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DEVELOPMENT OF CRITICAL THINKING IN LITERATURE CLASSES

Abstract

This paper presents a survey conducted with university students about critical thinking, and then proposes several techniques for developing critical-thinking skills and dispositions in a literature classroom. It recommends the best approach and the concrete steps the instructor should implement in order to enhance students' critical thinking through discussing literary works. It also describes the Dialogue Teaching Model, explains its procedure, and analyses the reason for its effectiveness. Based partly on the answers to the questionnaire, the paper advises what kind of practices should be given the most attention, and how to promote students' confidence to express their opinions, their ability to correct their point of view after considering others' judgment, and enthusiasm for learning and understanding their own thinking processes.

Keywords: Critical Thinking, Literature Classes, CT Skills, Dialogue Teaching Model

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1. Introduction

The term *critical thinking* (CT) designates the ability to skilfully draw inferences, make comparisons, determine causes and effects, recognize the impact that one's frame-of-reference has on judgment, evaluate the reliability of sources, spot over-generalizations, distinguish between facts and opinions (Hayes 1990). In today's institutions of higher learning, one of the main challenges for instructors has been to make students think for themselves and not to rely on the available interpretation of any given event, and to encourage them to analyze the information by questioning its source, method and aims. It takes special skills to encourage students to make their own judgments, to provide them with confidence in their own opinion, and to inspire them to equip themselves with skills and knowledge for expressing their thoughts without apprehension.

Educators have been aware of the importance of critical thinking since Ancient Greece, but this ability acquired special significance during the Age of Reason. In the twentieth century, scholars, teachers and academics realized that a considerable majority of university students did not think critically. This issue has become particularly acute in the 21st century because of globalization, the development and wide use of social media, and the increased political and media manipulation, or at least the public's rising awareness of it. The need to evaluate the validity of available information accurately so that one can be better prepared for the changes in the labor market and the demands of the global workplace has, therefore, become essential.

Critical thinking can be taught and learned in a wide variety of ways. It can be employed implicitly and explicitly, with, as many scholars argue, the latter being more effective than the former (Halpern 2003; Abrami et al. 2015; Poštić et al. 2023). One of the most fruitful ways to teach critical thinking is through readings and discussions of literary texts. As Donald Lazere (1987: 3) put it, literature is "the single academic discipline that can come closest to encompassing the full range of mental traits currently considered to comprise critical thinking." Reading and understanding a literary text help students differentiate facts from opinions, comprehend literal as opposed to implied meanings, locate details related to the plot, find out the causes and connections between events and action, infer relationships from the observed details, perceive multiple points of view, make moral reasoning and judgment, and apply what they have learned in

this process to real situations (Tung & Chang 2009). All these abilities are comparable to the most important CT skills defined by the scholars who have thoroughly scrutinized and defined the topic.

After a concise but substantive literature review that defines critical thinking and presents the use of literature for developing CT skills, this paper presents the answers to a questionnaire given to 21 students at Vilnius University. After establishing students' opinions about the use of critical thinking in the literature classroom, it introduces some of the most effective techniques for teaching and learning critical thinking through literature. This task is accomplished mainly through summarizing observations of various educators, including the author's personal teaching experience. It appraises the effectiveness of using literary texts for class discussions by comparing the aims and results to some of the well-known and established skills and dispositions.

2. Literature Review

Although acknowledged since Antiquity, the subject of critical thinking has become especially popular in the past 100 years, with many scholars offering various definitions for it. John Dewey (1933: 9), the famous American philosopher and educator, described critical thinking as "an active, persistent, careful consideration of a belief or supposed form of knowledge in light of the grounds that support it and the further conclusion to which it tends." According to the American psychologist Edward Glaser (1941: 6, 25), the idea encompasses "an attitude of being disposed to consider in a thoughtful way the problems and subjects that come within the range of one's experience", "knowledge of the methods of logical inquiry and reasoning," and "some skill in applying those methods."

In 1990, a panel of 46 experts from different disciplines of the humanities, sciences, social sciences and pedagogy participated in a two-and-a-half-year-long research project organized by the American Philosophical Association, with the results of the investigation presented as the Delphi Report on Critical Thinking. These scholars came up with six "Core Critical Skills": Interpretation, Analysis, Inference, Evaluation, Explanation and Self-Regulation (Facione 2011). The panel also listed a set of dispositions to critical thinking. Later, this list was reduced to a more concise set of dispositions: attentiveness, habit of inquiry, self-confidence,

courage, open-mindedness, willingness to suspend judgment, trust in reason, and seeking the truth (Hitchcock 2018). These CT skills and dispositions will be used in this paper to compare them with the effect of using literary texts for CT development.

In one of the more recent influential definitions of critical thinking, Paul and Elder (2008: 42) describe critical thinking as "self-directed, self-disciplined, self-monitored, and self-corrective thinking. It presupposes assent to rigorous standards of excellence and mindful command of their use. It entails effective communication and problem-solving abilities and a commitment to overcome our native egocentrism and sociocentrism." These two scholars emphasize the requirement of overcoming personal and collective prejudices and biases as one of the most important imperatives for developing CT skills.

In an insightful experimental study of the impact of instruction on the development and enhancement of CT skills, dispositions and student achievement, Abrami et al. (2015: 311) found that the opportunity for dialogue and mentoring, as well as the exposure of students to authentic or situated problems and examples increased CT skills, and that these techniques were most effective when combined. The study also revealed that a separate instruction in critical thinking in which students are encouraged to think critically increased its impact, effectively proving that teaching critical thinking is more effective when explicit.

Literary texts written in the English language can be used for developing CT skills and dispositions in literature classes for both native and non-native speakers. The difference between the two settings is rapidly decreasing because of increasing English-language proficiency in most developed as well as developing countries. In many places, especially in the West, the level of understanding and fluency in English among many university students is not only high, but, due to the increased exposure to English-language content on TV and the internet in their childhood, it is close to native (Poštić 2015). Besides, as much research demonstrates, students' CT skills and dispositions are not directly related to English-language proficiency (cf. Tung & Chang 2009; McGuire 2010).

T. T. M. Van (2009) enumerates some of the benefits of reading and discussing a literary text in the process of developing CT skills. First of all, it provides a meaningful context. It also supplies a rich resource of vocabulary, diverse writing styles and dialogues. Further, it appeals to learners' imagination and it develops their creativity, which is a very

important feature in the development of critical thinking. Literature enhances learners' cultural awareness as well. Every poem, story or essay has a socio-cultural background and a historical context, which is always explained by the instructor in preparation for the discussion.

One could even argue that literature reading is congenial to the essential traits of critical thinking as identified by some theorists: explanation, analysis, synthesis, argumentation, interpretation, evaluation, problem-solving, inference, logical reasoning and application (Halpern 1998; Tung & Chang 2009; Facione 2011). Most significantly, the mental process of reading a literary text requires CT skills. Critical reading is a complex process that requires readers to recall, retrieve and reflect on their experiences and memories to construct meanings of the text. Also, a literary piece usually represents a mirror of life. By investigating the plot, thematic development and the interaction of the main protagonists with other characters and with their surroundings in a prose work, for example, readers are exposed to multiple points of view. Thus, they are compelled to unveil their preconceived notions, to analyze and frequently reconsider their ideas, actions, beliefs, convictions and occasionally even to alter their worldview.

Research conducted by Tung and Chang (2009) in an advanced literature class in Taiwan shows the impact of literature reading on CT skills. Students enrolled in the course took a California Critical Thinking Skills Test (CCTST) at the beginning and at the end of the course. For each given reading assignment, they were first required to answer questions in their learning log, and then take a five-minute quiz to ensure they have read the text and understood the basic content. In order to initiate class discussion, a series of questions about the general impressions were given, and then Socratic questioning suggested by Paul and Elder (2007) was administered to heighten the depth and breadth of their answers or to draw opposing points of view.[1] During the discussion, the researchers explain, it is essential for the teacher to ensure a relaxed atmosphere without any time constraints. A month later, using brainstorming and mind-mapping to finalize the topic, locate relevant details to support the argument and cross-examine its rationale, students had to prepare a group

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[1] Some of the questions are as follows: "What does it mean when X said _____ in the story/ play?" "How did you come up with this idea/observation?" "Could you elaborate on it with more details?" "Do you agree with X's choices or decisions in the story/play?" and "What points of view are relevant to this issue?"

presentation. Finally, they were required to write three reports on a piece of fiction, poetry and drama, respectively. As expected, the results showed a significant improvement in CT skills. In a questionnaire they completed at the end of the course, students acknowledged the importance and necessity of applying critical thinking in different learning domains. Most of them marked "guided in-class discussions" as the activity that helped them the most in enhancing their CT abilities.

Finally, critical thinking in literature also develops a keen awareness of the use of language, not merely from the aesthetic point of view, but also from the increasingly important political point of view. Through critical reading, students realize that language is not a neutral phenomenon that simply describes an already existing reality, but that words produce meanings and thus create and generate their own reality. By discovering word patterns and their underlying purpose, they discover language as a dynamic and viable force (Jaffar 2010).

3. Methodology

At the beginning of the empirical part, the answers to a questionnaire conducted at Vilnius University will be presented. Twenty-one students took part in the survey, and the answers they provided offer valuable insight into the development of CT skills and dispositions in this institution of higher learning, as well as a good reference point for further discussion. Even though the small number of students presents a clear limitation of this study, it is still indicative of the general tendencies and students' overall thoughts on the subject.

The discussion of the development of CT skills in literature classes starts with the presentation of students' guided responses to the literary text. Jaffar (2010: 17) reminds us that "it must not be assumed that students know intuitively what to look for; they need to be directed." Under the instructor's direction, students are helped to converse with the text in a meaningful way. Several different techniques can be used to guide them to think about various aspects of the text, and then to express their own, authentic opinions. In this section, students' responses to all the recommended aspects of a literary text are supplemented with personal observations. Those observations derive from various readings and subjective opinion based on experience of what works in the classroom

and what does not. Further, the Dialogue Teaching Model, as presented by W. H. Hayes (1990), and elaborated by several other scholars, is described and each feature of the method is briefly discussed.

Observations and suggestions will then be illustrated by examples from different literary texts and explications about how a certain topic or issue could be approached and managed in a classroom. This method represents a tested and effective way to enhance students' CT skills and dispositions. Its success depends greatly on the attitude of the teacher towards teaching and his/her patience and consistency, but it also hinges on following the recommended steps to an even greater extent. All the results of the usage of this model are compared to the findings presented in the theoretical part, and in particular to the CT skills listed and defined by P. A. Facione (2011).

4. The Survey

The survey was conducted at the Vilnius University Faculty of Philology. It was distributed at the end of the autumn semester 2024 in two classes: British Fantasy Literature for Children and Young Adults and 20th-century Drama. Twenty-one students filled out the questionnaire, 11 in the former and 10 in the latter. The respondents were mostly third-year English Philology students, with a few exceptions, including two exchange students from other countries. The questionnaire contained a brief definition of CT skills and CT dispositions, and it consisted of four questions:

1. Do you think critical thinking skills and dispositions can be developed in literature classes?
2. In your opinion, what method contributes most to the development of critical thinking skills in literature classes?
3. Do you think instructors use those methods at Vilnius University?
4. Do you think you have developed critical thinking skills during your university studies?

All the students answered the first question affirmatively, most of them with a simple "yes," and occasional comments. One student added: "But it depends mostly on the predisposition of the students, given that the lecturer is motivated and engaging. A student who is not interested in literature will gain nothing, while an interested one may easily progress."

Another student proceeded to explain: "Analyzing various literature is equal to that of various worldviews. To read is to delve into the thoughts of the author." A third student wrote further: "It depends on the literature that is being analyzed. Some authors are more thought-provoking and therefore many topics can be found and interpreted from their writings." Finally, a fourth student continued: "To some degree, and mostly in people who are naturally inclined to be open for new experiences."

In answering the second question, the students offered a wide variety of methods that contribute to the development of critical thinking skills. A large number of students identified "asking questions" and "discussions" as the most effective ways. Encouraging interpretation and analysis was frequently mentioned as well. One student mentioned comparing interpretations of students related to a specific literature piece as one of the most effective ways to develop CT skills. Analyzing different points of view was cited twice. Another student singled out "open-ended and thought-provoking questions to encourage students to think critically about the text." Close reading was mentioned twice, although one student argued it is not a good technique for developing CT skills, asserting that "expecting proper evidence for students' assertions helps."

Out of the 21 answers to the third question, 10 students gave a short and unconditional "yes." A further seven also answered positively, but their responses were slightly longer and they varied. Most of these respondents wrote that most professors at Vilnius University use CT methods in teaching literature classes. One student wrote: "Many of them do, but some are not even trying." Only one student gave a negative answer, arguing that close readings are the most common technique, and no one benefits from them.

No one answered the fourth question negatively, but there were some variations in how it was answered, and certain comments are interesting and telling. One student wrote: "I have developed myself a lot. I can criticize and analyze literary pieces or daily life events very well." Another students similarly thinks that "we always read, analyze and interpret" in literature classes, and "that really helps." "In a way, yes," another students wrote, "although I already came with some life experience (I came a lot later than the rest). But with the help of so many instructors, I have developed my critical thinking skills even further." A third student added: "studying at the university and participating in class discussions pushed me out of my comfort zone and it in a way made me develop critical thinking skills." One respondent cited a slightly different take on what CT skills mean: "I think

critical thinking is more related to the amount of variety of knowledge and ability to converge it together. University is one source of knowledge and it can help improving CT skills. But sometimes it doesn't help." Only one exchange student from Japan gave a negative response to the fourth question. Considering that the teaching method in the countries of the Far East is more instructor-based (Liu 2024: 815), this is not surprising. "In my home university, we don't have debates and discussion during class, and I think almost all Japanese students have not developed those skills," she wrote.

The answers were not surprising. A large majority of students think that CT skills and dispositions can be developed in literature classes, and that instructors use methods that can cultivate those abilities. It was interesting to find out which methods are most effective according to young learners. As expected, dialogue and discussion are high on the list. Comparing answers is also mentioned, and this important and highly useful technique will be mentioned in the further discussion. It was also very encouraging to find out that most students think they have developed CT skills and dispositions during their studies. After two-and-a-half years of studying at the same institution of higher learning, respondents have a feel for what improves their capabilities and what does not, and how satisfied they are with the learning process.

5. Discussion

Even though it might seem that starting a class discussion about a literary work by determining some basic characteristics of the assigned reading is too simplistic, the instructor must not assume that students would come up with thoughtful answers to his/her questions, or even answer them. It is a well-known fact that with the advancement of the internet and social media, reading books has rapidly declined among young people, and every university lecturer has inevitably noticed an overall decline in students' knowledge of literature. Therefore, a good place to start a conversation would be by establishing the genre to which the literary text belongs. The tone of the text (harsh and angry, sarcastic, melodramatic, subtle and ironic or matter of fact) and its style (argumentative, descriptive, analytical, direct or metaphorical) can also be determined before the instructor initiates a discussion about more complex issues (Jaffar 2010: 17).

It is also essential for the students to understand the purpose of the literary piece they are analyzing. Is the author presenting a slice of life, or is he/she trying to influence the reader's point of view? The difference between social engagement and art for art's sake in creative work should be made at this point. Is the writer presenting a moral, social, political or religious view, or is their intention only to offer his readers an aesthetic experience? During this initial stage of discussion, it is important to engage even the students who do not seem too interested in active participation, and then to try to respond to their answers in an affirmative and encouraging way, so they would not be afraid to speak again.

In order to enhance students' CT abilities, it is best to discuss the text using several activities that can challenge their intellect and reasoning abilities, and to draw them into discussion by practicing some of the most important CT skills: interpretation, inference, analysis and argumentation. Analysis teaches students what to look for, and inference teaches them how to think about the characters and events in the text, as well as how to relate those characters and events in a logical and coherent way (Jaffar 2010: 18). Both are mentioned by several students in the questionnaire.

When asking the first simple question whether students liked the text or not, it is important to involve every individual in the classroom, so they wouldn't later feel any constraint in freely expressing their opinion. The instructor should be open-minded and try to find merits in every answer, or, if he/she finds the opinion not well grounded, to patiently and respectfully explain the deficiencies in the student's opinion. In that way, the student would be stimulated to reflect more deeply on the issue and to continue actively participating in the discussion.

During the next step, in which they practice argumentation, students are usually asked about the main theme of the literary piece. Every answer should be supported by evidence from the text, so students should be made aware that every statement must be supported by logical argumentation or a concrete illustration. If the text is written with an obvious intention, students should be given the cultural, historical or political context by the instructor in the form of a brief introduction, and then asked what conviction or belief is suggested or propagated in the text. This part of the discussion is important for the literary pieces that have some kind of ideology embedded in them. By pondering the author's intention and the technique of influencing someone's opinion about the topic, students are trained to look for such devices not only in literature, but in every text they

read in the future. All these techniques are in line with the emphasis in the conducted student survey on the importance of asking questions and debating concepts derived from the text, but let us look at one concrete suggestion for implementing these methods.

Shaheera Jaffar (2010) provides an example of a discussion about Nadine Gordimer's short story "Once Upon a Time." The story was selected because of its clear and fervent socio-historical context related to the anti-apartheid movement in South Africa during the 1990s. Since most of today's students are not familiar with the revolutionary events that took place at the end of the last century in this part of the world, a sufficient amount of time should be dedicated to the presentation of the cultural context. It should also be pointed out that the fairy tale mode of the story gives it an ironic hue. The contrast between the subject matter and the style of writing in this particular story emphasizes the tragedy inherent in the situation. As Jaffar (2010: 20) explains, "the ambiguity of manner and content portrays the confusion and chaos prevalent in the South African political situation." Some students might already be familiar with the use of irony in literature, but nonetheless, this powerful device and the inevitable tool of almost all modern fiction must be defined and described with several illustrative examples.

For example, during a further discussion of the story, students could be asked to look for devices the writer uses to create an atmosphere of fear. This would be an exercise in inference, because it is not openly stated in the text. Two more related features closely connected to the development of critical thinking are discourse analysis and the analysis of the ideology integral to the text. Students' attention should be drawn to the fact that the author's choice of vocabulary, style and content is a political act, in this case an expression of her opposition to racial discrimination and violence. Since Gordimer does not openly state who the bad guys and who the good guys are, the author's ethical stance has to be inferred. All these practices contribute to the stimulation and cultivation of CT skills and dispositions.

There are several techniques that also give detailed instructions on how to elaborate on various topics raised by the given text. An excellent tool for developing CT skills in a literature class is the Dialogue Teaching Model, thoroughly presented by William H. Hayes (1990). It consists of five basic steps implemented in the literature classroom: 1. getting students to respond to the assigned reading in a significant open-ended way, 2. comparing their reasoning to that of others, 3. reflecting on their reasoning

after considering what others have said, 4. revising or maintaining their responses in the light of other viewpoints, and 5. demonstrating their understanding of a literary piece through written or oral assignments. In the next few paragraphs, some of the most significant aspects of this teaching approach will be described in a little more detail, and supplemented by other suggestions and personal observations.

Dialogue activities should begin with an open-ended question or assignment. Literature, like most disciplines in the humanities, does not presume a single correct answer about characters, plot or themes. The instructor should, therefore, both explicitly and implicitly explain to students that their opinion can be as valuable as any other opinion if given proper consideration. As opposed to the didactic style that presents only information, and the fact-based questioning based solely on asking questions about the material that students have adopted, the dialogue style involves thinking-based questioning in which students are compelled to decide on an authentic answer based on their reasoning. It is the only of the three given methods that stimulates critical thinking. Just as in the real world, in the Dialogue Teaching Model students are supposed to make decisions that involve contradictory points of view through rational forms of discussion. As Richard Paul points out, dialectical knowledge based on dialogue enhances learning by confronting students with issues for which different points of view can be developed, and seeking reasonable judgments based on CT principles (Paul 1984: 13).

During class discussion, it is important for the instructor to label the mental processes employed and thus help students better understand new concepts. By repeating terms like "inference," "evidence" and "supporting opinion," students adopt the CT vocabulary and become aware of their own thinking process, the activity Costa and Marzano (1987) have labelled "metacognition." Apart from paraphrasing students' statements, the instructor should also ask students to clarify their opinions and paraphrase what others have said. Clarifying one's own thoughts helps students identify faults, make corrections and reconsider their judgment. Paraphrasing other students' statements makes students better listeners, more focused thinkers and better critics of their own thoughts. Comparing answers, along with guided in-class discussion, is precisely what students in the Vilnius University survey indicated as the most important method in developing critical thinking.

Most importantly, dialogue activities are designed to allow students to make a rational change in their position. If students realize they have made a mistake in their evaluation, they are encouraged to recognize their misjudgment and to make changes. Exchanging opinions in a classroom requires students to reflect on their own performance. It is also recommended to keep a journal in which the participants in the discussion document their own thinking process. This activity allows them to compare changes in perceptions by "revisiting" the decisions they have made. So, students must listen, speak, assess and reassess their points of view during these dialogue exercises. Cognitive researchers believe that such active "elaborative rehearsal" is the most effective approach to learning (Hayes 1990: 18–20).

Instructors' guidance in the learning process is essential in the Dialogue Teaching Model. The instructor requires students to support their opinions and conclusions with reasons and evidence. Students are told to suspend their judgment before making decisions, and to listen to the ideas of others to broaden their perspective. They are encouraged to consider the whole reading, rather than its isolated parts, which is a common mistake students make because they tend to choose to respond only to a single detail or a scene from the literary piece to which they can most easily relate. They are also asked to trust their own judgments and not to rely solely on the instructor. And perhaps most significantly, students are urged to change their minds if they discover new information that makes their original conclusions unsupported and unsubstantiated. Thus, all the CT skills described by Facione (2011) are employed, and students can improve their reasoning abilities through critical reading, discussion, and meaningful interaction with other opinions.

In the working model of a discussion following the reading of Guy de Maupassant's short story "The Necklace" described by Hayes (1990), Hayes suggests eight steps for its application. In the "synopsis phase," students review the story in writing in order to refresh their memory about the details of the story. In the "response phase," they write an interior monologue of one of the characters, in this case Madame Loisel, trying to predict her reaction to the discovery that she had worked for ten years only to replace a cheap paste necklace. In the next, "reasoning phase," students explain their reasoning behind their predictions. Next, in the "focusing phase," they summarize Madame Loisel's reaction in a single sentence or phrase so that the predictions can be recorded on the blackboard. In the

"recording phase," all the predictions are written down so everyone can see them and quickly refer to individual opinions. In the "dialogue phase," the merits of each prediction are discussed. By promoting dialogue during this phase, the instructor makes students think logically, preventing them from becoming "entrenched" in a "narrow-minded struggle" (Hayes 1990: 40). In the following, "reflection phase," students describe any change in thinking that might have occurred as a result of the discussion in a journal entry. They are required to clearly explain why they now reason differently. Finally, in the last, "evaluation phase," the instructor gives a summary of the discussion. The whole process is capped by giving students a writing assignment: a summary statement that defines and explains the major CT terms like evidence, assumption, relevance and qualifying words.

Therefore, the Dialogue Teaching Model allows students to be actively involved in their own learning process as they attempt to individually understand and apply the information to which they are exposed during classroom interaction. During class activities, it is essential to create a learning environment that ignites classroom discussions by promoting learners' enthusiasm for learning, and relating the analyzed text to their real-life context. This model teaches students "how to learn and how to think clearly" (Halpern 2003: 356) and how to "make purposeful judgments about what to believe or what to do" (Facione 2011: 3), so they can be better prepared to compete and exercise their rights and responsibilities as citizens of the global community.

6. Conclusion

There are several important things to remember when using literary texts in the classroom for the purpose of developing CT skills. First, it is important to create a relaxed atmosphere, where students do not fear any tension or pressure, and an environment conducive to learning, so that they will participate enthusiastically in the discussion. More timid and less outspoken students should be encouraged by asking them simple questions and responding to their answers in an affirmative way. Students should also be clearly informed that the purpose of the discussion is the development of their CT skills and dispositions, because explicit reference to them and the usage of CT the vocabulary has proven to be an effective tool in the learning process. Participants in the discussion should also be encouraged

to express their own opinion, and assured that there is no single correct answer, and that every judgment is equally valuable if carefully considered and based on sound reasoning.

A survey conducted among students at the Vilnius University Faculty of Philology demonstrates that they are fully aware of the imperative of stimulating and cultivating their critical thinking skills and dispositions. Their answers also point to the effectiveness of certain teaching models and the wisdom of choosing those best suited to their goals and gratification in the classroom, as well as to the overall development of their abilities to think critically and make sound judgments.

The most important elements of the Dialogue Teaching Model, one of the most efficient techniques for developing CT skills and dispositions in a literature classroom, are recording and displaying all students' opinions, submitting them to an open discussion carefully guided by the instructor, and allowing students to change their opinion based on others' thoughts following meaningful discussion. Asking students to reword and clarify their thoughts, to paraphrase their statements, and rephrase their colleagues' opinions are all important steps in the process. Teaching them to listen to different points of view and having no qualms about adapting one's own evaluation of an event or a character in a literary work accordingly is an effective method of enhancing students' CT skills and dispositions. This approach makes them less afraid to admit deficiencies in their thinking process, become more open-minded, and rely on the productivity of teamwork, an ability essential for the requirements and responsibilities of the contemporary labor market. Classes designed according to this model help students better comprehend, evaluate, and discern the massive amount of information they receive on a daily basis, and hone their abilities to successfully contribute to the development of their communities.

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