

# Attention and Literary Education: A Model of Literary Knowledge Development

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The aim of this current paper is to describe the workings of one cognitive model for the development of literary knowledge. The model derives from current discussions of the role of conscious processes in language learning. The central aspect of this model is the role of the systems of awareness and attention in developing the individual's ability to detect and internalise specific information from literary texts. The paper starts by defining literary education within the theoretical framework of the cognitive processes of control and analysis. This is followed by a model of the development of literary knowledge based on the central role of awareness and attention. Empirical evidence which is relevant to the assumptions and predictions of the model is then discussed. Finally, the implications of this model on literary education and recommendations for future research are presented.

The ability to interpret a literary text is the result of reading experience and specific training within a formal or informal educational setting (Bortolussi & Dixon, 1996; Culler, 1975; Hanauer, 1996; Schaubert & Spolsky, 1986; Spiro, 1991; Wilkenfeld, 1985; Zyngier, 1994). Traditionally, the aim of literary education programmes has been to produce students who have a wide knowledge base of historical and biographical information about authors, historical periods and genre and are proficient in interpreting literary texts. The underlying assumption of a literary education is that the interpretation of a literary text involves a body of knowledge that is supplementary to the linguistic and pragmatic knowledge used for comprehending other text types (Culler, 1975; Schaubert & Spolsky, 1986; Zyngier, 1994). Accordingly, the aim of a literary education is to help students to acquire this body of knowledge.

As claimed by Zyngier (1994) the discipline of literature has not produced or specified a coherent method for teaching or enabling students to acquire this system of literary knowledge. This may result from the fact that very little research within the discipline of literature has investigated cognitive aspects of literary education. The general approach taken in this paper is to apply psycholinguistic approaches to language learning to the issue of literary knowledge development. The aim of this current paper is to describe the workings of one cognitive model for the development of literary knowledge. The model described in this paper is theoretical in nature and derives from current discussions of the role of conscious processes in language learning (Bialystok, 1990, 1994; Ellis, 1995; Hanauer, 1996, 1997; Schmidt, 1990, 1993; Skehan, 1996; Tomlin & Villa, 1994). The central aspect of this model is the role of the systems of awareness and attention in developing the individual's ability to detect specific information for the interpretation of literary texts.

The paper starts by defining literary education within the theoretical framework of the cognitive processes of control and analysis. This is followed by a

model of the development of literary knowledge based on the central role of awareness and attention. Empirical evidence which is relevant to the assumptions and predictions of the model is then discussed. Finally, the implications of this model on literary education and recommendations for future research are presented.

## Literary Education as the Development of Control and Analysis

For most literary education systems, an increased ability to interpret literary texts is evidence of the development of literary knowledge. At a university level, most academic courses aim at teaching students to interpret texts in the light of a particular literary theory or approach. At a high school level, most literary education systems aim at teaching students to interpret texts in the light of certain historical and cultural values. For both of these levels, one explicit manifestation of a literary education is the ability to construct a meaning for a text employing those textual and world knowledge aspects which are appropriate in the context of the specific course that the student is learning. The implications of this are that the student of literature is constantly learning new ways of constructing meaning in a literary text. These new ways of constructing meaning involve selecting, focusing on and analysing specific textual and world knowledge aspects of a literary text and then integrating these aspects into an interpretation. Each new historical or structural genre, new author, new literary theory or approach involves the student absorbing a new set of literary patterns that can be applied to the text.

This development of literary knowledge can be described in cognitive terms. Bialystok (1990, 1994), in her classic discussion of cognitive development describes learning in terms of two cognitive processing components — the process of analysis and the process of control. The development of both of these processes directs a change in the individual's internal representation of knowledge. The process of analysis essentially involves a change in the way knowledge is represented in the mind of the learner. For the language learner, through the process of analysis, language knowledge changes from implicit knowledge organised at the level of meanings, to explicit knowledge organised at the level of formal or symbolic knowledge. The movement of this internal representation of knowledge is from implicit to explicit, and from knowledge organised around meanings to knowledge organised around formal structures. The process of analysis is accumulative in that the additional analysis of a language string or knowledge structure does not involve the loss of previous representations of this knowledge. The same conceptual organisation of knowledge can be used for constructing different formal or symbolic knowledge structures. A central consequence of the additional analysis of knowledge and the subsequent change in representation is that this knowledge becomes increasingly more accessible to the learner. This allows the learner greater flexibility in the use of this knowledge.

The process of control involves a development in the learner's ability to selectively focus on relevant and appropriate information. Control, in this sense, means the process of allocating attention to specific representations of knowledge and the ability to move between representations (or particular aspects of these representations) in a manner which allows the fluent completion of the task at

hand. The development of knowledge as a result of these two processes manifests itself in the learner's increasing ability to selectively focus on, integrate and use relevant information.

In terms of Bialystok's theoretical framework, the development of literary knowledge is manifest in an increase in a literary student's ability to selectively focus on, use and explicitly discuss specific aspects of a literary text for interpretation purposes. This entails a change in the way knowledge is represented in the learner's mind. To learn a new literary pattern involves internalising a formal and/or conceptual set of features and relations. These features and relations are part of the linguistic or pragmatic system, however, in many cases, they are unanalysed and, as such, not directly accessible to the literary student before training. For example, consider learning to analyse sound patterns in poetry. In normal speech individuals' stress specific words and parts of words, parse strings of language, alternate the sounds they make and assign meaning. For most speakers and listeners, this is done automatically without thought or conscious analysis. The analysis of sound patterns in poetry involves segmenting words into syllables, specifying the stressed and unstressed syllables and defining the phonological and morphological pattern of the words. Essentially, both oral communication and the analysis of the sound pattern of poetry involve the same knowledge structures. But not everyone who can communicate orally can analyse the sound pattern of a poem. Oral communication is based on implicit knowledge of language organised around meanings. The analysis of a sound pattern is based on explicit knowledge of language organised at the formal and symbolic levels. The difference between oral communication and the analysis of a sound pattern is the level of representation of the language knowledge and the ability of the individual to selectively focus on that information. In this example, learning how to analyse a sound pattern involves a change in the way language knowledge is represented in the mind of the learner.

## **Awareness and Attention in Literary Knowledge Development**

The central question of literary education is how are literary patterns internalised by students. The model of literary education that is being proposed here considers attention as central to literary knowledge development. Attention is the cognitive system that controls the quantity and quality of information that enters the individual's mind. The role of attention is to select information from the text that the learner is exposed to. The information that is selected enters the individual's cognitive system and then undergoes further processing. The potential information in a text is much greater than the information that actually undergoes further processing by the individual. This distinction between potentially processible information and the information that is actually processed has been termed within the field of second language acquisition as the difference between 'input' and 'intake' (see Sharwood-Smith, 1994). Only intake can actually develop language knowledge and as succinctly put by Schmidt (1990: 139) 'intake is that part of the input that the learner notices'.

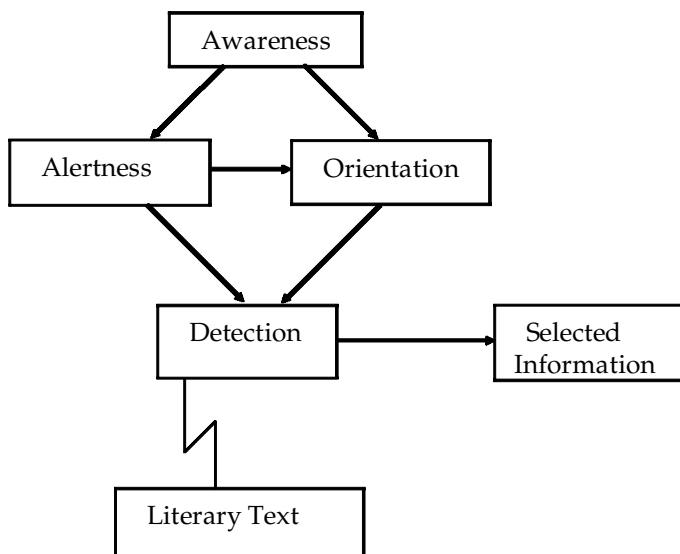
Within the cognitive realm of the individual, it is the system of attention that 'notices' linguistic and pragmatic information in the literary text. In contrast to

its everyday usage, the term noticing does not imply that the literary reader necessarily has the subjective experience of the incoming information. As defined by Schmidt (1990, 1993) and Tomlin and Villa (1994), attention is to be differentiated from awareness. Awareness refers to the state of mind in which an individual subjectively experiences the stimuli. As such, awareness involves the ability to report being aware of the stimuli and the ability to describe the experience (Allport, 1988). Attention refers to the cognitive system that detects the information that will undergo further processing. Attention involves a level of noticing but does not require the subjective experience of the stimuli.

Tomlin and Villa (1994) define attention as a readiness to process a particular type or class of information and the directing of attention to this information source. Attention is divided into three interrelated but separate functions: alertness, orientation and detection. Alertness is defined as the 'general readiness to deal with incoming stimuli' (1994: 190). Orientation is defined as 'the directing of attentional resources to a specific class or type of stimuli'. Detection is defined as 'the cognitive registration of sensory stimuli' (1994: 192). Alertness can function independently and involves a general heightening of the individual's ability to select information. Alertness can also activate the function of orientation. Orientation involves committing attentional resources to search for a specific type of sensory information. Both alertness and orientation enhance the function of detection. Detection is the process that 'selects, or engages, a particular and specific bit of information' (1994: 192). Only information that is detected can undergo further processing. Through the process of detection specific stimuli are registered in memory. Accordingly, this process is crucial for learning to take place.

Although specific linguistic and pragmatic information can be detected in a literary text without the subjective experience of this selection process, awareness does play a role. Awareness can enhance the state of alertness or orientate the individual towards specific information. For example, when a literature teacher tells a student to 'define the rhyme scheme of the poem'. The student is aware that the task involves the sound system of the text. Depending on the development of the student's literary knowledge, this awareness can activate a general alertness to the stimuli or orientate the reader to look for specific phonological information. Both alertness and orientation enhance the detection of the rhyming or non-rhyming syllables. The relationship between detection and awareness also functions in the opposite direction. Once a stimulus has been detected, the individual can be aware of it and make further use of this information within the wider cognitive system.

Figure 1 summarises the relationship between awareness and the three functions of attention<sup>1</sup>. As can be seen in Figure 1, awareness can activate and enhance both the functions of alertness and orientation. Awareness can directly activate either of these functions. Also alertness can activate the function of orientation. Alertness and orientation enhance the process of detection. Once a specific piece of information has been detected, it is registered in memory and can undergo further processing. The individual may be subjectively aware of this information.



**Figure 1** Relationship between awareness and the three functions of attention (alertness, orientation and detection)

*Note:* This figure is a modified version of the figure presented by Tomlin and Villa (1994: 197).

The following summarise the role of attention and awareness in the development of literary knowledge:

- (1) For learning to take place, specific linguistic and/or pragmatic information has to enter the individual's cognitive system.
- (2) Specific linguistic and/or pragmatic information is selected from a vast variety of potential information within the literary text.
- (3) Attention is the cognitive system that selects the information that enters the individual's mind.
- (4) Attention is divided into three interrelated but separate functions: alertness, orientation and detection.
- (5) Once activated, alertness and orientation enhance the individual's ability to detect specific information in the literary text.
- (6) Detection is the process that selects, or engages, a particular and specific bit of information.
- (7) Once specific information has been detected it is registered in memory and can undergo further processing.
- (8) Awareness can activate the functions of alertness and orientation and thus enhance the detection process.

## A Model of the Development of Literary Knowledge

Figure 2 presents a model that aims at describing one cognitive path of literary knowledge development. As presented above, the development of literary knowledge involves a change in the way knowledge is represented in the

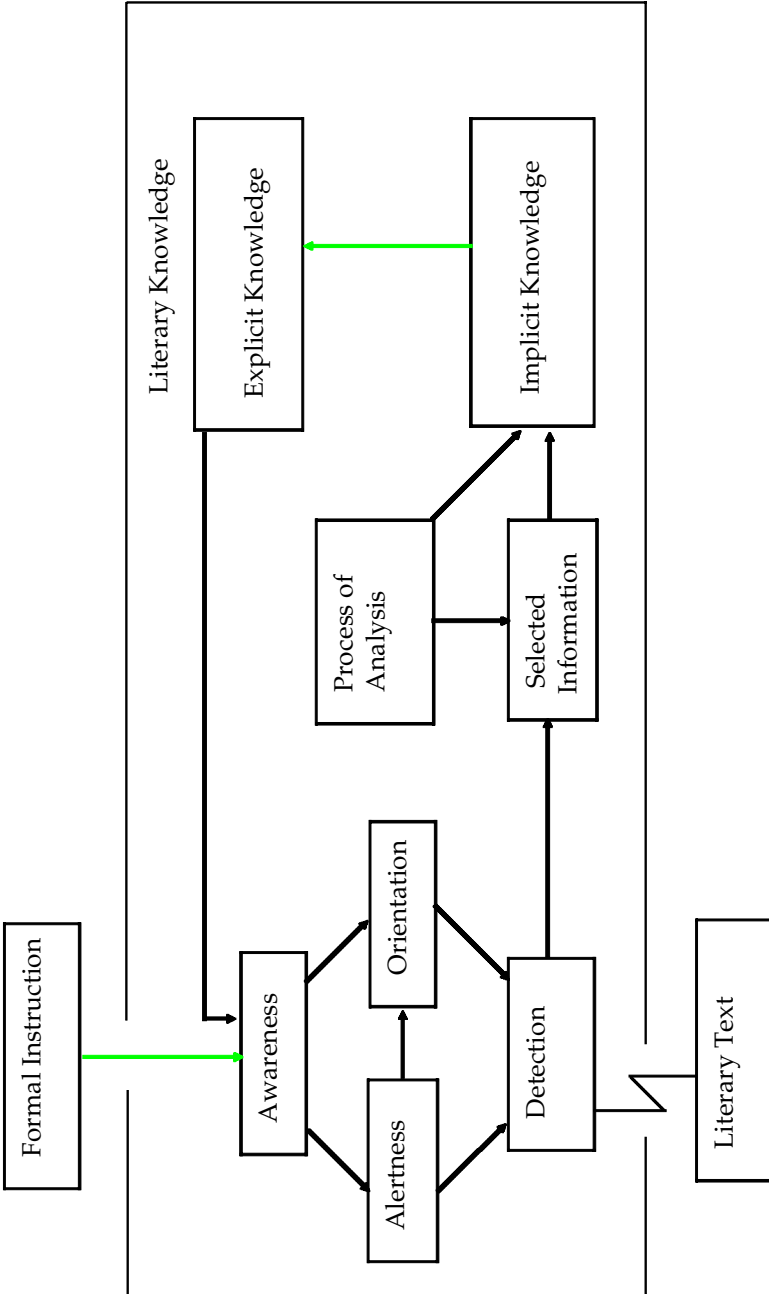


Figure 2 A model of literary knowledge development

learner's mind. This change involves the conversion of implicit knowledge organised around meanings into explicit knowledge organised around forms, and an increased ability to focus on relevant and specific information. Literary knowledge development is manifest in an increase in a literary student's ability to selectively focus on, use and explicitly discuss specific aspects of a literary text for interpretation purposes.

The first aspect of the model is the direction of development of the internal representation of knowledge. As seen in the line that connects between implicit and explicit knowledge in Figure 2, implicit unanalysed knowledge develops along a continuum until it is explicit analysed knowledge. The basic assumption here is that the system of literary knowledge that is supplementary to the linguistic and pragmatic knowledge used for comprehending other text types, is stored in an explicit analysed form. It is therefore fully accessible to the literary reader. Learning a literary pattern involves changing conceptual knowledge organised around meanings into symbolic knowledge organised around forms and then storing this knowledge as an explicit literary pattern. As explicit knowledge, trained literary readers should be able to report on the literary patterns that they are using.

The second aspect of this model is the role of the process of analysis in the development of literary knowledge. As specified by Bialystok (1990, 1994), it is the process of analysis which develops the learner's internal representation. As seen in Figure 2, the process of analysis functions on the information that enters the individual's cognitive system and on the wider representation of this knowledge. This process of internal analysis can change the representation of this class of information making it more accessible to the learner. However, as specified by the dotted line between the stores of implicit and explicit information, the detection of specific linguistic or pragmatic information does not directly convert into a development of the level of representation of that knowledge.

The third aspect of this model is the role of the system of attention. Literary knowledge develops as a result of the internal analysis of information that enters the individual's cognitive system. As discussed above, it is the system of attention that engages and detects the information in the literary text. Accordingly, this system plays a central role in deciding which knowledge representations can develop. The functions of orientation and alertness enhance the individual's ability to detect specific information in the literary text.

The fourth aspect of this model is the relationship between formal instruction, explicit literary knowledge and awareness. Both formal instruction and explicit literary knowledge can heighten an individual's awareness of specific aspects of a literary text. This heightened awareness, can activate the functions of alertness and orientation which in turn enhance the individual's ability to detect specific information in the literary text. Alertness can make the individual sensitive to detect any novel aspects of the literary text. Alertness in the context of literary reading may mean heightened attention to repetition or deviation from norms of any kind. Alertness involves a general readiness to find regularities or irregularities in the literary text. Stored knowledge of literary patterns and formal instruction can make the individual aware of the possibility of finding patterns in the literary text without specifying the nature of these patterns. In a situation

of this type, the individual will be more alert to the possibility of textual regularities or irregularities and this can enhance the detection of such patterns. Orientation involves heightening attention for a specific class or type of information. Both formal instruction and explicit knowledge of literary patterns can make the individual aware of the relevance of a particular type of information. This will activate the function of orientation which will enhance the ability to detect this type of information in the text. In a situation of this type, the individual will be orientated towards the detection of specific types of linguistic or pragmatic information in the text.

The path of literary knowledge development which is described in this model, posits that awareness and the system of attention have a central role in knowledge development. The starting point for the potential development of knowledge is the awareness of information within the literary text. This can manifest itself in the form of a general alertness for patterns in the text or the orientation towards specific patterns. Awareness can be heightened by explicit knowledge of literary patterns or by formal instruction. This in turn influences which patterns will be detected and enter the individual's cognitive system for further processing. As presented above, information that enters the cognitive system can undergo further analysis and develop the wider representation of this knowledge. Once knowledge has been converted into a more analysed and explicit form, the learner has more control over this information and can selectively and appropriately focus and detect this information in literary texts.

## Some Empirical Evidence

Evidence for the model of literary knowledge development proposed above can be found in studies of expert and novice readers of literature. As proposed by Graves (1996), the study of expert and novice readers of literature is a useful methodology for investigating the workings of the literary system. Van Rees, Larsen and Viehoff (1996), further specify that studies that compare between experts and novices is relevant for the evaluation of issues in literary education. For the purposes of the current paper, differences between expert and novice literary readers will be seen as empirical data which relate to the potential outcomes of a literary education.

The model presented above posits that the development of literary knowledge involves a change in the way knowledge is represented in the mind of the learner. The movement is from implicit knowledge organised at the level of meanings to explicit knowledge organised around forms. Literary knowledge is explicit, fully analysed and directly accessible to the trained literary reader. Accordingly, the following specific predictions can be made relating to the differences between novice and expert readers of literature:

- (1) Expert readers will produce multi-levelled interpretations of literary texts; novice readers will produce mono-levelled interpretations of literary texts.
- (2) Expert readers will include formal and symbolic structures in their interpretations of literary texts; novice readers will relate only to world-knowledge information in their interpretations of literary texts.

- (3) Expert readers can explicitly report on the patterns they are using; Novices are unaware of the patterns that they are using.
- (4) Expert readers can focus on specific information in the literary text that is important for their interpretation; Novice readers are strongly influenced by the local level of the literary text.

Overall, empirical studies which compare experts and novices support the predictions of the model of literary development presented above. Expert literary readers process literary texts differently from novice readers (Bortolussi & Dixon, 1996). Earthman (1992), in a verbal protocol and interview study of the reading of complex literary stories found that experienced literary readers produced interpretations which involved several levels of understanding. Novice readers, in the same study, produced interpretations which were tied to the narrator's perspective. Graves and Frederiksen (1991), in a study of literary expertise, found that expert readers discussed the way specific linguistic structures were used to produce particular effects. The discussion of linguistic information was used to define the time and location of events and to comment on the author's aesthetic control of language. In contrast, novice readers in the same study, only discussed and focused on events and character descriptions. The novice readers considered the text 'transparent' from a linguistic and structural view point and therefore were not aware and did not discuss these aspects. Graves and Frederiksen further found that whereas novice readers tended to closely follow and paraphrase the literary text in their interpretations, expert readers analysed the text on multiple levels and integrated this information into an interpretation. The experts related to what was in the text but also generated inferences well beyond the text. This type of manipulation of textual information was found only to a limited extent in the interpretations of the novice readers.

In two subsequent studies, Graves (1993, 1995) found that a major difference between expert, honours English literature students and novices was the ability of readers to define the communicative context. Experts tend to construct a hypothetical model of the author and the reading situation even if this information was not explicitly provided. Honours students and novices tend to focus on the text itself and avoid the construction of the communicative context. The novice readers in Graves and Frederiksen (1991) study related to the narrative and dialogue sequence as if there was no author. The experts in the same study produced interpretations from the point of view that the text was the result of 'purposeful behavior on the part of the author' (1991: 19). The expert readers in Graves (1993, 1995) functioned on the same premise. The honours students were aware of the possibility of a communicative context but this did not necessarily invite them to construct such a hypothetical model of the reader.

In addition, as reported in Graves (1996), expert literary readers function within a 'unique problem space' (1996: 398). One of the things that characterises the expert reader of literary texts is the role of global reasoning in transforming the local level of the text into a much wider pattern of literary interest. This involves focusing on specific information and the explicit reference to additional literary works. As specified before, novice readers tend to stay on the local level of the particular text they are reading.

The following points summarise the empirical studies of expert and novice readers of literature presented above:

- (1) Experts analyse the literary text on multiple levels and integrate this information into their interpretations; novices relate to the local level of the text.
- (2) Experts analyse the communicative context of the literary text and the function of various literary patterns within this context; novices follow the narrative and dialogue structure of the literary text.
- (3) Experts manipulate and focus on specific information in the text in order to produce literary interpretations; novices were very influenced by the local level of the text.
- (4) Experts can explicitly discuss the role of formal schematic and textual features in the construction of an interpretation; novices paraphrase the meaning of the text.

These results support the description of literary knowledge as explicit and analysed knowledge that the trained literary reader can selectively focus on. The results also support the description of untrained readers who use implicit knowledge organised around meanings and have limited ability to selectively focus on specific information.

The empirical evidence reviewed so far relates to the product of a literary education. The model of literary knowledge development outlined above describes the path of knowledge development as well as end states of such an education. Based on this model the following predictions can be made relating to the development of literary knowledge:

- (1) Formal instruction develops literary knowledge by orientating students to detect specific information. Accordingly, formal instruction develops specific knowledge structures.
- (2) The development of literary knowledge involves an increase in the ability to selectively focus, use and explicitly discuss specific aspects of a literary text for comprehension purposes.

Evidence for these predictions comes from four studies of literary education which employ the classic educational design of an intervention study combined with pre- and post-testing. Bortolussi and Dixon (1996), investigate the effects of a literary training in relation to the genre of magic realism. In their study, a group of students received instruction on the theory and analysis of texts within the genre of magic realism, while a control group received instruction on the theory and analysis of texts within the genre of science fiction. In the post-test, students who studied the genre of magic realism were found to have changed their interpretation of supernatural events described in the story. Whereas before the course of literary training in magic realism, supernatural events were related to in a symbolic or metaphoric way, following the course, supernatural events were evaluated as normal within the context of the story. The control group did not change their evaluations of this information. As described by Bortolussi & Dixon, this change reflects the specific content of the course which aimed at teaching students the central characteristics of magic realism. Since a pre- and post-test

design combined with a control group was used, the change in evaluation of this specific information can be attributed to the literary training provided within the course. This study provides evidence of connection between formal training on a specific set of literary patterns and the internalisation of these specific patterns by students.

Zyngier (1994) investigated the question of whether a course in literary stylistics (termed by Zyngier as 'Literary Awareness') develops students' sensitivity to literary language. The course presented literary patterns in an explicit format and offered students both production and analysis practice with these patterns. By the end of the course students exhibited the ability to detect and explicitly discuss particular literary patterns within a literary text. Zyngier's conclusion was that explicit instruction in literary patterns enhances students' sensitivity to literary patterns. Zyngier's study provides evidence of the connection between explicit formal instruction and the change in representation of specific linguistic information. By the end of the course, students could detect and explicitly discuss specific literary patterns.

A similar result was found in a study by Wilkenfeld (1985). In this study, the assignments of first-year English literature students were collected and analysed using the Schauber and Spolsky (1986) theory of literary competence. The assignments analysed were from the beginning and the end of the academic year. The analysis included recording the frequency and type of pattern that was used in each of the assignments. The main finding of interest was that during the course of the year, the type of pattern used changed from the predominant use of world knowledge patterns to the use of formal literary patterns. This change in type of pattern can be attributed to an education in literary reading and seen as evidence of the development of literary knowledge. The direction of development from conceptual to formal representations is in line with the predictions of the model of literary knowledge development.

Hanauer (1998) investigated the role of three educational methods in the development of genre knowledge about poetry. In this study both implicit and explicit methods of literary education were studied with first year English literature students. The specific methods were — exposure to central texts of a genre (implicit), presentation of literary analyses (explicit) and presentation of the defining characteristics of the genre (explicit). The genre focused on was postmodern poetry. Without literary training postmodern poetry was not categorised as poetry. Following a short 20-minute period of training using one of the literary education methods, the students were required to give poeticity and well-orderedness judgements. A control group was provided with 20 minutes of reading a series of modern poems. The results showed that all three educational methods increased the students willingness to categorise post-modern poems as poetry. However, only the implicit method of literary teaching was found to be significantly different from the control group. This study demonstrated that for literary students implicit education methods did develop literary knowledge.

In sum, the educational studies presented above support the following positions:

- (1) Both implicit and explicit educational methods develop literary knowledge.

- (2) The development of literary knowledge is specific to the literary patterns presented within formal instruction.
- (3) The development of literary knowledge involves a change in the representation of knowledge.
- (4) Literary training can enhance students' abilities to detect and use specific literary patterns.

### **Implicit/explicit Instruction**

The starting point of literary knowledge development is the detection within texts of specific linguistic or pragmatic information. The information that is detected depends on the level of alertness and direction of orientation of the individual. Formal instruction as well as stored literary knowledge can influence the level of alertness and orientation of the individual. In this context, formal instruction in literary reading has two possible roles:

- (1) To enhance the detection process by orientating the student towards specific types of information.
- (2) To generate a reading situation in which the reader will be alert to the possibility of finding patterns within the text.

Both of these roles influence what type of information enters the individual's cognitive system and undergoes further processing. This model does not specify a direct connection between formal instruction and literary knowledge development. The explicit formal explanation of a literary pattern by a teacher does not mean that the literary student can perform the same type of analysis. However, this formal description can make the student aware of such a pattern and this can orientate her/him to detect similar types of pattern in texts. Once detected this information may, through a process of analysis, lead to the development in the representation of this knowledge.

In addition, this model allows for the individual development of knowledge through implicit teaching methods. As pointed out by Bortolussi and Dixon (1996), extensive reading of literary texts with or without literary training produces sensitive readers. The reading of a literary text in a state of alertness to the possibility of literary patterns within the text can lead to the detection of novel literary patterns. This, through a process of analysis, may lead to a change in the representation of this knowledge. In contrast to explicit formal instruction, implicit teaching methods do not direct students to specific information but rather allows the student to develop novel literary patterns within the context of the particular text that is being read and on the basis of the representation of knowledge within the student's mind.

According to the model of literary knowledge development presented above, the art of teaching literature is the ability to make students detect an ever widening range of patterns within a literary text. This can be achieved using both explicit and implicit teaching methods. Explicit methods do not teach directly but rather enhance the possibility that the literary student will be aware that a pattern of the particular type being discussed may be in the text. This may enhance the students ability to detect such a pattern. In this sense, explicit literary

teaching is focused but not direct. It focuses on specific information but it does not directly develop the student's representation of knowledge. A danger of explicit teaching methods is that they may be restrictive by focusing the student on specific information while other potential information in the text is undetected. This can lead to a certain amount of rigidity in the types of literary patterns that are defined and used in the classroom.

Implicit methods are dependent on the initial knowledge base of the student and the particular patterns in the literary text. Implicit teaching methods may produce individual literary patterns. However, the student may not be able to detect patterns that are beyond her/his literary experience. This may lead to a circular effect in which additional reading does not lead to the detection of additional literary patterns. Within the literature classroom both implicit and explicit teaching methods should be used. The former allows the development of individual literary patterns and the latter widens the options of types of literary pattern that can be considered.

### Further Research

As reviewed above, the current state of research into the development of literary knowledge is still on a very superficial level. Bortolussi and Dixon (1996) have shown that training develops literary knowledge but does not specify the cognitive path of knowledge development. Graves (1993, 1995) and Graves and Frederiksen (1991) have shown in a series of studies that literary experts do function differently from novices but does not discuss the stages or causes of these differences. The current paper outlines a theoretical model for the development of literary knowledge. The model as currently developed is based on indirect empirical evidence. Although the model seems to be consistent with previous results, within an empirical framework there is a need to investigate this model and its components directly.

The following aspects of the model would benefit from further research:

- (1) Literary knowledge development and the process of analysis: As stated in this paper literary knowledge develops as a result of the process of analysis. This is an internal process which involves the restructuring of linguistic and schematic knowledge. At present there is very little empirical evidence explicating the specific processes that are involved. It can be assumed that the process of analysis includes both inference and generalisation and that these processes can work both implicitly and explicitly. However, the nature of the mechanisms and their functioning in relation to literary knowledge development requires specific research.
- (2) Formal instruction and the systems of awareness and attention: As stated in this paper formal instruction can influence the selection of information from a literary text by making the reader aware of the possibility of finding specific information in the text. Within the context of a literary classroom, various teaching methods and tasks may be employed. Specific research is required to evaluate the ability of these methods in facilitating the detection of information in literary texts on students with differing levels and types of literary education.

- (3) Stages of literary knowledge development: As stated in this paper, literary knowledge develops along a continuum from implicit unanalysed knowledge to explicit fully analysed knowledge. It is possible that this continuum has a developmental aspect to it in which literary knowledge is acquired in stages. A fine-grained analysis of this continuum would be a valuable tool for the design of educational practices and assessment.

## Final Remarks

The discipline of literary studies does not have a strong tradition of investigating its educational practices. Many of the literary education methods used today have their source within schools of literary criticism and basic intuitive hunches. The approach taken by this current paper is to integrate psycholinguistic approaches to language learning with empirical data from literary education studies. The product is a model which describes a cognitive path of literary knowledge development. This model considers the systems of awareness and attention as central to literary education. Formal instruction does not teach directly but rather enhances the information selection process by making the student aware of certain types of information in the literary text. It is hoped that this model will open new directions for the investigation and practice of literary education.

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