REFRESHMENT IN THE LITERATURE CLASSROOM

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ABSTRACT
Literary materials undoubtedly emphasize the active involvement of the reader, which can be achieved by adopting procedures to activate personal meanings and thus encourage readers to form a dynamic interaction with the text instead of "bombarding" them with ready-made information. In this article, we discuss how a literature course (specifically short story analysis) should be designed as to make learners be involved in reflective and awareness raising activities by means of integrating Reader Response Approach and Personal Construct Theory.

Key words: Personal Construct Theory, Reader Response Theory

ÖZET
Edebi metinler kuşkusuz okuyucunun etkin katılımını vurgular. Bu da bireysel anlamların ortaya çıkabileceği yöntemleri kullanarak okuyucuların hazır bilgiyle donatılması   yerine metinle devingen bir bağ kurmalarını sağlayarak yapılabilir. Bu makalede edebiyat dersinin (özellikle kısa öyküçözümlemesi) öğrencilerin daha bilinçli hale gelmelerini sağlayacak etkinliklere katılımlarını sağlayacak olan Okur Merkezli Kuram ile Kişisel Yapısalcı Teori' nin birleştirilmesi yoluyla nasıl planlanabileceği tartışılmaktadır.

Anahtar Kelimeler: Kişisel Yapısalcı Yaklaşım, Okur Merkezli Yaklaşım

Introduction

It is assumed that classroom procedures, which emphasize the interaction between the text and the reader, result in a better understanding of literary text on the part of the learners. The reader-response theory, which dwells on the reader's engagement with the text, offers many opportunities both for the learners and for teachers in literature classes. In the realm of this approach, reader is no longer considered a passive receiver of the message but a producer interpreting the text based on his/her expectations, background, personality, and so forth. In addition to Reader Response Approach, Personal Construct Theory seems to be an essential component of the literary experience concerning the readers' subjective interpretations. The importance of Personal Construct Theory in regard to literature (in this study short stories) lies in its emphasis on personal constructs, reflection, self, and self concepts as well as personal theories that govern reading/analysing a literary work. Therefore, the integration of these two theories becomes crucial as to enhance learners' personal responses.

Reader Response Theory

With the change concerning the role of the reader, a new criticism in literature gained momentum. In the 1970s, there was a shift from the focus on the author to the reader. This theory; namely, Reader Response Theory, became popular as it shed light on how readers created meanings and interpreted the works. In fact, Reader Response Theory as Wales (1989) puts it "describes various kinds of critical approaches popular since the 1970s which focus on the activity of the reader in the interpretation of a work" (p. 390). Stevens and Stewart (1996, p. 199) describe Reader Response Theory as "a critical orientation concerned with the effects of a text on its readers and on the interaction between texts and readers." Lye (1996) presents the general positions crucial in understanding that the meaning of a text is what happens when the reader reads it. In Lye's opinion, the positions presuppose various attitudes towards such considerations as:

- the extent to which knowledge is objective or subjective
- the question of whether the world as we experience it is culturally constructed or has an essential existence
- how the gap, historically, culturally, and semiotically (as reading is a decoding of signs which have varying meanings) between the reader and the writer is bridged, and the extent to which it is bridged
- the question of the extent to which interpretation is a public act, conditioned by the particular material and cultural circumstances of the reader, vs the extent to which reading is a private act governed by a response to the relatively independent codes of the text
- the question of what the process of reading is like and what it entails

In addition, Culler (1997) believes that if a literary work is conceived as a succession of actions upon the understanding of a reader, then an interpretation of the work can be a story of that encounter, with its ups and downs: various conventions or expectations are brought into play, connections are posited, and expectations defeated or confirmed. To interpret a work is to tell a story of reading. (p. 59). What Culler claims

emphasizes not only what the reader creates but also how s/he recreates the text. The reader combines what s/he finds in the text with what s/he brings to the reading process. The way s/he makes meanings and responds to the text becomes as important as what the text offers. For the reader "the work is what is given to consciousness: one can argue that the work is not something objective, existing independently of any experience of it, but is the experience of the reader" (Culler, 1997, p. 119). As Culller (1997) states, "reader's text is a hybrid of the impact of learner's biases, expectations, and reading ability. Interpretations or reactions are a reflection of readers as well as the text." Iser with his "Reception Theory" also contributes to Reader Response Theory by "presenting literature as an experience rather than as an object, and readers as active participants rather than as passive consumers" (Thomson in Davis, 1989, p. 421). The relationship between the reader and the text is what accounts for an effective reading. In Iser's opinion "the literary work has two poles, which we might call the artistic and the aesthetic: the artistic pole is the author's text and aesthetic is the realization accomplished by the reader" (Thomson in Davis, 1989, p. 421). The relationship between the reader and the text is what accounts for an effective reading. In Iser's opinion "the literary work has two poles, which we might call the artistic and the aesthetic: the artistic pole is the author's text and aesthetic is the realization accomplished by the reader" (Thomson in Davis, 1989, p. 421). In this way, the reader fills in the gaps in the text on the basis of his/her personal experiences. As Iser puts it "literary texts only fully exist with the active participation of the reader and they require concretization" (in Wales, 1989, p. 392). In addition, for Iser, the literary work forces the reader into a new critical awareness of his/her customary codes and expectations. The work interrogates and transforms the implicit beliefs we bring to it, disconfirms our routine habits and so forces us to acknowledge them for the first time for what they are rather than merely reinforce our given perceptions, the valuable work of literature violate (Lye, 1996) or transgresses these normative ways of seeing, and so teaches us new codes for understanding. (in Eagleton, 1996, p. 68) In his description of what literary work offers to the reader, Iser emphasizes the dynamic reading process and the outcomes of this experience. Iser compares the experience of literature to that of a "traveller in a stagecoach" (Davis, 1989, p. 421). Iser claims that "the whole point of reading is that it brings us into deeper self-consciousness, catalyzes a more critical view of our identities. It is as though we have been reading in working our way through a book is ourselves" (in Eagleton, 1996, p. 68). In the process of interpreting and understanding the literary text, the reader's role as a producer and a consumer needs to be considered. The roles that readers undertake in view of Iser's Reader Response Theory can be summarized as follows:

- As the experience of literature is like that of a traveler, the reader combines all that s/he sees within his memory and establishes a pattern of consistency, nature, and reliability of which will depend partly on the degree of attention he has paid during each phase of the journey.
- In any text, there will be some spots of indeterminacy or information gaps. The reader then must fill in these from his/her own cultural knowledge in order to make the text fully coherent and consistent.

- The reader should be flexible and open-minded, prepared to put his/her beliefs into question and allow them to be transformed.
- The reader has to be a liberal.
- The reader should already be equipped with the right kind of capacities and responses as well as being proficient in operating certain critical techniques and recognizing certain literary conventions.
- To read literature effectively, the reader must exercise certain critical capacities.
- The reader should be aware of the fact that different readers are free to actualize the work in different ways and there is no single interpretation, which will exhaust its semantic potential (Iser in Davis, 1989, p. 421).

The access to a literary work is predetermined by the amount of contribution the reader provides. Linguistic, cultural, and literary background as well as personal factors -each with a different focus on the reading process- implies an enjoyable journey during which meanings are recreated and ideas/messages are interpreted. The American critic, Fish, who agrees with Iser in regard to his emphasis on "given or determinate facts independent of human beings", focuses on the idea that "there is no objective work of literature" (in Eagleton, 1996, p. 74). For Fish, "reading is not a matter of discovering what the text means, but a process of experiencing what it does to you." According to Fish, what the text does to us is related with what we do to it. The reader's experience is based on his/her interpretation not on objective structure that can be found in the work itself. In addition, the text's grammar, meanings, formal units are not factually given but they are the products of interpretation (in Eagleton, 1996, p. 74). In his reader-response theory, which is sometimes called "Reception Aesthetics" or "Affective Stylistics", Fish posits that responses and interpretations of the reader is what we should dwell on as interpretive strategies go beyond the formal features of the text. The important components of his theory can be summarized as follows:

- Meaning in a literary text inheres not in the text but in the reader, or rather the reading community. The reader's activities are at the center of the attention, where they are regarded not as leading to meaning but as having meaning.
- There is no stable basis for meaning. There is no correct interpretation that will always hold true. Meaning does not exist "out there" somewhere. It exists, rather, within the reader.
- The text contains nothing in itself. It is the reader who determines the shape, form, and content of a text.
- Reading can only repeat reality in that it necessarily consists of nothing but replications of independently existing collective interpretive strategies.
- Readers have common interpretive strategies that govern their personal response (Eagleton, 1996; Fish, 1980; Wales, 1989)

Fish's reader response theory dwells on the responses and interpretations of the reader, yet it also emphasizes the interpretive community in which readers share common features that would help them in interpreting the text. However, in view of the

aim of the present study, we will only focus on readers' active role in the creation of subjective meanings.

Another important authority in the Reader Response Theory is undoubtedly Louise Rosenblatt with her contributions to the field of literature. The importance of her contribution stems from her theory's being rooted long before the Reader Response Theory became popular among critics. As Church (1997, p. 71) clarifies "while some practitioners of Reader Response Theory were heralding the movement as a new approach, Rosenblatt was able to demonstrate that she had been promoting it since 1937 and that she was responsible for many of its terminological and grass root concepts." Additionally, Clifford (in Church, 1997, p. 72) reveals the importance of Rosenblatt in Reader Response Theory and points out that "Rosenblatt's ideas about the dialectical simultaneity of the reading process, about the contextual complexity of language in its social and private dimensions, about the multiplicity of interpretation, and about the inextricable link between reading and democracy were simply a generation ahead of their time." Rosenblatt was primarily concerned with describing engagement and involvement of the readers in the process of reading. Rosenblatt focused on how readers responded to text and she emphasized the relationship between literature and the student's social, psychological, and cultural world. In addition, she described what happens during reading stressing that reading any literary work is a unique experience, which involves the mind and emotions of the reader. In her theory, Rosenblatt focused on responding as an "event" and stated that the special meaning and more particularly, the submerged associations that these words and images have for the individual reader will largely determine what the work communicates to him. The reader brings to the work personality traits, memories of past events, present needs, and preoccupations, a particular mood of the moment, and a particular physical condition. These and many other elements determine his response to the peculiar contribution of the text. (Rosenblatt in Church, 1997, p. 71) Rosenblatt's emphasis on the reader's contribution to the text seems to be in agreement with that of Iser who claims that "the reader's part in the gestalt consists in identifying the connection between the signs...the gestalt can only be formed as an identified equivalence through the hermeneutic schema of anticipation and fulfillment in relation to the connections perceived between the signs" (Iser, 1978). Of a similar focus, Rosenblatt (1978) comments that what the reader has elicited from the text up to any point generates a receptivity to certain kinds of ideas, overtones, or attitudes. Perhaps one can think of this as an altering of certain areas of memory, a stirring up of certain reservoirs of experience, knowledge and feeling. As the reading proceeds, attention will be fixed on reverberetions or implications that result from fulfillment of frustration of those expectations. Another reason why Rosenblatt can be regarded as an outstanding figure can be attributed to her focus on why we read and how our different reading leads to different literary experiences. As to clarify these questions, Rosenblatt distinguishes between "aesthetic" and "efferent" modes of reading process. According to Rosenblatt, the former refers to the full absorption in the rich experience of thought and feeling during the reading itself. In adopting an aesthetic stance, a reader may briefly focus on analyzing the techniques interacting in a text. However, in the latter, the reader reads the text and seeks for specific bits of information. In this kind of reading, a reader may be stimulated to remember a related personal experience (Church, 1997). As opposed to some critics such as Wellek and

Warren (1984), Rosenblatt tries to find a middle ground that allows the reader and the text to come together and make a transaction that results in an accurate analysis (Church, 1997; Fish, 2000). Rosenblatt calls this "The Transactional Theory" in which she considers meaning as a transactional product of the text and the reader. Rosenblatt (in Church, 1997) describes her theory as emphasizing the essentiality of both the reader and the text, in contrast to other theories that make one or the other determinate... "Transaction" permits emphasis on the to-and-fro, spiraling, nonlinear, continuously reciprocal influence or reader and text in the making of meaning. The meaning – poem – happens during the transaction between the reader and the signs on the page.

With her emphasis on the cooperation between the text and the reader, Rosenblatt questions the assumption that the meaning is hidden in the text and claims that only through reader's experince can meaning be created. The principles of Rosenblatt's Reader Response Theory can be summarized as follows:

- Any literary work exists in interaction with specific minds and reading any literary work is a unique experience involving the mind and emotions of the reader.
- The reader's reactions are responsible for any subsequent interpretation of it.
- There is no such thing as a generic reader or a generic literary work; there are in reality only the potential millions of individual readers of the potential millions of individual literary work.
- The construction of characterized, ideal, informed, implied, or intended readers is not what matters in the reading process. Analyzing what happens when particular people read a particular text at a particular time leads to an understanding of literary experience.
- Being concerned with the reader's becoming self-aware, self critical, and self-enhancing plays a more important role as compared to analyzing readers' psyches.
- Through transaction with the text, readers extract their own, unique, and subjective meanings (Church, 1997; Fish, 2000).

Personal Construct Theory

Kelly's Personal Construct Theory "is based on the philosophy of constructivism" which assumes that knowledge is a constructed version of the world rather than a direct representation (Oades in Görgün, 1999). Kelly (1955) claims that "each individual makes sense of his/her world on the basis of his/her own personal experiments, constructs hypotheses that are confirmed or disconfirmed constantly." For Kelly (1955), "the degree to which we understand other people or ourselves is measured by the extent to which we make sense of our experience." In Kelly's opinion (1955), the individual creates his/ her own ways of seeing the world in which s/he lives; the world does not create for him; s/he builds constructs and tries them on for size. The constructs are sometimes organised into systems, group of constructs, which embody subordinate and superordinate relationships; the same events can often be viewd in the light of two or more systems, yet the events do not belong to any system, and the individual's practical systems have particular foci and limited ranges of convenience. (p. 53) Personal

constructs as Kelly (1955) defines "are bipolar and hierarchically organised into a construct system" through which individuals construe the world. Individual is put on the spot with Kelly's Personal Construct Theory. Individuals are influenced by constructs-cognitive structures created as a function of past experiences- and they can alter their constructs at any time. However, this does not imply that individuals constantly change, discard, and create their constructs. If the constructs account for the events that occur in the individual's life, they are satisfactory and do not need any change (Gutbezahl, 1994).

The relevance of this theory to the nature of literary experience and Reader Response Theory mostly lies in what Kelly called his "fruitful metaphor". For him, people are scientists, too. They have constructions of their reality.They have anticipations or expectations like scientists have hypotheses. They engage in behaviours that test those expectations like scientists do experiments. They improve their understanding of reality on the basis of their experiences like scientists adjust their theories to fit the facts. In a similar way, literary experience in the realm of Reader Response Theory suggests that reader's responding to a text involves both the mind and the emotions of the reader. In addition, Henderson and Brown (2000) define a reading as "a hypothetical construct of norms and expectations that can be derived or projected from the work and may even be said to inhere in the work." In their opinion, since expectations may be violated or fulfilled, satisfied or frustrated and since the process of reading involves memory, perception, and anticipation, the charting of reader response is extremely difficult and perpetually subject to construction and reconstruction, vision and revision just like an individul's construing the world: anticipating, forming hypotheses, testing, and reforming them. Rosenblatt in accordance with Henderson and Brown is in the opinion that the special meaning and more particularly the submerged associations that these words and images have for the individual reader will largely determine what the work communicates to him. The reader brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mode of the moment, and a particular physical condition. These and many other elements to be duplicated combination determine his response to the peculiar context of the text. (in Church, 1997, pp.30-31) On the basis of what Rosenblatt emphasizes, it becomes apparent that the reader's constructing of the meaning of a text is determined by his/her involvement in the text, which is mostly shaped by personal factors. Ibsen (1990) favours that "when readers read a text, their own experiences and expectations will determine what they look for and find important. To read is to select bits and pieces and put them together in a meaningful whole" (p. 3). In Kelly's Personal Construct Theory, individual construes the world on the basis of his/her repertoire of constructs- models, hypotheses, or representations made out of individual experiences. Expectations, anticipations, and experiences all account for the way a person contrues the events. Just like the individual in Personal Construct Theory, the reader in regard to Reader Response Theory is engaged in a process in which s/he makes sense of the text through his/her experiences and expectations. In reading a literary work, the reader brings to the work his/her biases, expectations, background, reading strategies/theories and this results in a rather personal meaning. The reader determines the shape, form, and content of a text in the light of the content of his/her repertoire of literary experience.

The relevance of Kelly's theory of personal constructs to Reader Response Theory in regard to nature of reading, analysing, and responding to literature (in this study short-stories) becomes clearer when corollaries are analysed. Kelly's theory consists of the fundamental postulate and 11 corollaries. For the purpose of the present study, we will focus only on fundamental postulate, individuality corollary, and sociality corrollary.

a- Fundamental Postulate: The fundamental postulate emphasizes that "A person's processes are psychologically channelized by the ways in which he anticipates events" (Kelly, 1955). By processes, Kelly means "a person's experiences, thoughts, feelings, behaviors, and whatever might be left over. All these things are determined, not just by the reality out there, but by his/her efforts to anticipate the world, other people, and him/herself from moment to moment as well as day-to-day and year-to-year. In other words, the way we behave is determined by the way we anticipate events. Likewise, in literary experience, our expectations and anticipation will draw the route for our behaviors and they will accelerate or slow down our reactions to a work. Before reading a literary work, the reader has predictions about the text and this activates background information of the reader. On the basis of his/her background shaped by experience of a specific genre, title of the text, or drawings, the reader forms hypotheses about the text and his/her reading is determined by these predictions (Bock, 1993; Kesen, 1999). During the process of reading, the reader "creates a horizon of expectations...and these expectations are not completely fulfilled. Instead, the surprise of the unfilled anticipation encourages the reader to continue the journey through the text" (Iser, in Davis, 1989). This, in other words, implies that predicting information in a text is followed by confirming or reformulating hypotheses. In Personal Construct Theory, the changes in the induvidual's construct system regarding the invalidation of anticipation of events are described as: the successive relevation of events invites the person to place new constructions upon them whenever something unexpected happens. The constructions are working hypotheses which are about to be put to the test of experience. As one's hypotheses or anticipations are successively revised in the light of the unfolding sequence of events, the construction system undergoes a progressive evolution (Kelly, 1955, p. 72).
Both the individual in Kelly's theory and the reader of a literary text construe/read the events in the way determined by their hypotheses. The events in a story or in daily life may not allow confirmation of the hypotheses but always leave a room for reformulating them.

b- Individuality corollary: "Persons differ from each other in their construction of events." As Boeree (1999) asserts "since everyone has different experiences, everyone's construction of reality is different." Kelly does not approve of classification systems, personality types, or personality tests. In other words, this corollary implies "the uniqueness of each person and his/her perception and interpretation of a given situation in a given context" (Sendan, 1995). In addition, each of us sees our situation through the "goggles" of our construct system. We differ from others in how we perceive and interpret a situation, what we consider important about it, what we consider its implications, the degree to which it is clear or obscure, threatening or promising, sought

after or forced upon. When people are said to be similar, it is not necessarily because they had the same experiences, but because they have placed the same interpretations on the experiences they had...Each of us lives in what is ultimately a unique world, because it is uniquely interpreted and thereby uniquely experienced (Bannister and Fransella in Sendan, 1995, p. 26). Individual differences are also revealed in the realm of literary experience. The nature of literary works and the process of reading literature explain how Kelly's Personal Construct Theory is in agreement with literary theory in regard to creating meanings and responding to a story, poem, or a novel. Lazar (1993, p. 10) emphasizes the fact that the meaning of a text is "never fixed or frozen" since there may be individual differences in interpretation. In addition, as Selden (in Lazar 1993, p. 10) puts it "there is not one correct route of entering a text on the part of the readers" and thus the meaning is not fixed but it is "manufactured" or "assigned" by the reader. In accordance with Lazar and Selden, Brumfit and Carter (1984, p. 23) believe that the process of reading is in fact a process of creating meanings. In doing so, the reader integrates his/her own needs, understanding and expectations with a written text. Each reader will have different needs, understanding, and expectations; as a result, each reader will derive slightly different messages from reading a particular work. In other words, each reader's expectations, background, beliefs, and preferences will lead the reading process and this will result in different interpretations of meanings. Different readers thus will read a single work in hundreds of different ways and this will lead to consideration of the factors involved in these differences on the part of the reader's making sense of a literary work. Lazar (1993) focuses on the reasons for various interpretations and responses. In her opinion, individual differences in interpretation of a text can be attributed to factors such as:

- the historical period in which individuals live
- the society individuals live in and their social position in this society.
- individuals' religious beliefs
- individuals' personal psychology

Furthermore, Lazar (1993, pp. 53-54) includes the factors such as students' cultural background, linguistic proficiency, and literary background in regard to individual differences. These factors and how they influence personal response can be summarized as follows:

a- The reader's cultural background:
Students' cultural background and their social and political expectations help or hinder their understanding of a text. Therefore, readers with different cultural background, ideologies and preferences come up with different meanings, feelings, and reactions. To clarify this point, Culler (1997) claims that "a work is interpreted as answering questions posed by horizon of expectations and a reader of the 1990's approaches [a text] with expectations different from those of a contemporary of Shakespeare's"(p. 60).

b- The reader's linguistic proficiency:
Deviations in the literary text may cause problems on the part of the reader. A reader with high linguistic proficiency will easily infer meanings by making use of how language is used whereas a reader who is not linguistically competent will find it difficult to cope with deviations, which will result in a poor reading and interpreting.

c- The reader's literary background:
Reader's literary knowledge as in other factors facilitates or impedes literary understanding. Readers familiar with literary texts and specific genres will have formed theories as to how to infer interpret or analyse a text.

Culler calls this "literary competence" and he emphasizes the importance of considering literary competence as an important factor in reading differently from the others. For Culler, "the reader's expectations about poetry and his/her way of reading guide his/her interpretive process, and the experienced reader of literature knows what can be done with literary works on the basis of his/her previous reading" (Culler in Türeli, 1998, p. 69).

As a result, the reader's creation of meanings in a literary text will be determined by who s/he is, what his/her background is, what s/he likes, what s/he considers to be important in the text and what his/her beliefs are. A reader will interpret a text differently from the others in the same way an individual experiences the world uniquely.

c- The sociality corollary: "To the extent that one person construes the construction processes of another, he may play a role in a social process involving the other person." The sociality corollary implies that even if an individual is not really similar to another person s/he can relate to him/her. Bannister and Fransella clarify what Kelly means with this corollary. In their opinion, sociality corollary sees each of us as attempting, in relation to other people, to be psychologists, whether we be good, bad or indifferent psychologists. In terms of our ideas about other people's construct systems we may seek to inspire them, confuse them, amuse them, change them, win their affection, help them to pass the time of day or defeat them. However, in all these and many other ways we are playing a social role in a social process with them. Conversely, if we cannot understand other people; that is, if we can not construe their constructions, then we may do things to them but we cannot relate to them. (Bannister and Fransella in Sendan, 1995, p. 32)

When we consider reading literature in a classroom setting, we see that each reader- as sociality corollary implies- plays an important role in the reading, analysing, or responding process as s/he shares feelings, impressions, ideas that s/he has reflected on. Readers in a literature class may reveal differences regarding what they already know, why they want to read the text (personal goals and interests), how they read (strategies they adopt), or how they feel about the text they read. However, literature offers great advantages for sharing and comparing interpretations, feelings, emotions, or reactions of the readers. As a result, discussions about personal reactions, meanings, and

responses may help readers relate themselves to others in the class though they may be different in personality.

Repertory Grid Method
Repertory Grid Method has been used to uncover individuals' personal construct systems. The development of the Repertory Grid is related to Kelly's basic proposition in his theory. Repertory Grid Method which is concerned with the personal perspective of the participants allocates differences in individual viewpoints (Pope and Keen; Pope and Denicole in Sendan, 1995). In addition, Repertory Grid "provides researchers with an opportunity to picture and understand their participants' construction of the processes at a particular point in time" (Korthagen, 1993). Though used increasingly in many fields, Repertory Grid Method seems to be a new tool in literary context. Apart from exploring individual differences and common features in readers' responses, the use of repertory grid method also helps the literature teacher to see how each individual construes him/herself as well as the changes s/he undergoes.

Approaches in Presenting Short Stories in the ELT Context
Short stories like other literary genres require approaches, which ensure the active involvement of the reader. In Collie and Slater's view (1987), "short stories are so brief that if teachers are not careful, they may be less involving for the reader: there is not enough time to be drawn into the fiction and feel really at home within its created universe" (p. 196). In accordance with Collie and Slater's opinion, Leech and Short (1989, p. 2) claim that "the challenge in studying prose style and their sources in the language are often more unnoticable than those of poetic language." In addition, in their opinion, "another difficulty of prose studies lies in the problem of how to select what sample passages, what features to study, and the incompleteness of even the most detailed analysis. Because of these difficulties of scale and content, bitty and no comprehensive and adequate theory of prose has emerged" (1989, p. 2). As a result, presenting short stories in the classroom requires careful preperation in which learner's active involvement and personal responses form the basis for the activities.. In other words, activities to be adopted should be designed in such a way that they would help learners create their own meanings and responses. Türeli (1991, p. 20) suggests the following principles for presenting short stories:

- Activities should be designed in such a way that they would improve students' skills of making inferences and negotiating meaning.
- Short stories should not be used to teach something else such as merely historical or social background.
- As students' background knowledge, previous experiences, and even the psychological states are important in extracting meaning from the story, brainstorming activities should be carried out to stimulate them to be more responsive.
- As reading is an interactive process between the literary text and the individual reader, students should not be restricted to ready-made interpretations.

- For a meaningful learning, each story should be introduced to the students as a new experience and the new material should be related to students' background knowledge of life and experience, whenever possible.
- The teacher should be wisely passive and should assist the students in a relaxed classroom atmosphere, only when and where it is necessary.

In addition to the suggestions by Türeli, Ibsen (1990) suggests an approach, which she calls "a creative methodology." In Ibsen's opinion (1990), through a literary text we meet a fictitious world, and in the classroom we create our own world of fiction based on that of the text. The text will give us a universe with its own setting, characters, and conflicts. We enter this world in role. Through identification on an intellectual and emotional level, we engage ourselves in a parallel conflict and this method creates immediate situations where the text becomes part of the class's experience. (p. 5) Ibsen's method, which she calls 'the "I" model', can be summarized as follows:

Involvement	Impetus	Input
Interaction	Identification	Incubation
Interpretation	Initiative	Integration

Impetus : This stage consists of pre-reading and pre-listening stage. It is the stage at which interest is aroused.

Input: At this stage learners carry out activities such as close reading, vocabulary exercises, and exploring themes.

Identification: At this stage, learners enter imaginary situations where they explore a theme, a person, or a conflict from within through improvisation.

Incubation: This stage includes activities such as thinking and reflecting ideas as well as writing about their feelings and ideas.

Initiative: This stage involves sharing feelings, ideas, and impressions that have been reflected on.

Integration: At this stage, learners are involved in integrating language and literature through an emotional experience.

The method suggested by Ibsen emphasizes the involvement of the learners and their creativity. Indeed, the activities might help learners in becoming engaged in the literary work and relating it to their own experiences.

Sinclair (in Carter and McRae, 1996, p. 149) also suggests a number of questions, which might help literature teachers in designing activities for any literary text including short stories. The questions and related activites are as follows:

1-   What do students already know?
        Text-based tasks that focus on
- prediction skills
- understanding layout and visuals
- recognizing genre

2-   Why do students want to read the text?
        Tasks that focus on
- personal goals
- personal interests
- understanding information on cover and assesing the language level of the text.
- understanding reviews

3-   What do students know after reading the text?
        Text-based tasks that focus on linguistic and textual knowledge
        Tasks that focus on reflecting on personal knowledge and reflecting on personal experience

4-   How do students feel?
        Tasks that focus on
- experiencing reactions
- recording reactions
- sharing reactions
- comparing reactions

5-   What did students do?
        Tasks that focus on strategies used for dealing with text
- introspection
- self-reporting,
- comparison and evaluation of reading strategies.

6-   How well did students do?
        Tasks that focus on self -assessment
- establishing criteria for evaluating performance and text
- applying criteria
- expressing assessment
- recording assessment
- identifying problems

7-   What do students want to do next?
        Tasks that focus on
- short term learning goals
- plans for further reading
- follow up activities
- research
- dealing with language problems.

As for literary understanding, the literature teacher needs to discover what individual readers bring to the reading process, what influences their responses while reading, analysing, and responding to narratives (short stories). Only after the literature teacher discovers readers' set of values, beliefs, expectations and theories about narratives (short stories) or other literary genres, should s/he be involved in examining/analysing how these factors affect readers' responses to short stories. In this way, the teacher can investigate how individual readers view/construe reading process as well as the text itself and how these different views affect their behaviors. The method to be used should also cover the analysis of both the structure and the content of these personal theories. To make most of what short stories offer, the reader undoubtedly depends on both understanding the basic elements and employing appropriate strategies for each element in the story. However, becoming successful in reading/analyzing short stories lies in the reader's reading the stories in the way s/he wishes to read. The first step to assist readers/learners in developing their own responses and strategies lies in uncovering learners' beliefs about how to read/analyze/respond to short stories.

Suggested Framework for Presenting Short Stories in the ELT Context
Since literary texts gain meaning through the reader's viewpoint, personal experience, imagination, and interpretations, the reader's contribution to the meanings created in the text can never be ignored. Social, psychological, and personal factors account for what the reader makes out of a text being read and these factors form readers' personal theories about literary experience or a specific genre. Therefore, the reader needs to be aware of what s/he brings to the reading process. What the learner needs from the literature teacher is more than learning about the theme, character or the background of the author. Students need to be able to identify "with" the experiences and situations which are depicted in the text. They need to be able to discover the kind of pleasure and enjoyment, which comes from making the text their own, and interpreting it in relation to their "own" knowledge of themselves and of the world they inhabit (Carter and Long, 1991 p. 6). Therefore, we suggest that the framework designed as a result of integrating Reader Response Theory and Personal Construct Theory will help teachers make the learners become aware of their own personal theories and see literary experience as a means of discovering and developing themselves rather than being exposed to ready made information.

Short Story Syllabus Based on Reader   Response Approach and Personal Construct Theory

Objectives of the course
- to make learners become aware of their own theories about short story analysis
- to help learners not only reflect on the stories but also on themselves
- to help learners develop their own responses and judgements through reader-text transaction
- to help learners develop an awareness of their own way of reading/analysing the texts

- to help learners evaluate their own performances and identify their own problems.

Table 1. The Procedures To Be Followed In Designing The Syllabus

		RATIONALE
AT THE BEGINNING OF THE COURSE	Uncovering learners' personal theories about reading and analysing short story	Helping learners become aware of their own theories and challenging their theories, which would initiate change and growth. Providing the teacher with information about the learners
	Interviewing with the learners about their personal beliefs, expectations, and difficulties they believe to encounter during the semestre	Making it easier for the teacher to evaluate the data collected by means of repertory grids and to highlight parts, which seem likely to cause difficulty for the learners.
	Having learners write their expectations about the course (focusing on the procedures to be followed, texts to be read, and personal goals to be reached at the end of the semestre)	Helping learners reflect on their expectations and set personal goals (if not set before) and obtain data as to utilize at the end of the semestre.

DURING THE COURSE	Carrying out the analysis on the basis of learners' questions that they form beforehand, discussing learners' comments on the difficulties they encountered. In short, discussing their reflections both on the text and themselves	**Highligting individual responses, feelings, and problems**
	Having learners keep diaries in which they reflect their feelings and comments about the stories they read and their own performance	**Reflecting personal comments and highlighting aspects which seem striking, important, or challenging for the individual reader (including both the stories and personal performance)**
	Helping learners regard texts as a reflection of life itself by helping them build relationship between the stories and real life	**Helping learners be personally involved in reading and analysing short stories**
	Giving learners the chance to share and compare their reactions if they wish	**Giving learners the chance to redefine or modify their beliefs regarding the texts they read or personal theories referring to short story analysis in general.**
AT THE END OF THE COURSE	Having learners fill in another repertory grid (in which their previous constructs are also provided)	**Helping learners see changes (if any) in their personal theories and construction of themselves as the reader.**

Conclusion

Every reader finds something different in the text as s/he brings different things to the reading process. The process of reading turns out to be a process of re-creating what we read. As Barnet and Cain (2000, p. 5) put it "our reading is a re-creation; the author has tried to guide our responses, but inevitably our own experiences, including our ethnic

background and our education, contribute to our responses." That is, the recreation of the text is determined by cultural, social, psychological, and other factors. As a result, each time a text is read by a reader, a new meaning is created. Interpreting or understanding a literary text depends on the amount of the contribution on the part of the reader. In the process of creation of the meaning, interpreting, evaluating, and analysing a piece of literary work, factors such as the reader's background in regard to literary competence and linguistic competence as well as cultural competence, personal factors such as age, gender, motivation, and interest all play a big role. In addition, reader's theories, which are mainly based on his/her ideas, biases, and background, account for the outcome of the reading process. It is at this point where the role of the teacher becomes crucial as to initiate personal involvement and response of the learners and this could be well achieved by utilizing tools which make learners become aware of themselves as readers and how they can get the most of literary experience.

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