

UNIVERZITET CRNE GORE
FILOLOŠKI FAKULTET
Broj: 01
Nikšić,

Na osnovu člana 64 stav 2 tačka 9 Statuta Univerziteta Crne Gore, a u vezi sa članom 32 i 34 Pravila doktorskih studija, Vijeće Filološkog fakulteta na sjednici održanoj 20. oktobra 2021. godine, utvrdilo je

PRIJEDLOG

I

Prijava teme doktorske disertacije *Teaching literature of New York City at the academic level of philological studies and its impact on the development of reading skills* kandidata mr Bese Jerliu ispunjava formalne uslove za nastavak procedure.

II

Predlaže se sastav komisije za ocjenu podobnosti teme i kandidata mr Bese Jerliu pod navedenim nazivom u sljedećem sastavu:

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3. Prof. dr Marija Krivokapioć, Filološki fakultet UCG, predsjednica Komisije
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NIKŠIĆ

VIJEĆU FILOLOŠKOG FAKULTETA

Predmet: Prijava teme doktorske disertacije i prijedlog Komisije za ocjenu podobnosti teme i kandidata

U skladu sa članom 33 i 34 Pravila doktorskih studija Univerziteta Crne Gore, Vijeću Filološkog fakulteta predlažemo na usvajanje Prijavu teme doktorske disertacije *Teaching literature of New York City at the academic level of philological studies and its impact on the development of reading skills*, kandidata mr Bese Jerliu, kao i prijedlog Komisije za ocjenu podobnosti teme i kandidata:

1. Prof. dr Aleksandra Nikčević-Batrićević, mentorka;
2. Doc. dr Dušanka Popović, komentorka;
3. Prof. dr Marija Krivokapić, predsjednica komisije;
4. Doc. dr Saša Simović, članica komisije, i
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Na službenom jeziku	
Na engleskom jeziku	Teaching literature of New York City at the academic level of philological studies and its impact on the development of reading skills
Obrazloženje teme	

Literature is considered a promotional tool for language learning purposes. Literature can be used to motivate students to read and write to improve their academic skills. According to Elaine Showalter, "Teaching literature is not brain surgery. No one will die if we make a mistake about Dryden. And we cannot be at our best, most reflective, most experimental every day and in every class. We can improve our students' lives and morale by sharing ideas about how to teach better, and improve our own lives and morale by thinking about why we want to teach literature in the first place" (Showalter, 2003).

Indeed, the literature of New York is very important in students' literature. Fiction, poetry, and drama as part of literature have asserted that literature has a great role in the literacy ability of developed students. It is important because it encourages learners' personal growth to meet future needs and challenges. It can be said that learners are enriched incidentally through the enjoyable experience of reading or producing a range of literary texts. Students are encouraged to think creatively and critically when using literary texts through student-centered approaches (Madhavan & Sambatcoumar, 2011).

An understanding of pre-existing approaches to teaching literature in the EFL classroom is crucial for teachers and educators to decide on the best way to use literature as a tool. The different approaches that have become applicable in recent years are Wellek and Warren (1984) that distinguish between internal and external approaches to literature. The first focuses specifically on the text while the second seeks to delve deeper into the social, political, or historical events that make up the context of the text, Maley's (1989) who distinguishes between "the study of literature" as a cultural artifact and "the use of literature as a resource for language learning" (Bobkina & Dominguez, 2014).

Similiarly, Carter and Long (1991) advocate three key models for teaching literature that they specifically design to make literature fit into EFL programs: cultural model, language model, and personal growth model (Carter & Long, 1991). Moreover, Lima (2005) advocates two main approaches to teaching literature: intuitive analysis and syntactic analysis and Van's (2009) classification goes more in line with approaches to the analysis of literary fiction itself. The six approaches described by the author include the following: i) New Criticism, ii) Structuralism, iii) the Stylistic Approach, iv) the Reader Response Approach, v) the Language-Based Approach, and vi) and the Critical Literacy Approach (Van, 2009).

Additionally, teachers encourage student-centered learning by allowing them to share their opinion and believing in their ability to lead. Student-centered classes include students in planning, implementation, and evaluation. Involving students in these decisions will be beneficial because more work will be placed on them. Teachers need to feel comfortable changing their leadership style from directive to consultative – from "Do as I say" to "Based on your needs, let's co-develop and implement an action plan" (McCarthy, 2005). They are also more collaborative, solve problems easier, and can employ multiple intelligences.

Student-centered learning involves a variety of methods, such as active learning, collaborative learning, teaching, and inductive learning, and minimizing or eliminating student resistance to student-centered teaching methods. So, there are multiple benefits of teaching literature in a student-centered classroom which gives students enough space to fail and learn from their mistakes. It helps students develop their critical-thinking skills and self-awareness skills (McCarthy, 2005).

Collie and Slater in their book titled *Literature in the Language Classroom* emphasize the effect of literature on learners' enrichment. By reading literary texts, learners have to deal with an advanced language and gain additional familiarity with various linguistic uses, forms, and conventions or the written mode, "with irony, exposition, argument, narration, and so on." Reading literature helps learners to imagine what life was like in the past and it increases the

foreign learners' insight into the country whose language is being learned (Collie & Slater, 1987, p. 4).

Above all, literature can be most useful in the process of language learning because of the personal involvement it promotes in readers. "Very often, the process of learning is essentially analytic, piecemeal, and, at the level of personality, fairly superficial" (Collie & Slater, 1987, p. 5).

When learners engage imaginatively with literature, they focus more on the mechanical aspects of the foreign language system. The good thing about exploring a novel over a long period is that readers begin to inhabit the text. The reader is attracted to the book. He/She is interested in pursuing the development of the story and finding out what happens as events evolve: "he or she feels close to certain characters and shares their emotional responses. The language becomes 'transparent' – the fiction summons the whole person into its world" (Collie & Slater, 1987, p. 6). This can have advantageous effects on the whole language learning process, as long as the reader is motivated and literature is kept interesting and varied.

Collie and Slater's aim in this book is to provide teachers with some ideas, approaches, and techniques when teaching literature that has worked out in their classroom. They wanted to find out the reason that literature is beneficial in the language learning process, the works appropriate in the foreign-language classroom, and how they can rethink the way they present and use literature to develop a broader range of activities that are more involving for their students.

Therefore, it is important to choose books that apply to life experiences, emotions, or dreams of the learner. Except for participating in classroom activities, learners need to be encouraged to read at home and improve their language skills. In addition, shared classroom activities can help learners overcome the strains of approaching a piece of literature in a foreign language, by giving them deep understanding and adequate confidence to stimulate their reading at home (Collie & Slater, 1987).

Moreover, literature is very important for the academic context because it creates a way for people to record their thoughts and experiences in a way that is attainable to others, through fictional experiences. Learning literature is a critical component in education, as it teaches students to see themselves reflected in art. It allows them to learn about life and the truth. Literature also helps people to see life from another's point of view. Identity-based literature teaches the reader what life is like for others, helping them to be more understandable and respectful to those around them.

It is our intention in this dissertation to indicate the importance of the use of literature at the academic level and to the basic approaches to teaching and learning literature. The dissertation also discusses language and literature, integrating language and literature in Anglo-American studies, literature of New York focusing on drama, poetry, and fiction, and various techniques used to teach them.

We intend to start the research of the topic with the basis of New York's literature. The streets and people of New York showcase a range of literary works published from New York City's earliest settlement to the present day. When Walt Whitman, one of the most influential voices in American literature was writing, Brooklyn was the US' third-largest city, in size, industry, and population. Whitman predicted among future generations a great interest in the narratives of Brooklyn's diverse inhabitants. However, he did not accept the range and complexity of Brooklyn's literary history, one that both complements and complicates that of NYC as a whole.

It is in this dissertation that we have decided to focus on literature written in the spatial context of New York, due to a variety of reasons.

Whitman describes the happy moments that he has had in New York City as a poet. "Remember ... [*Leaves of Grass*] arose out of my life in Brooklyn and New York ... absorbing a million people ... with an intimacy, an eagerness, an abandon, probably never equaled" (Whitman, 2004).

Whitman tells how his experience in the city stimulated his best poems. In his poetry *Song of Myself*, the pleasures that he took in New York City 'absorbing' and 'being absorbed' by a large number of people who are always in a hurry are described (Whitman, 2004).

Additionally, Whitman's best-known poem *Crossing Brooklyn Ferry* talks about a man who is traveling by ferry from Manhattan to Brooklyn. He embodies his idea of humans being united in their joint experience of life. The poet in this poem tries to define human's connection with one another despite their flaws and challenges. He realizes other people have completed this journey and will probably complete it in the future. With this in mind, he understands that even though time will pass and society can change, the natural wonders like the wind, the clouds, the sea, the seagulls, and the water will always be part of this journey between Manhattan and Brooklyn. However, the faces of the people, the ferry, the cityscape are some of the markers of this journey that will always change. Due to this, he feels enthusiastic thinking about other people experiencing the same feelings as his and this gives him comfort (Whitman, 2007).

It is in this literature that writers guide us through the most beautiful parts of New York. This book, *The Cambridge Companion to the Literature of New York* written by Cyrus Patel and Bryan Waterman is the first large-scale review of New York City's heritage in American literature. The work explores and celebrates New York City writers and portraits in more than two centuries of writing and performance, from the invention of Knickerbocker New York in the 19th century to poetry and punk rock in the East Village in the 1970s.

Patel and Waterman document the fluent literary meaning of New York, with selections containing the voices of Herman Melville, Walt Whitman, Edith Wharton, Eugene O'Neill, Allen Ginsberg, and many others. Each of the volume contributors, who include PPateland Waterman, serves as tour guides, navigating the temporal and geographical exploration of the urban landscape showing the local knowledge and distinctive points of each subject (Patell & Waterman, 2010).

In *Crossing Brooklyn Ferry*, Whitman claims that "distance avails not, / I am with you, you men and women of a generation, or ever /so many generations hence", "I too walk'd the streets of Manhattan island ... I too had receiv'd identity by my body, / That I was I knew was of my body", "Closer yet I approach you" (Whitman, 2007). In these lines, he means that even though he will not be with us in the future, his poems will. The readers of the poem will always be with him sharing experiences of the city.

Moreover, we can see Ginsberg's influence in Whitman, his celebration of urbanism, and his situating of the city of New York at the center of his democratic, physical poetic. Ginsberg dedicated his best poem *Howl* to the 'natural love of man for man'. *Howl* is a description of this *Moloch*. It begins by describing the economic sufferings of those who do not possess luxuries. *Moloch* represents the immoral power of government.

Fascinated by this, Ginsberg sees Whitman's proposal take on its most extreme form in *Calamus*. So, he suggests that the love of comrades and the unashamed affection between citizens be accepted as it is rather than ridiculed.

"I hear it [was] charged against me that I sought to destroy institutions;
But really I am neither for nor against institutions,

(What indeed have I in common with them? or what with the destruction of them?)

Only I will establish in the Mannahatta and every city of these States inland and seaboard,
And in the fields and woods, and above every keel little or large that dents the water, without

edifices or rules or trustees or any argument, the institution of the dear love of comrades" (Ginsberg, 1956).

Howl, too, tried to set up the institution of the love of comrades in a reconfigured Manhattan, in the Whitman's *City of Orgies*, where comrades could find a community more than a nation amidst fiction cursed by the nations. Such love for comrades can still be oppressed in the world of *Howl*. But the book at least shows it as actual and possible - since it organizes an initiating society, "the best minds of my generation", who relate to their hatred of Cold War America but still do not constitute a widespread counterculture (Patell & Waterman, 2010).

Therefore, the most known cite in the literary history of Brooklyn is *The Brooklyn Bridge*, which was a favorite topic for modernist writers such as Hart Crane, Federico Garcia Lorca, John Das Passos, and others. In addition, *The Brooklyn Bridge* is deployed in different ways by writers. Hart Crane regards the bridge as more than the means of travel between Brooklyn and Manhattan - it connects all of America, its past and its future. Vladimir Mayakovsky compares the physical structure of the bridge - its "steel mile" and "rigorous calculation of bolts and steel" - against the generalized "shopkeeper", the "hungry", the "unemployed". Charles Reznikoff's story about the bridge is brief - "In a cloud bon of steel" - and removes its anchor structure in urban space (Patell & Waterman, 2010, p. 110).

Other works do not focus on the beauty of its Gothic arches and its diagonal suspensions and vertical positions; they root it in its function as a means of overcoming the genuine and metaphorical space that separates Brooklyn from Manhattan. The bridge, because of its special structure and physical position becomes a passage through space, time, social position, and aesthetic position. The walk across the bridge in Colson Whitehead's *The Colossus of New York* (2003), in contrast, ends in Manhattan with an immersion into the anonymity of the urban crowd. Moreover, as soon as the subway expanded, it started to play an important role in American literature. Thomas Wolfe's *Only the Dead Know Brooklyn* (1935), closes with the popular lines "It'd take a guy a lifetime to know Brooklyn t'roo arent too. An' even den, yuh wouldn't know it all" (Wolfe, 1994).

Apart from this, Alice Mattison in her short story *Brooklyn Circle* explores the map of the subway itself. It describes how subway system design divides Brooklyn neighborhoods and, therefore, their residents: "The lines stretched from Manhattan like the tentacles of an octopus, but nothing connected them except in a very few places. To travel between some locations in Brooklyn, it was necessary - it is still necessary, Jerry pointed out - to travel into Manhattan and back" (Patell & Waterman, 2010, p. 114).

Moreover, emergency works of literature demonstrate the power of what philosophy Kwame Anthony Appiah calls "cosmopolitan contamination". Cultures, according to Appiah, are never inclined to purity: they are inclined to change, to mixing and miscegenation, to an "endless process of imitation and revision" (Appiah, 2006).

According to Appiah, multiculturalism "often designates the disease it purports to cure," because its approach to the cultural diversity promotion is often very altered by a pluralism that, as the intellectual historian David Hollinger puts it, "respects inherited boundaries and locates individuals within one or another of a series of ethnic-racial groups to be protected and preserved" (Appiah, 2006).

Additionally, Hollinger argues that "pluralism differs from cosmopolitanism in the degree to which it endows with privilege particular groups; especially the communities that are well established at whatever time the ideal of pluralism is invoked ... In its extreme form, this conservative concern takes the form of a bargain: 'You keep the acids of your modernity out of my culture, and I'll keep the acids of mine away from yours'" (Hollinger, 2000). Above all, New York ethnic literature whether produced by Jews, Asians, Latinos, or other

groups all value cultural contamination over cultural purity and are inspired by the often controversial, sometimes violent, but always vibrant union of cultures.

Pregled istraživanja

Nowadays, literature is widely used in teaching and learning English. Learning literature improves our language proficiency, enhances our understanding of other cultures, and helps us grow personally and intellectually. Some theoretical discussions and case studies support the importance of using literature for foreign language teaching. Literature is considered a promising tool for language learning purposes. Literary research can be used to increase the effectiveness of language learning programs and also gives some benefits in the classroom (Van, 2009).

Furthermore, language is learned through rules and grammar, it becomes a tedious task for students. The best way to know a language lies in its literature. There are positive and negative views on the placement of literature in language learning. "Every expert of language rejects the role of literature in language teaching. According to the students should master the language skills first, before they get input in the context of literature. Literature can only be introduced in advanced stages to increase language competence to avoid any opposite effect" (Van, 2009).

On the other hand, many others are in favor of the integration of language and literature in language learning. Brumfit and Carter state that "We believe that there is no such thing as a literary language! It is an example of the productive use of a limited number of language structures to achieve communication" (Brumfit and Carter, 1986, p. 178).

Each society is made up of individuals who share a common culture in the language they use. The continuity of this culture and its transmission to other generations is mainly done through language. Literary works are those transponders that convey the cultural heritage of nations in the future and shed light on the past. Moreover, the literature fosters students' motivation to read and write which can also improve their ability of reading and writing to serve their academic and professional needs (Serbes & Albay, 2017).

Along with this, literature develops and extends literary competence. Jonathan Culler defines literary competence as the ability to internalize the 'grammar' of literature which would allow a reader to transform linguistic sequences into literary structures and meaning. Teaching literature increases students' imagination and creative thinking develops their character and emotional maturity and increases their literary appreciation as well as reading skills (Culler, 1975).

Besides, the role of literature in the ELT classroom has been re-evaluated by many experts (Collie and Slater, 2006; Showalter, 2003; Van, 2009; Chambers and Gregory, 2006; Clandfield, 2003; Green, 2020; Guliyeva, 2011; Khansir, 2012; Lazar, 2005) and many now see literary texts as rich language offerings, in addition to effective incentives for students to express themselves in other languages. In this way, literature can be a potential source of student motivation. Literary texts provide a rich source of linguistic input and can help students practice the four language skills – speaking, listening, reading, and writing – in addition to illustrating grammatical structures and introducing new vocabulary. It has also been discovered that literary texts provide opportunities for multi-sensual classroom experiences and can appeal to students with different learning styles (Mustafa, 1994).

Furthermore, Kelly writes that some of the essential values of literature are pleasure, aesthetics, understanding, imagination, information and knowledge, cognition, and language. Briefly, this idea can be explained as follows: it is a fact that good books give readers pleasure when they read them. Aesthetics belong to the beauty that readers perceive in a literary work. Literature is a verbal art that pushes readers to appreciate the beauty of language. It adds aesthetic dimensions to readers' lives, making them see their personal experiences in different

ways. Fiction, nonfiction, and poetry are artistic interpretations of experiences, events, and people (Kelly, 1996, p. 8).

Importantly, literature also has the value of increasing self-understanding and self-awareness. By reading literature, readers can become more aware of themselves by reflecting on the experience of others through the book. Another benefit of reading is that people learn about other cultures thus acquiring better cultural understanding. It brings people more together when they realize that all humans share the same or similar emotions, experiences, and difficulties. It is important to note that literary work also benefits imagination. Imagination is a creative, constructive force. Every aspect of daily life involves imagination. People imagine while talking and interacting with others, making choices and decisions, analyzing news reports, or evaluating advertising and entertainment. Creative thinking and imagination are closely related to higher-level thinking skills presenting another positive aspect of literature (Kelly, 1996).

Indeed, based on the opinions of the above-mentioned authors, literature enhances information and knowledge. Reading enables students to participate in experiences that go far beyond facts. Good nonfiction writers increase the knowledge of their readers and they stimulate readers to think about the many dimensions of the concepts explored in their books, encouraging questioning and critical thinking. In this sense, literature even stimulates cognition.

It should also be noted that the literature genres such as fiction, drama, and poetry play a great role in teaching literature. Learning fiction enables students to understand the passage, read fluently, enrich their vocabulary and enjoy reading and writing. This enables students to expand their knowledge of vocabulary and structures and become more proficient in the four language skills. It develops the ability to speak the English language accurately and fluently (Madhavan & Sambatcoumar, 2011).

In addition to this, Showalter in her book *Teaching Literature* emphasizes the importance of drama in teaching literature at the academic level: "Teaching drama is also a paradigm for active learning and the reflective teaching of literature because teaching is itself a dramatic art and it takes place in dramatic setting" (Showalter, 2003, p. 79), while Khansir writes that poetry is usually taught in the English classroom. Poetry as one of the products of literature can be used to develop students' knowledge of the English language and to learn structure, grammar, and vocabulary (Khansir, 2012).

However, there is no exact meaning to what literature is. According to Meyer understanding the term of literature has always been challenging, when in fact, sometimes someone seems to be reduced to saying, I know when I see it or "everything is literature if you want to read it in that way" (Meyer, 1997). "Literature is history, poetry, and performances especially those that are considered to have value as art and not just entertainment" (Clandfield, 2003). It is consistent with Purves et al (1990 in Mustafa, 1994) which defines literature as a work of art for the person who creates and the person who pursues it to seek contentment" (Abdullah, 2007). According to Parkinson and Thomas, literature is a creative and imaginative written or verbal product that fulfills certain socially and culturally approved functions (Parkinson & Thomas, 2000).

The meaning of literature sometimes relies on various factors. Literature as a subject means an activity that involves and uses language. Literature in language teaching highlights the use of literature to promote language learning that requires tripartite interaction, teachers, readers, and textbooks (Abdullah, 2007). Therefore the activities in the language classes are based on the text which has been adapted to suit the students' level skills. As Showalter in *Teaching Literature* states: "In the past, most educators agreed that teaching literature was a way of making people better human beings and better citizens" (Showalter, 2003, p. 22), while

also emphasizing that, "when American literature became a course of study at University College London in 1820, its purpose was to moralize, civilize and humanize,, (Showalter, 2003, p. 22).

In addition, Showalter says that teachers believe that the teaching of literature is not only important in education but also in life. Other long-time teachers have shown the joy that teaching literature has brought to their life. Showalter points out that "Whether or not we can offer a rigorous definition of 'literature' we could make teaching it our common cause, and teaching it well our professional work" (Showalter, 2003, p. 24). As well as that, Showalter tells that methods can be over-rated supporting the idea of Marshall Gregory when he says that there exists no appropriate method that will solve all the problems. Eliot further adds that "the only method is to be very intelligent" (Showalter, 2003, p. 42) and that "the first step in teaching method is preparation, both of the course and the individual class" (Showalter, 2003, p. 42).

Showalter in her book also emphasized the importance of modeling, practicing, close reading, and the use of new technology practice by saying that we as teachers should not only explain what skills we expect from our students but also show them models and examples (Showalter, 2003).

Moreover, some supporters of literature for language teaching have revealed numerous reasons why literature should be used for teaching a language. For instance, Collie and Slater in their book *Literature in the Language Classroom* claimed that it is beneficial to use literary texts in the classroom because they can offer "a bountiful and extremely varied body of written materials which is important in the sense that it addresses fundamental human issues and which is enduring rather than ephemeral", and stimulates personal participation in the learning process (Collie & Slater, 2006). Additionally, Lazar in his book *Literature and Language Teaching: A Guide for Teachers and Trainers* states that literature is motivating and fosters language acquisition and apprehension, an approach into other cultures, and a path for the development of aesthetic, critical, and creative thinking. According to Lazar, literature helps in educating a person as a whole (Lazar, 2005). Fakrul Alam's opinion is that literary texts improve students' reading skills and give many examples of vocabulary use (Alam, 2002). This is supported by Erkaya who claimed that the use of short stories in a language classroom would enlarge students' vocabulary and embed reading habits (Erkaya, 2005).

All these studies have revealed that through literature learners will obtain, improve language learning and most importantly develop other essential skills that would make the overall achievement in education easier, such as reading and critical thinking.

In particular, this dissertation will present in detail the teaching of literature and the benefits that it has in classrooms, especially at the university level.

There are several books that we are going to be used about the literature of New York. Importantly, *The Cambridge Companion to the Literature of New York*, edited by New York University English professors Cyrus R.K. Patell and Bryan Waterman that will be presented in this paper is the first broad consideration of New York City's legacy in American literature. The editor states that the book is intended as an accompaniment for the readers who want to visit some of the different parts that mark the city's literary and cultural history (Patell&Waterman, 2010).

Hence, when people talk about New York as being different, they seem to have in mind a particular quality of the city's culture and politics, perhaps related to its ethnic composition. Such perceptions, though inaccurate, have a ring of truth. Moreover, culture and politics in New York are based on premises not very separate from the dominant American culture. America's most influential myths, those involved in culture, are easily identified in their origins with specific regions such as Puritan New England and Jeffersonian Virginia. No

country is true as representative of America as the middle colonies. Yet despite the narrowness and purity of the Puritan dream of "a city upon a hill" and agrarian Jeffersonianism, these myths have been associated with America, evoking the virtues of the small town and agricultural boundaries (Bender, 2002).

The book is divided into fifteen chapters and offers a close reading of processes of cultural formation and serves as a study guide for students and an instructional guide for teachers of American studies. What comes out from all of these chapters is a collection of distinctive, sometimes peculiar, narratives of overlapping scenes, some geographically related, some time-related. Each chapter introduces us to a unique archive of local knowledge and the writers of the book except that from the specific details they examine something like a lasting portrait of New York and its literary cultures will begin to sprout (Patell&Waterman, 2010). Walt Whitman once depicted New York City as "the great place of the western continent, the heart, the brain, the focus, the mainspring, the pinnacle, the extremity, the no more beyond, of the New World" (Patell&Waterman, 2010).

From its origins as a Dutch trading post called New Amsterdam to its idea of modernity at the turn of the twentieth century, New York has always held a special place in American national mythology, a gateway to the US and its main cultural center. *The Companion* presents a chronology and guide for further reading and explores a wide range of writing from and to the New Yorkers, from early poetry and performances to modern punk. It gives more information on the work of Whitman, Melville, Wharton, O'Neill, Ginsberg, and a large number of other authors who have contributed to the city and America's rich literary history in general (Patell&Waterman, 2010).

Philip Lopate in his introduction to the anthology *Writing New York* suggests that "there is such a thing as 'New York writing', and that it goes beyond the coincidence of many superb authors having resided and worked in the city" (Lopate, 1998). He describes the variety of experiences that one can find in the streets and the neighborhoods of New York. He further explains how diversity allows different people to come together and how it brings various functions into the city of New York.

Without a doubt, New York history shows that if cultures tend to mix, the process of cosmopolitan change is never easy and sometimes violent. This *Companion* shows why it is important to encourage the growth of diversity among cities, one of the purposes of this *Companion* being the suggestion of what a reconfigured U.S. literary history might look like if its center of gravity were to shift south from Boston to New York. Above all the *Companion to the Literature of New York* guides the readers to a variety of different New Yorkers (Patell&Waterman, 2010).

Again, this dissertation will present in detail the teaching of literature of New York and the benefits that it has in classrooms, especially at the university level.

Cilj i hipoteze

This dissertation attempts to examine the main purposes of the teaching of American literature. From time to time the need or value of teaching literature in language classrooms is questioned. This dissertation reviews and qualifies the pros and cons of teaching literature.

A variety of ways can be used to teach literature. English teachers of literature have the potential to realize national curricular goals to arouse the desire and interest of their students to read books by creating a classroom atmosphere that promotes open dialogue, develops a tolerance for different cultures, and encourages the sharing of different perspectives and interpretations.

The purpose of this dissertation is to investigate the aims and objectives of teachers regarding the teaching of American literature. Widdowson in his book *Literature as Subject and Discipline* writes about the aims and objectives of teaching literature. He further explains

the nature of literary communication and gives some exercises in literary understanding (Widdowson, 1975).

In addition, the methods being used to teach literature in classrooms will be described. In this dissertation, it is also suggested that an informed approach by cognitive linguistics and cognitive stylistics offers a great wealth of instructors wishing to integrate aspects of linguistic and literary studies into their teaching.

Despite this, the literature of New York is a major theme that will be talked about in this dissertation. The literature of New York has given its writers a unique perspective on American culture. This dissertation explores the significance of New York City in students' literature, stressing literary, political, and societal influences on writing for young people from the twentieth century to this present day.

Moreover, the importance of fiction, drama, and poetry in teaching literature at the academic level will be highlighted. While poetry helps us understand and appreciate the world around us, the basic purpose of fiction is to convey an idea, provide information, or entertain, whereas drama enables students to develop their intellectual skills such as creativity, problem-solving, and communication and it also gives students the opportunity for group working and sharing responsibilities (Antika, 2016).

Furthermore, reading remains an essential skill in order to acquire a foreign language. The discussion of literature is not of adequate value if it is not connected to the reader and the importance of reading. By reading literature students enrich vocabulary idiomatic expressions, sentence structures, and cultural knowledge of the target language. So, through reading students can engage actively with the new language and culture.

The researcher aims to achieve the objectives through these hypotheses:

Research Hypotheses

H1. Literature should be taught at the university level to create a world of inspiration and creativity and also develop essential skills.

H2. Literature can be taught effectively by using different teaching methods, approaches, and techniques that help teachers reach their full potential and engage and motivate students in their classes.

H3. Fiction, poetry, and drama should be used as techniques to enrich our lives and allow us to see life from other points of view. It teaches us many things about communication, expression, psychology and gives us a greater perspective.

H4. New York City is a study of contradictions; it offers a sense of opportunity, cultivation, self-realization, and a fear of corruption and despair. New York literature is representative of American national identity and the unique nature of the metropolitan, urban experience. New York is a changing city with various movements in American literary and cultural history.

Materijali, metode i plan istraživanja

The methodology used in this dissertation is based on the qualitative type of analysis. The qualitative data is used to determine the best methods or approaches that the instructors use when teaching literature that is considered suitable for adult learners. Moreover, documentary analysis is used to obtain data from existing documents without needing to question people through interviews, questionnaires, or observation.

In addition, the objective of the study is to incorporate *The Cambridge Companion to the Literature of New York City* and combine it with the methodological context. However, this is not the only book that we are going to use about the literature of New York.

The study reviews previous literature. The primary and secondary data are used for the research. The primary data is collected from the book: *The Cambridge Companion to the Literature of New York*. Whereas, the second data is collected from other books, journals, reviews, and research articles related to the research topic. It also uses descriptive analysis to show how literature affects students learning and improves the four basic skills and communication.

The aim is to find clear, detailed answers to the research questions.

Research questions:

1. Why should literature be taught at the university level?
2. How can literature be taught effectively?
3. Why should we use fiction, poetry and drama as techniques?
4. How is literature of New York important for students?

Gathering the data was not very difficult because many online sources could be used. However, it still calls for particular attention to how literature is used at the university level. Moreover, it is important to emphasize that literature is being taught in different ways by instructors with different approaches. So, a fair and careful reading of various books and other sources is needed.

This dissertation should give deeper insights into how literature could be taught at the university level, what are the best methods, techniques and strategies teachers use.

Očekivani naučni doprinos

In this dissertation, some suggestions about the reason for teaching literature and some methods/approaches used in the classroom at the academic level will be discussed. We believe that this dissertation will contribute greatly to future readers of literature. The basic skill that will be developed by the reading of literature is that of reading. Students can improve their communication skills by reading literature. Also, by doing a lot of discussions with peers, students can practice vocabulary and this learning approach is more convenient for them rather than studying alone. Moreover, student-centered learning is much more enjoyable for students rather than a teacher-centered approach.

Thereafter, this dissertation will discuss the several reasons of using literature in classrooms, such as valuable authentic material, cultural enrichment, language enrichment and personal involvement. Even though literature is difficult, it is memorable because words stick in mind without much deliberate effort, such as songs and poems.

Poetry, fiction, and drama are also used in the classroom to develop students' knowledge of the English language, to teach the structure of the sentences, practice grammar part and vocabulary. They help students in understanding different perceptions. By learning poetry, fiction and drama students can understand the perspectives of people around the world. So, this is a hugely important manner of education. Thus, the teacher must encourage students to learn poetry by using different engaging methods every day.

In addition, this paper takes a new look at *The Cambridge Companion to the Literature of New York*. Within the framework of this criteria, we tried to explain how the book is used in the methodological context. We initiated this research to show the authors in this book taking on the challenge of capturing New York's enduring spirit and show the city's changing throughout the years. The book presents Bryan Waterman who treats nineteenth-century New York as a 'metatheatrical space', in which New York audiences clustered to see their representations on stage and sometimes became the main spectacle presented in the theater. Moreover, Thomas Augst traces New York's influence on Herman Melville's writings and highlights the New America movement's efforts "to move the nation's literary capital from Boston to New York, while at the same time proclaiming the revolutionary power of literature to promote an "original" national consciousness", with New York serving as "its

stronghold"(Augst, 2003).

The aim of our work is to further broaden current knowledge of this interesting book that is very productive for the students of American literature. Lytle Shaw expresses the principles of Whitman's "urbanism" and traces its legacy in the work of Allen Ginsberg and other twentieth-century poets, while Martha Nadell places Whitman as the originator of a Brooklyn writing tradition that "complements and complicates", the literary history of New York City as a whole (Patell & Waterman, 2010, p. 6). Likewise, Caleb Crain's narration of writing about New York's "high life" and Sarah Wilson's analysis of New York behavioral novels complement and complicate the New York upper-class history created by Bradley's treatment of Knickerbocker mythology. Crain treats unfamiliar novels about New York's "over class," a world illustrated by the writings of Charles Astor Bristed, in which "wealthy New Yorkers were dyeing their mustaches and elaborating rules about cocktails while Henry James was still in short pants". Wilson complicates the story of the behavioral novel from James to Edith Wharton by placing works of Lower East Side realism in the middle of it. Eric Homberger deepens our understanding of the New York immigrant at the turn of the twentieth century, seeing it through the lens of Abie's successful Irish Rose stage show (Patell & Waterman, 2010).

The other chapters are focused on twentieth-century New York's famous literary enclaves. Melissa Bradshaw writes about Greenwich Village bohemianism, focusing her story on Edna St. Vincent Millay and Djuna Barnes as well as Eugene O'Neill or the Provincetown Players. Thulani Davis demonstrates the influence on African-American writings of the transformation of Harlem from Black Mecca to the urban ghetto. Daniel Kane offers a revitalizing look at New York's Lower East Side poetic scene by emphasizing her punk rock connections. Robin Bernstein focuses on lesbian and gay New York through the prism of the theater stage (Patell & Waterman, 2010, pp. 6-7).

Furthermore, White emphasizes: "But by no means all of them: the city's literary history is too rich and complex to be surveyed completely in a book such as this, so don't kvetch too much if you find that some familiar figure has been omitted or given short shrift. Or, rather, kvetch all you want: complaining, after all, is one of New York's great cultural traditions" (Patell & Waterman, 2010)

This paper also outlines that the guides in the book know the city pretty well and consider each part of the city as a neighborhood. They show New York's distinctive landmarks and offer glances into its particular wealth of local knowledge. E.B. White in his extended essay *Here is New York* describes New York as the city of neighborhoods. He further adds: "Let [a New Yorker] walk two blocks from his corner and he is in a strange land and will feel uneasy till he gets back" (White & Angell, 2000).

Through these lines, it can be seen that even diehard New Yorkers use tour guides to visit parts of the city because they spend their lives within small areas. Therefore, the greatest artists and writers have moved beyond 'their comfortable neighborhoods' enjoying the experience of difference. White tells us that New York has changed in just a year: "The heat has broken, the boom has broken, and New York is not quite so feverish now as when the piece was written" (White & Angell, 2000).

And yet, he argues, "the essential fever of New York has not changed in any particular, and I have not tried to make revisions in the hope of bringing the thing down to date" (White & Angell, 2000). He suggests that New York is a changing city and one has to publish with the speed of light. White's prose indicates that the dropping of the bomb has changed everything, and everyone must learn to live with the fact of extermination (White & Angell, 2000).

According to Philip Lopate, this New York Writing goes beyond the coincidence of any

great author that has lived or worked in the city. He writes, "New York writing flows from the rhythm and mode of being that this singular place imposes on everyone who lives in it or even visits it at length ... [New York] began as a cosmopolitan, international port, a walking city with vital street life and a housing shortage, and stayed that way. The more the metropolis grew, the more it attracted writers" (Lopate, 1998).

Finally, we consider that this book is a very influential book for all the students of American literature because it guides them to further reading as well as those who love New York and its writers.

Additionally, when teaching literature at the university level many strategies need to be incorporated and ways to maintain a positive class environment. It is also important to mention that a teacher should develop a teaching strategy that is comfortable for her/himself and design a course that meets the department's requirements.

Likewise, when teaching at the university level, teachers should motivate students to do reading with quizzes, ask students to come up with questions, give participation opportunities within lessons, expose students to literary theory, devote plenty of time to close reading, direct students to free-writing to help them generate ideas and include group activities into classes.

In conclusion, we believe that we have found that when students study literature, they understand their own culture and others' and also comprehend the complexity of human nature. Moreover, learning the genres of literature can help students develop creativity and teach them to pervade life with beauty and meaning.

Spisak objavljenih radova kandidata:

Jerliu, B. (2019). *The Impact of Technology Use in Developing Students' Critical Thinking Skills – a case study from the high school of 'Ismail Qemali' in Kamenica. Multilingualism as a Challenge of a Linguistic, Literary and Cultural Communication*. Tetovo: International Scientific Multilingual Conference.

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SAGLASNOSTPREDLOŽENOG/IHMENTORAIDOKTORANDASAPRIJAYOM

Odgovorno potvrđujem da sam saglasan sa temom koja se prijavljuje.

Prvi mentor	prof. dr Aleksandra Nikčević-Batričević	<i>A. Nikčević Batričević</i>
Drugi mentor	doc. dr Dušanka Popović	<i>Dužanka Popović</i>
Doktorand	mr Besa Jerliu	<i>Besa Jerliu</i>
IZJAVA		
<p>Odgovorno izjavljujem da doktorsku disertaciju sa istom temom nisam prijavio/la ni na jednom drugom fakultetu.</p> <p>U Kamenicama, 11. oktobra, 2021. godine</p> <p style="text-align: right;"><i>Besa Jerliu</i></p> <p style="text-align: right;">Ime i prezime doktoranda</p>		

