# Integrating Literature in English Language Education - Pedagogical Insights and Practical Applications

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**Abstract**

This paper examines the role of literature in EFL instruction, tracing its historical trajectory, pedagogical advantages, and challenges in integration. While literature has at times been sidelined in language education, it remains a valuable tool for enhancing linguistic competence, stimulating critical thinking, and introducing students to broader societal issues. The study presents a set of classroom activities centered on literary text summaries that incorporate key grammatical structures while prompting discussions on themes such as freedom, materialism, and propaganda. These activities, which include comprehension tasks, grammar reinforcement, and opportunities for speaking and writing, have been implemented with students and assessed for their effectiveness. Literature-based instruction appears to support language acquisition and encourages deeper engagement with complex ideas - an especially valuable approach for students whose primary fields of study do not typically emphasise societal issues. The study further considers the potential for these materials to serve as the foundation for a more comprehensive EFL textbook.

**Keywords**: Teaching English as a Foreign Language, Literary Works, Grammar Acquisition, Critical Thinking, Material Development

## 1 Introduction

The role of literature in teaching English as a Foreign Language (hereafter: EFL) has been widely debated, with some arguing that literary texts are too complex for language learners (McKay, 1982). However, a growing body of research highlights literature's value in language acquisition, reinforcing linguistic competence and facilitating en-

gagement with socio-cultural contexts.

In the past, literature was central to language instruction but lost prominence with the rise of structuralism, the Audio-Lingual Method, and Communicative Language Teaching (Collie & Slater, 1987; Maley, 2001). However, interest in literature has resurged, as applied linguistics research underscores its value as rich, meaningful input (Duff & Maley, 1991).

Literature exemplifies the intricate relationship between linguistic form and function, allowing students to grasp grammar in context while developing reading, writing, speaking, and listening skills (Van, 2009). It also develops cultural awareness, exposing learners to diverse perspectives and societal themes such as gender, propaganda, and materialism (Hinkel, 2007; Kramsch, 2013). This is particularly valuable for students in non-humanities fields, offering them opportunities to engage with broader human experiences.

Despite its advantages, integrating literature into language curricula poses challenges, including text complexity, teacher training, and skepticism about its practicality (Lima, 2010). However, structured pedagogical approaches can make literary texts accessible, ensuring learners benefit without being overwhelmed (Rice, 1991; Van, 2009).

This paper explores the role of literature in EFL instruction by examining its historical evolution, pedagogical benefits, and practical implementation. It presents a range of classroom activities specifically designed to help students engage with major literary works while simultaneously developing their linguistic skills. The study highlights how literature, when used effectively, can enhance not only reading comprehension and grammar acquisition but also self-expression. In doing so, it seeks to contribute to the ongoing discourse on the integration of literature in foreign language education and to provide educators with insights into maximising its pedagogical potential.

To this end, the article begins with a historical overview of literature in EFL (Section 2), followed by a review of key instructional approaches (Section 3). It then moves on to explore the benefits and challenges of literary integration (Section 4) before presenting a tailored methodology and comparing it with existing practices (Section 5). The practical application of this approach is illustrated through concrete classroom examples (Section 6), and student feedback is discussed to assess its perceived effectiveness (Section 7).

## 2 Literature in EFL - A Historical Perspective

The relationship between literature and foreign language learning dates back centu-

ries. In the 18th and early 19th centuries, English literature encompassed a broad range of texts, including poetry, fiction, historical and biographical works, and even scientific discourse. Rather than existing as a separate discipline, literature was closely linked to classical rhetoric, emphasising both the discovery and communication of ideas (Spack, 1985). However, by the mid-19th century, priorities shifted toward accuracy and comprehension, diminishing literature's role in language instruction.

For much of the 19th and early 20th centuries, literary texts were central to language instruction, particularly within the Grammar-Translation Method, which treated literature primarily as a means for grammatical analysis rather than engagement with its meaning (Stern, 1985). Language learning focused on mastering vocabulary and syntactic structures, with canonical works serving as exemplars of refined writing. However, as new teaching methodologies emerged, the role of literature in foreign language education declined. Structuralist approaches which were brought to focus in the mid-20th century viewed literature as too complex for systematic language instruction, favouring controlled linguistic input instead (Widdowson, 1982). Literature remained on the periphery of language teaching largely until the mid-1980s when concerns over students' limited content knowledge and analytical skills led to renewed interest in literary texts as valuable teaching materials (Stern, 1985). Scholars such as Brumfit and Carter (1986) distinguished between studying literature as an academic subject and using literature as a tool for language acquisition, with the latter gaining traction as a more practical approach.

Today, literature continues to be explored as a resource for language learning. Research highlights its potential to develop linguistic proficiency, cultural awareness, and critical thinking skills (Kramsch, 2013). Although the debate remains over how to use literature in EFL teaching, its history shows that it continues to enrich language learning beyond grammar and vocabulary.

## 3　Methodological Approaches to Literature in EFL

The use of literature in EFL classrooms has long interested both teachers and researchers. While its value is widely recognised, there is still little agreement on how it is supposed to be taught. Should literature serve mainly as a tool for language learning, as a window into culture, or as a source of personal reflection? Different answers to these questions have led to varied approaches.

Educators are encouraged to understand the range of theoretical perspectives to

adapt literature for diverse classrooms (Bagherkazemi & Alemi, 2010). Methods range from formal textual analysis to more interactive activities, each offering insights for using literary works as language resources. Carter and Long (1991) outline three key models: *The Cultural Model* treats literature as a historical and cultural artifact and is often teacher-centred; *the Language Model*, most common, focuses on linguistic development through activities like cloze exercises but may reduce texts to language tools; and *the Personal Growth Model* which encourages students to relate texts to their experiences, supporting both language learning and critical thinking. Effective pedagogy aims to combine elements of all three to balance literary engagement with linguistic goals.

Savvidou (2004) advocates for an integrated approach that combines cultural immersion, language acquisition, and personal growth in literature-based EFL instruction. She argues that the "use of literature in the language classroom offers foreign language learners the opportunity to develop not only their linguistic and communicative skills but their knowledge about language in all its discourse types." This integrative approach positions literary texts as "a potentially powerful pedagogic tool," allowing learners to engage with language in a meaningful and multifaceted way.

Van (2009) links six literary approaches to literary theory: *New Criticism* views texts as autonomous, *Structuralism* analyses their formal relationships, and *Stylistics* focuses on literary language. *Reader-Response* emphasises personal engagement, *Language-Based* prioritises language skills, and *Critical Literacy* focuses on understanding sociopolitical reality. Van underscores literature's role beyond language learning. Crookes and Schmidt (1991) further emphasise that interest, persistence, and enjoyment - qualities literature naturally stimulates - are key to motivation in the EFL classroom.

Amidst the number of methodologies, language teachers tend to be in favour of an integrative approach that synthesises the best elements of these frameworks. By balancing linguistic, literary, and personal engagement components, this strategy maximises the educational potential of literary texts, transforming the EFL classroom into a dynamic space where students can explore the intersections of language, literature, and society.

## 4 Integrating Literature in EFL - Benefits and Challenges

While literature provides rich opportunities for linguistic growth, critical thinking, and personal engagement, its use also presents challenges, including linguistic difficulty, cultural unfamiliarity, and the complexity of text selection. To utilise its full potential,

careful planning is essential. The following sections outline key factors for effective integration and the limitations that educators must address.

### 4. 1　Why Use Literature? Key Benefits

Literature offers linguistic benefits by immersing learners in authentic language use. Unlike contrived textbook dialogues, literary texts expose students to diverse registers, idiomatic expressions, and complex grammatical structures in a natural context (Duff & Maley, 1991). Through narratives, students encounter vocabulary in meaningful situations, deepening their understanding of collocations, synonymy, and nuanced word usage. As Collie and Slater (1987) point out, literature also familiarises learners with textual cohesion, how sentences connect to form coherent ideas. Furthermore, Van (2009) argues that exposure to literature allows students to engage with language as it was originally crafted for native speakers, facilitating greater linguistic competence.

Literary texts do more than teach language; they promote interactive and interpretative learning. Unlike standard materials, they ask readers to think critically, infer meaning, and make their own interpretations. Brumfit & Carter (1986) emphasise that literature transforms students into active participants in the learning process, enabling them to negotiate meaning collaboratively. Through discussion and debate, students improve their communication skills while gaining autonomy and deeper thinking. Literary works also naturally combine reading, writing, listening, and speaking in classroom activities, supporting a well-rounded language foundation and encouraging imagination, reflection on different perspectives, and both personal and cognitive growth (Belcher & Hirvela, 2000).

### 4. 2　Challenges and Limitations

While the benefits of using literature in EFL classrooms are acknowledged, it is equally important to recognise the hurdles it presents. One key challenge lies in the complexity of literary language. Authentic texts can strengthen linguistic competence, but unconventional syntax, archaic expressions, and creative grammar may hinder comprehension (McKay, 2001; Savvidou, 2004). This can potentially lead to frustration when texts stray from typical EFL patterns.

Cultural barriers can also affect engagement, as literary texts often include unfamiliar references, idioms, and values (Duff & Maley, 1991). While such exposure expands cultural awareness, it may also create confusion or distance. Combined with linguistic complexity, these challenges make choosing suitable texts difficult for EFL educators, who must

balance accessibility with cultural and intellectual depth.

Finally, in higher education, literature is sometimes viewed as peripheral, especially in STEM and business fields. Yet, when used effectively, it can offer students a rare chance to think critically about societal issues, often overlooked in their disciplines. Rather than being irrelevant, literature supports the development of analytical and reflective skills that benefit learners across fields.

In sum, literature can enrich EFL classrooms by improving language skills, deeper thinking, and personal connection. At the same time, its complexity and cultural dimensions demand careful choices and thoughtful teaching. When used with care, literature can continue to be both accessible and rewarding for learners.

## 5 Tailored Literary Summaries - A Reflective Analysis

The use of literature in EFL instruction has been explored extensively, as highlighted in the previous chapters. While traditional methodologies often focus on the dual roles of literature as a linguistic resource and a cultural artifact, the approach described here represents a distinctive adaptation designed to address specific pedagogical needs. By employing tailor-made, level-appropriate summaries of carefully selected literary works, this method bridges the gap between abstract grammatical structures and their practical application while retaining literature's potential of cultural exposure and critical engagement among readers.

### 5. 1 Key Features of the Literary Summary Approach

Central to this approach is the creation of 500–600-word summaries of modern literary works, specifically tailored to align with the CEFR A2-B1 proficiency levels of the students. Unlike traditional uses of unabridged literary texts, these summaries emphasise both accessibility and targeted grammatical content. Each summary is carefully designed not only to reflect the students' current language level but also to reinforce specific grammatical structures being covered in their primary textbooks. For instance, if students are learning to differentiate between the present perfect and past simple tenses, the summaries are enriched with frequent yet meaningful occurrences of these forms.

These summaries are not standalone resources but serve as supplementary tools to complement existing course materials. They include additional support structures, such as a vocabulary section with 10–15 curated words, presented with English definitions and na-

tive language translations to ease comprehension. The integration of comprehension exercises, e.g. true/false questions, multiple-choice tasks, and fact correction activities, ensures that students engage with the text, reinforcing language acquisition through both form and meaning.

What sets this approach apart is its multidimensional focus. Beyond grammar acquisition, students are encouraged to reflect on thought-provoking topics presented in the texts, such as freedom of speech, consumerism, or generational differences. Classroom discussions provide opportunities for collaborative exploration, while written assignments, typically 150–200 words, encourage students to articulate their perspectives.

### 5. 2　Departure from Existing Methods

While this method partially aligns with several established approaches in its recognition of literature's pedagogical potential, its design takes a different path to tackle persistent challenges in EFL contexts. Lima's (2010) syntactic analysis approach, which scaffolds students' comprehension of linguistic structures, finds resonance in the step-by-step grammar activities embedded within this method. However, the overall framework is newly configured, integrating these elements into a coherent approach not found in existing models. In contrast to the cultural model and personal growth model (Carter & Long, 1991), which prioritise immersion in the literary and cultural dimensions, this approach strikes a different balance. By focusing on level-appropriate summaries rather than original texts, it mitigates the linguistic and cultural complexities that often hinder students' engagement with literature (McKay, 2001). Unlike Maley's (1989) approach, which mixes advanced literary analysis with language study, this method focuses on accessibility and practicality, so learners of different levels can benefit.

An additional distinctive feature of this method is the way it redefines literature's role in the EFL classroom. By introducing students to modern fiction in a digestible format, it serves as a gateway to the literary world, encouraging exploration of original, abridged, or translated works. While supporting emotional and intellectual engagement, it keeps a clear focus on explicit grammar goals. The summaries offer targeted practice in meaningful contexts, helping learners internalise structures naturally.

### 5. 3　Sensitive Considerations

Despite its strengths, this approach requires careful implementation to navigate potential challenges. Creating such summaries involves balancing accuracy, accessibility, and

cultural sensitivity. While the goal is to present societal issues and provoke meaningful discussions, topics must be chosen thoughtfully to avoid discomfort or offense. Cultural context is crucial, as certain historical and social issues may evoke strong emotions.

Moreover, maintaining objectivity is essential when addressing potentially controversial subjects. Summaries should present balanced perspectives, exposing students to diverse viewpoints without reinforcing biases. This is particularly important in areas such as gender equality and intercultural norms. By cultivating an objective and inclusive environment, teachers can support respectful dialogue.

In conclusion, this method offers an innovative adaptation of literature in EFL instruction. Through level-appropriate summaries enriched with targeted grammatical content, it overcomes practical limitations of traditional methods while preserving the pedagogical benefits of literary engagement.

## 6 Implementing the Methodology in Practice

This chapter presents the practical execution of the methodological approach outlined earlier. It provides a step-by-step description of how literary texts are selected, adapted, and incorporated into language learning materials. The chapter is divided into two main sections: (1) the literary work summary and vocabulary selection and (2) the activities designed around the summary and central themes. The latter is further divided into three subsections: comprehension and vocabulary exercises, grammar-focused exercises, and critical thinking activities, including speaking and writing tasks. This structured approach ensures that students engage with the material in a versatile manner, enhancing both linguistic competence and critical engagement with literature.

### 6. 1 Crafting Literary Summaries and Selecting Vocabulary

The process begins with the selection of a literary work. The criteria for selection include:

- The work's critical acclaim and relevance,
- Its potential unfamiliarity to students due to cultural and educational differences,
- The relatability of its themes, characters, and setting to modern students,
- The linguistic accessibility of the text.

While the chosen works tend to be well-known in the Anglophone world, students may have little to no prior knowledge of them due to differences in literary curricula and cultural exposure. Additionally, a significant number of students are pursuing studies in

fields other than the humanities and may not habitually engage with literature. However, their capacity to think critically and express opinions remains intact, even if they lack the linguistic tools to articulate their thoughts effectively. Therefore, modern works are preferred, as they tend to feature more accessible language and culturally relevant themes.

Summaries are sourced from reputable online platforms, such as *SuperSummary*, *Britannica*, *SparkNotes*, *Goodreads*, and *LitCharts*. The goal is to condense these sources into level-appropriate summaries, typically 500–600 words in length, designed for A2/B1 students. The summary serves multiple purposes:

- It provides a clear and engaging retelling of the literary work,
- It includes sufficient examples of the grammatical structure targeted in the lesson,
- It explicitly highlights the story's central theme in an unbiased manner.

A number of literary works with thought-provoking narratives have been selected based on the qualities outlined above. They include *Metamorphosis* by Franz Kafka, which explores themes of isolation and transformation while reinforcing the past simple tense; *Catch-22* by Joseph Heller, a satirical take on war and bureaucracy, adaptable for various grammar focuses, such as past simple versus present continuous; *V for Vendetta,* a graphic novel by Alan Moore, which examines personal freedom under totalitarian rule while integrating modal verbs like *should*, *ought to*, and *had better*; and *Mrs. Dalloway* by Virginia Woolf, a nuanced exploration of mental health and gender roles, well-suited for distinguishing between past simple and past perfect. Don DeLillo's *White Noise*, which critiques consumer culture and media saturation, provides an excellent opportunity to practice the passive voice, enabling students to explore how key themes, such as media power, consumerism, and fear of dying, are communicated through indirect narration (see Appendix for a worksheet example).

The summary should take no longer than 15 minutes for students to read and comprehend. Once finalised, a word list is compiled, featuring 10–15 potentially unfamiliar words, expressions, or collocations. Each term is accompanied by an English definition and a native language translation to facilitate understanding.

### 6. 2　Designing Learning Activities

#### 6. 2. 1　Comprehension and Vocabulary Development

The first set of activities assesses students' understanding of the story and introduces them to key vocabulary in context. These exercises are designed to be quick, taking no more than five minutes, and typically include:

- True/false statements - ensuring basic comprehension of the narrative
- Multiple-choice questions - checking understanding of key facts
- Error correction - identifying sentences containing false information
- Vocabulary-focused tasks - e.g., multiple-choice questions on word meanings or gap-fill exercises where words from the summary are used in slightly altered contexts.

### 6. 2. 2 Grammar Reinforcement

The next section focuses on reinforcing the target grammatical structure embedded in the summary. The activities typically follow this sequence:

1. Identification - Students underline or write down examples of the target grammar structure (e.g., past simple vs. present perfect, modals, conditionals).

2. Transformation exercises - Sentences are modified using the target grammar (e.g., transforming statements into recommendations: *X takes action → X ought to take action*).

3. Sequencing tasks - Particularly useful for tenses, students determine the order of events in past simple vs. past continuous constructions.

4. Fill-in-the-gap exercises - Useful for complex structures, such as auxiliaries in perfect tenses (*has/have, been, -ing*), or article usage.

Given that the summary is designed to naturally incorporate the target grammar, these exercises help students develop confidence in using the structure. This section is allocated more time, approximately 15 minutes or slightly longer, allowing for deeper engagement with the language.

### 6. 2. 3 Critical Thinking Through Speaking and Writing

The final stage of the lesson moves beyond language mechanics to encourage discussion and personal reflection on the themes of the story.

#### 6. 2. 3. 1 Speaking Activities

Speaking exercises are designed to promote discussion in a structured yet open-ended way. Depending on the class size and students' confidence levels, two approaches can be taken:

1. Small-group discussions - Students discuss thought-provoking questions in pairs or small groups before presenting their ideas to the class.

2. Whole-class discussions - More confident or smaller groups can engage in direct

conversation prompted by the instructor.

Questions are crafted to cover both the text itself and broader, real-life applications of its themes. For example:

- Text-based questions: *If you were the main character, would you have acted differently?*
- Theme-based questions: *Do you think people buy more today than past generations did? What influences our spending habits?*

These discussions typically last 20–30 minutes, depending on group dynamics and students' willingness to participate. More relaxed and well-acquainted groups tend to engage in longer discussions, while others may require additional encouragement.

#### 6. 2. 3. 2　Written compositions

The final task requires students to articulate their thoughts in writing. They are given a choice between two prompts, each designed to elicit a response rich in the target grammatical structure. Examples include:

- *Should people have absolute freedom to express opinions on social media?* (Modal verbs)
- *If you were a prime minister, what changes would you make in your first year?* (Conditionals)
- *Have you ever refused to help a friend because you believed they acted wrongly?* (Present perfect & past simple)

Students are expected to produce a 150–200 word response. The prompts encourage personal reflection while reinforcing the grammar points covered in previous exercises.

This chapter has outlined the step-by-step implementation of the literary-based language learning. By following the above structure, students can not only become exposed to literary texts but also feel encouraged to analyse, discuss, and internalise key linguistic and thematic elements.

## 7　Student Perspectives and Feedback

This chapter presents the findings from classroom observations and student feedback collected during the implementation of the literary worksheets. The aim was to evaluate how well the materials supported grammar practice while also engaging students in dis-

cussions on various social phenomena.

The study involved two A2–B1 level classes, with 17 and 18 students, respectively. The observation period lasted approximately 6–7 weeks, beginning with the first worksheet and culminating in the third worksheet and accompanying survey conducted in May–June 2025, with each session spaced roughly three weeks apart to align with the grammar topics covered in the students' textbook. This ensured that each worksheet related directly to the grammar points currently studied, integrating it into the regular course sequence. During the first two sessions, observations suggested that students were attentive and engaged in the activities. Building on these initial impressions, a brief informal survey was conducted during the third session to gather student feedback. Each student received a quarter-page sheet pre-printed with three simple questions:

- Do you enjoy the book summary sheets? (three options: Yes, very much / It's OK for me / Not very much)
- Why? (open-ended, one pre-printed line for a brief response)
- What did you learn from the worksheets? (open-ended, one pre-printed line for a brief response)

The survey was designed to be low-pressure, and fully administered in under ten minutes. To maintain anonymity and a relaxed environment, completed sheets were collected in a small pouch passed around the class. A total of 34 responses were received.

Below you will find two tables summarising the survey results. Table 1 presents the quantitative responses to the first question regarding students' enjoyment of the book summary worksheets. Table 2 provides a selection of representative responses to the open-ended questions (Questions 2 and 3), with minor spelling and grammatical errors intentionally preserved to reflect authentic student input.

Beyond the numerical and sample responses in Tables 1 and 2, several broader themes emerged from both the survey and classroom observations. Students generally appreciated the opportunity to engage with literary texts, though some found the materials challenging for their proficiency level or personally did not find literary fiction of interest. The worksheets were praised for contextualising grammar practice within meaningful discussions and for building vocabulary through the targeted word lists. The topics explored, such as freedom, materialism, and social structures, provided occasions for students to articulate opinions in English and reflect on broader societal issues. At the same

**Table 1.** Quantitative Responses to Question 1: "Do you enjoy the book summary sheets?"

| RESPONSE OPTION | NUMBER OF RESPONSES | PERCENTAGE (%) |
|---|---|---|
| Yes, very much. | 10 | 29.41 |
| It's OK for me. | 19 | 55.88 |
| Not very much. | 5 | 14.70 |
| TOTAL | 34 | 100.00 |

**Table 2.** Representative Student Responses to Questions 2 and 3

| QUESTION | SAMPLE STUDENT RESPONSES |
|---|---|
| Why? (Question 2) | I know new books now.<br>We do grammar wchich is useful for me.<br>It is about social ploblems.<br>I like reading books.<br>I like a speaking part.<br>Sometimes texts are difficult.<br>I am not very interested in books.<br>I can't speak about books in English. |
| What did you learn (Question 3) | About books<br>New words and grammar<br>Interesting stories<br>Grammar<br>Famous literature<br>It improves my English. |

time, a few students noted difficulties in expressing themselves during discussions, thus highlighting areas where additional support or scaffolding could be beneficial.

Overall, the feedback indicates that the worksheets fulfilled a dual function: reinforcing grammar from the textbook and creating opportunities for critical engagement with literature. While the observation suggested that the present literary worksheet activities were not ideal for everyone, they nonetheless offered space to practice language in context and explore meaningful themes.

## 8 Conclusion

The integration of literary works into language teaching, as explored in this study, provides a way to support students' language and analytical skills. Embedding grammar practice within meaningful literary narratives and encouraging discussion on broader

themes offered opportunities for engagement beyond mechanical practice. Both language learning theory and students' survey responses suggest that context-rich material can help students understand and take an interest in the content.

Classroom use of the materials highlighted both their potential as well as some limitations. Students generally responded well to the step-by-step progression from comprehension to analysis, and several noted that the literary themes encouraged deeper thinking and personal connections. Differences in proficiency and interest in literary analysis pointed to the need for flexible support in class.

While based on a modest dataset, the findings point to directions for further refinement. More systematic measures, such as pre- and post-tests, could give clearer evidence of language development, and including a broader range of texts could expand cultural and stylistic exposure. In conclusion, the observations and survey feedback indicate that literature-based materials can make language learning more engaging. Future research and applications can build on these insights, keeping literature a relevant and adaptable tool in the EFL classroom.

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## Appendix

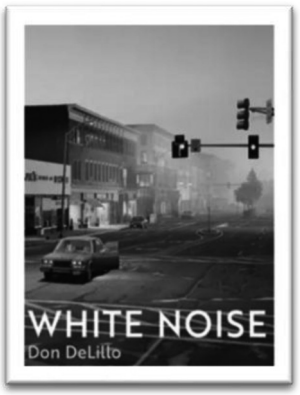
### Example of Worksheet

The following section provides an example of a worksheet created for instructional purposes, which includes adapted summary text and an accompanying illustration, with full source information provided below.

**White Noise**

By: Don DeLillo

*The Power of Media, Consumerism, and the Fear of Death*




Jack Gladney, a professor at the College-on-the-Hill, lives in the quiet town of Blacksmith with his wife, Babette, and their children from previous marriages. His career **was built** on the study of Hitler, a field that was created by him to gain academic recognition. However, his confidence **is weakened** by a secret, he does not speak German. As a major conference is planned, German lessons **must be taken** in secret to protect his reputation.

Life in Blacksmith **is dominated** by media and consumer culture. Television and radio **are constantly played**, filling the air with news, commercials, and meaningless chatter. The characters' lives are shaped by the information they absorb, yet much of it **is presented** without real meaning. Misinformation **is spread** easily, leaving them uncertain about what is true. Even Jack, despite his academic status, **is affected** by this constant flow of images and facts.

Materialism also plays a major role in Jack's life. The supermarket **is visited** often, not just for groceries but as a place of comfort. Products are displayed in bright colours, making people feel safe in their routines. Objects **are purchased**, not always because they are needed, but because they provide a sense of stability. However, this security is only temporary, as deeper fears cannot be erased by shopping.

Jack and Babette both share a strong fear of death. While Babette turns to experimental medicine, Jack's fear **is hidden** in his academic work and daily life. When an "Airborne Toxic Event" occurs, a cloud of deadly chemicals **is released** near their town, his fear of death **is intensified**. Evacuation orders are given, and Jack's family **is forced** to

leave their home. Although they survive, the fear of death **is not removed**, instead, it lingers, shaping Jack's thoughts and actions.

Throughout the novel, Jack struggles to understand life in a world where reality is controlled by media, consumerism, and false information. Even as he tries to escape his fears, he slowly realises that modern life **is designed** to distract people from their own mortality.

**Vocabulary Builder**

1. **Consumerism**（*noun ／名詞*）- The belief that buying and owning things is very important in life. 消費主義（しょうひしゅぎ）
2. **Recognition**（*noun ／名詞*）- Being noticed or respected for an achievement. 認識（にんしき）
3. **Conference**（*noun ／名詞*）- A large formal meeting where people discuss important topics. 会議（かいぎ）
4. **Reputation**（*noun ／名詞*）- The opinion that people have about someone or something. 評判（ひょうばん）
5. **Absorb**（*verb ／動詞*）- To take in a substance, idea, or information. 吸収する（きゅうしゅうする）
6. **Uncertain**（*adjective ／形容詞*）- Not sure or not known. 不確かな（ふたしかな）
7. **Status**（*noun ／名詞*）- A person's social or professional position. 地位（ちい）
8. **Materialism**（*noun ／名詞*）- The belief that money and what we own are the most important things in life. 物質主義（ぶっしつしゅぎ）
9. **Routine**（*noun ／名詞*）- A set way of doing things regularly. 日課（にっか）/ 習慣（しゅうかん）
10. **Stability**（*noun ／名詞*）- The state of being steady, safe, or not likely to change. 安定（あんてい）
11. **Experimental**（*adjective ／形容詞*）- Testing a new idea to see what happens. 実験的な（じっけんてきな）
12. **Airborne**（*adjective ／形容詞*）- Carried through the air. 空気中に浮遊する（くうきちゅうにふゆうする）
13. **Evacuation**（*noun ／名詞*）- The act of moving people away from a dangerous place. 避難（ひなん）
14. **Linger**（*verb ／動詞*）- To stay in a place longer than necessary. 長居する（ながいする）
15. **Mortality**（*noun ／名詞*）- The state of being human and knowing that death is unavoidable. 死すべき運命（しすべきうんめい）

**Part 1: Understanding the text**

**Exercise 1. True or False**

Decide if the following statements are true or false.

1. Jack Gladney created the field of Hitler studies to gain academic recognition. **(T/F)**
2. Jack feels confident about his ability to speak German. **(T/F)**
3. Media and consumer culture have little influence on the people in Blacksmith. **(T/F)**
4. Jack and Babette both fear death. **(T/F)**
5. The Airborne Toxic Event forces Jack's family to leave their home. **(T/F)**

**Exercise 2. Multiple Choice (A/B/C)**

Choose the correct answer.

1. **Why does Jack take German lessons in secret?**
   a) He wants to learn a new language.
   b) He is preparing for a trip to Germany.
   c) He does not want others to know he cannot speak German.
2. **What role does the supermarket play in Jack's life?**
   a) It is just a place to buy groceries.
   b) It provides a feeling of comfort and stability.
   c) He dislikes going there because it is too crowded.
3. **What happens during the "Airborne Toxic Event"?**
   a) A dangerous cloud of chemicals is released.
   b) The town loses electricity for several days.
   c) The college closes permanently.
4. How does Babette try to deal with her fear of death?
   a) She ignores it completely.
   b) She takes experimental medicine.
   c) She talks about it with Jack every day.
5. **What does Jack realise about modern life?**
   a) It helps people become more independent.
   b) It is designed to distract people from their fear of death.
   c) It is better to live without television and consumerism.

**Exercise 3. False Information - Correct the Sentence**

Each sentence contains incorrect information. Rewrite the sentence with the correct details.

1. Jack Gladney is a history professor at the College-on-the-Hill.

   →_____

2. Jack is confident in his knowledge of the German language.

   →_____

3. People in Blacksmith do not care about material possessions.

   →_____

4. The supermarket is only used for shopping and has no other meaning.

   →_____

5. Jack and Babette are not worried about death.

   →_____

**Part 2: Grammar**

**Present Passive & Modal Passive - Brief Overview**

**1. Present Passive（現在受動態）**

**How we make it:**

**→ be（am/is/are）+ past participle（done, written, stopped, etc.）**

**Meaning:**

Focuses on the action **happening to** the subject, rather than who is doing it.

**Examples:**

- English: *The supermarket is visited every day.*
- 日本語：*スーパーマーケットは毎日訪れられます。*

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**2. Present Modal Passive（現在受動態 + 助動詞）**

**How we make it:**

**→ modal（can/must/should, etc.）+ be + past participle（V3）**

**Meaning:**

Expresses possibility, necessity, or permission in the passive voice.

**Examples:**

- English: *Misinformation can be spread easily.*
- 日本語：*誤った情報は簡単に広められる可能性があります。*

**Exercise 1. Find more passives**

Some passive verbs are in bold. Find five more passive verbs in the text and write them below (there are extra ones = there are more than five in the text).

1. _____
2. _____
3. _____
4. _____
5. _____

**Exercise 2.**

Choose the correct passive voice verb form (A, B, or C) to complete each sentence.

1. Colourful products _____ on supermarket shelves.
   A) display B) are displayed C) is displayed
2. Many books _____ about the historical personality.
   A) are written B) writes C) was written
3. Dangerous chemicals _____ in the air.
   A) are released B) release C) releasing
4. Important news _____ on television every day.
   A) reports B) is reported C) are reported
5. Supermarkets _____ as places of comfort by many people.
   A) is seen B) are seen C) see
6. German lessons _____ by Jack in secret.
   A) are taken B) is taken C) takes
7. A major conference _____ at the College-on-the-Hill.
   A) is planned B) plans C) was plan
8. Many advertisements _____ on TV and radio.
   A) are shown B) is shown C) showing
9. The family _____ from their home during the toxic event.
   A) is evacuated B) evacuates C) was evacuating
10. Unclear information _____ in the media all the time.
    A) is spread B) spreads C) was spread
11. The risks of misinformation _____ by everyone.
    A) has to be understood B) have to be understood C) had to be understood

12. Safety precautions _____ during chemical accidents.
A) should be taken　B) should take　C) should be taking
13. In case of danger, the town _____ immediately.
A) must evacuate　B) must be evacuated　C) must evacuating
14. Some effects of consumer culture _____ forever.
A) cannot be felt　B) cannot feel　C) cannot being felt
15. Knowledge from books _____ to understand history.
A) can be used　B) can use　C) can being used

**Exercise 3.**

Complete the sentences by transforming them into the passive voice. For sentence 1–5, only use the correct passive voice form. For sentences 6–10, add the 'by' whom or what, too.

1. The media spreads a lot of false information.
**A lot of false information** _____ by the media.
2. Scientists study the effects of consumerism on people's minds.
**The effects of consumerism** on people's minds _____ by scientists.
3. The supermarket sells many unnecessary products.
**Many unnecessary products** _____ by the supermarket.
4. The government gives evacuation orders during emergencies.
**Evacuation orders** _____ by the government during emergencies.
5. Companies create advertisements to influence people.
**Advertisements** _____ by companies to influence people.
6. Researchers analyse the impact of media on society.
**The impact of media on society** _____ by _____.
7. The news reports information 24 hours a day.
**Information** _____ by _____ 24 hours a day.
8. The fear of making mistakes influences people's daily choices.
**People's daily choices** _____ by _____.
9. All schools teach history.
**History** _____ by _____.
10. Experts recommend safety measures during chemical accidents.
During chemical accidents, **safety measures** _____ by _____.

**Part 3: Think and Share**

**Exercise 1. Group discussion**

Work in small groups of 2–3 people. Take turns answering the questions. Spend about 3 minutes discussing each question. Take notes on your classmates' answers. Later, choose one question which your classmate answered and report their answers to the class. For example: "For question 1, [NAME] said that _____."

**Discussion questions:**

1. What do you think is the difference between "things we need" and "things we want"? Can you give examples from your life?
2. How does advertising affect your choices when people buy things? Do you think you are influenced by advertisements a lot?
3. Can you remember a time when you read or heard a piece of news which was fake? How did you find out the news was not true?
4. How do you decide which information on the internet you can trust?
5. How do you deal with uncertainty in your life, like not knowing what will happen tomorrow or next year?

**Exercise 2. Writing**

Choose one of the three questions. Write your answer in about 150 words.

1. Think about the last thing you bought that you really wanted. Why did you buy it? How did it make you feel after you got it? Do you think it was worth it?
2. Have you ever changed your opinion about something because of something you saw on social media or the news? What happened, and what did you learn from this experience?
3. What does "the future" mean to you? Are you excited, worried, or uncertain about it? Write about one thing that helps you feel hopeful when thinking about the future.

**Sources for worksheet content:**

Summary adapted from:

SparkNotes Editors. (n.d.). *White noise: Plot overview*. SparkNotes. Retrieved February 14, 2025, from: https://www.sparknotes.com/lit/whitenoise/summary/

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