從文學教學到商品文化

張 期 敏[*]

摘　要

　　近年由於網路平台和視聽媒體的盛行，學生對文學閱讀的興趣，明顯下降。另外，在強調體用合一的教育政策下，文學課程因著重文化及思維訓練，其實用性對學生來說，亦相對隱晦不顯。因此如何在文學教學中，讓學生能深入文學的文化意涵，並能了解文學和文化的相互影響及其實質意義，乃此篇論文探究的重點。

　　根據 Carter 和 Long 的理論，文學教學在 EFL 的課堂上，主要有三大模式：文化、語言和個人成長模式。其中文化模式的文學教學，多著重在詮釋文本中的文化元素及相關議題，鮮少引導學生從日常生活，去探討文學概念和元素的應用。本論文研究的文學教學方法，主要是讓學生認識文學如何再現於日常生活中，增加學生對文學被植入日常文化的感受和了解。為闡釋此連結，本文探討的文學教學，將從文本出發，深入文學內涵，再藉由挪用文學元素的商品，研究文學如何豐富、演譯文化意涵，並成為日常文化的一部份。此文學教學方法，一方面能延伸文學閱讀，增加文學賞析的趣味和實用性。同時也幫助學生了解日常文化如何承載文學元素和概念，凸顯文學和商業文化結合的型態和意義。

　　此研究將以本人開設的通識課程「英美兒童文學名著選讀」為例，聚焦《愛麗絲夢遊仙境》和《小王子》兩本小說，探討文學教學如何從文本詮釋，到深入商品所再現和演譯的文學元素，另闢文學教學的蹊徑，增加學生對日常文化所蘊含的文學元素的敏感度，及其在文化中的多樣連結和變異。

關鍵字：文學教學、商品文化、《愛麗絲夢遊仙境》、《小王子》

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[*] 臺北市立大學英語教學系副教授。

From Literature Teaching to Commercial Culture

Chang, Chi-Min[*]

Abstract

With the prevalence of social platforms and audio-visual mass media, students' interest in literary reading apparently declines. Moreover, as the contemporary educational trend foregrounds the practical use of the academic learning, literature courses marked by the cultivation of the cultural awareness and independent thinking and the practicability are relatively ineffective. Hence, how to make literature teaching enhance students' understanding of thecultural ideas in literary works and their mutual influence is the major concern of this paper.

According to the theory of Carter and Long, literature teaching in EFL class mainly consists of three models: language, culture and personal growth. Among these models, the culture model tends to unravel the cultural elements and culture-related issues in textual reading. Seldom does it guide students to probe into the application of literary concepts in daily life. This paper aims to present an approach acquainting students with the re-presentation of literature in commercial culture and understand the constant literary influences on daily life. To reveal the connection, the literature teaching starts with the textual reading and interpretation, and proceeds to explore the literary adaptation and appropriation in commercial merchandise. This approach on the one hand extends the literary reading, enhancing students' interest in literary reading and perceiving the literary practicability. On the other hand, it helps students understand how daily culture is imbricated with the literary elements and ideas, revealing the diverse links between literature and commerce. The research on this teaching approach is exemplified by one of my courses offered in Generation Education, titled "Selected Readings of English Children's Literature." The literary works chosen to apply the teaching approach are Alice's Adventures in Wonderland and The Little Prince. The approach draws on Robert Scholes' theory and highlights the connection between

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[*]　Associate Professor, Department of English Instruction, University of Taipei.

the intrinsic and extrinsic texts, aiming to investigate the literary elements in commercial culture--the variation and association of the literary ideas, metaphors, and image.

Keywords: literature teaching, commercial culture, Alice's Adventures in Wonderland, The Little Prince

Introduction

A conspicuous trend of literature course in EFL class is the decline of students' interest in literary reading. Teachers have been perceiving the difficulty in motivating students even to read canonical literary works. Quite a few scholars have been delving into the possible reasons for this. The reasons appear diverse. Some blame it on the audio-visual media which are sensuously appealing in terms of communication and information acquisition. With the advanced technology, various social platforms mold and reinforce students' habit of reading or getting information. The fast and fancy audio-visual stimuli understandably outwin the reading in book version. Teachers claim that students read less and less. It seems to be an inevitable situation (Padurean 2015). Some ascribe it to the approach for literature teaching which either intimidates students for the sophisticated language and ideas in literature or hampers students' engagement owing to the distance between the literary world and the real one they inhabit. In addition, Padurean finds that most students perceive that literature lectures are generally teacher-oriented owing to the sophisticated literary language. The grammar-translation model not merely turns students into passive learners but also hinders the development of students' communicative skills. Hence, being considered not conducive to communication, literature loses its place in EFL/ESL classrooms and is even viewed as a disruptive influence in language courses (Widdowson, 1984, p.161). Another reason emerges under the emphasis of the practicability of learning which is prominent in contemporary educational scenario. Undoubtedly, it is not easy to convince students of the substantial value or the immediate and practical use of taking literature course. Quite a few students tend to opt out of the class on literature owing to its distance from their daily life or career development. It then becomes an urgent dimension to be dealt with.

Various and continuous arguments over the problems on literature teaching propel continuous investigation. Many efforts have been placed on how students benefit from reading literary works. Quite a few scholars refer to Ronald Carter and Michael Long's theory on the three models of literature teaching--language, culture, and personal growth. For the EFL classroom, the language model has been practiced most. Studies following the language model emphasize how students

learn from the creative writing, illustrated by the literary works. Those who take the track of culture foregrounds how literature enhances cross-cultural understanding and communication. The personal growth model underscores the exploration of the philosophical and ethical values embedded in literary works, rendering various personal life situations.

Yet, the critical problem confronting the teachers and students is not how literature enhances students' learning in language, cultural communication, and personal growth but how to motivate students to read literary works by relating literature to the actual life scenarios or, more specifically, their future career. Students who lack the sense of how closely literature is related to their life domain tend to lose interest in literary reading. Most of all, literature is not the only access for students to learn in terms of language, culture and personal growth. For the language model, not all students find literary works helpful to language learning, especially when some literary writing devices and figurative languages gauge the seemingly unconquerable distance from daily language or the one they need for communication. In addition, literature is not the only means for cross-cultural communication. Diverse empirical cultural engagements are prevalent and appealing via the Internet and the globalized transportation. As for the personal growth, quite a few literary works does not appear immediate or common to personal life situations. Hence, in face of the challenge posed by the audio-visual framework of information communication, literature teaching should find a way out to tackle the problem—to arouse students' interest in literature.

To re-orient and re-engage students to literary reading, this paper aims to arouse students' interest in literature by demonstrating the imbrication of literary works to daily life. The teaching approach guides students to examine how the ideas, images, or stories in literary works are adapted or appropriated in commercial products. On the one hand, it reveals how commercial culture extends the literary works. On the other, the adaptation or application of the literary works unravel how literary works help mold the culture of the daily life and how the literary elements are refigured in commercial mechanism.

While the commercial culture extends the life of these literary works which in turn shape the scenario of culture, what is particularly interesting is to examine how the ideas, images, and metaphors metamorphose. Yet, not all the literary

adaptations or applications promote the value or increase the profundity of the products. More often than not, as the adaptations or applications espouse the original ideas to commercial needs or considerations, the literary ideas, metaphors or images are diverted, or even reduced. It makes interesting and debatable interfaces between literature and commercial culture. And it is from the exploration of these interfaces that the teaching approach demonstrates the relation of the literary works to daily life as well as the dissemination and proliferations of the literary ideas or concepts.

The teaching approach is put into practice in one course of mine, titled "Selected Readings for English Children' Literature." The students are mostly non-English majors. The reason for offering this course in general education is two-fold. One is that most students take this course as a means to enhance or, at least, sustain their English proficiency--a finding gained from an in-class survey. That is, it is an alternative EFL class, a course with double aims--language and literary reading. While the literary works for adults may be too challenging for them,[1] children's literature suits them well in terms of the language level. Secondly, as most of the students in this course are meant to be elementary school teachers,[2] children's literature will familiarize them with the idea of childhood and children's reading which will be of great advantage for their future teaching.

The literary works that are selected in this research are *Alice's Adventures in Wonderland* (1865) and *TheLittle Prince* (1943). These two classic children's books still serve as great stimulus for commercial innovations, attesting to their popularity and their potential in influencing commercial culture. Commercial culture here mainly refers to the adapted movies and the merchandise related to these two books. The following mainly includes two parts. One is the literature review of the teaching approach on literature in recent decades. The other is the procedure of the teaching approach marking the connection between literature and commercial culture.

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[1] The students' English proficiency in University of Taipei, if not English major, roughly falls on the intermediate level based on the General English Proficiency Test held in Taiwan.

[2] Elementary teacher education is one of the most prominent goals of University of Taipei which was Taipei Municipal University of Education. Most departments recruit students who intend to be elementary school teachers.

I. Teaching approach from the intrinsic to the extrinsic

　　Literature teaching has undergone prominent transitions from the 20th to the 21st century. The changes on teaching approaches are mainly pivoted on the functions of literature. What is conspicuous about literature teaching is its benefits to language learning, especially for the EFL classrooms. Dolch (1920) stresses literature demonstrates language as an art, displaying the beauty of language in the stories of life and imagination. Yet, the sophisticated expression and writing in literature act as the other side of the same coin. With the rise of the communicative approach[3] since 1970s, the focus of language learning has been placed on its feasibility in enhancing communication. Literature then is no longer highly valued as before and even pushed to the margin because of its inaccessibility and complexity in language. Literature is no longer regarded as a must in language learning.

　　However, the passion for literature teaching is rekindled in the 1990s by Ronald Carter and Michael Long (1991) who bring up three main models for teaching literature--the language model, the culture model, and the personal growth model. The idea of these models are persistently influential in the 21st-century studies. Nonetheless, to recognize the potential and benefits of literature teaching is not enough. Appropriate teaching materials and approaches are essential in cultivating students' proficiency in language, cultural understanding, and personal growth. Suliman, Yunus, and Nor (2019) contend that though teaching literature is of great value to language learning, literature, especially the canonical texts, poses a great challenge to both teachers and students. Hence, some teachers apply modern adaptations as substitute for the difficult texts. Yet, it is opposed by LoMonico (2012) who thinks that using the easy adaptations is the teaching about the literary texts, not teaching the texts themselves. Even though what LoMonico refers to is L1 class, it is the same with the EFL classrooms. Using the adequate authentic reading materials for literature class is of great significance.

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[3] Communicative Language Teaching was introduced by applied linguistics as a reaction against the grammar-translation or audio-lingual approaches. Brown (2007) defines CLT as "an approach to language teaching methodology that emphasizes authenticity, interaction, student-centered learning, task-based activities, and communication for the real world, meaningful purposes" (p.378). Savignon (2002) contends that the central concept of CLT is the communicative competence (p.1).

In addition to the selection of the literary reading materials, using appropriate teaching approaches is a paramount contributing factor in literature teaching. This has been proved by the research by Ebele, Ada, M and Ebunoluwa (2011) who maintain that the approach of teaching literature is crucial to students' literacy and critical thinking, creativity in writing, and skills for life-long learning.

Though ideas concerning the strategies and approaches for literature teaching in EFL classrooms look diverse, there are, basically, two remarkable inclinations for literature teaching. One aligns with the communicative or interactive approach in teaching (Al-Mahrooqi, 2012; Mainland, 2012; Herlina, 2016). Al-Mahrooqi (2012) thinks that to enhance the benefits of using literature in EFL classrooms, literature teachers should apply the interactive skills and methodologies that utilize learner's experiences and prior knowledge to guide them to the abundance of literature. Mainland underscores communicative language teaching (CLT), shifting the teaching from the teacher-oriented lectures to students' response and reflection. Herlina drawing on Rosenblatt's theory believes that literature teaching should be changed from transmission to transactional approach, emphasizing that the meaning of the text is a transactional process between the reader and the text.

The other is the integrated approach (Yimwilai, 2015; Oprescu and Oprescu, 2012; Wang, 2009; Al-Mahrooqi, 2012; Khatib, 2011). Yimwilai and Wang adopt the three aspects of literature in Carter and Long's argument, integrating them in teaching the literary text. Oprescu and Oprescu underscore the cultivation of multiple intelligence in teaching literature, demonstrating the potential of literature in enhancing one's understanding and capabilities associated with the literary text. More researches on the pedagogy display the obvious influence of Carter and Long's models in literature teaching. Al-Mahrooqi(2012) presents a general recognition that the primary advantage of literature is to engage students emotionally, morally and intellectually, and to acquaint students with multiple communicative language through imagery, allegory, symbolism, and metaphor. Apparently, Al-Mahrooqi tries to find an eclectic position for incorporating literature in language learning by marking its advantages in developing the communicative skills.

Khatib (2011) also follows Carter and Long's argument in restating how literature learning benefits language learning and raises culture sensibility.

Moreover, Khatib adopting Ghosn's (2002) idea foregrounds that literature is an agent for change in one's attitudes and perceptions toward oneself and others, which is, in a sense, close to Carter and Long's personal growth model. The significance of cultivating personal growth in literature learning is also highlighted by Arnell (2017) for whom literature ignites one's passion for seeking wisdom in understanding cultural diversity. The rampant globalization makes urgent the understanding of cultural diversities and differences. Studies on literature teaching has been hinged onto how it illuminates cultural multiplicity. Muthusamy, Marimuthu, and Sabapathy (2011) maintain that "linguistic competence alone is insufficient for a learner to be truly proficient in language" (p.789-790) and culture should be placed at the core of language learning. Owing to the awareness of cultural diversity and tough ethical encounters in the global age, Choo (2018) observes that literature teaching "provides a powerful gateway to such ethical encounters with lived experiences of individuals at various times and places around the world and offers insights into cultures that students may not necessarily have access to" (p.11). Even though these researches well demonstrate the positive effect of the communicative teaching approach and the one which accentuates multi-intelligence or multi-proficiency, literature teaching remains challenging, especially when it comes to arousing students' interest and demonstrating the practical dimension of literature. That is, while these studies sound convincing and comprehensive, what remains lacking is a concrete and solid link with the real world, especially in terms of the cultural aspect. Under the wave of globalization, it is hardly possible to perceive culture as a constantly metamorphosing phenomenon. Hence, the awareness of the cultural multiplicity should not be limited to the textual exploration. More efforts are necessary to shed light on the link between the in-text cultural investigation and the empirical cultural domain.

As mentioned in the foregoing discussion, the globalized world and the digital age make an inevitable shift of the access to information from the literal to the audio-visual, from the text to the real world. Prensky (2001) observes that the students after the turn of the 21st century grow up with new technologies and live in the world of computers, video games, and mobile phones. Called "Digital Natives," they are used to the constant sensory stimulation and bombardment. It marks two gaps to be bridged in literature teaching—form and content. To bring

back students to literature and to raise their cultural awareness, there is a conspicuous literature teaching approach marking the connection between literature and real world. Kalamees-Ruubel and Laanemets (2012) brings up the so-called hidden curriculum which features field trips and other extracurricular activities outside of the classroom. It takes advantage of "museums, drama and theatre as well as developing creativity, recitation skills and eloquence in the context of studying literature" (p. 221). The approach extends the literature learning in and outside of the classroom, bringing literature closer to learners' daily encounters and perceptions.

Another approach integrating the real-world experience in literature learning is proposed by Manzolillo (2016). Manzolillo's approach, though pivoted onto the online discussion in which students have a democratic space for expression and discussion, is made of three essential stages--reading, interpretation, and criticism. It derives from Scholes' idea of textual activities in which, Scholes believes, "[i]n reading, we produce text within text; in interpreting we produce text upon text; and in criticizing we produce text against text" (Scholes 24). To Manzolillo, the first one is close reading which orients students to appropriate reading and comprehension of the text. The second step proceeds to cultural connections and contexts; it is to "confront the text with the macro-text" (p.2), which is "essentially hypertext, with emphasis on the links that exist among many documents, rather than within one document" (UMBC, n.d.). Manzolillo believes that without the understanding via close reading, it is not easy for students to understand the significant relationship between literature and the real world. That is, it is vital for students to comprehend the contemporary cultural and social scenario—the macro-text. The third phase is the discussion which engages students to an active and interactive learning. And it is the communicative learning strategy that Manzolillo foregrounds in this step as she contends how the asynchronous on-line discussion which has better flexibility in time and access motivates students to think and express themselves.

Drawing on Kalamees-Ruubel and Laanemets' and Manzolillo's approaches which connect the intrinsic to the extrinsic text, literature to the real world, my teaching approach, pivoted on the cultural dimension, aims to guide students to the understanding and exploration of the relation between literature and commercial

culture--how literature is *re-presented* in the commercial products which allude to, adapt, and even alter the idea or image in literary texts. Nonetheless, the goal of my approach is apparently different from those of Kalamees-Ruubel and Laanemets' and Manzolillo's. While Kalamees-Ruubel and Laanemets focus on experiencing literature outside the classroom, the learning target still rests on the literary work. It is students' learning space, rather than the learning domain, whose boundaries have been pushed. Students need a solid material and access to the macro text. Manzolillo's approach provides better link to the macro text in real-life domain. Nevertheless, even though Manzolillo means to bridge the intrinsic text with the extrinsic, the pitfall of her approach is the presumption of students' ability to comprehend the macro-text andthe stress on the model of the written communication. Considering the English proficiency of my students, understanding the macro text as illuminated by the literary text and presenting their reflection in writing are, more often than not, beyond their capacity.

Differing from Kalamees-Ruubel and Laanemets' and Manzolillo's pedagogies, my teaching approach guides students to examine how the literary ideas or images metamorphose in commercial culture embedded in the commercial products. These products include the adapted movies and the merchandise related to literary texts. The reason for choosing the commercial products is that these commercial products are part of the ongoing culture which confronts students in the immediate scenario of their daily life. The approach on the one hand arouses students' interest in literary reading as it guides students to probe into the cultural signs of the commercial products. On the other, it provides a distinct access to examine literature in current cultural scenario, and cultivate students' independent thinking in responding to the cultural text, especially in light of the literature-related commercial products. Prominently, following Scholes' idea of textual reading, the goal of my teaching approach is to enhance students' understanding and perception of how the literary works are represented in commercial culture. First, based on the idea of bridging the inside and outside of the classroom, students need to search for the commercial items which adapt or appropriate the literary works. Secondly, students are required to have some discussion, make an oral report, and write an essay on it to solidify their understanding in speaking and writing.

There are three steps of this pedagogy. The first step is the reading guided by

the teacher in the classroom, aligning with what Manzolillo maintains. The comprehension of the literary text is a requisite for the reading of the marco-text related to the commercial products. The second step is to be able to interpret the literary text. The interpretation is essential for the third step— the investigation of how these adapted movies or the commercial products *re-present* the literary texts. Stepping out of the classroom and finding the literary adaptation and appropriation in real world initiate the macro-text reading. This phase is particularly important as it transcends the boundary between the inside and the outside of the classroom, connecting the literary reading with the real world. After that, an oral report and an essay along with some discussion should be done to show how student understand the literary ideas or images in the text-related films or products.

II. The literary adaptation and appropriation in commercial culture

　　Alice's Adventures in Wonderland (1865) and *The Little Prince* (1943) are classic readings which have been popular for decades. Though categorized as children's literature, they are also enjoyed by quite a few adults who get different inspirations at different times. The appeal to both children and adults makes them fabulous commercial materials. Significantly, these two books can be regarded as the "great" texts contended by Scholes (1985); these texts can "induce in us reflections that can be assimilated to our own situations" (p.14). Texts like these show the potential to shed light on the situations we are positioned in. That is why the texts are continually appropriated or adapted in later works or products. An impressive continuum of adaptations and appropriations of these two literary works attests to the constant influence on one's daily life owing to the globalized commercial manipulation.

　　The adaptations are most easily seen in the audio-visual media, such as movies, TV series, and video games. Some adaptations are seen in re-written stories in picture books or novels. Its applications in commercial products are as diverse as it can be. The significance of these adaptations and appropriations rests on two aspects. One is the continuation of the literary text. It lengthens the life of the text, especially the widely-known ones. Secondly, literary texts like that enjoy a lasting presence in the world and enrich the cultural context.

　　These adaptations or appropriations are far from faithful repetition or

representation of the literary texts. The adaptations are usually either parodies or distinct interpretation of the literary texts. Yet, without the understanding of the literary text, it is hard to understand how the original text is interpreted, parodied, revised, or even reduced. The in-depth understanding of the original text is requisite for the interpretation and the exploration of the adaptations or appropriations in commercial world and the reflection on the commercial translation of the literary text.

My teaching approach also draws on Scholes' idea of literature teaching but foregrounds the cultural dimension to enhance students' perception of the proximity of the literary texts to their life. It aims to illuminate how the literary ideas act upon daily life.   Scholes maintains that literature teaching is to equip students with "the kind of knowledge and skill that will enable them(students) to make sense of their worlds... to see through the manipulations of all sorts of texts in all sorts of media, and to express their own views in some appropriate manner" (p. 15-16). Significantly, Scholes' "text," going beyond the boundary of the book and the page, incorporates "the institutional practices and social structures that can themselves be usefully studied as codes and texts" (p. 16-17). To reach the goal of literature teaching, Scholes thinks that reading, interpretation, and criticism are essential activities. Reading, to Scholes, is the production of text within text as mentioned in previous section. It's mainly about the understanding of the literary text. But reading here is more than Manzolillo's close reading since Scholes thinks that reading contains two types of codes--the generic and the cultural. The former indicates the elements that make the text a story--about what constitutes these words a story. And the latter is related to how we understand the fictional "world," its characters, and events. As for interpretation, it is to create text upon text. It is the thematizing of a text, relating the story to certain generalized themes and ethical values, that is, connecting the text with the issues and concerns of the real world. Criticism is text against text in which students are supposed to take a stand different from the values and attitudes that have been identified in literary works.

Drawing on Scholes' textual activities, my teaching pedagogy starts with textual reading consisting of the introduction of the literary features, the author, the historical and social background of the literary works. The authorial introduction and the historical-social background show the author's perspective toward what he

was concerned about at the time of his writing.

The textual reading along with the background introduction is prominent in arousing student's interest since it helps foreground their reading of the macro-text. Take *Alice's Adventures in Wonderland* for example. Foregrounding the temporal and spatial disorientation in Wonderland, I demonstrated how Lewis Carroll guides the reader to reconsider one's identity. Students were led to ponder how to harness one's identity without the temporal and spatial recognition. In addition, Alice's physical change by eating the unknown drinks and cookies, corresponds to the telescope which has changed people's vision toward the world but also humans' position on earth. It implies the technological background of Lewis' writing and its influence on self-recognition. Gender is seen as a vital hinge for self-identification. As Alice felt rather confused and helpless in the wonderland, she started crying with a strong sense of shame, with the awareness that a girl like her should not cry in that way. Her consciousness of being a girl in the 19th century is worth exploring; it serves as an interesting contrast Another significant concern of the text is the way Alice talked about the animals such as her cat, the mouse, the caterpillar, and the pigeon, etc. Interestingly, the animals appeared unknown to her, rather than being subsumed under certain presupposition or be made human-like. The pigeon even challenged her about what she was by claiming she was a serpent because of her stretched long neck. From these animal characters, Lewis illustrates quite a modern perspective toward the relationship between humans and animals. Textual reading like these, on the one hand, is to assist students in understanding sophisticated textual implication. On the other, it paves the way for them to understand the modern adaptation or appropriation in commercial culture, instantiated in the adapted movie or Alice-related products in the later parts of this paper. That is, it equips students with better sense to figure out the idea while the Alice-related products have the clock with the dis-oriented Alice on it or the cookies with the words, "eat me," or "drink me" on them. Furthermore, it is approachable to see the contemporary adapted movie present the Alice with an alternative gender concept.

As for *The Little Prince*, two major thematic focuses are the conflict between children and adults and the idea of love. The contrasts between children and adults are obvious in the little prince's knowing the eccentric adults on different planets.

Highlighting the distinction orients students' understanding of the contemporary adapted movie directed by Mark Osborne in 2015. As for the idea of love between the little prince and the rose, intricately depicted, implies the complicated relation between two persons in love. Delving into the love between the vain and quite arrogant rose and the little prince help reveal what the product of a rose with a glass globe may allude to.

The adequate textual reading and comprehension are conducive to students' interpretation in seeing the themes or ethical concerns of the texts. It is to prepare students for exploring the macro-text. It is the stage of criticism meant to develop students' critical thinking. Criticism is rather difficult for students, particularly the EFL students. Hence, some adjustment is inevitable to facilitate the textual activities. One reason for the adjustment is to fulfill the goal of the pedagogy in raising students' awareness of the cultural dimension. Another reason is that it is not easy for the EFL class to produce text against text as criticism. Thus, for the third phase of Scholes' approach, my strategy is to have the students examine the difference between the literary texts and their adaptations or appropriations in commercial culture. It not merely pushes the textual activity beyond the book and examines the substantial presentation of the macro-text. It also bridges the inside and outside of the classroom, integrating the literature learning to the real-life understanding.

These adaptations or applications make the macro-text manifest the links between the literary texts and the merchandise. As recognized, merchandise act as the powerful means for the circulation and metamorphoses of cultural values and ideas. Probing into the merchandise as the macro-text helps unravel the proliferation and dissemination of the literary ideas and values. And, understanding how the commercial products incorporate or integrate the literary works motivates students to go back to the original text and engage them to examine how the literary ideas, metaphors, or images are grafted onto the commodities.

The third phase of the teaching approach is to explore the literary elements in diverse adaptations or appropriations; it demonstrates how students figure out and analyze the values and ideas embedded both in the original text and the adapted ones, especially the movies. After the exploration, students are supposed to have some discussion, make a brief oral report, and hand in an essay presenting their

investigation and findings. The following are some passages excerpted from students' essays.

However, I have to admit that not all the students are able to take the third step. Some work on the second stage, digging out the prominent ideas or values of the original texts. Hence, for *Alice's Adventures in Wonderland,* students' interpretations reveal different thematic focuses, showing their capacity in understanding the author's intriguing ideas about certain issues that the students are also concerned about. One explores the distinctive character of Carroll's animals.

> *But, why would Lewis Carroll have these animals in the story and put human Alice in the wonderland? Before finding out the answer, we firstly analyze the Alice's situations in two different worlds, which designate the real world and the world in the wonderland. For example, in the real world, human beings have the ultimate power to control animals; however, in Alice's adventure in wonderland, it is animals that give Alice's commands and guide Alice through her journey.[4]*

Some students feel rather confident in analyzing the movie adaptation of Alice's story. They focus on the gender issue and bring up a remarkable comparison between Carroll's Alice and the one in the adapted movie, *Alice in Wonderland* (2010).

> *Women were meant to stay at home and be the support of a family behind husbands' back in Victorian era. Their most meaningful life goal was to get married, be a mom and full-hearted looked after the home. School was never a selection for them. There was a new kind of "education" designed especially for girls, which was to improve all kinds of knowledge and self-value, including drawing, dancing, music and even languages. However, these were*

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[4] In the section of the literary adaptation and appropriation, there are quite a few excerpts from my students' reports. Yet, no revision is made to their original writing. In a sense, it is to show that students' writing can be facilitated by their ideas inspired in the learning process. When they have ideas to share about the literary works and the commercial culture, chances are that they are more fluent in writing despite some grammatical or syntactical errors.
   Besides, these excerpts are clipped from their report; hence, no source of students' responses is provided.

only for being appreciated by a man.

Linda Woolverton (the screenwriter)... saw this phenomenon and scoffed at it. She arranged Alice to be proposed by a wealthy man, and rejected him in public on the proposal ceremony at the end. This result gave the unfairness between men and women in Victorian era a huge heavy slap on the face.

The situation also occurs in students' reading *The Little Prince*. Some students concentrate on the textual interpretation. Quite a few interesting dimensions of the text have been observed and commented by students such as the loss of childhood, and the difference between adults and children. Love is also one of the themes that are brought up. Passages of their interpretation are as follows.

In the story "The Little Prince", the author devoted length to describing relationship, such as the relationship between the little prince, the pilot, the fox, and the people he met on the planets. However, there's one specific relation that caught my attention, which is the little prince and the rose's. The reason why it's special is that it concerns love.

Similarly, some students are able to apply their interpretation of the text and move on to examine the similarities and differences between the literary text and the adapted movie, *The Little Prince* (2015), directed by Mark Osborne.

However, in the movie, the pilot told the Little girl that "Growing up is not the problem. Forgetting is." It is much more closer to the reality that everyone grows up and no one can be a child forever. We cannot always be like the Little Prince who never grow up. We become more and more mature every day and we learn to obey the rules of adults in society. The main point in the movie is not that we shouldn't see growing up as a frightening process in our life. Instead, we should accept and never forget that "All grown-ups were once children" and become a better adult ourselves.

After the exploration of this topic, I found that although the characters and the story are basically different from those of the novel version of "The Little Prince", there are still several similar core concepts conveyed in the adapted movie. They include "matters of consequence", "growing up", "taming", "farewell", and "forgetting." This research made me think deeper

about the story and the meaning of The Little Prince again, and what's more, I also found another thing: however a story is adapted or changed, the core value will never change.

In the investigation of the movie adaptation of the literary text, students' critical thinking is not merely placed on the changes but the reason for the movie adaptation. Some students have noticed the inevitability of the adapted version of the text, seeing the way the directors make adjustments to their creations for the sake of the commercial profits.

The reason why the director changed that much about the book is obvious. It was not only because that he has to condense all the story in a story movie but also because he has to care about the box office performance. The Little Prince is a book that doesn't have an obvious peak or exciting climax. If he followed the original version, then the audience may find it uncreative and the box office performance may not be good. He has to change the plot to be closer to reality to both children and those. ... Thus it is reasonable why he changed so much about the Little prince.

Resonating with the idea of the macro-text or hypertext, students' examination of how the text helps them see and cope with the real life situations.

The most important and impressive thing is that after the class I realize that storybooks aren't as simple as I consider. Actually, all of them have the implications or moral lessons just like "Alice's Adventure in Wonderland"! I used to read them as quickly as I can. After finishing reading them, I just remember the stories; then I seldom read them again. The truth is that each of them is worth reading for twice, or even three or four times because they usually contain some values that can help you have some distinctive inspirations and utilize them in your life.

Apart from the interpretation and adaptation, students are aware of the dissemination and variation of the literary ideas and values in some commercial products. In the process of exploring the commercial products appropriating the images from the two books, students are aware that they better understand what these products allude to or how the literary ideas are extended or reduced. For

instance, the image of Alice is frequently associated with the dream world, fantasy, or the cute little things.　Moreover, most of the images derive from the original text since both of these two texts have illustrations. The text-related commercial products are as follows.

Products appropriating the idea or image in *Alice's Adventures in Wonderland*

(Antiqued clock)

(Alice in wonderland mug)

(Alice in the wonderland eat me inspired cookies cutters)

Products appropriating the image or idea in *The Little Prince*

(Le petit prince)

(The little prince)

(The little prince red rose in glass dome on wooden base)

To help students get a better picture in exploring the connection between literature and commercial culture, some questions are offered as the guide for the in-class discussion. The following are the questions are:

1. What interests you for choosing the specific commercial product?

2. What idea or image of the literary work is appropriated?

3. What kind of value or idea does the commercial product allude to?

4. What do you think of the literary appropriation on the product?

During the in-class discussion, it is observed that to understand the commonly-appropriated image of the texts, students tend to go back to the literary text for the idea represented in the products. It makes an interesting reading loop from the text to the merchandise to the text again. The reading and exploring path unravels the integration of the literary texts in commercial culture and narrows down the distance between literature and daily life. Furthermore, such an exploration of the merchandise is conducive to student's understanding of the literary appropriation in commercial field along with the creativity and imagination involved in commercial innovation.

This approach for literature teaching reinitiates students' interest in literature by bridging the gap between literature and commercial culture. This is one of the essential ways to demonstrate the practical use and proximity of literature in daily life. Yet, there are some limitations in this approach. First, this is a qualitatively-oriented research; hence, no exact data are provided to show how much students' literary learning and reading are influenced. What can be sure is most of the students are highly motivated in doing the exploration from the intrinsic to the extrinsic textual reading. They especially have a sense of achievement in getting some insights from such a learning approach like the modern idea of gender, animals, the parental relationship, and the idea of love. Secondly, the literary works chosen for this pedagogy must be those adapted or appropriated in commercial products. That means this may not be feasible for every literary work. For another, the rampant reduction of the literary ideas or meanings implicates the commercial consideration for profits and involves the difference between the image text and the literal one. Further research is recommended to add some questionnaire on this teaching approach to get more substantial feedback from the students. The other thing is to conduct the inter-disciplinary study to illuminate the complicate connection between literature and the commercial culture.

Conclusion

To sum up, to tackle the contemporary challenge of literature teaching in EFL classrooms in college, I draw on Scholes' idea of textual reading and bring up the literature teaching approach consisting of three parts--reading, interpretation, and the exploration of the adaptations or appropriations. The first two steps, requisite for the examination of the application of literary texts in the commercial culture, help students understand the text and figure out the thematic ideas or values. The third step is to probe into the incorporation and appropriation of the literary text in commercial products. It raises students' interest and enables them to see the close relation of the literary text to daily life. Students then understand how the literary idea, metaphor, and image are entrenched onto the commercial products, acting as an essential part of the daily culture.

The pedagogy of teaching literature is particularly advantageous to an EFL classroom. For one thing, the textual reading from the book to the commercial culture provides an alternative access to re-motivating students in the textual reading. For another, the adaptation or appropriation of the literary text makes it easier for students to compare or analyze how the literary ideas, metaphors, and images are represented or applied as part of the commercial culture, even as part of their daily life. Students going from the intrinsic textual reading to the extrinsic come to understand how the daily culture embodies the dissemination and proliferation of these literary elements.

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