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diversos estilos de aprendizaje, y un incremento en el aprendizaje y adquisición de lenguas extranjeras.

Un aspecto que el estudio que se reporta no logró abordar de modo suficiente es la auto-evaluación por los estudiantes. Uno de los motivos de tal limitación se debió a la reticencia por el maestro participante a implementar los cambios sugeridos, ya que tal maestro y en buena medida sus estudiantes, consideraban que la evaluación era una tarea claramente imputable al maestro. Para estudios futuros, se sugiere considerar alternativas tales como la evaluación colaborativa, y el uso del *dossier* en la evaluación cualitativa del aprendizaje.

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READING AND WRITING IN THE ESL/EFL CLASSROOM INTRODUCTION

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The purpose of this paper is to present the relation between reading and writing in the ESL/EFL classroom through an historical perspective. Also, the schema theory is examined through a general review of the reading-writing connection in order to provide a support to this viewpoint in L2 reading and writing. A brief description of the general features of the syllabus of the English course at the high school level of the *Universidad Autónoma de Nuevo León* is introduced. At this level, the general aim of the program is to develop reading comprehension in order to obtain and use information from English written texts in an EFL context.

A general overview of research findings and theoretical views of reading in the ESL course and its connection to writing is presented since the interest of this study is provide some theoretical basis that explains and supports the near connection between reading and writing in ESL. This is presented with the intention of promoting the incorporation of writing in the English course at this level.

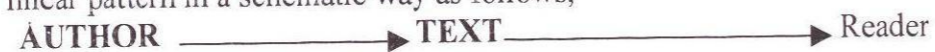
The separation of reading from writing may be the result of our natural inclination to divide language up as a legacy of the audio-lingual method days. Many of us qualified in the teaching of ESL/EFL were taught to separate the language in four skills: reading, writing, listening, and speaking. In addition, they are separated when time constraints limit the extension of a syllabus. However, we all know that those abilities are connected and interrelated. In this case, relating reading to writing not only underlies a holistic approach which seeks to analyze their relationship and complexities, but also promotes a more complete and integral language learning education.

Historical retrospective on Reading and Writing in the ESL Classroom

Reading has always had a relevant relation with writing in the ESL classroom. Nevertheless, the way we approach reading and writing in the ESL classroom, and how we understand the relationships among writer, text, and reader which are in constant change, becomes important. Over the last fifty years, reading has progressively become an important component in the writing class; however the incorporation of reading in the ESL writing class is a recent fact.

In the past, ESL classroom practices have not recognized the value of relevant input through reading in the ESL class.¹ However, the current focus of writing/reading research demonstrates that meaning is constructed of the interaction between writer, text, and reader. A brief overview of the presence of reading in the ESL writing classroom, a presentation of how the paradigm shift in the models of ESL teaching and reading has been concomitant to significant changes in the teaching of writing, and a description of current views of the connections between writing and reading are presented for the purpose of this study.

In the days of *Grammar-Translation* approach to teaching ESL, students read texts in the target language and wrote translations in their native language or vice-versa. Writing was considered a language-based skill that supported learning English; students learned the second language by translating from or into it, vocabulary word by vocabulary word and verb tense by verb tense. Students did not compose; that is, they did not actually write as authors. They did not share their ideas, their opinions, and their discoveries in writing. Rather, they were constrained to learning English through the grammar and the vocabulary acquired in the translation process. The author of the text to be translated was the definitive authority; the reader's purpose was to decode and obtain the single, correct message of the writer.² Thus, the relation author, text, reader in the grammar-translation writing classroom, according to Reid³ can be displayed in a linear pattern in a schematic way as follows,



During thirty years, 1940-1970, the *Audio-Lingual* method had a permanent use in the learning of a second language, and writing and reading were considered as supportive skills for grammar. Reading was taught through word recognition, vocabulary acquisition and grammar points.⁴ Writing was for practicing grammar and at the same time a way of realizing oral correctness. In terms of the students as writers/authors, composition was not taking place. The writer is a manipulator of previously learned language structure; writing is regarded as an exercise of habit formation and the reader, editor and proofreader are the teachers.⁵ In reading, considered then as a receptive skill, ESL students had to obtain the correct meaning from texts they read, since the meaning was in the text itself, because different from the grammar-translation, the text was more important than the author. This relation⁶ can be diagrammed as follows.



The change from language-based writing classrooms to the study of composition strategies was ongoing; it started in the mid 1960's with the acknowledgment by teachers and researchers of the needs of ESL students in the academic environment, and it developed to dominate ESL writing classrooms well into the 1980's. The awareness of the need to approach writing as a communicative skill rather than writing as a language skill led teachers to shift from controlled to free writing. There is a change from *language-based* writing classes, which focused on sentences writing, to *writing-based* classes, which focused on producing compositions, as is pointed out by Reid.⁷ ESL teachers, influenced by the research in and teaching of native-speaker (NS) composition, started to think on the rhetorical aspects in academic writing: the structure of paragraphs and essays. By means of models that had these rhetorical aspects, students read, analyzed, and imitated the models; teachers taught the concepts of thesis statements, and topic sentences. That is why, in this model, writing becomes a matter of assembly, of fitting sentences and paragraphs. "Learning to write, then, involves becoming skilled in identifying, internalizing, and executing these patterns" as is defined by Silva⁸ in what he named *Current Traditional Rhetoric*, which Reid⁹ called *Pattern-Model Classroom*.

Also, ESL writing students began reading more and differently in classes. ESL students became active, more involved readers and

writers, gaining meaning by approaching a text from individual viewpoints, whether that text was a model essay, a draft of their own writing, or the essay of a classmate. Students became authors and editors; they read and reread their own writing as they edited drafts. The concept of audience was incorporated in ESL writing classrooms bringing the idea of communicating something purposefully.¹⁰ Students learned to consider their audience and to put in order their ideas to satisfy the expectations of that audience. They read and thought on the content of the text, "anticipating, predicting, and constructing the meaning".¹¹ The dynamic relationship of ESL writing students to the texts they wrote and read included the interaction of all involved, that is, reader, author and their texts. It might be illustrated, according to Reid¹² as follows,



The introduction of the *process approach* in the 1980's to ESL composition was thanks to the discontent with the controlled composition and the traditional approach. Students in process classrooms read and wrote to be aware what they would like to communicate, since many teachers felt that neither of the prior approaches promoted thought or its expression. Those who, like Taylor, felt that "writing is not the straightforward plan-outline-write process that many believe it to be",¹³ took into account first-language composing process research for new ideas. Assuming as Zamel¹⁴ that "ESL writers who are ready to compose and express their ideas use strategies similar to those of native speakers of English".¹⁵

According to Reid,¹⁶ students started to explore topics through writing and exchanging drafts. Then, freewriting, brainstorming, and clustering were put into practice in order to lead students to find their own ideas and write, and collaborative writing and reading of students' texts were the result of cooperative group work. Working in these small groups, students incorporated speaking and listening skills as they read and afterwards discussed their writings.

So therefore, the writing classroom became a place wherein student personal creativity and expression were promoted in an environment of low anxiety level for student writers. This personal expression led to the use of journal writing; the ESL teacher read the

journal and responded providing to students with a reading and writing dialogue. These dialogue journals permitted ESL writers to "become aware of writing as a way to generate ideas and share them in a non-threatening way"¹⁷. The composing process was seen as a non-linear, continual process of searching, that is, an act of exploration, where writers personalize all knowledge as they try to approximate meaning.¹⁸ Guidance in the process were preferable instead of control, now content, ideas, and the need to communicate would determine form. In this approach, "composing means expressing ideas, conveying meaning. Composing means thinking".¹⁹

In all this development of the writing process classroom reading was part of it since students read their own writing and responding to that writing. Flower²⁰ named this "writer-based" writing, which is "writing written by and for the writer-author". Such writer-based writing possesses a particular relationship that is described as follows according to Reid.²¹



ESL students discussed and wrote from the reading of short stories, novels, and poetry. In the writing process classroom reading literature was related to the "reader response journals" wherein students wrote their feelings and emotions about the text they were reading.²² Currently, NS and ESL writing process classroom, as they are called by Reid,²³ continues promoting students read literature, essays, content based articles, and peer writing. Students report their personal feelings to those readings in journals since the written response is considered by Sternglass²⁴ as "an expression and explanation of comprehension". Borne in mind that research results suggest that reading, extensive or intensive, and writing related to reading enhance language proficiency.²⁵

Some research findings of Reading and Writing

Several studies report significant correlations between reading ability and writing ability.²⁶ These results are expected if pleasure reading is a factor of both good reading and good writing. The hypothesis that writing develops through reading accounts for the research on reading and writing. It also suggests that competence in writing develop the same way as competence in a second language.

The following chart taken from Krashen²⁷ shows results from studies that relate the positive influence of reading for L2 writing.

Research on Reading and Writing

Study	Subjects	Findings
Kimberling et al.	College freshman	Good writers report more pleasure reading when younger
Woodward&Phillips	College freshman	Good writers read the newspaper more
Applebee	High school	NCTE winners do a great deal of pleasure reading
Donaldson	High school	Effective writers read more, own more books, report more magazines in the home
Ryan	College freshman	Good writers had more books at home, were read to more
McNeil	Age 12 to 17	Boys who get "hooked on books" improve more in writing attitude
Illo	College freshman	"weak and uncertain" correlations between outside reading and writing

(Krashen, 1984, p.

6)

As Smith has pointed out, readers do not automatically become good writers, since according to him, in order to acquire a writer's code, a reader needs to take into account two factors in addition to reading. The first condition is the expectation of success, or rather "the absence of any expectation that learning²⁸ will not take place or that it will be difficult".²⁹ Where learning (acquisition) is taken for granted, notes Smith "we continue to learn throughout our lives".³⁰ Second, Smith argues that the reader has to become a member of the same group or community as the writer, or at least a probable member. When an acquirer considers himself a member of the group, as writers or future writers, acquisition occurs without the requirement of external force. Readers will write the way good writers do, Smith concludes.

Schema theory and Reading

When ESL writing teachers began to concentrate on writing processes, reading researchers started investigating the schema theory to reading. Bartlett,³¹ the first scholar to use the term schema, refers to it as "an active organization of past reactions, or past experience". For schema theory reading is an interactive process because

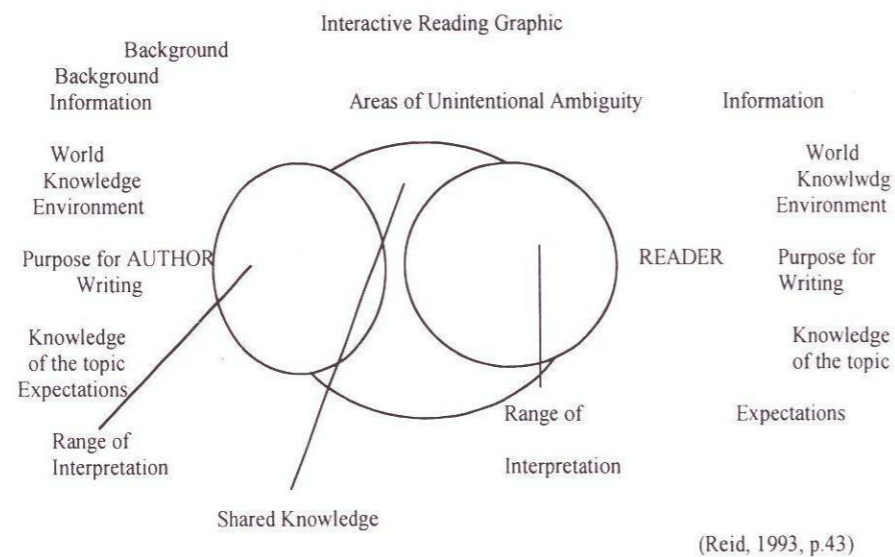
comprehension is given thanks to the interaction between the reader's background knowledge and the text. Moreover, the relevance of schema in reading is based on the premise that the interpretation of a text is due to the background or schematic knowledge of the reader, not only to the text itself.³²

Most approaches in reading take for granted what the reader brings to the text, knowledge of the topic, reading strategies and also reading purposes. Schema then, is a powerful source for reading. It describes what the reader knows about the topic of the reading whose content may be about an academic subject or sports. That stored knowledge is what is known as content schemata. When the reader detects that the text is a newspaper article or a scientific article, that knowledge the reader brings is called formal schemata. Thanks to it, the reader knows how particular texts are typically organized.³³ However, Davis³⁴ points out that evidence has demonstrated that different sources of information interact with each other in different ways and it may not be possible to establish clearly such distinctions of schema as is pointed out by Carrell.³⁵ Moreover, this supports the Rumelhart viewpoint about the constant modification of schemata. As Wallace³⁶ puts it, "The reader needs to bring together linguistic knowledge, for example knowledge of how texts are constructed, and familiarity with the discourses within a text, to draw upon a relevant schema

The Reading-Writing Relationship

Two areas of text analysis research promoted the reading writing relationship in the ESL classroom. First, Carrel³⁷ presented the implications of schema theory on composition teaching, suggesting that ESL student writers would benefit from studying texts in English for rhetorical organizations and cues that result in successful communication. Genre analysis, the study of how different kinds of writing are organized and presented to a reader, has been found to help both NSs and ESL students read and write more effectively.³⁸ Second, contrastive rhetoricians, Reid adds, established that the patterns in which ESL students prefer to write material change depending on the culture and can be rather different from those in their target language, English.

ESL writers differ considerably in their rhetorical schemata, which leads to an incomplete interactive communication of writing and reading; texts, then, may become unintentionally ambiguous for the reader because of differing rhetorical expectations and differing background information.³⁹ Using schema theory and contrastive rhetoric research, ESL writing teachers have realized that an ESL writer communicates her ideas. The relationships among author, text, and reader can become complex because the range of the level of unintentional ambiguity and the range of interpretation is determined, to a great extent, by the schemata, by the writer and reader, as can be seen in the following figure,



Writing and reading activate the schemata to find meaning about the language, content, and form of the topic, as Reid puts it, "writers and readers have drafts of meaning in their heads as they begin, and both constantly revise these drafts in the light of what Straw⁴⁰ calls the emerging text". Research has shown the connection between reading and writing, where it is affirmed that good writers are most of the time good readers. As readers encounter ideas and form opinions from their reading, they can write those ideas and opinions. At the same time, they also increase their schema regarding the formats of English writing and the expectations that writing in this language

generates. As Krashen states, "It is reading that gives the writer the feel for the look and texture of prose."⁴¹

The current paradigm in ESL writing classroom is based on a balance between process and product, between generating and discovering ideas, and becoming aware of audience and purpose. In this context the student/writer realizes not only that potential readers are expected to bring knowledge to the text, but also their expectations concerning writing conventions, linguistic experience, and social and environmental conditions.⁴²

A brief description of the EFL course in high school

The general objective of the English course in high school of the *Universidad Autónoma de Nuevo León* in Monterrey, México; is to develop reading skills in order to obtain and use information from English written texts. The program is formed by two, 80-hour courses. Among the principal features of the course are,

- English as a Foreign Language EFL.
- Focus on reading comprehension through which the student develops the necessary skills for obtaining information from written texts.
- Grammar, finding and organization of information, and communicative practice derived from the exploitation of authentic written texts.
- Students are encouraged to participate in an active way in the process of learning.
- Diverse methodological and didactic tools are used in order to evaluate the learning process.
- Performance, in teams, of tasks oriented towards developing reading comprehension skills
- Problem-solving as a resource for learning.

(Munguía *et al.*, 1993)

Reading comprehension as the main goal of the course is among the relevant features as well as task oriented and group activities are brought into language classroom for pedagogical purposes. As the textbook's writers⁴³ claim, the textbook, where the syllabus is represented, sets up tasks that develop critical thinking skills such as

classifying and sequencing, and then applies these skills to language study. This leads to more effective learning. With regard to student participation in the language learning process, this textbook promotes the idea that students take responsibility for their own learning, since the more students are involved in the learning process, the more they become motivated. For this reason students are encouraged to use a variety of reading strategies including, prior knowledge, skimming, scanning for specific information, guessing meaning from context, using cognates, using outside resources (magazines, TV and radio programs, etc.). These strategies seek to help students to be more aware of their own learning styles and to become familiar with the new ones.

Pair and group work are presented as key features among the general teaching techniques as are activities offered in the textbook according to its teacher's guide.⁴⁴ Pair work means that student-talking time is increased, since each group has nearly forty students, and students can do extensive practice in the short time the class lasts. While reading, they can exchange not only opinions but also hints about particular reading and learning strategies. The promotion of group work seeks to provide an opportunity for students to interact with more confidence in an informal setting. It is also a way to activate the students' schemata, and 'standardize' the different students' backgrounds and then the whole class will be able to face the different activities derived from reading, besides being a worthy educational practice that encourages cooperation.

Four sections through eight units in each of the two courses are given in the high school English syllabus. First the topic: *Time to Read!* In which topics are introduced through authentic texts in order to help students become aware of reading strategies and different types of texts. Second, *Skill*: In which a specific reading skill is presented. Third, *Clearing it up*: It presents language structure and how it functions. Last, *Words at work*, which seeks to develop vocabulary, an important resource for reading.

This syllabus tries to cover topics of general interest, but seeks to give information of interest to high school students in order to get them involved in interactive reading. Taking into account that the use of real language develops student self-confidence in their reading

ability, most reading material is authentic, nearly 80%. Authentic material permits students to reflect on the structure and use of language at its own place. Its value in the foreign language class is based on that it was written for native speakers and that it was written with an authentic communicative objective, that is, to persuade, to inform, to explain, etc.⁴⁵ For this reason advertisements, signs, notices, brochures, newspaper and magazines articles have been included.

There are two reasons for selecting and designing a topic-base language syllabus: The first is concerned with educational motives. According to Abbott,⁴⁶ who argues that students learn through English, and by means of this focus students in the English content can become involved with other sections of the school curriculum. In other words, Abbott refers to this as an opportunity for "learning the language through exposure to content." Hence, it is assumed that English language becomes itself a means and an end at the same time, as a result, an educational value is given. The second reason that favors the use of topic-based syllabus, White⁴⁷ adds, is that referring to motivation. Even only some information content is related to other areas of the curriculum, the plethora of covered topics, tries to capture students attention in issues from trivial ones, but interesting for them (i.e., movie stars biodata), to social and controversial issues (i.e., political, social matters). This leads to learning English while information about different subjects is obtained.

The idea of authenticity generates controversy since it has been considered that texts, which appear outside their original 'environment' and enter to a classroom for pedagogic reasons lost their identity of 'authentic'.⁴⁸ However, in this syllabus, English becomes a means for getting information from the real world with topics that seek to provide not only interesting content but also to develop linguistic competence. The guiding principle for the selection of texts was that they conveyed a message for the reader.

This leads to consider the controversial view of authenticity that Widdowson and Breen⁴⁹ propose, since in this view authentic reading is in essence interactive and authenticity does not relate only to the text itself but to the interaction between the reader and the text. The text is reconstructed each time that it is read according to the reader's

purposes. The classroom then, is as genuine as any other context for reading any text, an authentic or one specially written for the language class. In the language classroom the task is to allow students to have access to the context of situation of the text and to its content in order to promote interactive reading.⁵⁰

To conclude, the reading material of this textbook seeks that reading passages be of real interest and as authentic as possible regarding the level, be well presented and accompanied by purposeful activities. This will lead to reading with 'understanding' and enjoyment as is recommended by Cunningsworth.⁵¹ Taking into account the viewpoint of language as a social phenomenon, authentic texts with their type sizes, drawings, typefaces of print and writings help learners to be aware of "what has stimulated the communicative event and what its purpose is".⁵²

Pedagogical Implications

In the writing-reading classroom, interactive reading and writing activities can prepare students to fulfill the expectations of academic discourse, particularly our students of the UANL high schools. These students are preparing to enter college where as part of the final assessment in order to graduate, now, they have to take an English exam with a writing section included. Content-based and professional texts as well as a variety of authentic general interest topics comprise the reading section of the high school syllabus. This variety allow high school students to get familiar with the work of experienced writers and different types of writing and at the same time, these texts function as a source of ideas for encouraging discussion and interpretation. Hence, students can be able to increase their schematic knowledge of genre that paves to critical reading, which leads eventually to successful writing.

There are many ways to exploit texts to encourage activities linked to writing., besides obtaining information as is done following the current syllabus for reading comprehension, Reid⁵³ introduces different suggestions made by scholars which can be useful to adapt to different our needs and context with regard to time –two 80 hour courses at the high school level, and to the English proficiency level of our students –they are in a range from false beginners to

intermediate, and all in the same class. Also, these suggestions can be adapted even if we have classes with 45 students. Among those suggestions are included one to focus simultaneously on the content of the text and on the process by which it was written, taking into account the occasion for writing, the audience, and the limitations of the writing, and transfer this analysis to writing.

In addition, Reid⁵⁴ suggests developing students' awareness of the writers' choices for reaching their communicative goals. The existing activities of the different readings are helpful since they draw attention to the grammatical features, stylistic choices, and the different ways of development of the texts, among other activities, and when students get familiar with the structure of the texts, successful written communication is facilitated. In addition, students can write about the texts, since they have pre-reading activities. Pre-writing activities can be implemented from the same texts. This is highly recommended since this activity activates associations and raises awareness of those associations, since examining details and relevant evidence will help writing students read and write to learn.

Additionally, journals, daybooks, learning logs, and specific projects can be appropriate for our students' profile and our context as they can be developed during the semester. Students can respond to the readings, and reinforce their learning experiences. As our students are inexperienced writers, and they are language learners with a not so high level of language proficiency, it is important to start with simple activities, e.g. parallel writing or creative copy and progress gradually. Group work activities can be assigned for the semester where collaborative effort can supplement the lack of writing experience and low language proficiency, taking advantage of the heterogeneity of our classes. Hence, we have the reading section with its corresponding activities for developing reading strategies to get information. Now, the challenge is to incorporate the writing activities in order not only to complete and improve the cycle of reading and writing, as they reinforce and support each other, but also to meet the current academic requirements of the UANL with regard to EFL education. Sample classroom activities in a reader-based pedagogy which is included in order to illustrate the perspective of incorporating writing in our reading classes is presented in the appendix.

With regard to incorporating writing in our EFL class, several considerations have to be borne in mind. Besides restructuring the syllabus where some readings can be reduced in order to accommodate the new section because even if there are fewer texts to be read, they will be exploited more because of the writing component. More integrated and solid language learning sessions will be the result. For achieving this purpose, the teacher education program becomes relevant, since most of the time teaching language leaning is compartmentalized in different skills e.g. listening, speaking, reading, and writing; this brings about doing the same in teacher training in the teacher education program.⁵⁵ We do not have experience in teaching writing, however we have the basis as English teachers in reading comprehension, which is our best asset in this new academic challenge. Action research, also, can be our best friend in order to make informed decisions.

Final Thought

The perspective of reading and writing as a shared knowledge leads us to consider that what we know about reading, we are able to know about writing. Even reading and writing can be considered in terms of the same process to some extent.⁵⁶ As beginning readers need more contextual support to compensate for their restricted language knowledge, so do English language beginners and inexperienced writers. As students become better readers, they should need less the context and be better writers. Outside the classroom, readers face texts without any help. Between a reader and a text there is no supporting context, neither a specific task for activating schema, at least explicitly. However, texts with a context and activating schema are still relevant in advanced students in reading and writing courses. Adopting a writing component in the reading syllabus brings about considerations in relation to curriculum, methods and materials.

There are two different views on the nature of writing. The first is what is named the product approach which focuses on the result of the act of composition, i.e. the letter, essay, story and so on, as well as class activities such as copying, developing sentences and paragraphs from different types of texts.

On the other hand, the process approach regards writing as an act of composition, focusing on the process by means of which the text was created as well as on the product itself. Writing, according to Zamel⁵⁷ is composed of different stages where it is started with vague ideas about what to write. Then ideas are polished, developed and transformed as the writer writes and rewrites. Studies have suggested that skilled writers view their writing from a global perspective. In the process of discovering meaning, these experienced writers changed whole chunks of discourse, and each of these changes represented a reordering of the whole. Successful writing, according to Nunan,⁵⁸ for the ESL learner is:

- mastering the mechanics of letter formation;
- mastering and obeying conventions of spelling and punctuation;
- using the grammatical system to convey one's intended meaning;
- organizing content at the level of the paragraph and the complete text to reflect given/new information and topic/comment structures;
- polishing and revising one's initial efforts;
- selecting and appropriate style for one's audience.

Nunan

And, I would add, to write.

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Appendix

Sample Classroom Activities in a Reader-Based Pedagogy

1. After you and your classmates have all read the same text, choose a partner. You and your partner tell each other about the particulars in the text that "rang a bell." What meant something to you? After you and your partner have shared your responses to the text, compare the differences or similarities of your responses. Why might they be different or similar?
2. Write down your story (from no. 1 above) and write down your partner story. Then analyze how the two are similar or different.
3. You are an illustrator. Draw a picture or pictures to accompany the text that you have read. Describe your picture(s) to your partner. Explain your choice of images.
4. You are Mr./Ms. X (a person from the text). Tell the story from this person's point of view. Elaborate and personalize "your" role in the text.
5. Tell whether or not you would have your character (no. 4 above) play a different role, if you were the author of the text. Explain that role. Rewrite the text according to the changes you would make.
6. Write your own text parallel to the text that you have read.
7. Choose to be one of the people featured in the text that you've read. Write a script for your character; then role-play the character, with some of your classmates taking on the roles of the other characters.
8. Tell your partner about the text in such a way that he or she will be sure to want to read it. (In this case, different students have been assigned to read different texts).

9. Draw a time line for the events in the text.
10. With your partner, create a new title for the text. Be prepared to explain to the class why your title is better than the original one. Analyze the differences.
11. Characterize the author's attitude toward the subject that she or he has written about. If you were written about the same subject, what would be your attitude be? How would your attitude change the text?
12. Choose one person, place, or object from the text. Describe her/him/it in full detail.
13. Write an advertisement for the text. Explain which group of readers you are targeting. Explain why your advertisement will appeal to them.
14. Work with your partner to create a different subtitle for the text. Analyze your subtitle. What does it add to the title?
15. Tell the class what the author of the text could have done to write a text that you would have liked better.
16. Write the text (no.15)
17. State the thesis of the author of the text. Then discuss / write from your own experience. Does your experience lead you to the same conclusion? What is your own thesis? How does your own thesis compare to author's?
18. Take the subject of the text. Discuss with your partner your connection to this subject. What do you know about it? What experience have you had with it?
19. Study the illustrations that accompany the text, if there are any, tell your partner what comes in mind as you look at the illustrations.
20. (Variation on No. 19 above) Describe to your partner what illustration (s) should accompany the text. Explain in exact detail. Why would yours be better?
21. Write a new text, in which you weave together your story with the story of the original text. (Your own life experience and knowledge of the subject of the original text constitute your story). Include some of your classmates' stories, too. Before you are through, let those whose stories are woven into your new text read what you have written.

(Taken from Blanton, p. 243)

Notes

- ¹ Carson Eisterhold, 1990 in Reid 1993, p.35.
- ² Straw & Sadowy, 1990 in Reid, 1993, p.36.
- ³ 1993, p.36.
- ⁴ Raimes, 1996, p. 10; Dubin & Bycina, 1991 in Reid, 1993, p. 36.
- ⁵ Silva, 1990, p. 13.
- ⁶ Reid, 1993, p.36.
- ⁷ 1993, p. 37.
- ⁸ 1990, p. 14.
- ⁹ 1993, p. 37.
- ¹⁰ Reid, 1993, p. 37.
- ¹¹ Haas & Flower, 1988; McCormick, Waller & Flower, 1987; Swaffar, 1988 in Reid, 1993, p.38.
- ¹² 1993, p. 38.
- ¹³ 1981, pp. 5-6 in Silva, 1990, p. 15.
- ¹⁴ 1982.
- ¹⁵ p. 203 in Silva, 1990, p.15.
- ¹⁶ 1983, p.38.
- ¹⁷ Spack & Sadow, 1983, p.575 in Reid, 1993, p. 38.
- ¹⁸ Zamel, 1983a, p. 165; Murray, 1993, p. 338.
- ¹⁹ Raims, 1983a, p.261 in Silva, 1990, p.15.
- ²⁰ 1979 in Reid, 1993, p.38.
- ²¹ 1993, p.38.
- ²² see Collie & Slater, 1987; Costello, 1990; Povey, 1986; Spack, 1985 in Reid, 1993, p. 39.
- ²³ 1993.
- ²⁴ 1986, p.4 in Reid, 1993, p. 39.
- ²⁵ see Reid, 1993, p.39.
- ²⁶ e.g. Grobe and Grobe, 1977, Mathews, Larse, and Butler, 1945, both using collegefreshman; Zeman , 1969, using second and third grade children; Evanechk, Ollil, and Armstrong, 1974, using sixth graders in Krashen, 1984.
- ²⁷ 1984.
- ²⁸ acquisition in Krashen's terms.
- ²⁹ Smith, 1981a, p.111 in Krashen, 1984, 25.
- ³⁰ p. 111 in Krashen, 1984, p. 25.
- ³¹ 1932 in Anderson and Pearson, 1988, p. 39.
- ³² Carrell and Eisterhold, 1988, p.79; Reid, 1993, pp. 39-41.
- ³³ Carrell 1983b in Carrell and Eisterhold, 1988, p. 79 and Moran and Williams, 1993, 66.
- ³⁴ 1995, p. 68.
- ³⁵ 1983b, 1984, 1987 in Davis 1995.
- ³⁶ 1992, p.37.
- ³⁷ 1987 in Reid, 1993, p. 42.
- ³⁸ Reid, 1993, p. 42.

- ³⁹ Horowitz, 1988 in Reid, 1993, p.42.
⁴⁰ 1990 in Reid, 1993, p. 43.
⁴¹ 1984, p. 20.
⁴² Rosenbalatt, 1988 in Reid, 1993, p. 44.
⁴³ Munguía *et al.*, 1993.
⁴⁴ Munguía *et al.*, 1993.
⁴⁵ Swaffar, 1985, 17.
⁴⁶ 1987 cited by White, 1988, p. 65.
⁴⁷ 1988, p. 66.
⁴⁸ Meinhof in Wallace, 1992. p. 79.
⁴⁹ in Wallace, 1992, p. 81.
⁵⁰ Wallace, 1992.
⁵¹ 1995, p. 73.
⁵² Dendrinós, 1992.
⁵³ 1993, pp. 43-46.
⁵⁴ 1993.
⁵⁵ Kroll, 1990, p. 64.
⁵⁶ Nunan 1989, p. 37.
⁵⁷ 1982 in Nunan, 1989, p. 36.
⁵⁸ 1989, p. 37.

EL MEJOR CABALLERO DEL MUNDO

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*Así me ayude Dios, no deberíais tener vergüenza
 en nombrar a vuestro padre,
 pues es el mejor caballero del mundo
 y procede de reyes y de reinas
 y del más alto linaje conocido
 y ha tenido la honra de ser, hasta ahora
 el mejor caballero del mundo...*

Ginebra, La búsqueda del Grial, p. 37

*Porque ¿qué aprovechará al hombre, si ganare todo el mundo, y
 perdiere su alma?*

Jesús de Nazareth, Mateo 16, 26

Las aspiraciones del hombre, sus ideales, visiones y sueños dan forma a las más variadas expresiones artísticas que van desde la arquitectura a la literatura. A través de complejos procesos semánticos, semióticos y culturales, la obra de arte recorre los pasajes de la Historia tomando a su paso nuevos significados, nuevas interpretaciones; gracias a las nuevas consideraciones estéticas, filosóficas y críticas, la obra puede renovarse gracias a nuevas interpretaciones, a nuevas lecturas.

Desde su descubrimiento por los románticos del siglo XIX, la imagen del caballero, como en general los temas medievales, han sufrido la distorsión y la lectura tendenciosa. Podríamos decir que actualmente contamos con los elementos necesarios para conocer, estudiar y tratar de comprender una de las épocas decisivas para la formación del mundo contemporáneo. Uno de los paradigmas más importantes dentro de la literatura Occidental ha sido el del caballero andante, figura que recorre buena parte de la literatura europea. Sus antecedentes se encuentran en *La Ilíada*, los héroes aqueos y troyanos cuyas hazañas, o como se considerarían en las narraciones medievales, "hechos de armas", serían las referencias obligadas para considerar los nuevos valores y estándares del héroe medieval.