing about different cultures, you might be thinkingwhich is very good...representative...different culture...Literature from different cultures you might find something pretty inferior because you need something Jamaican or something like that. That might not be very good. And that's another danger.</p> |
| Interviewer: | One last question about culture. How do you define culture while you teach literature? |
| L01: | It's thebelief and the expression of belief from particular civilisation or ethnic group or national faith I think. It's expressing who people are, what it is to be...Thai culture is everything which tells you what it is to be Thai and involves your history, your belief, your religion, your philosophy. It'sof being you.... |
| Interviewer: | And does literary texts show |
| L01: | They can do, very much so, but not simply because of the historical basis. People tend to say because they show what....like. You can see spirit running through the literature of anydifferent nation I think which encapsulate what it is to be that sort of person. So you get symbolism in American literature, being very American. You know, |

this frontier spirit, being very American, they never seem to get rid of it. It's part of them, it's what they are, it's what they come from. And itdown to the ...almostnational characteristic....personality and belief. So literature does demonstrate that even when it's revolutionary, challenging. The very fact that it is challenging is revealing me. Okay.
You're very welcome.

Student Interview

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| Interviewer: | Do you study literature as major or minor subject? |
| S: | I am in my fourth year, majoring in language and literature. The reason why I chose this major was um...actually when I first came here, I wanted to be in English major, then I chose English major. But I couldn't study in English major, it was because my entrance scores didn't reach the requirements of the department. The only choice at that time was going for language and literature major. Lots of friends told me that it's not easy to study language and literature as major subject, anyhow, in my case, I had no choice. I had to be in this major anyway. |
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| Interviewer: | Choose a specific literature course and talk through how you learn to develop your knowledge, language skills, and independence. |
| S: | I studied Shakespeare last semester. I had the impression that it's so difficult because it's not easy to understand. Anyhow, the teacher helped us by providing footnotes which were useful. This course helped my personal improvement. This course helped me a lot in terms of reading skills. At the beginning, I was so confused, what the characters were talking about, what kind of language. After weeks of study, plus exams, I began to have more understandings. The teacher explained well, we wrote down what the teacher lectured. At home, I revised what the teacher told us and read the text again, I then understood. |
| Interviewer: | In what language did the teacher give the lecture? |
| S: | In English, we had native speaker as teacher. |
| Interviewer: | How did the teacher teach? |
| S: | The teacher gave us the handouts to prepare in advance. For example, we had the handouts today to prepare for tomorrow class. For Shakespeare Class, the handouts were about acts, scenes. In one semester, we studied four plays. We didn't study any poems of Shakespeare. We studied Othello, Much Ado About Nothing, Henry IV, and the Winter's Tale. Four altogether. When studying Othello, the first period, we watched the film. Othello has two versions, Hollywood and BBC which starred by Anthony Hopkins. |
| Interviewer: | What benefits do you think you get from this? |
| S: | While reading, I understood more, and knew how to criticize and analyse. Why this character did this, what might be the causes. Apart from that, I had the opportunity to learn history as well, for example, from Henry IV. We learnt history during the reign of Henry IV. |
| Interviewer: | Do you like this course? |
| S: | Well, I like the course. To be honest, I prefer watching the films, especially the films based on Shakespearean plays. When I studied Henry IV, there were two versions, namely, Shakespeare version |

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| | and another English version. We compared these two versions, in terms of language. I had a chance to check my understanding from these two versions. |
| Interviewer: | What benefits do you think you get from studying Shakespeare? |
| S: | It's a useful course. But sometimes I think the language used in the plays is out of date. The language which we rarely use in our daily lives. The structure of the sentences is very difficult. |
| Interviewer: | Why did you choose this course then? |
| S: | <p>It's a compulsory course. I had to study, otherwise I won't be able to finish my studies here.</p> <p>Another course which I chose and I really like is Children Literature. This is not a compulsory course. My intention was to study this course from the very beginning. Personally, I like reading children literature. My experience was to read children literature translated into Thai. When I was in my third year, there were lots of selective courses to choose, like short story course, children literature course. Then I chose children literature course. I studied folktales, fairy tales, Harry Potter, The Wizard of Oz. The language is simple. For example, the language used in Harry Potter, we can use it in our daily lives. I had no problem with understanding the text. So I feel happier when studying children literature. I feel happy, happier when compared with the study of Shakespeare. Talking about the analysis of the text, if I read on my own, Harry is just simply a wizard. But when studying Harry Potter in the class, I had the impression that I get more, like moral lesson from the story.</p> |
| Interviewer: | How did your teacher assess your ability from the course? |
| S: | <p>Writing essays. The teacher gave the feedback, comments and I had to go to see the teacher and talked through. After that, I had to rewrite. For the exams, there are two types: taking exams in the class and take-home exams. The questions made us think and analyse the story. For example, in Shakespeare course, the exams were about the analysis of the characters from the plays we read. The problem from the beginning was that I didn't know how to make argument; I tended to tell the story from the beginning to the end. I didn't get any scores from telling stories. As time passed by, I began to know how to analyse, criticise. For example, in the course named English Literature in Romantic Period. We studied Blake's poems. In the exams, we had to analyze the worlds presented in both the Song</p> |

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| | of Innocence and the Song of Experience. We had to compare and contrast the same topic presented through both poems. |
| Interviewer: | In what ways do you think literature contributes to your language development? |
| S: | I know how to write, how to speak.....Through reading, this enables me to improve my essay writing. My writing skill is much improved.....In addition, through reading a lot, this influences my speaking as well. |
| Interviewer: | So you talked about writing and speaking skills, what about listening and reading skills? |
| S: | I think listening skills in this case do not play an important role. It really depends on you, yourself. For reading skill, when I was in my second year, I had difficulties in reading and understanding the stories. But now I think my reading skill is much improved, it's not that difficult to understand anymore. |
| Interviewer: | What benefits do you think you get from studying literature? |
| S: | First of all, interpretative skills. It's because literature makes me understand things. It's easier to understand what happened.... |
| Interviewer: | Did the teacher help you understand and interpret? |
| S: | First of all, I think my experiences of reading helped me understand the texts. The teacher also helped when I really don't understand. The teacher doesn't have time to explain everything to us. Another thing is writing skills. From reading, the style of writing influenced my style of writing. I am faster in writing. Another thing is that when I read, I had to look up new words from the dictionary. From English-English dictionary, apart from knowing the meaning of the word, I can also see the examples of the structure of the sentence, like which verb is used in which circumstance. I had to consult dictionaries, and this helps my writing skills. Talking about critical thinking, we used this in the exam. However, I had the impression that even though I read a lot, I had difficulties in criticising the texts. Sometime, what I thought was not what my teacher expected. I feel so stupid. Some courses, like writing course, I am not going to tell the teacher's name. Anyway, I felt like studying thinking, rather than writing. The teacher was like a philosopher. I got C from this course. |

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| | I couldn't think like my teacher. I don't know. I think I need a lot of training. What I got from this course was how to think, not just read. |
| Interviewer: | What improvements would you like to be made in the literature course and curriculum? |
| S: | What should be really improved is the foundation course. I had to suffer a lot when I was in my second year. The first course of literature was to read poems. They made us analyse, criticise the poem. I didn't understand. I knew nothing. I didn't know what to write. They should teach us how to write as well, not just let us write what we thought it should be..... Then after we wrote, they said we were wrong, we had no capacities in analysing the texts. They said if we couldn't do this, we should consider changing the major subject....We didn't know how to write or think critically, we ended up telling stories. They were not happy about this. Later, our experiences, plus the teacher's comments taught us how to write in the end..... |
| Interviewer: | If you could choose what books would you like to read? Why? |
| S: | This major, I think, they often give us very old texts, out of date. As far as I remember, during the last four years, the newest books they give us are from World War II. This doesn't include children literature course. I think they should include the 2000 books as well. It's because literature doesn't stop at World War II. I've been to the bookstores; I think all books can be considered as literature.....pocket books, best-sellers from America.modern novels, not too complicated. The point is that the language used in these novels is up-to-date, the language that people use in our contemporary society..... I used to take a course from English major; they commented that literature major students tended to write a long sentence.....It may be because we are worried about writing, grammar....this can be compared to the Thai language. I think Thais tend to speak like this, not getting to the point. Introducing modern novels is very interesting in terms of the language use. |
| Interviewer: | Can you give me some examples of the books you would like to study? |
| S: | Well, I haven't read those novels yet. I've seen lots of books from the bookshops For example, Princess' Diary, pocket books. I think it might be useful as well. |

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| Interviewer: | What is your opinion about studying literature in English from diverse cultures as part of literature curriculum? |
| S: | This course sounds very interesting. We should have this course in our curriculum. It's because literature reflects ways of thinking, society, history. We will learn their cultures, history, and ways of thinking which are different from our nation. We might find similarities among the differences. I think it's very interesting. |
| Interviewer: | The literature of what countries are interesting you most? |
| S: | I'd like to study literature from Japan, Korea. |
| Interviewer: | Why Japan and Korea? |
| S: | Because they are our neighbouring countries. Moreover, Korea is in trend at the moment, like the TV series, Dae Jung Kum. |
| Interviewer: | What do you want to know from these countries? |
| S: | I want to know history, royal court, and so on. It's interesting. |
| Interviewer: | Why that? |
| S: | It's because they have their royal courts like what we have in Thailand. I'd also like to know from the countries like South America...Mexico, Islands, Peru, Inca. I think they have interesting and old cultures...In this case, I'd like to know their history, adventurous stories. |
| Interviewer: | Which genre of literary texts would you like to study? |
| S: | I'd like to study from short stories and novels. I am quite sure about novels. |
| Interviewer: | What about poetry? |

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| S: | <p>Poetry and I are not good friends. Poetry is so difficult. It's not easy to understand. Sometimes I think I understand the poems, actually, I don't. Confused. While reading, I didn't appreciate what it is written. For short story, it's easy to understand. This might be because it is written in prose. Short story is very short. I don't have to spend too much time on each story. Then I'll be able to have more opportunities to read lots of stories.</p> <p>But for the novels, each novel is huge; I have to spend much more time in reading when compared to short stories.</p> <p>The fact that I also want to read novels is that a novel gives more details.It's interesting.</p> |
| Interviewer: | What do you expect from this course? |
| S: | <p>To learn other cultures, ways of thinking from other nations. The development of ways of thinking in each nation. Personally, studying literature makes more sense when one day we travel to that country. For example, I read Japanese literature, one day I am in Japan. This would give me the impression that I am part of Japanese society. It's because from reading, I have certain images of Japan, what to expect, etc. This is fun, interesting.open our world views.</p> |
| Interviewer: | You mentioned culture. How do you define culture? |
| S: | Ways of thinking, customs, attitudes, etc. |
| Interviewer: | Did your teacher emphasise these? |
| S: | <p>Yeah, not much though. It's not that obvious, really. For example, in English Literature in Romantic Period, the teacher didn't pay attention to culture. They put an emphasis on, like, the harmony with nature, imagination, not culture.</p> |
| Interviewer: | What about from Shakespeare course? |
| S: | <p>Yeah, I knew something. Yes, the monarchy system, kings, dukes....like Much Ado About Nothing....</p> <p>I used to take two Asian literature courses when I was in my second and third years. From these courses, I came to know about cultures....</p> <p>For example, there is one story written by British writer, however the setting is in India. While reading this story, I came to know the attitudes of people living in India towards the British and vice versa.</p> |

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| | The difference between two cultures.....But when studying English literature, I think I haven't received cultural information, not as much as these courses. |
| Interviewer: | What did you get from English literature course then? |
| S: | Language, ways of thinking. For example, in Romantic period, they focused on nature. For American literature, during the independence period, they put an emphasis on the idea of liberty. I learnt ways of thinking. |
| Interviewer: | How did your teacher assess your work? |
| S: | My teacher focused on the language. They marked with the red pens, checking grammar. They also checked whether I, once again, tried to tell the stories, rather than making an argument. They also looked for the content, the analysis of the text. They only looked for keywords; I don't know whether this is necessary. For example, for Romantic period, I had to memorise the keyword, like 'harmony with nature', 'overflow of a powerful feeling'. This is all I want to say. |
| Interviewer: | Thank you so much. |

Appendix 13: Lesson Plan

Working with Texts

This section demonstrates how the course will be taught and how the selected literary texts within each theme will be presented in the classroom. Suggested preparation, activities, both inside and outside class, as well as assignments and essay writings are also described in this section.

These selected texts will be taught within fifteen weeks or one semester. The class time for each week is 100 minutes. Around 30 students are expected to participate in this course. It will be one of the elective courses for third and fourth year students who are assumed to have taken some introductory literature courses prior to this one.

Week 1 is the introduction to the course. Students will be introduced to the objectives of the course, the course requirements, and the course syllabus. In addition, a brainstorming activity is introduced. The two questions for this activity are (1) What is literature? (2) What is the importance of literature?

Theme: Love and Friendship (weeks 2-4)

Theme: Love and friendship

Genre: Novel

Title: The Little Prince

Author: Antoine de Saint Exupéry

Translator: Katherine Woods

This novel will be studied over three weeks (300 minutes class time).

| Week | Lectures/Activities | Approximate time in minutes |
|-------------|---------------------|-----------------------------|
| Preparation | Read chapters 1-9. | |
| 2 | Introduction | 15 |
| | Life of the author | 15 |

| | | |
|-------------|---|-----|
| | Viewing the world: adults vs. children | 20 |
| | Meaning of drawing No. One | 20 |
| | A note to the rose | 30 |
| | | 100 |
| Preparation | Read chapters 10-18. | |
| 3 | Character traits | 40 |
| | Adding another section to the book | 40 |
| | Using students' own experiences | 20 |
| | Homework: A book in a letter | |
| | | 100 |
| Preparation | 1. Read chapters 19-27. 2. Homework : A book in a letter | |
| 4 | Themes | 20 |
| | Who is the protagonist? | 15 |
| | The fox's message | 20 |
| | The little prince and the snake | 20 |
| | Who is/are friend(s) of the little prince? | 25 |
| | | 100 |

Week 2

Introduction (15 minutes)

Aim: to introduce “Love and Friendship” as one of the important themes presented in the course. Pictures relevant to this theme will be introduced to engage and motivate students.

Life of the author (15 minutes)

Aim: to give basic biographical information on the life of the author, Antoine de Saint Exupéry, using pictures of the author/ hometown, powerpoint presentation and/or anecdotes.

Viewing the world: adults vs. children (20 minutes)

Aim: to check students' understanding of the story and increase their knowledge of key vocabulary. Overall, this activity helps promote an integration of literature and language.

Instruction: Students are asked to work in group of 5-6. Each group is given the worksheet below to work with. After this, there will be a class discussion in which groups will report back their choices and offer evidence to support them.

Fill in the box with appropriate adjectives, describing adults and children, and find evidence from the story to support your answers.

Sensitive, unimaginative, open-minded, imaginative, superficial, dull, narrow-minded, insensitive, indifferent, creative

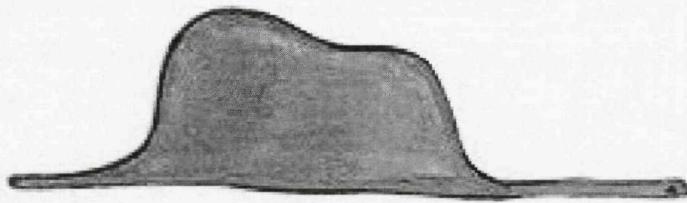
| Adults | Children |
|--------|----------|
| | |
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Meaning of drawing No. One (20 minutes)

Aim: to engage with the story, to produce interpretations of the differences between adult and children as seen by Saint Exupéry, to discuss whether students agree with Saint Exupéry and to point out the existence of different perspectives or ambiguity in

our lives. This activity also contributes to the personal and imaginative development of students.

Instruction: Students are asked to work in pairs, trying to answer: Why is the drawing No. One important? In what ways do people in the story see it differently? Why? After working in pairs, the entire class will share and discuss the answers to the questions together.



A note to the rose (30 minutes)

Aim: to be able to understand, analyse, and reinterpret the story, as well as to practise basic writing skills. Overall, this activity promotes an integration of literature and language and the personal and imaginative development of students.

Instruction: Each student is assigned to write a short note from the little prince, telling the rose living on his planet the reasons why he has decided to leave the planet and will begin his explorations.

Week 3

Character traits (40 minutes)

Aim: to check student's comprehension and to be able to analyse character traits from the text.

Instruction: Students are asked to work in group of 5-6, working out who the six adults are that the little prince encounters in each individual planet. What are their traits? And what are the little prince's reasons to leave those planets?

For reporting back to the class, each group will be assigned to report their ideas on one particular character and planet and discuss them with the class.

Adding another section to the book (40 minutes)

Aim: to encourage students' imaginative development and to develop their creative writing skills. Overall, this activity promotes an integration of literature and language and contributes to the personal and imaginative development of students.

Instruction: Students are asked to add one more planet to be visited by the little prince, after section 15 in the book. Describe the planet itself, and the character who lives on this additional planet, and write his/her conversations with the little prince. After writing this, some students will be asked to present and share their stories with the class.

Using students' own experiences (20 minutes)

Aim: to encourage students to think critically and to see the relevance of a literary work to their own lives. This activity contributes to the personal and imaginative development of students.

Instruction: Students are asked to work in group of 5-6. Choose four planets from the book and comment on the lifestyles of the people who live on those planets. Then think about their own experiences, and whether they happen to have met or to know similar types of people in their lives. What do they think of those people? Give some examples. After group discussion, each group is asked to present their ideas/comments to the class.

Homework: A book in a letter

Aim: to elicit students' feelings and their personal response to the book and to practise writing skills in the form of a letter. This activity promotes an integration of literature and language.

Instruction: Lecturer gives instructions for the homework to the class. Students are assigned to write a letter to their friends about the book, telling their friends what the book says about love and friendship.

Week 4

Themes (20 minutes)

Aim: to be able to analyse the story and to practise literary skills by focussing on the main themes of the story.

Instruction: The whole class help working out and discussing what the main themes of the story are.

Who is the protagonist? (15 minutes)

Aim: to be able to analyse and interpret the story at a strategic/ abstract level.

Instruction: Students are asked to work in pairs, trying to identify the main protagonist(s) in the story they have read, using evidence from the story. After this, the entire class will talk about the possible answers/interpretations.

The fox's message (20 minutes)

Aim: to be able to understand and analyse an underlying message suggested in the story.

Instruction: Lecturer writes down the claim: "The rose embodies the fox's statement." (The reference is to the fox's utterance: "And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye." from Chapter 21). The whole class helps analyse this sentence, working out the meaning of the fox's statement and in what way it affects the little prince's decision to return to his rose.

The little prince and the snake (20 minutes)

Aim: to analyse the meaning of the snake as one of the important characters in the story. Overall, this activity promotes an integration of literature and language.

Instruction: The whole class helps discussing the importance of the snake in the story. The lecturer will lead this discussion by asking if the snake is an important character, encouraging students to give their opinions on this. Differing interpretations from students will be acceptable.

Who is/are friend (s) of the little prince? (25 minutes)

Aim: to encourage students to analyse the story and think critically about the relationship of the characters in the story.

Instruction: Students are asked to work in group of 5-6, discussing who is/are the friend(s) of the little prince – the narrator, the rose, the fox, or the snake? After working in group, each group will share their ideas and comments with the class.

Theme: Love and friendship

Genre: Poetry

Title: "Twenty-First. Night. Monday" and "Tonight I Can Write"

Authors: Anna Akhmatova and Pablo Neruda

Translators: Jane Kenyon and W.S.Merwin

These two poems will be studied in one week (100 minutes).

| Week | Lectures/Activities | Approximate time in minutes |
|-------------|--|------------------------------------|
| Preparation | 1. Students work in group of 5-6, looking for ONE love/friendship poem for their | |

| | | |
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| | group and prepare to talk about this poem in class. 2. Bring own dictionary to class. | |
| 5 | Life of the authors | 15 |
| | Reading the two poems | 20 |
| | Interpreting the two poems | 25 |
| | Comparing poems | 40 |
| | | 100 |

Week 5

Life of the authors (15 minutes)

Aim: to give basic biographical information on the life of the two poets, Pablo Neruda and Anna Akhmatova, using pictures of the authors/ their hometowns, powerpoint presentation and/or anecdotes.

Reading the two poems (20 minutes)

Aim: to ensure that students understand the language and basic meaning of the poems.

Instruction: Read the two poems which are given in class, use the dictionary if necessary.

Interpreting the two poems (25 minutes)

Aim: to understand and be able to interpret the messages of the two poems.

Instruction: Students work in group of 5-6, referring to the two poems to work out the answers to the following questions:

1. What is the poem about? What happens in the poem?
2. What is the speaker's attitude towards love?
3. What is the result of his/her belief about love?

After this, each group reports back to the class.

Comparing poems (40 minutes)

Aim: to understand, to interpret and to analyse selected poems

Instruction: Students work in group of 5-6, comparing the poems selected by their group with the two poems read in class. For comparison, use these points as guideline:

1. What is the selected poem about?
2. Attitudes towards love and friendship
3. feelings expressed in the three poems (positive, negative, happy, sad, etc.)

After this, each group reads their chosen poem aloud, and reports their ideas and comments to the class.

Theme: Life in a City

Theme: Life in a City

Genre: Drama

Title: "Barren Land" (A play in two acts)

Author: Ch'a Pöm-sök

Translator: Song Yo-in

This play will be studied over three weeks (300 minutes).

| Week | Lectures/Activities | Approximate time in minutes |
|-------------|---|------------------------------------|
| Preparation | Students are assigned to read Act I. | |
| 6 | Introduction: introducing "Life in a City" as one of the significant themes in this course. | 15 |
| | Life of the author | 15 |
| | Comprehension checking | 30 |

| | | |
|-------------|--|-----|
| | Character portrayal | 40 |
| | | 100 |
| Preparation | Students are assigned to read Act II. | |
| 7 | Comprehension checking | 20 |
| | Writing a diary | 30 |
| | Presentation | 20 |
| | Comments on problems and decision making | 30 |
| | | 100 |
| Preparation | Homework: think about the title of the play, whether it suits the text, and in what ways? Prepare this to comment in the next class. | |
| 8 | A Page of translation | 40 |
| | Meaning of the title | 15 |
| | Conclusion: relevancy to modern Thai society | 45 |
| | | 100 |

Week 6

Introduction (15 minutes)

Aim: to introduce “Life in a City” as one of the significant themes in this course.

Again, pictures of city life around the world will be shown to encourage students to talk about this theme.

Life of the author (15 minutes)

Aim: to give basic biographical information on the life of the author, Ch'a Pöm-sök, using pictures of the author/ hometown, powerpoint presentation and/or anecdotes.

Comprehension checking (30 minutes)

Aim: to check students' comprehension of the play.

Instruction: Students are asked to work in pairs, working out the answers for the questions presented on the worksheet below.

Together with your friend, answer these questions.

1. "when the temple is unpleasant to live in it's the monk who has to move out." Who says this? to whom? And why?
2. Why does Mr.Ch'Oe refuse to move out of the house?
3. Why do the flowers and pepper seedlings not bear any fruit?
4. What makes Mr.Ch'Oe angry with Kyōng-Su, his elder son?
5. What does Mrs. Ch'Oe want Kyōng-Ae to do instead of being a movie star?
6. Who is Mr. Kim? Why does he come to the house?

After this, the entire class will compare their answers and agree on the basic structure of the story together.

Character portrayal (40 minutes)

Aim: to elicit the main information from the play and to be able to describe the personalities, roles, and attitudes of the characters.

Instructions: Students work in groups of 5 using the worksheet shown below and writing brief notes in each box as appropriate. Each group will be assigned to work and focus on one character from the play.

Write short notes according the topics given, focusing only one character.

| | Mrs. Ch'Oe | Mr. Ch'Oe | Kyōng- Su | Kyōng- Jae | Kyōng- Ae | Kyōng- Un |
|--|---------------|--------------|--------------|---------------|--------------|--------------|
| Age | | | | | | |
| Personality | | | | | | |
| Role in the family | | | | | | |
| Attitude towards the current situation in the house | | | | | | |
| Attitude towards moving out of the house | | | | | | |

Each group reports back to the class, telling about their assigned character according to the topics given in the table.

Week 7

Comprehension checking (20 minutes)

Aim: to check students' comprehension of the play and to be able to use words or expressions appropriately in context.

Instruction: Students are asked to work in pairs, filling in the gaps in the summary of Act Two of the play presented in the worksheet shown below, using appropriate words or expressions.

Complete the summary of Act Two of the play, using an appropriate word or expression.

Act Two

The action takes place about ten hours later, early in the evening, Mr.Ch'Oe and _____ help _____ the flowers and pepper seedlings in the garden.

Mrs.Ch'Oe comes in and says "let's all _____ it a day and have supper now." Later, they all have supper together. While having meal, Mrs.Ch'Oe feels _____ that it seems to be _____ for everyone in the family would get together to eat at the same time. She also expresses her concern about _____, who is described as "an unlucky boy" of the family. In addition, she also wonders what it was that Kyōng-Su _____ with him out of the room. Kyōng-Jae eventually tells his family what it was and that Kyōng-Su keeps it in _____. Later, Kyōng-Un and Kyōng-Jae volunteer to go out and look for Kyōng-Su from the wine shop and his friends' homes. When they are about to go out, Kyōng-Ae comes back home after finding out that the movie firm turns out to be _____.

The mailman comes to the house, delivering _____. Everybody is happy about this piece of news. Happiness does not last very long. The detective walks in, together with Kyōng-Su, letting the family know that Kyōng-Su has committed - _____ in broad daylight! Another tragedy occurs soon afterwards when Kyōng-Un discovers that Kyōng-Ae has committed _____. It's heartbreakin news to everybody in the family.

After working in pairs, the entire class constructs the possible answers together. At this stage, students are allowed to check their answers from copies of the play text.

Writing a diary (30 minutes)

Aim: to encourage students' imaginative development and to practise writing skill in the form of a diary.

Instruction: Students are asked to work in pairs, writing a diary entry by one of the characters in the play. A year later, this character writes a diary entry, telling about his/her current family situation and reflecting on what has happened to the family.

Presentation (20 minutes)

Aim: to focus on personal and imaginative development of students and to develop their speaking skills.

Instruction: After writing their diary entry, each pair is asked to read out what they have written to the class, and the whole class compares the entries for the various characters.

Comments on problems and decision making (30 minutes)

Aim: to encourage students to express their opinions and to prepare them to cope with problems.

Instruction: Comment on Kyōng-Su and Kyōng-Ae's problems and the force of their personal decisions. Students are asked to work in group of 5-6. In total, there will be 6 groups. Three groups are assigned to work on Kyōng-Su's problem, the other three work on Kyōng-Ae's problem. Each group reports their comments on the problems and the decision making of these two characters.

Week 8

A Page of Translation (40 minutes)

Aim: to reinterpret parts of the story by using language knowledge to improve the translation of the text.

Instruction: Students are asked to work in pairs. Their task is to read page 509, then to discuss the quality of the translation, and make suggestions to improve the language on the page. After this, each pair reports their suggestions made to the text.

Meaning of the title (15 minutes)

Aim: to interpret the meaning of the title and to elicit underlying messages from the story.

Instruction: Students are asked to work in group of 5-6, sharing their ideas and comments on the meaning of the title and working out the problems the play presents, finding evidence from the text to support their comments. Each group reports their ideas and comments to the class.

Conclusion: relevancy to modern society (45 minutes)

Aim: to summarise the main issues from the play, to find out the relevancy of these issues to modern society, and to think about possible solutions to help improve some current problems.

Instruction: After writing down the problems addressed in the play, students are asked to think and discuss whether modern society shares the problems experienced by the family in "Barren Land". If yes, what would be the possible contemporary solutions to such problems? Discuss in pairs first, after that the entire class helps conclude all the main points.

Theme: Life in a City

Genre: Short story

Title: "Mid-road Family"

Author: Sila Khomchai

Translator: Chancham Bunnag

This short story will be taught in one week (100 minutes).

| Week | Lectures/Activities | Approximate time |
|-------------|--|------------------|
| Preparation | 1. It is mandatory to read the story both in Thai and in English before coming to the class. 2. Students are assigned to look for information relevant to the life of the author. | |
| 10 | Life of the author | 15 |
| | Useful expressions | 30 |
| | Tone of the story | 20 |
| | Thai and English translations | 35 |
| | Essay Writing I | |
| | | 100 |

Week 10

Life of the author (15 minutes)

Aim: to give basic biographical information on the life of the author, Sila Khomchai, using pictures of the author/ hometown, powerpoint presentation and/or anecdotes.

Instruction: One volunteer reports what he/she has found out about the life of the author. Then the rest of the class contribute additional information they have discovered. Finally, the lecturer sums up the main ideas gathered from all the information students have contributed to the class.

Useful expressions (30 minutes)

Aim: to learn useful expressions from the story and to be able to use them in other contexts.

Instruction: Students are asked to work in pairs to choose five expressions they have learned from the story and create their own new five sentences using those expressions. After finishing the task, each pair reports their five sentences.

Tone of the story (20 minutes)

Aim: to analyse the style of writing and interpret the ironic/ parodic tone of the story.

Instruction: Students work in groups of 5-6, working out how they interpret the tone of the writer: satirical or optimistic? They must support their ideas with quotations from the story. After discussing within the group, each group reports back on their opinions/comments and discusses them with the class.

Thai and English Translations (35 minutes)

Aim: to practise language skills, to understand and interpret the story.

Instruction: Students work in group of 5-6, discussing and comparing Thai and English versions of this story e.g. the choice of words, expressions used in both versions. After this, each group reports their comments to the class.

Essay Writing I

Students are asked to write an essay (8-10 pages), trying to work out what they have learned about the portrayal of modern society in literature, and how modern society affects personal life, from the play "Barren Land" and the short story "Mid-road Family". What are the differences and similarities between these two texts? They will be asked to compare and contrast, for example, the physical environment described, the attitudes of the characters, the relationships of the characters with

the surrounding city setting, and the tone of these texts (tragic/ comic/ realistic/ parodic....).

Theme: Cross-cultural Encounters

Theme: Cross-cultural encounters

Genre: Short story

Title: "A Horse and Two Goats"

Author: R.K. Narayan (Rasipuram Krishnaswami Narayan), 1906-2001

This short story will be taught in two weeks (200 minutes).

| Week | Lectures/Activities | Approximate time in minutes |
|------|---|-----------------------------|
| 11 | Introducing "cross-cultural encounters" as one of the significant course themes | 15 |
| | Life of the author | 15 |
| | Synopsis | 20 |
| | Comparing lifestyles | 20 |
| | The meaning of the statue | 20 |
| | Assignment: using the ending | 10 |
| | | 100 |
| 12 | Presentation of assignment | 40 |
| | Perception of role | 15 |
| | Useful expressions | 30 |
| | Questions/discussions | 15 |
| | | 100 |

Week 11

Introduction (15 minutes)

Aim: to point out the importance of cross-cultural issues in contemporary Thai society and in the wider world community.

Life of the author (15 minutes)

Aim: to give basic biographical information on the life of the author, R.K.Narayan, using pictures of the author/ hometown, powerpoint presentation and/or anecdotes.

Synopsis (20 minutes)

Aim: to check students' comprehension of the story.

Instruction: Each student is given the worksheet below for completion, by filling in the gaps with appropriate words.

Fill in the gaps with appropriate words.

The story is set in a small village called *Kiritam* in _____. An old man, Muni, meets _____ on his way home. Muni and _____, without understanding each other, engage in conversation and negotiations. _____ tries to convince the old man to sell the _____, which carries an important religious belief of the villagers; whereas the old man thinks he is interested in _____ his two goats which is his lifetime dream, hoping that he would invest the money he gets from selling them into small business in this small village. The American, dreaming of possessing the _____, puts the money in the old man's palm; the old man walks away with the unexpected amount of _____, believing that he has _____ his two goats.

Comparing lifestyles (20 minutes)

Aims: to encourage students' imaginative development and to elicit their feelings and attitudes about the two main characters in this story.

Instruction: Students are asked to think about what life is like for each character. What are the differences in lifestyles between these characters? Compare those differences with their own lifestyles. This activity can be done either in a general class discussion or in small group discussion (group of 4-5 students).

The meaning of the statue (20 minutes)

Aim: to gain insights into diverse cultures and values.

Instruction: Students are asked to work in group of 4-5 to work out the significance of the statue from the two characters' viewpoints. They present and justify their opinions to the class, using evidence from the text.

Assignment: Using the ending (10 minutes)

Aim: to encourage students' imaginative development and to practise creative writing.

Instruction: Students are asked to imagine that they were either Muni, the local Indian man in the village, or the American visitor. What would be their individual reaction towards other main character, at the end of the story? What would they say? What would they do? How do students think the story might continue? The teacher asks students to write their responses (not more than 80 words).

Week 12

Presentation of Assignment (40 minutes)

Aim: to focus on personal and imaginative development of students and to practise presentation skills.

Instruction: students who volunteer to share their creative endings (their assignment) will read out their stories to the class.

Perception of Role (15 minutes)

Aim: to analyse the situations in the story and to be able to share opinions with the class.

Instruction: The entire class helps discuss the social roles of the two characters, Muni and the American.

Useful expressions (30 minutes)

Aim: to learn useful expressions from the story and to be able to use them in other contexts.

Instruction: Students are asked to work in pairs to work out the meaning of the expressions presented in the worksheet shown below, and write 10 sentences using them.

In pairs, work out the meaning of the expressions given and write 10 meaningful sentences using these expressions.

- to be moulded out of something
- to knit one's brow
- to churn up
- to drive a hard bargain
- to launch on something
- to lend someone a hand with something
- to bring forth something
- to peer at something
- to nose about
- to rear up

Questions/Discussions (15 minutes)

Aim: to encourage students to bring up a topic for discussion, for example, the implications of the ending of the story.

Theme: Cross-cultural encounters

Genre: Short story

Title: "Dead Men's Path"

Author: Chinua Achebe (1930 -)

This short story will be taught in two weeks (200 minutes).

| Week | Lectures/Activities | Approximate time in minutes |
|-------------|--|------------------------------------|
| 13 | Life of the author | 15 |
| | Useful vocabulary | 10 |
| | Reading the short story in class | 30 |
| | Comprehension checking: Quiz | 15 |
| | Getting to know the personality | 30 |
| | | 100 |
| 14 | Meaning of the path | 25 |
| | Writing a newspaper article | 35 |
| | Making changes | 15 |
| | Using students' cross-cultural experiences | 25 |
| | Essay Writing II | |
| | | 100 |

Week 13

Life of the author (15 minutes)

Aim: to give basic biographical information on the life of the author, Chinua Achebe, using pictures of the author/ hometown, powerpoint presentation and/or anecdotes.

Useful vocabulary (10 minutes)

Aim: to learn useful vocabulary from the story.

Lecturer gives the meaning of the following words to help students understand the text: *pivotal, denigration, superannuated, compound, eradicate, propitiate, diviner*. At this point, lecturer will give the meaning of the words to students rather than allow students to use their own dictionaries. It is because for the following activity, students will have to read the short story within a limited time. This is also a good practice for students, preparing them for the unseen text which will be the main part in the final exam.

Reading the short story (30 minutes)

Aim: to practise reading skills in a limited time.

Instruction: the short story will be given out to the students in class and they will have 30 minutes to finish reading it.

Comprehension checking: Quiz (15 minutes)

Aim: to check students' understandings of what happen in the story.

Instruction: After reading the story, each student is given the worksheet shown below to check their understanding of the story. Each student is supposed to write the answers in the worksheet. After that the whole class check the possible answers, using the evidence from the text.

Answer the following questions.

1. What is "news of promotion" for Michael Obi?
2. What is Mr. Obi's aim concerning the school compound?
3. What does the path through the school compound connect?
4. Why does the village priest come to see Mr. Obi?
5. What is Mr. Obi's suggestion given to the priest?

6. What has happened to a young woman in the village after the priest's visit to the school?

Getting to know personalities (30 minutes)

Aim: to analyze the characters in the story and to be able to choose appropriate words to describe their personalities.

Instruction: Students work in groups of 4-5, thinking of four adjectives to describe the personality of Mr. Obi, and another four adjectives for his wife. Each group writes down their adjectives on the blackboard. The entire class helps discuss and find evidence from the story.

Week 14

Meaning of the path (25 minutes)

Aim: to analyze the symbolic importance of the path in the story.

Instruction: In group of 4-5, students are asked to work out the meaning of the path to different participants: Mr. Obi, his colleagues, and the villagers. Discuss the overall significance of the path.

Writing a newspaper article (35 minutes)

Aim: to develop creative writing skills.

Instruction: Imagine you are a newspaper reporter visiting Ndume Central School. Write a newspaper article describing the destruction of school property and explaining why it happened. (not more than 100 words)

Making changes (15 minutes)

Aim: to encourage students to exchange their opinions in class.

Instruction: "What does the story suggest about the way people should go about making changes and introducing modernisations?". This question is proposed for whole class discussion.

Using students' cross-cultural experiences (25 minutes)

Aim: to encourage students to express their ideas and share experiences with others and to prepare them for cross-cultural experiences in their lives.

Instruction: Students are asked to work in groups of 4-5, sharing their opinions and experiences in personal cross-cultural encounters. They are asked to tell their friends about their experiences and what they did to minimize or avoid misunderstandings in communication. Each group, in turn, will share their stories and possible solutions with other groups in the class.

Essay Writing II

The subject for this essay is:

Of all the four genres: Novel, Short Story, Play, and Poetry you have studied in this course, choose TWO to comment on how effective/ineffective are these genres in conveying the main themes (love and friendship, life in a city, and cross-cultural encounters). Use the evidence from the texts you have read to support your ideas and arguments.

Suggested wider readings

Table 13 provides samples of literary texts relating to the three themes, which may be suggested to the students for further reading. Looking at these samples of texts, one could claim that many are old or very old; however this is not the main/ relevant issue here. This table is to present themes across genres and periods. In addition, from the fieldwork data, although “students are more enthusiastic about studying contemporary literature and popular literature”, it does not mean that all students refuse non-contemporary literature. Hence, this table will be useful for students who are not only interested in contemporary work, but literary texts from other periods as well. More importantly, in designing “World Literature in English” course for Thai university students, the researcher took the issue of practicality into consideration. Consequently, the proposed course could only focus on one particular period. Nevertheless, it does not mean that the researcher does not see the value of literary texts from other periods. On the contrary, the researcher believes that both non-contemporary and contemporary texts reflect each other and many times, create “dialogue” towards one another.

Table 13: Suggested wider readings

| Theme | Genre | Author | Text | Author's origin | Translation from... |
|----------------------------|-------------|-----------------------------|---------------------------------|------------------------|---------------------|
| Love and friendship | | | | | |
| | Short Story | He Xiaohu (1950-) | “Outside the Marriage Bureau” | China | Chinese |
| | Novel | Michael Ondaatje (1943-) | <i>The English Patient</i> | Ceylon (now Sri Lanka) | [English] |
| | | Boris Pasternak (1890-1960) | <i>Doctor Zhivago</i> | Russia/ USSR | Russian |
| | | Alice Munro (1931-) | <i>Lives of Girls and Women</i> | Canada | [English] |
| | | Khaled Hosseini (1965-) | <i>The Kite Runner</i> | Afghanistan | [English] |
| | Play | Shakespeare (1564-1616) | <i>Romeo and Juliet</i> | England | [English] |

| | | | | | |
|--|-------------------|---|--|------------|------------|
| | Poem | Xuân Diêu (1916-1985) | “Forever” | Vietnam | Vietnamese |
| | | Thomas Hardy (1840-1928) | “At Castle Boterel” | England | [English] |
| | | Cho Chihun (1920-1968) | “Waiting” | Korea | Korean |
| | | Hwang Tonggyu (1938-) | “A Happy Letter” | Korea | Korean |
| | | Walt Whitman (1819-1892) | “I Saw in Louisiana a Live- Oak Growing” | America | [English] |
| | | Andrew Marvell (1621-1678) | “To His Coy Mistress” | England | [English] |
| | | Mowlana Jalaluddin Rumi (1207-1273) | “A Moment of Happiness” | Tajikistan | Persian |
| | Life in a City | Li Po (701-762) | “Taking Leave of a Friend” | China | Chinese |
| | Short Story | James Joyce (1882-1941) | “Dubliners” | Ireland | [English] |
| | Novel | Tom Reiss (1964-) | <i>The Orientalist</i> | America | [English] |
| | | Theodore Dreiser (1871-1945) | <i>Sister Carrie</i> | America | [English] |
| | | Robert Musil (1880-1942) | <i>The Man Without Qualities</i> | Austria | German |
| | | Alfred Doblin (1878-1957) | <i>Berlin Alexanderplatz</i> | Germany | German |
| | Play | Edward Albee (1928-) | <i>The Zoo Story</i> | America | [English] |
| | | Arthur Miller (1915-) | <i>Death of a Salesman</i> | America | [English] |

| | | | | | |
|---------------------------|-------------|-------------------------------|---|----------|-----------|
| | Poem | Carl Sandburg (1878-1967) | "Chicago" | America | [English] |
| | | Roger McGough (1937-) | "The City of London Tour" | England | [English] |
| | | T.S. Eliot (1888-1965) | "The Waste Land" | America | [English] |
| Cross-cultural encounters | | Philip Larkin (1922-1985) | "Dublinesque" | England | [English] |
| | | | | | |
| | Short Story | Ngugi wa Thiong'o (1938-) | "A Meeting in the Dark" | Kenya | [English] |
| | Novel | Xiaolu Guo (1973-) | A Concise Chinese-English Dictionary for Lovers | China | [English] |
| | | Amy Tan (1952-) | <i>The Joy Luck Club</i> | America | [English] |
| | | Samuel Selvon (1923-) | <i>The Lonely Londoners</i> | Trinidad | [English] |
| | | Chinua Achebe (1930-) | <i>Things Fall Apart</i> | Nigeria | [English] |
| | | Joseph Conrad (1857-1924) | <i>Heart of Darkness</i> | Poland | [English] |
| | Play | Brian Friel (1929-) | <i>Translations</i> | Ireland | [English] |
| | Poem | Kamau Brathwaite (1930-) | "Rights of Passage" | Barbados | [English] |

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