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**Literature in ELT and Global Age: From Myth to Discourse**

Thesis submitted in fulfilment of the requirements for the Degree of  
“Doctorat” in Didactics of Literature

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## **Dedications**

*To my beloved parents and grandmother*

*and*

*to my dear husband*

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## **Abstract**

In this global digital world, students should be encouraged to be more open and develop skills that help them engage with people of other countries and cultures. This research starts with a question: Is it possible to create change if literature is used as a medium to have global learners, owing different competencies and can promote intercultural understanding? How English literature teaching is changing in ELT context introduces some pressing issues, such as: native versus non-native literatures, intercultural dialogue, diversity and identity in a global world, teaching with technology, and opposing views on literature pedagogy.

This thesis seeks to explore the place and the scope of using English literature in an Algerian context. It attempts to show that even though English Language Teaching has witnessed radical changes in the 21<sup>st</sup> century, literature classes at tertiary level are still taught traditionally and literature is usually seen as a fixed subject rather than a source to get different competencies. This work presents findings from students' and teachers' questionnaires and interviews with teachers of different subjects from the Department of English at the University of Mostaganem. The data reveal how approaches and literature pedagogy used by teachers affect negatively many students' perception of literature learning, and why literary works are excluded and not used as a resource in other subjects by some teachers.

Based on theory and classroom experience, this research work tries to develop strategies and ways to make literature whether taught as a subject or used as a resource that specific tool teachers need to address students' skills and competencies that can be literary, communicative or intercultural. As mediators of both language and culture, teachers of English as a foreign language play a role in changing the myth of literature teaching/use into a real pedagogical discourse that develops students' language competencies, connects cultures and visions, and becomes a medium for world education.

## **List of Acronyms**

C: competence

DIT: Dialogic Inquiry Tool

EFL: English as a Foreign Language

ELT: English Language Teaching

ESP: English for Specific purposes

FL: Foreign Language

IRE: Initiation -Response Evaluation

IRF: Initiation-Response Feedback

LMD: Licence-Master-Doctorat

ToM: Theory of Mind

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# **GENERAL INTRODUCTION**

## **General Introduction**

To contribute to a professional dialogue in English Language Teaching about teaching and using English literature in this global age and digital world, this thesis tries to visualise a possible reality which is considered as a myth by viewing literature more than a fixed science, but as a means of learning the language, a means of existence and communication between different cultures and a way to foster identity, diversity and intercultural dialogue among students. The aim of this research is to reflect on what it may really mean to use literature today regarding the value, if any, literature has on students' academic and personal life.

Literature can be a powerful source that engages learners in discussions of different themes and topics, makes them aware of language varieties used in particular fields and places, helps them understand other cultures and provides space for imagination and creativity. It can be useful in developing linguistic knowledge, both on a 'usage' level and on a 'use' level (MacKay, in Brumfit & Carter 1986). It is also seen as an 'ideal' vehicle to introduce cultural assumptions which may increase learners' understanding of foreign cultures and may lead to promoting intercultural understanding and mutual respect. So, the inclusion of diverse English literatures, either native or non-native i.e. literature written by non-westerners, in an EFL curriculum is crucial to promote intercultural understandings and help students situate the literature into larger literary traditions. Also, considering literature as a powerful resource to understand the language and acquire more than literary competencies will help students welcome than reject this

resource. However, using the same traditional teaching methods and curriculum in literature may not help students view the potential outcomes. And excluding literary works from other subjects taught at undergraduate level as grammar, written expression, oral expression, civilization.... makes literature an isolated subject. The aim of this study is to examine and question existing practices in teaching and using English literature at Algerian universities in the age of globalization while addressing issues of students' competencies, literature pedagogy and global awareness. The point is to go beyond literary theories and criticisms to facilitate learning and encourage students to be more open and push them develop skills that help them engage with people of other countries and cultures whether western or non-western. In fact, many see literature that specific tool teachers need to address students' skills and competencies that can be literary, communicative or intercultural.

This work will, therefore, attempt to discuss the following fundamental research questions:

1. Do teachers respond to changing educational realities in English Language Teaching when dealing with literary studies?
2. How can literature be most beneficial for students?

Out of these research questions hypotheses are formulated:

1. Many teachers do not keep pace with today's educational changes and literature teaching in ELT.
2. Dialogic teaching and using literature as a resource to teach other subjects might benefit learners.



To illustrate these hypotheses, two questionnaires, semi-structured interviews, and action research were conducted. The first questionnaire, in which 101 undergraduate students participated, aimed to view students' beliefs and interests and examine their way of viewing literature, whereas the teachers' questionnaire was to gain a general overview of the approaches employed when using literary works. The interview was conducted to see teachers' reaction in using literature while teaching other subjects.

Investigating students' preconceived ideas of literature to learn the language, promote critical reading and culture understanding is of paramount importance, for it provides a broad view of students' attitudes and beliefs concerning the role of literature in their studies. In a survey answered by 101 undergraduate students, findings reveal that literature is one of the most difficult subjects and an unnecessary field of study by most students. Some of them blame teachers for their demotivation that makes them rely more on the Net sources to understand and prepare for their exams. Moreover, many students do not see any link between literary works and intercultural communication, and see literature courses as any other courses that need memorization. Paran (2008) explains that students' reactions are linked to the type of approach and task being used in the classroom. In this vein, seven teachers from the department of English at the University of Mostaganem were sent questionnaires on-line to detect their ways of dealing with literary works and reflect their views on their students' motivation and learning.

The findings of this research show that many teachers and students have negative perceptions of the teaching and learning of literature. Teachers blame students for the failure of learning literary works and students blame their teachers for their demotivation. Interviews also reveal that many teachers of other subjects have the same perception of students concerning the literature subject. For most of them, there is no way to include literary texts to teach other subjects because of the level of students and the difficulty of literary works. Change and possibility of integrating literary works seem impossible. However, significant findings of action research show that there is a difference and change in many students' beliefs and attitudes when applying certain methodological approaches. The goals for the action research are 1) to use literary works as the main source when planning lessons; 2) to describe and test the usefulness of dialogic and affective teaching; 3) to focus on verbal behaviours and written work when analysing the interaction of students; and 4) to apply students' suggestions from questionnaires. By involving students in this experience, different thoughts and perspectives could help the teacher-researcher review and adapt the teaching practices.

This thesis is organised into four chapters. The first one is an introductory chapter that consists of the introduction, background information about the situation of teaching English in Algeria, the reforms implemented in Algerian schools and universities, focusing on the last reform introduced at universities, and the content of the English course for students who major in English. This part also deals with the statement of the problem, purpose and objective of the research.

It gives a brief historical view about literature teaching for EFL undergraduate students and the role it plays in an EFL context. In particular, it discusses the current practice and perception that teachers and students have about the literature component incorporated into the English language subject.

Literature review is tackled in Chapter two. The first section deals with defining 'literature', the process of reading and interpreting literary works and literature pedagogy in ELT. The second section demonstrates the function of literature in recent studies and shows how students can develop competencies and skills through literary works. Besides, this section shows how technology, dialogic and affective teaching as a means to develop students' real communication skills and critical thinking are linked to the use of literary works in learning.

Chapter three outlines the research methodology and the various instruments used to collect the data. It justifies the researcher's choice in using these instruments. This phase also presents the results of the study, along with the analysis and discussion of the data to provide answers to the research questions. It also includes a process involving action research and classroom practice to share some procedures taken by the teacher-researcher. A variety of methods were used to gather data as introspection and reflection by using lesson reports, students' written work, and self-reflective tasks. The findings of this phase are context specific. The aim was not to generalize those practices to all other contexts but to reflect on certain issues and improve pedagogical practice.

The last Chapter summarizes the findings and discusses the implications of the study both at practical and theoretical levels.

# **CHAPTER ONE:**

## **INTRODUCTION TO THE CONTEXT OF RESEARCH AND LITERATURE IN ELT**

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## **CHAPTER ONE: INTRODUCTION TO THE CONTEXT OF RESEARCH AND LITERATURE IN ELT**

### **1.1 Introduction**

English language teaching has witnessed extensive research and studies on the role of literature in a non-native context (Widdowson, 1975; Brumfit, 1989; Carter & Long, 1991; Lazar, 1993). However, traditional teaching styles and a lack of global perspective still dominate the teaching process in our universities that negatively affects the learning environment.

This introductory chapter provides an overview of the research and its purpose. First, it discusses the factors that led to the development of this thesis, trying to highlight the gap of knowledge to research. To understand more about the context of the study, it describes the educational setting that includes teachers, students, and outlines the recent significant reforms that have taken place at universities. It also gives a brief historical view of introducing literature in language teaching at Algerian Universities and pays particular attention to literary studies subject at Mostaganem University as a case study. This part also highlights the place of literature in foreign language teaching and in the global context and discusses the different theories that emerged in literary history and see how they affected the study of literature. The last part of the chapter gives an overview of the methodology applied in this study by stating the aim of the research and the research tools used by the researcher.

## 1.2. Choice of the Topic

The idea to conduct this study comes in line with the researcher's interest in literature and dialogic teaching<sup>1</sup>. In this context, the researcher recalls those literary experiences that influenced her own thoughts and attitudes. As an undergraduate student, English literature courses brought the world into the classroom and made the researcher hear different voices, see different settings and feel different emotions. There is always a feeling about that imaginative world questioning the truth or trying to find the truth. It is indeed a powerful source of knowledge and critical thinking. African literature courses, for example, were not just works of fiction but ways to history, identity, struggle, freedom, hopes and dreams. Reading short stories, as '*Blankets*' by Alex La Guma, '*The Suitcase*' by Ezekiel Mphahlele, '*Civil Peace*' by Chinua Achebe and '*Certain Winds from the South*' by Ama Ata Aidoo, was a way to hear a powerful African voice and to discover truth in fiction. Linking their worlds was a key to understand the truth of Africans and feel their inner struggle and dreams.

Because of those strong feelings, the researcher has for literary works, both magister and doctorate research were devoted for literature teaching. In the former, the researcher focused on the effect of integrating literary works at high school level by investigating systematically and empirically, to a certain extent, the teachers' level of expectations, background knowledge, attitude and perception toward literature and literature teaching at that level. The idea was to raise awareness for the need to change their practices and views on teaching literary



works. This interest further expanded in the doctorate research as the researcher observed certain negative attitudes toward literature courses among undergraduate students. In search for the reasons, the researcher was embarked on a wonderful educational journey.

### **1.3. Background of the Study**

Understanding the context of the study and issues related to literature teaching at tertiary level could provide more insights linked to the root of the problem being studied. In this case of research, an overview of English language status in Algeria and English and literature teaching in a non-native context would provide to a certain extent a web of background information related to the study.

#### **1.3.1. English Language Status in Algeria**

English Language Learning in Algeria has become crucial. Students from different fields of study are required to learn this foreign language. English as an international language makes it a unique language in the world. This uniqueness does not only refer to the language itself but also to the ways it is taught as a foreign language. As McKay (2002:1) puts it, “the teaching and learning of an international language must be based on an entirely different set of assumptions than the teaching and learning of any other second and foreign language”. What is needed, then, is a paradigm shift, whereby traditional methodologies and approaches which may be

valid for the teaching of other languages, have to be put into question when the teaching of English is considered. English now does not belong anymore to the English-speaking world and Britain and American cultural values have become irrelevant to language teaching (Richards, 2003). Globalization, technology use in teaching, new trends in teaching and learning foreign languages are changing the roles of both teachers and learners.

With the last reform, English is introduced as a foreign language in middle schools and taught for four years instead of three. It is assumed that these learners would be already familiar with the Competency –Based Teaching Approach<sup>2</sup> and the Learner–Centered Approach. This new pedagogical approach is seen as a process which makes the learner an active participant instead of being only a knowledge recipient. Students at this stage would have developed strategies to face problem situations and improved their knowledge about English speaking countries and their culture. English language teaching in secondary schools- which lasts three years- consolidates, deepens and develops the abilities and knowledge acquired in middle schools. The students will continue to develop competencies around the three main objectives: linguistic, methodological and cultural. At this level, student are supposed to develop both fluency and accuracy.

The overall aim of the last educational reform is to make schools more student-centered in their educational practices by encouraging the active participation of learners as meaning makers in a learning environment where

research, discovery and cooperation take place. In other words, the new curriculum gives more importance to thinking skills of students by applying the Competency Based Teaching Approach.

The LMD<sup>3</sup> (Licence-Master-Doctorat) reform incorporated at our universities aim to empower teachers to work as a pedagogic team to decide what contents and skills to teach, and kind of assessments to use in evaluating students' achievements and outcomes. This new educational system permits to create innovation within the Algerian universities, and its application is considered as a step towards globalization. (Idri, 2010)

The LMD system is a path of three degrees (Licence degree of six semesters in three years, a Master degree of four semesters in two years and a doctorate degree of six semesters lasting three years of research). Every semester is a sixteen weeks' period and in each week, students have to complete twenty-five hours of studies. Beside semester- based criterion, this system groups the teaching subjects into three teaching units: fundamental, methodological and discovery. And each Teaching Unit corresponds to a number of credits. The total credits for each semester are thirty. The "success" of the LMD system as seen by Mami (2000:4) would rely on the following perspectives:

- Planning and evaluating students' needs as well as those liaised to the socioeconomic market,
- Developing multimedia at the level of oral expression and vocabulary,
- Encouraging students' enhancement,
- Creating cooperation between universities which share the same objectives and interests,

- Creating listening cells and audits in order to register students' propositions,
- Preparing students for vocational education.

### 1.3.2. English at Tertiary Level

Students who choose to major in English as a foreign language study three years at the university to get a bachelor degree. As far as the Department of English at the University of Mostaganem is concerned courses of each undergraduate level are presented in table 1.1:

1 <sup>st</sup> Year Undergraduate level	2 <sup>nd</sup> Year Undergraduate level	3 <sup>rd</sup> Year Undergraduate Level
-Epistemology	-Introduction to Science	-American Civilization
-ESP	-Anglo-Saxon Civilizations	-British Civilization
-Linguistics	- Semantics	-American Literature
-Written Expression	-Linguistics	-British Literature
-Oral Expression	-Anglo-Saxon Literatures	-Discourse Analysis
-Cultural Studies	-Morphosyntax	-Language & Society
-Literary Genres	-Phonology	-Research Methodology
-Morphology	-Oral Expression	-Foreign Language
-Phonetics	-Written Expression	-Informatics
-Human and Social Sciences	-Research Methodology	
-Origin of Language	-Human & Social Sciences	
	-Foreign Language	
	-Informatics	

Table1.1: Undergraduate Courses (2010-2013)

\*This table displays the main subject matters learned by undergraduate students for their bachelor degree from 2010 to 2013.

Time allocated for each subject matter is one hour and thirty minutes per week except written expression and oral expression courses, each is three hours per week.

The English course syllabus has often undergone some changes. The focus is more on form than on content. These initiatives depend on the lecturers' interests and sometimes on students' needs. Based on the researcher's observations<sup>4</sup>, teachers do not usually collaborate and there is no continuation of previous work done by previous teachers of the same course. Many plan their courses without taking into account students' background and what has been done before. Add to this, there is no connection between modules that are connected as 'written expression, literature, civilization'.

Although our universities have experienced reforms to develop students' outcomes and prepare them for a challenging global era by introducing new teaching units, the way they are instructed does not appear to be keeping up with that pace, teaching is still traditional and teacher-centered. As Riche (2011) commented 'the repackaging of our classic higher education system into the LMD system looks like a case of putting old wine into new bottles.' p.18

In theory, the aim of the English courses is to have competent students who use English effectively in different domains as teaching, tourism, banking, translation, marketing and communication; however, many struggle in mastering the language at both 'use' and 'usage' levels. There are some reasons behind that. For example, some students did not choose to major in English but were oriented by the Ministry of Higher Education on the basis of their general mark in the

Baccalaureate exam. Another reason is their absence in lectures. For example, during the academic year 2014/2015, many third-year undergraduate students rarely attended lectures which were programmed for all the teaching subjects.

In a survey done by a first year undergraduate student<sup>5</sup>, she found that reasons vary but the first reason was working. Many students found either full or part time jobs which prevent them from attending their lectures. So how could those students get any knowledge if they are not attending? Another reason mentioned by the respondents was the quality of teaching which they found traditional and not interesting. 'If the teacher dictates, it is better to make photocopies from those who attend as one of the respondents has explained. Because of these reasons and many others, some students end up having their degree in four or five years instead of three. Many students if not most of them study for grades and not for getting knowledge and making research. This is a fact in our educational system that unfortunately makes our students less motivated and less creative.

### **1.3.3. English Literature Status in Algerian Universities**

Although literature has for a long time been part of the English language curriculum at the university level in Algeria, it has often dealt with native literary works mainly British and American using traditional teaching methods in which teacher-centered approach still practiced. Lakhdar-Barka (2004) from the University of Oran expresses his pessimist view in 'how literature in the degree of

foreign languages, especially English lost its status as form of art and to journey into the culture of the other'. A view shared by many teachers at the University of Mostaganem who see the teaching of literature went down in quality and quantity. Very often, they blame students who are limited and lack necessary skills in critical reading and thinking and interest in their studies.

Another factor which is institutional that devotes less time to literary studies during the three years of study, except when literature is the main field of study at the graduate level (Master- Doctorate). Another point that is observed is the content of literature syllabus that remains most of the time subjective based on teachers' knowledge and expertise of their previous studies. Despite the objectives of learning and teaching under the LMD system that requires innovations and creativity, the courses of literature focus mainly on discussing about authors of the texts, giving background information and criticism analysis that is mainly tested in literary exams. Students in this way become more dependent on their notes and teachers' instructions looking for ready-made answers to revise for exams.

The choice of literary works in English remain in the hands of the teachers, mostly dealing with native works that might lead to learning better English. However, few teachers from Algerian universities show the effectiveness of integrating non- native English writings in the curriculum of literary studies. For some teachers, it is no longer necessary to place an exclusive focus on Canon literature alone, including other literatures is necessary to promote identity, cultural existence, and cross-cultural understanding.

Experiencing that as undergraduate student was very appealing while dealing with Third World Literature by African writers as Achebe, Soyenka, Laguma, Mphahlele, Aidoo and many other African writers. This has indeed opened a new world, a new context, a new setting, and a new vision of literary works for non-native learners. And above all, those writings could motivate learners to produce their creative writings as poetry, short stories, and plays.

Bedjaoui<sup>6</sup> from the University of Sidi Belabbes, an active researcher in intercultural and literary studies, has hoped that her doctorate research 'at the pedagogical level will provoke or promote thinking in new literatures by emphasizing patterns of Western/American/Indian and cross-border movement rather reinforcing existing tendencies to marginalize communities on grounds of national or religious origin.' (Bedjaoui, 2004:321). And she strongly believed in revising the English literature curriculum. Since then, research in postcolonial studies and Indian women literatures had found an official niche at the department of English at the University of Sidi Belabbes, opening gates to other teachers welcoming and integrating non-native literatures in their courses at magister level at least. This kind of inclusion has questioned the status of the canon and gave a new breadth to literature teaching in a non-native context.

The content of literature syllabus may create an atmosphere of acceptance or rejection from the learners because of many aspects. Dealing with the same content for many years could make literature very limited in resources and texts, and might make teaching those courses routinized. Flexibility in designing the content of any



syllabus is required for more motivation and participation among students, and also for teachers in their research. Another aspect in the content of a syllabus is when the selected texts are beyond the level of students. For example, the content of a syllabus<sup>7</sup> (See Appendix 1) designed for first undergraduate students in literary genres at the department of English at the University of Mostaganem for the academic year 2014/2015 made them react negatively and express how difficult it was to grasp everything. The result made students fear the subject and get negative attitudes toward literary studies.

The pedagogy, ways of delivering and assessing the teaching and using literary works in ELT, is another aspect that holds much debate among teachers and researchers. Literature teaching in our context is still traditional, teacher-centered and routinized. The way students are instructed and assessed is obviously revealed in learners' attitudes and interactions. Change might occur if all aspects mentioned before are revised and reviewed for a better teaching and learning.

#### **1.3.4. Related Studies**

Research in the field of English literature and literature didactics at tertiary level in Algeria has often been the theme of many researchers as Bouhend (2000) and Kheladi (2012). Whether investigating on pedagogical issues related to students or to teachers, or to the subject matter itself which is literature, the researchers shed light on many aspects concerning English literature status in an Algerian context, and literature teaching and learning.

Both researchers were concerned with students' attitudes toward literature courses and how those attitudes affected students' learning outcomes. Bouhend's case study was second year undergraduate students from the University of Sidi Belabbes, and he seemed more interested in analyzing deeply the issue of students' difficulties to cope with the English literature course by going back to the kind of literature teaching policy adopted in secondary schools. The results of his research show that the way literature is taught might not encourage students to read neither in class nor at home. Lacking intercultural literacy is another difficult issue many students meet in literature classes. Bouhend's vision of the future of literature is optimistic despite critical issues teachers have mainly with the level and attitudes with students. He summarized that by saying:

- that students have grown up in a culture where the oral tradition is prevailing over other forms of communication;
- that they don't appear to have developed a reading habit of literary works since their earlier age;
- that they usually spend much time watching TV channels rather than reading literary books;
- that books are either not available in the market or expensive, thus inaccessible to the greatest part of them;
- it is also true that university teachers usually deal with overcrowded amphityatres when they teach English literature;

- that consequently, not all of the students will have the opportunity to participate into the classroom discussion about the literary work;
- that anyway literature will be accessible only to the “happy few”.

(p.151)

In the same realm, Kheladi showed in his research how different teaching practices in the literature classroom for second undergraduate students from the University of Tlemcen could affect positively or negatively their attitudes toward literature. He found that 51% of the students’ sample expressed their lack of interest in studying literature, and the researcher drew attention to the traditional old-fashioned ways of teaching literature which 58% of the sample disapprove by expressing their negative attitudes towards literature instruction. The researcher claims that ‘much has to be done in engaging students with literature and, thus, creating an active learning environment.’ (p.130). Bouhend, in this vein, expresses how students could be engaged actively by choosing for them attractive texts and giving them some freedom in classroom discussions.

Why our EFL students experience literature negatively is the main concern of this study. The present work focuses on the importance of facilitating literary courses and integrating literature into different English courses offered by the Department of English at the University of Mostaganem. It also attempts to show that literature as a subject and a resource holds an important place in the foreign language education.

The researcher firmly believes that literature as a course is not enough to prove its efficiency and easiness. Including literary works through other courses may reduce students' negative attitudes towards literature and make them aware of its functions and perspectives. The work explores present practices and future implications of teaching and using literature at tertiary level, and views literature as a promising asset in developing creativity and global awareness.

#### **1.4. Approaches to Literature Teaching**

Carter and Long (1991, p: 102) claim that reading literature requires different approaches, much depends on “how and for what particular purposes we are reading literature, especially reading literature in a non-native language”. Thus, different approaches to literature teaching have been used to help students read and understand the literary text to achieve certain linguistic, cultural and educational aims and objectives in learning.

There are various approaches that can be employed in the teaching of literature, namely the information-based approach, personal response approach, paraphrastic approach, moral-philosophical approach, the stylistic approach and the language –based approach. Whitehead (1968) mentions that one factor that determines students' lifelong learning towards reading is how the teacher approaches the teaching of literature. He adds that one of the principles of a successful literature programme is that the teacher must be acquainted with a variety of techniques and activities so as to stimulate and develop students' interest and knowledge of literature.

Information-based approaches treat literature mainly as a source of information about a target country or culture (Carter, 1988). It is teacher-centered where the aim is to use the social, political, and historical background of the text that can help students understand the content of the piece and the circumstances that surrounded the period when the text was written, thus demanding a large input from the teacher. Activities deriving from this approach could be lectures, explanations, reading of notes and criticism. He asserted that the language-based approach helps students focus on the way the language is used while Lazar (1993) points out that language-based approaches see literary texts as resources that cater for language practice through series of activities rather than studying literature for acquiring facts and information. The approach is student-centered and therefore, activities like prediction, role play poetry recital, debate and discussions can be used to create opportunities for language use in the classroom.

Personal response -based approaches are more student-centered. The aim of this approach is to motivate students to read by relating the themes and topics depicted in the literary text to their own personal experiences. It is focused on question-discussion methodologies in which students express their opinions and feelings. The students construct meaning on the basis of their own experiences. This approach uses activities like brainstorming, guided fantasy, small group discussions revealing students' reactions in a short paragraph or journal writing (Ibid).

The paraphrastic approach deals with the surface meaning of the text. Teachers, in this approach, may paraphrase or re-word the story in a simpler language or even translating it into other languages. The provision of “abridged simplified or totally rewritten texts” suggested by Hill (1986:25) could be employed in assisting students with a better understanding of the text.

Literature also plays a role in the teaching of morality. The focus of this approach is to search for moral values while reading a particular literary text. Activities for this approach could be reflective sessions at the end of the lesson, getting students to search for values and eliciting students’ evaluation on what they should do or not do based on their readings.

Stylistics approaches guide students towards a closer understanding and appreciation of the literary text itself using the combination of linguistic analysis and literary critics (Lazar, 1993). This means students are taught to see how linguistic forms in a literary text function in conveying messages to the reader. She claims there are two objectives for this approach. The first objective allows students to look beyond the surface meaning of the text and the second one to expand their knowledge and awareness of the language.

### **1.5. Literature as a Subject / Resource**

Historically, literary texts were used to have literary analysis made and were only considered for the literature class; later they were introduced as authentic material to help the teacher deal only with language. Maley (1989) makes a

valuable distinction between the study of literature and the use of literature as a means of language learning. He states that in the study of literature teachers focus on the ‘literariness’ of the texts, a literary critical approach that studies plot, characterization, motivation, value, psychology, background....and to achieve this goal successfully, students should have already attained a level of competence in the language and are familiar with the literary conventions.

So, if the purpose is ‘the use of literature as a resource for language learning’, literature becomes one source among others for promoting language learning. The teachers’ primary concern will be to ensure that students interact with the text and with each other in ways which promote language learning. Literature becomes a resource to teach basic language skills (i.e. listening, speaking, reading and writing) and language areas (i.e. vocabulary, grammar and pronunciation). Therefore, in language classrooms the activities are based on the texts which can be adapted to suit students’ level of proficiency.

Clearly, the study of literature makes literature itself the content of a language course, while the use of literature as a resource is seen as one source among other different kinds of texts for promoting interesting language activities.

### **1.5.1. Literature as a subject**

The Literature classroom focuses on the reading skill and critical analysis of literary texts in coherent writing. Students at this level should respond to texts critically by examining the stylistic features of the texts and be aware of their

contexts. The study of literature covers many aspects as literary features, text and context, and language use. The following aspects as cited in the curriculum of Literature teaching (2013:6) in Singapore by the Ministry of Education are:

### **Literary Features**

- This includes elements of a novel, poem or play such as plot and structure, viewpoint, characterization, poetic devices, style, setting and atmosphere.
- This involves the study of how these features are used by authors, and to what effect, in the various texts (seen and unseen) that students encounter.

### **Text and Context**

- This refers to an appreciation of how the texts studied relate to the contexts in which these texts were created. This is because a more informed interrogation of the text can be made when students are aware of its literary context, in terms of the events, ideas and socio-cultural forces that characterised the period.

### **Language Use**

- This refers to the use of the language in both a functional and literary sense, and requires that students understand how writers use language to create meaning and stylistic effects.
- This includes the examination of elements of style and literary form, such as register, figurative language, rhythm and language patterns.

A full description of areas of studies in literature classes is illustrated in figure1.1.



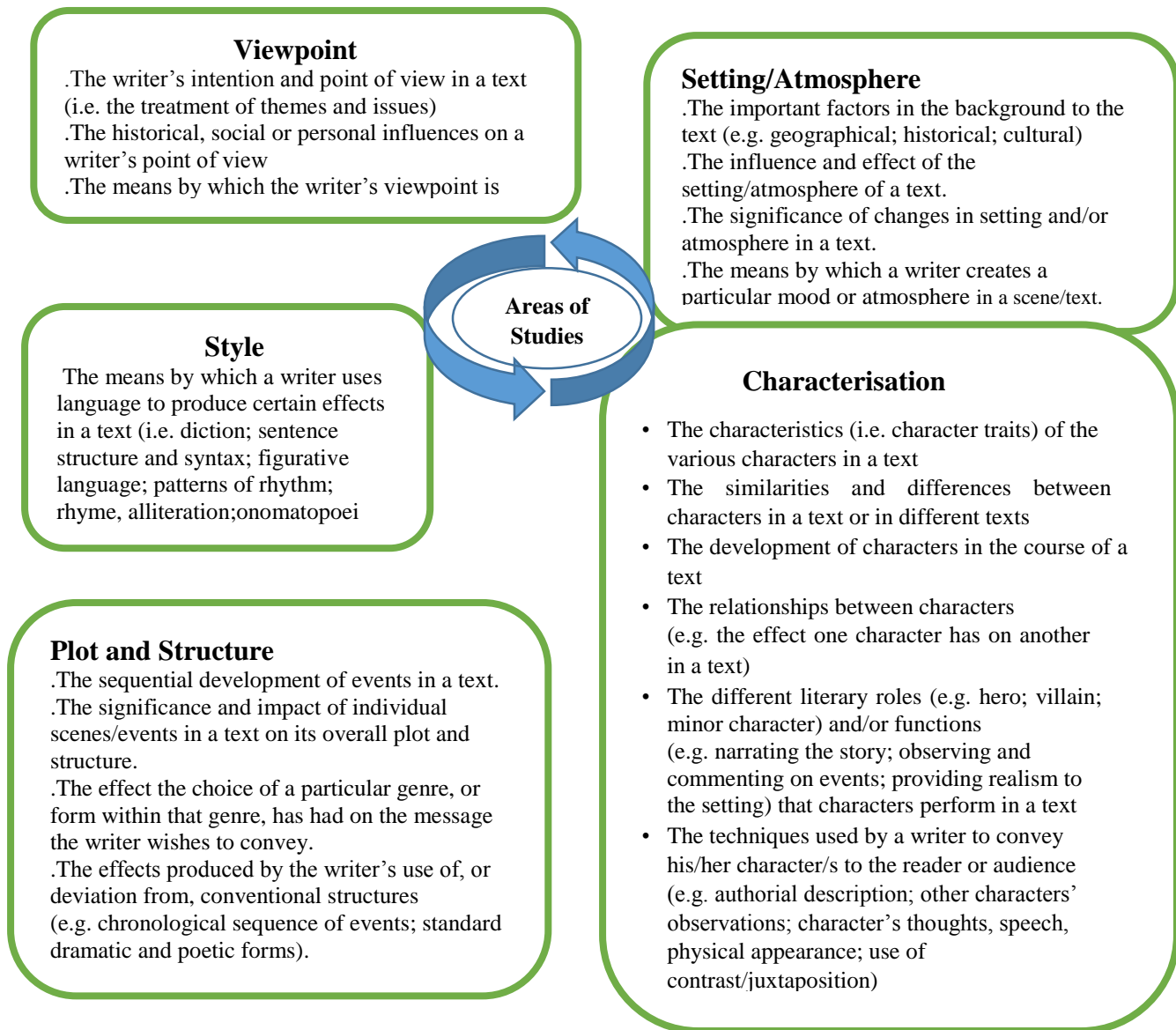


Figure 1.1: Areas of Study in literature class  
 Adapted from syllabus content 2007 p.8 (Ministry of Education in Singapore)

\*Figure1.1. shows the different areas of studies in literature classes

To be able to proceed in literary analysis, students should master certain skills that enable them to work easily and independently with literary works. Skills as (evaluating, remembering, generating, organizing, focusing, integrating and analysing) are the main skills any student should be equipped with in his/her educational journey, not just for literary studies. Figure (1.2) illustrates all the skills needed to respond to literary works.



Figure 1.2: A diagrammatic representation of the Spectrum of Skills. (Ministry of Education in Singapore in a syllabus content 2007 p.1)

\* Figure 1.2 shows the main skills needed in literature class according to lower English Teaching Syllabus 2007 by the Ministry of Education in Singapore

### **1.5.1.1. The Learning Outcomes**

By applying the necessary skills in literature classes as communication skills, thinking skills and creativity, students will be able to understand and comment on literary works in relation to literary theories and approaches. They can also evaluate critically the construction of a text and communicate effectively through coherent writing their understanding and interpretation in a critical appropriate way to literary study. The students would be able to understand literary influences and traditions, know how to comment on literary elements, identify and interpret different views and values expressed in a text, reflect critically using personal responses, and link literary works to own experiences and to the world.

### **1.5.2. Literature as a Resource**

Though there was a distinct reaction against the use of any literary English at all in the classrooms before, new developments in literary theory and applied linguistics have paved the way for a reintegration of literature into language learning. In literary theory, the reading-response theory has focused on the interaction of reader with text in which the reader is actively involved in bringing the literary text to life. In applied linguistics, proponents of stylistics (an integration

of linguistic and literary studies), discourse analysis and communicative language learning have stressed the need for language learning sources which can be expressed emotionally and intellectually. (Hall, 2005)

However, there are common arguments against the use of literature due to its structural complexity and its unique use of language which are sometimes beyond the level of students. Thus, it is seldom suited to students' needs. And as it often reflects a particular cultural perspective, it may be difficult for students to understand and interpret literary works. Edmondson (1997) is among those who view do not consider literature as a way to develop language competence and proficiency.

## **1.6. Functions of Literature in Language Teaching**

For many scholars, literature should have a place in the curriculum. It can be useful in developing linguistic knowledge, both on a usage level and on a use level. It is seen as a good vehicle to introduce cultural assumptions which may increase students' understanding of foreign cultures and may lead to promoting intercultural understanding and mutual respect. According to Collie and Slater (1990), there are four main reasons that make language teachers use literature in the classroom. Literary texts are regarded as authentic material, cultural enrichment, language enrichment and personal involvement.

### **1.6.1. Literature as Authentic Material**

In language learning, authentic materials are preferred over created material because they contain authentic language and reflect real-world uses of language

compared with the contrived content of the much created material. Authentic texts, for example, are written for communicating information and not for illustrating specific language points. Pedagogical arguments show that authentic texts represent the culture of its speakers, offer topics and language in current use and are intrinsically more challenging yet can be used effectively in a learning environment. (Mishan, 2005)

In this vein, learners could be assisted from the earliest stages to develop strategies for dealing with authentic language materials, including that foreign language use in the real world is often likely to involve the need to deal with unpredictable situations and events beyond the current level of linguistic proficiency.

There are some reasons contributed by different proponents in favour of including literary texts in the readings taught in language classes for they allow learners to exploit valuable authentic and motivated materials, reinforce language acquisition, expand their language awareness, develop their interpretative abilities, and enrich their cultural background. At the same time, literature has a wider educational function that may trigger critical abilities and increase emotional awareness that would assist in educating the person as a whole. (Lazar, 1999)

### **1.6.2. Literature as Cultural Enrichment**

Literature can provide students with access to the culture of the people whose language they are studying (Carter and Long 1991, Brumfit and Carter 1986). Literary texts picture the culture of the writers and can transmit knowledge of that

culture to students who read and study it. In order to understand a language, the cultural assumptions contained within that language also have to be understood. In comprehending a literary text, it is not enough to understand the meaning of the words only. Kramersch (1993:26) states, ‘the semantic meanings of verbal signs had to be supplemented by the pragmatic meanings of verbal actions in context.’ Thus, students need to understand the meaning of the utterances and at the same time they have to understand what the characters said, how they said it, to whom they said it, and other situational contexts.

As literature and culture are inseparable (Kramersch, 1993), it is quite impossible to learn the language without learning the culture (Valdez, 1986). Valdez says that “one of the major functions of literature is to serve as a medium to transmit the culture of the people who speak the language in which it is written”. (1986:137)

To regard literary texts as exemplifying the culture of people seems to mean that such texts are in some way documentary evidence of that culture, and that they are in a way factual. However, literature is fictional and creates its own realities; it does not simply recreate the reality of the culture in which it is written (Widdowson, 1984).

If the interdependence of language and culture is accepted, the idea of relevance to students of the cultural content of literary texts is important and a concern of many teachers. If the students’ understanding of culture is narrow and incomplete when reading a particular literary work, this might make them misinterpret the cultural significance of language used in other texts. Then the task

of the teacher would be to train and encourage students in critical awareness of the culture as represented by the literary works they are reading (Lazar,1993).

Damen (1986) calls the cultural awareness the fifth dimension, in contrast to listening, speaking, reading and writing. There is another aspect with many literary texts that represent a culture which students might not be familiar with. This might lead to a difficulty when interpreting or reading the literary text. Marckwardt (1978) proposes explicit culture teaching in language programs through literature. He points out that cultural awareness, sensitivity, and rapprochement are not automatic by-products of foreign language instruction or of exposure to a foreign literature. If they are to be achieved at all; they must be planned for and built into the course of study.

It is also seen that the exploration of the cultural assumptions of a literary text could lead to a greater tolerance of cultural differences (McKay in Brumfit and Carter, 1986). This is seen by many scholars as an asset in the study of a foreign language because it allows for interpretation than rejection of and resistance to foreign language material. So, literature might teach students about other cultures and ideologies and that this could lead to greater tolerance which encourages students to be more open. Eaglestone (in Hall, 2005: 3) says that ‘the study of literature and language could be an opportunity to understand and encourage an even more open and multicultural society.’



### **1.6.3. Literature as Context**

The use of literature in terms of contexts it represents and how those contexts can assist students in their study of the language is another claim made for the usefulness of teaching literature. It has been pointed out that literature depicts characters and situations from varied social settings and social backgrounds. It is also argued that the use of literature will expose students to a variety of social backgrounds not found in EFL texts. McKay (in Brumfit & Carter 1986:191-2) says that: "Language that illustrates a particular register or dialect is embedded within a social context in literary texts and thus there is a basis for determining why a particular form is used. As such, literature is ideal for developing an awareness of language use. If these literary texts provide these social contexts, it can help students with an awareness of how and why certain language is used within the context and it would seem to make work easier for the teacher in that s/he can rely on the literary text to replicate different social contexts in the classroom.

Literature can be regarded as language in context, and that a context does not have to be provided for as literature provides its own contexts which are often vivid and interesting. However, some arguments might be put forward by teachers when using literature as context as it does not refer to real life and real social contexts. It creates its own context and reality, and could not therefore be looked upon as a model of real- life society and how language is used in real society. Yet, it has been claimed that literary texts and their imagined contexts might assist with the learning or acquisition of the language.

#### **1.6.4. Literature as a Motivating Factor**

Literature is seen as motivating for students for many reasons. The first reason is that the contexts (as discussed before) are more interesting than many EFL texts found in textbooks. When speaking of EFL dialogues versus literary drama for example, Widdowson (1983:33) says: ‘...it’s not easy to see how learners at any level can get interested in and therefore motivated by a dialogue about buying stamps at a post office. There is no plot, there is no mystery, there is no character...’

The fact that EFL texts are usually predictable and that student already know the world of EFL but do not know what to expect when presented with a literary text may also add to the motivation needed by students to read the text. Literary writers deliberately set out to make their writing unpredictable. They want a level of suspense in order to motivate the reader to read.

However, this might be well the reason for teachers not to use literary texts as a resource to teach the language; they do not want the unpredictable in their classrooms and see that their students will be more motivated to read EFL texts than literary texts which frustrate their attempt to find out what is going on. Literature does not only motivate its readers by providing plots that maintain suspense, literary writers also use linguistic devices intended to encourage the reader to read on.

Teachers might, yet again, see such texts as demotivating because their students may be confused and this might be particularly true if the students are used to EFL texts that do not employ such devices. This leads to the idea that students

may be demotivated if the text requires too much effort to read. As Carter and Long point out (1991:16): ‘Reading literary texts requires concentration over a period of time, it requires hard work from the reader (...) and it requires considerable patience.’

But if students are highly motivated and if they find what they are learning is of great interest and relevance to them, they can learn the language better (Collie and Slater, 1987; Lazar, 1993; Kramsch, 1993). Learning with enthusiasm and motivation might facilitate the learning process.

#### **1.6.5. Literature for Language Acquisition**

The use of literature promotes language acquisition. If students are motivated, their learning will be enhanced and at the same time language acquisition may be encouraged. By providing interesting contexts for students to generate input, negotiate meaning and develop motivation, literature can become an efficient vehicle for language acquisition Krashen, (1985). Students can become so enthralled in a piece of literature that they may ‘acquire a great deal of new language almost in passing’ (Lazar, 1993 :17). Moreover, she comments that because of the different interpretations which can be drawn from literary texts, they are an abundant source of material for activities like discussions in which students will have to share their opinions, reactions and feelings. This will lead students to participate effectively and use the language at the same time.

Widdowson (1978) defines two levels of linguistic knowledge: usage and use. According to him, usage is the knowledge of linguistic rules; whereas use is

the application of linguistic rules for meaningful communication. The use –usage distinction implies that students are expected not only to know the language system, but also how it is used for meaningful communication. Literature, therefore, enables students to negotiate multiple levels of meanings.

Language acquisition is seen as a creative process by Widdowson (1984) by using ‘problem solving procedures’ (p.170), by a negotiation of meaning with a text. He argues that many EFL materials do not engage the reader in problem solving, in negotiation of meaning, in the ability to be creative. Literary texts, however, are problematic and demand that the reader engages with them in a negotiation of meaning as they contain their own ‘reality’ within the text and that the reader has to negotiate meaning with the text itself. As they contain multiple layers of meaning, they can promote classroom activities that call for exchange of feelings and opinions. So, the creativity and negotiation of meaning with a literary text might be beneficial for language acquisition.

#### **1.6.6. Literature for Language Awareness and Learning**

The use of literature develops language awareness in students. Literature can help students to be familiar with vocabulary and structure that are used in everyday communication whether spoken or written. But this requires a careful selection of literary texts that students will deal with.

Literature encourages attention to the language of the text in order to discover its implied meanings. While developing the skills of interpretation and inference, students become more aware of the language itself. As they respond to literary

texts, they begin to realize how meaning as an outcome of response can open up contexts for imaginative use of language (Collie & Slater, 1987). The imaginative meanings of literary texts alerts students to ‘the richness and variety of the language they are trying to master’ (Ibid:5) In terms of writing, they say that literature can help students become more familiar with: ‘(...) the formation and function of sentences, the variety of possible structures, the different ways of connecting ideas (...)’. p.5

Widdowson (1985) has pointed out that literary texts do not refer to a reality outside themselves but instead represent a different reality, one which is contained within the text itself and one which the reader cannot make sense of by looking outside the text. It is therefore the language of the text itself that needs attention in order to build the relevant schemata. The result is that, as Widdowson puts it (1985):

“(...) when we read in the ordinary way, once our schematic knowledge engaged we can usually take short cuts, checking on the indications of directions from time to time, pausing to take linguistic bearings when on unfamiliar ground, but generally moving at considerable pace with minimal attention to the language. But in reading literature, we cannot treat the language in quite so casual a way because it is not just a collection of clues, it is the only evidence we have.” p.187

The process of reading outlined above includes a negotiation of meaning between the reader and the text. This negotiation of meaning is not required in EFL texts to the extent that it is in literary texts as meanings are often explicit and non-

problematic. literary texts often make use of implicit rather than explicit meanings and in order to interpret the text the reader has to infer what is meant or what might be meant.

Moreover, as students have to pay particular attention to the language of the text in order to discover these implied meanings, they are not only developing the skills discussed above but also becoming more aware of the language itself. In this way, important language skills and an awareness of language are combined in a way that might not be true of many texts used in Teaching English as a Foreign Language.

#### **1.6.7. Literature for Enjoyment**

Cremin (2015) explains that ‘reading literature can develop the imagination and can support readers’ personal, social, moral and cultural education, and can strengthen, challenge or alter the ways in which they see the world and engage with it’. -@ In the case of EFL learners, extensive free reading helps them experience reading a pleasurable way, which will be likely increase learning of the language.

Reading literature for pleasure is a way to relax and entertain oneself. It is a way to have less stress and depressions. According to a UK study <sup>8</sup>, those who read for pleasure have higher level of self-esteem and a great ability to cope with difficulties. The informants in the study expressed stronger feelings of relaxation from reading than from other leisure material. However, there may have reasons

-@ is used to cite an online reference

for not enjoying reading literature especially if it is in another language. If students in an EFL context face difficulties with the language and need a long time to read and understand a poem or a short story in English, they may not enjoy literature reading at all. The role of the teachers is more challenged as they not only get students to read but to enjoy reading at the same time. This could happen by slowly implementing intrinsic motivation which plays a role in encouraging reading for pleasure and increasing literacy skills. In this vein, Early (cited in Gelpi 1969) explains that teachers 'must know something about the kinds of abilities, understandings and experiences that deepen enjoyment.'p.1.

If literature does not give pleasure, this means that there are several things that hinder this feeling. Gelpi (1969:2) lists those obstacles in the following points:

- poor choice of reading materials such as forcing classics on immature readers,
- scarcity of reading materials,
- poor planning by teachers such as emphasizing everything in a selection,
- too much dissection such as analysing every word,
- too much time spent on irrelevant details, footnotes and references,
- too many obstacles such as a heavy vocabulary load, slang, or dialect.

Attitudes towards reading literature could be affected when reading is done for pleasure. And this could take students to another world that lies beyond the words. This positive attitude helps students extend their reading practice outside the classroom and handle longer and complicated texts, which is, in turn likely to affect attitudes toward literature.

### **1.6.8. Literature for Creativity**

If students' cognitive levels are just around remembering and understanding, then there is no hope for creativity to arise. But if their teachers stimulate their intellectual effort beyond that required by most courses, they will be more engaged and more creative. Amabile in Adams (2006) explains that three components help in arising creativity:

- Knowledge: All the relevant understanding an individual brings to bear on a creative effort.
- Creative thinking: Relates to how people approach problems and depends on personality and thinking /working style.
- Motivation: Motivation is generally accepted as key to creative production, and the most important motivators are intrinsic passion and interest in the work itself. (p.4)



Motivation as the most important component helps stimulate students. It is increased ‘when material is connected to students’ interests and when instructors provide authentic, real-world tasks relevant to students’ academic life.’ McClure (2012, @). Literature, in this vein, offers that special space for creative thinking and intellectual effort mainly when teachers do not focus on ‘right’ answers and interpretations but encourage creative ideas and writings.

To be creative is to ‘be open to possibility, the unknown and the unexpected’ Craft (2001: 19). And this is what students need. Being open cannot happen without providing that safe environmental context that welcomes students’ efforts and help them develop their imagination and expressiveness. Hoyt in Frankiln and Theall (2007) notes that:

‘Creativity requires flexibility and divergence in thinking – new ways of thinking or expressing oneself; pursuing questions for which there is no single,correct answer. It implies a stretching and expansion of the students’ thoughts and ideas and the development of original insights.’-@

In literature classes, this could happen when students are asked to express themselves creatively through writing. Literature often introduces themes, characters and events through stories, poems, plays and other genres that engage students in emotional and critical thinking. When exposed to different literary texts and different writers’ styles, students have a wide range of input to help develop their writing style. Teachers’ role is to plan for different writing activities that not only test their writing abilities but also encourage their creativity.

### 1.6.9. Literature for Global Awareness

In this rapidly changing world, an urgent need for global awareness has to be dealt with in schools. Many issues as diversity, identity, and cross-cultural awareness require a global education focus. Global awareness is defined by ‘The Partnerships for 21<sup>st</sup> Century Skills’<sup>9</sup> as:

- using 21st century skills to understand and address global issues;
- learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts; and
- understanding other nations and cultures, including the use of non-English languages. -@

In a more detailed diagram (see figure 1.3), the Center for Global Awareness<sup>10</sup> shows the full scope of how global awareness can be part of the educational experience as it advances knowledge, fosters 21<sup>st</sup> century skills, enhances attitudes and behaviours, and fosters encouragement. The following figure 1.3 summarizes the dimensions of global awareness suggested by the ‘Centre for Global Awareness’.

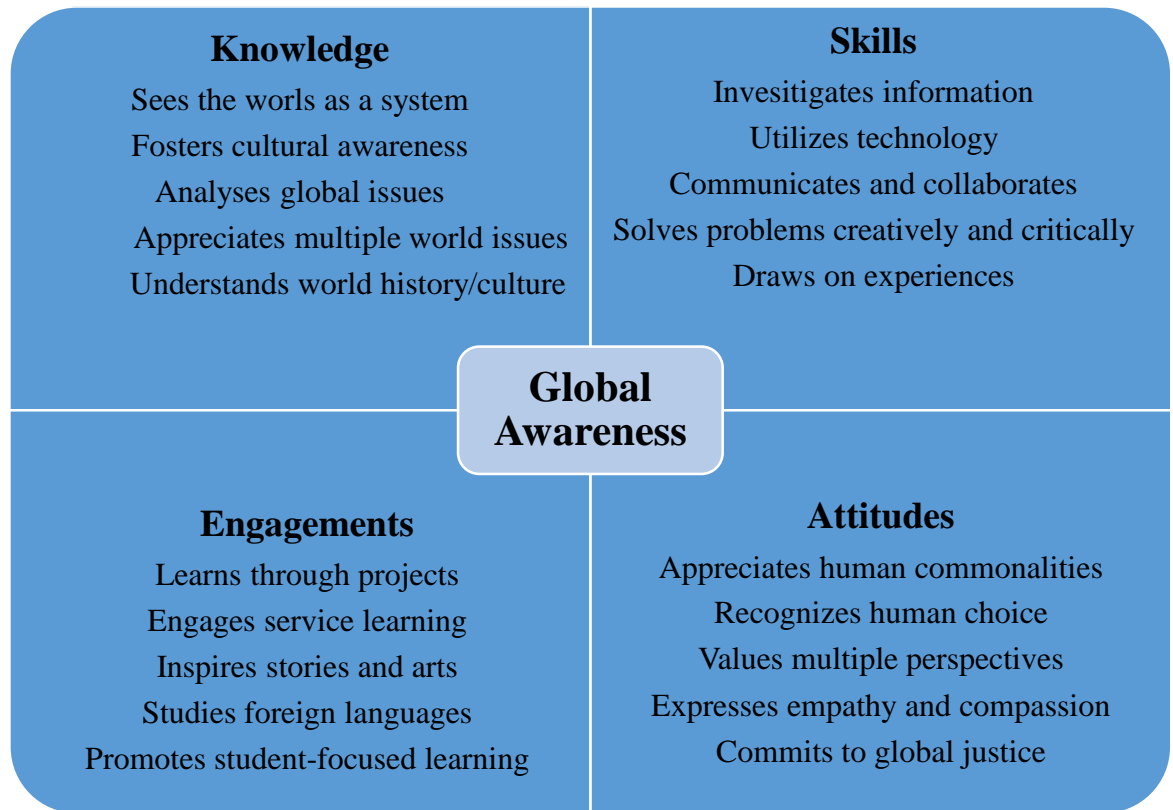


Figure 1.3: Global awareness model adapted from the 'Centre for Global Awareness' model.

\* Figure 1.3. displays the four dimensions of global awareness which are knowledge, engagements, skills and attitudes.

The question now is how literature can relate to global awareness. In fact, English literature is expanding in terms of authors and themes. More non-native writers' works are around and more works are translated. Wil<sup>11</sup>(2015) describes the effect of this expansion by saying that:

‘Non-native writers do not simply borrow English and use it clumsily to tell their tales, nor do they attempt to use it in the same way that native speakers do. In the words of Achebe, they are “expanding the frontiers of English”; shaping and growing the language to describe other cultures, and making valuable, lasting contributions to its canon of literature. Without these pioneers, English would be far less rich, diverse and colourful.’-@

In this way, literature provides an opportunity for students to read the world. This interaction with different backgrounds may help students develop a global awareness. If they are not exposed to different cultures and perspectives, students may not be prepared to understand and appreciate the ‘other’. Literature could be the vehicle that fosters attitudes as accepting and appreciating the ‘other’. If teachers want to foster global awareness, then literature is among the sources that strengthen intercultural awareness, encourage critical thinking and open doors to new perspectives.

### **1.8. Objectives of the Study**

Today more than ever, teachers of English are considered as mediators and ambassadors of cultures as interests for global citizens and intercultural dialogue that fosters identity and diversity have emerged in today’s education. Literature is

considered by many researchers as one tool among others to enhance global awareness and understanding. The focus is on how literary engagement and effective updated pedagogy can enable students to develop the different competencies and study skills in productive and instructional ways.

This research is at the junction of three areas: English literature use/ teaching in ELT, the effect of using dialogic teaching in enhancing competencies and critical thinking through literary works, and the place and scope of literature teaching in a global digital world. Therefore, the need to review and redesign the content of literature syllabus and teaching through new lenses is crucial as Bedjaoui (2004) recommended. The specific objectives of the study are to give an overview of the state of literature teaching at tertiary level and to examine in particular the situation of teaching and learning literature in the department of English at the University of Mostaganem. The researcher tries through this study to:

- give an overview of the state of literature teaching at tertiary level;
- examine the situation of teaching and learning literature in the Departments of English at the University of Mostaganem;
- identify factors influencing the attitudes towards literature learning;
- demonstrate the necessity of using literature as a resource in other courses;
- show how the integration of dialogic teaching can foster critical thinking and creativity through literature use;
- demonstrate the effectiveness of literature on students' attitudes by applying certain pedagogical approaches.

## **1.9. Overview of the Methodology**

To get deeper insights on the issue of literature teaching and learning at tertiary level, the researcher focused on many elements that seemed interrelated to some extent. Getting results through different research tools and population could help understand literature status in an EFL context, and shed more light on difficulties both learners and teachers face in the teaching/learning process. The aim was not only being aware of the current situation of literature as a subject or as a resource, or identifying difficulties and negative attitudes towards literature teaching/learning, but getting involved and trying to implement change -through techniques and approaches to the teaching /learning process- was the main objective. The focus was much on students' participation, positive attitudes towards literature and possible changes in literature pedagogy.

Questionnaires for both students and teachers of the same department were designed according to certain gaps the researcher had observed and wanted to fill in. Opting for open-ended questions in the survey of teachers was preferred as they provide more detailed information. Because of certain issues as lack of time, observation during literature classes was not possible and questions of the survey focused more on the teaching process and students' interaction. Semi-structured interviews were planned to focus on another facet of literature pedagogy which is using literature as a resource in ELT context. The third research tool used in this study was action research in which the researcher took part as a teacher-researcher. The aim was to be involved and to try many possible strategies that might work and bring more satisfaction to the teaching/learning process.

### **1.10. Limitations of the Study**

As any research, this work had some limitations which were beyond the control of the researcher. Though it was planned for a big number of participants whether teachers or students, the final results showed less participation from both sides. Many students did not return their surveys. Some have explained that they could not answer most questions and the reason was their absences in literature courses. Indeed, it was a limitation in getting more replies but was considered as one answer among others that explained their neglect and carelessness. Among eight teachers specialized in literature teaching, only one did not participate in the survey. The contribution of that participant would be helpful. Many teachers of different subjects could not be interviewed due to their busy time. So questions of the interview were sent via e-mails but unfortunately just a few teachers could cooperate.

Observing literature classes was planned for and was considered as an important phase, however due to some circumstances it was not done and this was considered as a gap when collecting data. There were difficulties met by the researcher when applying action research with first undergraduate students (L1 students)<sup>12</sup> who used to study Literary Genres Course in an amphitheatre and in big numbers. Small classes would be very helpful to get better results. Another limitation of the study was the missing syllabuses of literature courses that were not provided by all participants.

The syllabus as an important document in the teaching process and as a contract between teachers and students could not be provided by teachers i.e. participants as evidence when collecting and analysing data. The researcher had permission to use the syllabus<sup>13</sup> provided by L1 student who did research on the difficulties L1 students met in Literary Genres class as part of her research methodology project during the academic year 2014/2015 that the researcher herself supervised. The student used the syllabus as a tool to show the difficulty of its content. Limited by just that document, the researcher could not generalize the findings on all the syllabuses used by teachers. Including all the missing elements mentioned before might have influenced the results differently.

### **1.11. Conclusion**

As a conclusion, this chapter provided an outline of the context of study. The purpose of this introductory phase was to build a conceptual picture of the background surrounding the data and the findings. An overview of the English language status and literature studies at tertiary level in Algeria showed how English language teaching has undergone changes through reforms by the Ministry of Education. The chapter also provided to some extent details on the nature of teaching/learning process under the LMD system. This section had shed light on literature teaching situation in Algerian universities and related the study to previous research done on the same issue of teaching/learning literature at tertiary



level. Another section in the present chapter dealt with definitions of the main terms related to literature and literature teaching as a subject and as a resource to get deeper insights of literature's role in teaching English as a foreign language and as a tool for global awareness. The last section of the chapter has introduced the research setting, participants of this study, research tools, the aim of the research and limitations observed by the researcher.

## Notes to Chapter One

1. See Chapter two for more details about this type of teaching which is a more learner- centered type.
2. It is a cognitive approach indebted to Bloom's taxonomy. It is action oriented in that it gears language learning to the acquisition of know-how embedded in functions and skills. It is a problem-solving approach in that it places learners in situations that test/check their capacity to overcome obstacles and problems. Learning is conceived as a creative use of newly-constructed knowledge through the process of social interaction with other learners. Source of information (*At the Crossroads*, Teacher's course book at high school level, p: 11-12)
3. The LMD system started to be applied during the academic year (2004/2005) as a piloting phase in three universities: University of Mostaganem, University of Bejaia and of Constantine. It has three paths: Licence (Bachelor degree-three years of study), Master degree (two years of study), and Doctorate studies (three years of study).
4. As the researcher belongs to the same department, observations consisted the first research tools to gather information about the setting and working environment.
5. The source of information was taken from a student's research project supervised by the researcher. The student's aim was to find out why many 3<sup>rd</sup> undergraduate students did not attend lectures.

6. Prof. Bedjaoui as a teacher and supervisor was another root cause that pushed the researcher to investigate literature issues.

7. The source of information was taken from a student's research project supervised by the researcher. The aim of the student was to study first undergraduate students' attitudes toward literature courses. See appendix 6 for more details about the content of literary genres course syllabus designed for 1<sup>st</sup> undergraduate students.

8. More details about the study on the benefits of reading for pleasure can be checked through the following link:

[http://www.thereader.org.uk/media/118690/The\\_Benefits\\_of\\_Reading\\_for\\_Pleasure.pdf](http://www.thereader.org.uk/media/118690/The_Benefits_of_Reading_for_Pleasure.pdf)

9. More details about 'Partnership for 21st Century Skills' could be found at <http://www.p21.org/our-work/p21-framework>

10. The mission of the Center for Global Awareness is to bring a unique holistic approach and global perspective to its books, resources, and professional services about history, cross-cultural understanding and global topics for educators and students in grades 9 through university, inspiring learners to acquire the knowledge, skills, and attitudes needed to engage responsibly in the 21st century.

Source : [http://www.global-awareness.org/approach\\_GAPs.html](http://www.global-awareness.org/approach_GAPs.html)

11. He is a writer, teacher, learning technologist and keen language learner. He's taught English in classrooms and online for nearly 10 years, trained teachers in using classroom and web technology, and written e-learning materials for several

major websites. He speaks four languages and is currently looking for another one to start learning. Source : <http://englishlive.ef.com/blog/non-native-english-literature/>

12. L1 students in this study refers to first undergraduate students.

13. Syllabus designed for Literary Genres Course for L1 students. See appendix 1 for more details.

## **CHAPTER TWO:**

### **THE WORLD OF LITERATURE BETWEEN MYTH AND TRUTH**

## **CHAPTER TWO: THE WORLD OF LITERATURE BETWEEN MYTH AND TRUTH**

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## **CHAPTER TWO: THE WORLD OF LITERATURE IN ELT BETWEEN MYTH AND TRUTH**

### **2.1. Introduction**

The world of literature is a world of art and interpretation. It is a world of truth and imagination but it is also a world ‘that poses intellectual challenges that do demand thought’ Griffith (2005, p.3). The following chapter views literature through new lenses by demonstrating the effect of cognitive sciences, global and digital age, and certain dialogic and affective practices on learning and teaching. First, it explores the world of literature through definitions and reading practices which often challenge EFL students. Another part of the present chapter discusses how the teaching of literature is related to different competencies and global awareness. Linking these dimensions to the world of literature reinforces the role of fiction in students’ life and cognition. The global digital world has already guided literature to find ways to cope with current changes in the world of education. In this chapter, the researcher emphasizes the role of dialogic teaching as a way to foster communication and learner-centered approach. There could be more connections, cultural sensitivity and consciousness when both native and non-native literary works are infused in an EFL context. This would let students know and accept the ‘other’ and might be considered as one of the effective ways to foster global dialogue based on mutual respect and sharing. The function of literature in this global age goes beyond aesthetic and academic studies, it has become a way to link the world. This part of literature review highlights that.



## 2.2. Definition of Literature

Understanding exactly what literature is has always been a challenge and critical because it is viewed differently in different contexts and from different perspectives. Mainly it depends on how it is viewed and how it is used. Miller (2010, p.18) explains that ‘a literary work is not, as many people may assume, an imitation in words of some pre-existing reality but, on the contrary, it is the creation or discovery of a new, supplementary world, a metaworld, a hyper-reality. This new world is an irreplaceable addition to the already existing one.’

For Collins Dictionary<sup>1</sup>, literature is ‘written material such as poetry, novels, essays, etc, especially works of imagination characterized by excellence of style and expression and by themes of general or enduring interest.’ In contrast to traditional meaning of literature that canonised certain works and includes just works of great authors as Shakespeare. McRae (1994) distinguishes between literature with a capital L-the classical texts: e.g. Shakespeare, Dickens –and literature with small l, which refers to popular fiction, fables and song lyrics. Those who believe in the traditional definition may not include the wide range of texts written by non-native writers as Achebe and Ahdef Souief.

Providing a definition has proven to be quite difficult. To quote Robert Frost (in Barnet, Berman &Burto 1963), literature is a ‘performance in words’. Traditionally, ‘it refers to the writings valued as works of art, drama, fiction, poetry,

and biography... contrasted with technical and journalistic writings'. (Simon 2006, p.3). Though both kinds of writings can display creative use of language, the purpose of the latter is not literary. Literature creates a new imaginative world that reflects life and thus enhances its appreciation and understanding.

### **2.3. Meaning in Literary Works**

To uncover the meaning in literary works, interpretation as a process is used to examine the details of such writings. This covers the theme of a work, the devices being used as characterization, setting, plot and language, and the way the author delivers his /her ideas. 'Form and content, beauty and truth – can hardly be separated', Griffith (2005, p.8) when interpreting literary works.

#### **2.3.1. Approaches in Interpreting Literature**

Before the twentieth century, works of literature were mainly evaluated and not interpreted (Griffith, 2005). The growth and emergence of literary theories - defined as 'the systematic account of the nature of literature and of the methods for analyzing it'. (Culler, 1999) - have influenced both the interpretation of literary works and the teaching of literature. Griffith provided a comprehensive diagram (figure 2.1) that shows the places of interpretation in literary works that comprises three general sites of meaning: the author, the work and the reader.

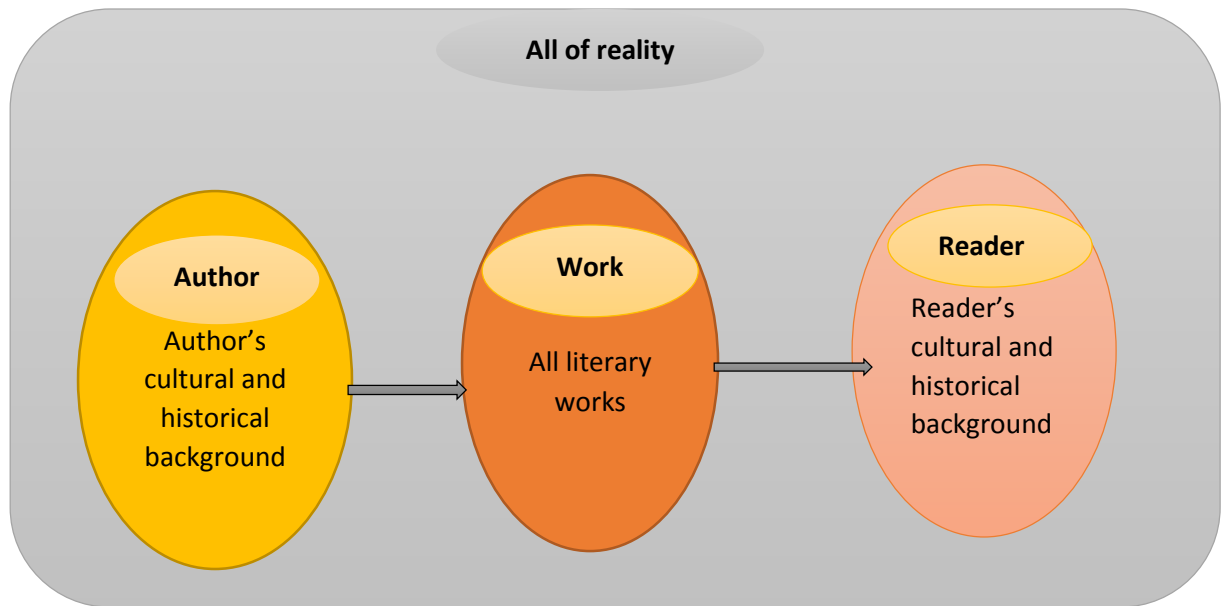


Figure 2.1: The general sites of meaning, Griffith (2005:119)

\*The figure illustrates the three sites of meaning: the author, the reader and the work.

The author is central because he/she creates the work and anything related to the circumstances of this creation as his /her life, beliefs, thoughts .... help in getting insights to meaning. The second site of meaning is the work itself and its relation to other artistic works and literary practices. The third component of meaning is the reader and all that is related to his/her background knowledge, skills of reading he /she possesses...., and the final aspect is 'all of reality' which links the work to the outside world trying to find certain reality in works of literature. Different theoretical approaches in interpreting meaning focus on those sites differently to explore the meaning of a work.

According to Griffith, theoretical approaches<sup>2</sup> deal with one or more sites of meaning. For example, New Criticism, Structuralism and Post-Structuralism deal with the literary work itself. Historical Criticism, Biographical Criticism and New Historicism focus on the author and the author's time period. One of the most notable approaches that sees readers as contributors to meaning is Reader-Response Criticism contrary to Historical Criticism, New Criticism, Structuralism, Deconstruction that assume that readers are the same in interpreting literary works. Approaches as New Criticism and Traditional Historicism see clearly the connection between a literary work and the real world. Other approaches as Marxist criticism, psychological criticism, and feminist and gender criticism search for truth and reality according to their own version of understanding the truth.

With those emerging literary traditional and modern approaches, teachers guide and shape learning interactions with texts. Their way of approaching literary works reflects their attitudes, beliefs, and ways of interpreting literary works, and this eventually affect their learners' way of dealing with literature.

### **2.3.2. Reading Beyond the Lines**

When reading a text, readers engage their ability to process the language of the text and also their previously required knowledge; their schematic knowledge. This schematic knowledge may be either knowledge of the world or knowledge of a particular discourse genre and how that genre works. However, in literary texts

the language of the text itself needs attention in order to build the relevant schemata. Literature encourages attention to the language of the text in order to discover its implied meanings. While developing the skills of interpretation and inference, readers become more aware of the language itself. As they respond to literary texts, they begin to realize how meaning as an outcome of response can open up contexts for imaginative use of language.

#### **2.3.2.1. The Reading Process**

Various models have been posited by researchers attempting to describe the reading process. These are often categorized as bottom-up, top-down, interactive models of reading, and schema theory. In bottom –up theories reading is viewed as an essentially passive process. The reader decodes the intended message of the writer by moving from the lowest level, such as letters and words, towards higher levels of clauses, sentences, and paragraphs. This is done with little interference from the reader’s own background knowledge. Grabe and Stoler (2002).

The perceived importance of the reader’s expectations in the processing of text led to the development of top-down approaches to reading theory in which the reader brings expectations to the text and continues to make predictions while reading. If the predictions appear to be incorrect, the reader will return to read the text more carefully in order to create further predictions (Ibid). The belief that both top-down and bottom-up processing are important characteristics of the behaviour of skilled reader led to the development of interactive theories of reading.

These theories have been embraced by many writers interested in the teaching of second language reading. Nuttall (1996, p.16) writes that top-down and bottom-up processing are ‘complementary ways of processing a text. They are both used whenever we read; sometimes one predominates, sometimes the other, but both are needed.’ She adds (p.17) that ‘in practice a reader continually shifts from one focus to another, now adopting a top-down approach to predict the probable meaning, then moving to a bottom-up approach to check whether that is really what the writer says’. Work by Widdowson (1979) and others led to regard reading as an interactive, not a passive process. Meaning is not seen as being fully present in the text but is created as a result of the interaction between the reader and the text. For Nuttall (1996), schema theory, then, is concerned with the abstract knowledge structures which the reader possesses based on his/her prior experiences, and which may be activated in the mind of the reader and utilized as he/she attempts to interpret the text.

### **2.3.2.2. Strategies in Reading Literary Texts**

Reading is the most autonomous and individualizable ability in language work, and literature is seen as a rich and widely appealing source of material for reading. When reading literary texts, students move beyond the decoding of the linguistic information towards interpreting the underlying meaning of the text. This concern about the actualization of meaning is part of Goodman’s (in Grabe &Stoller, 2002) psycholinguistic model of reading. Unlike the bottom-up model, it

describes the reading process not as a matter of identifying discrete items, but as a “psycholinguistic guessing game” during which the reader continually makes predictions about the content in order to confirm or modify these predictions and then processes the input. “.... this forces the reader to make connections, to read between the lines to seek explanations and meanings. In literary texts such meanings are rarely stated directly”. (Carter & Long, 1991 :16).

The image used by Iser in (Thomas, 1998:139) to illustrate the role of the reader who reads the literary work is to consider the literary work as having two poles. One of these can be termed the ‘artistic’, the other is labeled the ‘aesthetic’. The former is the author’s text regarded as the literary work while the latter is the realization of the text by the reader. He suggested that the literary work ‘cannot be identical with the text or with its actualization but must be situated somewhere between the two.’ Aesthetic reading is not limited to literary texts but they are organized in such a way that the reader will greatly profit from reading them aesthetically. Two types of reading are differentiated by Rosenblatt in (Bredella & Delanos, 1996): “efferent reading” and “aesthetic Reading”. The first mode of reading directs readers’ attention to the information conveyed by the text whereas the second one deals with the way the text, its form and content, affects the readers. The focus is no longer on the text alone but on the interaction between text and reader.

Therefore, the question arises as to the kind of reading that students are expected to perform and this may be located in two different poles: either ‘efferent’ or ‘aesthetic’. According to Rosenblatt, ‘efferent’ reading situates the text in a web

of concepts supplied by teachers, critics, and the norms of the reader's culture. 'Aesthetic' reading involves a lived relationship with the text itself.

McKay (1982) also differentiates between efferent reading and aesthetic reading: In the former, the aim is to use a text to gain information, such as reading to answer comprehension questions. In the latter, on the contrary, the reader relates his world experience to the text and explores the text in terms of language use. Underlying that literary texts are in the second category, McKay emphasizes the importance of selecting the appropriate literary text and adapting it considering the linguistic and conceptual level of the learners. If selected or adapted appropriately, literature in language classes is today considered to be not only suitable for advanced level but also appropriate for young learners and lower level students.

The type of reading should be determined by the teacher and the purposes of reading should be evident in the activities that follow it. Teachers working within a reader-response framework that privileges an aesthetic reading of literary texts is highly advocated. The aesthetic reading experience, as Bredella et al. have noted, is pedagogically significant for it allows to explore how the reader is affected by the text, and what the 'response' might be. The reader participates in this imagined world while at the same time observes his/her own involvement. This reflective element connecting reader and text encourages the adoption of different points of view and broadens the readers' horizons.



## **2.4. Challenges in Reading Literature in EFL Context**

One of the biggest challenges in using literature to facilitate the English language development of foreign learners relates to selection and methodology. The issues involved in selecting and using literature with language development as a primary aim are necessarily very different in many contexts. It is therefore important to be clear not only about the intended audience but also about general and specific objectives and intended outcomes.

In deciding whether and how to make use of literary works, Algerian high school teachers of English need to consider the national syllabus, the existing language competencies of their students, and the way the material might be presented.

### **2.4.1. Selection of Material**

The first critical decision the teacher faces is selection of the appropriate readings for a particular class. The readings can be challenging for the students but not overwhelming. So, teachers need to keep the following basic criteria, as suggested by Hill (1986:15), in mind when choosing texts for their students:

- The needs and abilities of the students.
- The linguistic and stylistic level of the text.
- The amount of background information required for a true appreciation of the material.

### **2.4.2. Students' Needs and Abilities**

It is better to choose texts appropriate to the age and interests of students and that have exciting plots and comprehensible characters. There is a variety of literary works that would be suitable for EFL students. Because of the low average reading speed of EFL learners it is preferable to start with very short texts. Long passages with difficult words or irrelevant dialogue get in the way of the students' understanding. Short stories or extracts remain an obvious choice at this stage.

### **2.4.3. Linguistic Level**

Linguistic difficulty is, most often, referred to lexical difficulty or density, or syntactic complexity. Students might encounter a certain difficulty in dealing with a text full of 'new' and 'unknown' words, or archaisms, dialects or idiomatic phrases which are different from the usual norms of language that students are familiar with, (Hill,1986). This can simply operate as demotivating factors for students in reading a literary text.

For many learners, authentic literary texts may be linguistically too complex; so the inclusion of 'simplified or totally rewritten texts', as suggested by Hill (1986:25), in the foreign language classroom is therefore considered as a possible solution in the early stages of introducing literary works to students. Though this could be one way of reducing the difficulty of literary texts, it remains highly debatable. For Lado (1964), a literary work should not be simplified or in any way distorted as it will cease to be that work and becomes an imposter.

He added (p.41): “Instead of doctoring a work of art to bring it down to the level of the students, it is better to understand and experience a particular piece of literature. Vocabulary and cultural items can be treated beforehand so that when the literary work is read, it can be read through, understood, and appreciated.” Thus, understanding and appreciating literary works for Hill (1986:19) could be achieved if texts are chosen with the following criteria:

- Vocabulary and text structure within the students’ scope.
- Slang, dialect and highly idiomatic language at a minimum.

#### **2.4.4. Stylistic Level**

For many students, literary texts are difficult in terms of the writer’s style. As Hill (1986:22) claims: “The question of style is, in some ways, a vexed one since there is considerable difference of opinion as to what it is and how it should be taught.”

A possible definition refers to the ways in which the author manipulates the rules of the language or even diverges from them. The teacher, at this level, prepares students to read and understand the diverse devices such as structure, style, imagery, symbolism, characters and narration which constitute the text of fiction. Students are introduced to such knowledge of technical devices in literary criticism to provide them with tools to perceive, interpret and appreciate the literary works.

Stylistic level involves a close study of the literary text itself and enables students to make meaningful interpretation of the text and expand their knowledge and awareness of the language in general. It helps to study and read literature more competently. Hill (1986:31) explains:

“A text, therefore can only possibly have a literary value for students if they can both understand the language and relate to the content in a variety of ways. It is also true that where students’ motivation is high, where the text has a particular interest for them due either to its exciting story or relevance to their way of life, they will be prepared to expand more effort on understanding it; and the problems of cultural displacement and linguistic and stylistic difficulty will become less significant.”

Modern critical theory regards literature as a vital source of self-expression which can promote a wide diversity (either linguistic or stylistic) of opportunities for students. The teachers, then, need to prepare students adequately to read and understand the diverse conventions such as structure, style, imagery, symbolism, characters and narration. Introducing students to such knowledge of ‘technical’ devices in literary criticism will provide the tools to perceive, interpret and appreciate the literary works.

Hill (1986:22) has also pointed at the role of the teacher in guiding students to understand and appreciate literary works, she says: ‘(...) teachers need to be aware of the immense grasp of the technicalities of a language which students must possess in order to appreciate a writer’s style and discuss it.’

She adds that students should know what constitutes the linguistic norm in order to be able to recognize any deviation as a stylistic device. It is useless therefore to choose texts of great stylistic complexity for the early stages of a literature syllabus and analysis of style at any level should be based on the linguistic features with which the students are already fully familiar. (Hill, 1986)

#### **2.4.5. Background Knowledge Criteria**

Brumfit and Carter (2000) point out that literature is not self-explanatory by nature and discuss the need of supplying the foreign learner-reader with background information in order to enhance a fuller cultural understanding of the literary text. Foreign students' understanding of a text can be hampered by their lack of background knowledge. Teachers have to bear in mind the amount of time they will spend in explaining background when choosing their texts because every text has a complex set of values, beliefs, knowledge such as historical, geographical social and cultural knowledge.

Reading literature, according to Goodman's model known as 'schema theory', activates a certain body of knowledge in a student's memory which functions in the interpreting, storing and retrieving of new information. According to this theory, text does not carry of its own meaning. It provides 'directions' to readers who construct meaning on the basis of previously acquired knowledge. The problem emerges when a literary text is difficult to comprehend because of the numerous general social or cultural references which seem unfamiliar and

inaccessible to students' own knowledge. The task of the teacher, then, is to help build the 'schemata' for the students by providing them with the necessary information which activate existing background schemata, or build those they lack. This can be done by providing students with knowledge of related historical or cultural setting of a text, as well as notes on different literary genres, which at the end will enable them to make associations and facilitate reading as a more enjoyable activity.

Carter and Long (1991) suggest using creative and literary texts as a resource for teaching language because they can supply many linguistic opportunities to the language teacher and allow many of the most valuable exercises of language learning to be based on materials capable of simulating greater interest and involvement than can be the case with many language teaching texts.

The "language-based approach" proposed by Carter and McRae (1996) provides a sound framework for the integration of language arts components into the school-based English Language curriculum. It is a process and product approach of learning and teaching to ensure learners' active involvement in the learning processes and with outcomes, aiming to enhance their English proficiency. Through analyzing literary texts, learners are provided with the tools for interpreting a text, making critical judgments and writing their own creative texts. Learners are also encouraged to draw on their knowledge of English. Thus, this approach may provide useful exposure to, or revision of, grammar, vocabulary or other language items in interesting contexts.

## **2.4. Literature a Key to Competencies**

If literature promotes cultural understanding and awareness (Colie and Slater 1987), and is regarded as a source for mastering the language, and a way by which the senses and the mind are trained, then this is definitely a tool for getting different competencies. So, for many, it is seen as a vehicle to develop students' competencies that can be communicative, literary and intercultural. So, how then is literature linked to all that?

### **2.5.1. Communicative Competence**

The teaching of grammar is often viewed necessary in language instruction and proficiency. However, many researchers see that the mastery of a language is more than producing correct forms of the language. Grammar is not everything as there are other elements essential for effective communication. Canale (in Seydow ,2012) explains that learners should be aware of all interwoven parts of a language to be able to communicate effectively in any given situation. Researchers label it as communicative competence.

The term 'competence' was first explored by Chomsky and focused entirely on linguistic and not including the sociolinguistic aspect. However, Hymes (1972) considered communicative competence as being aware of both rules of grammar and language use appropriate to a given context. Other researchers as Canal and Swain in (Johnson 2008) had another model of communicative competence that was identified through three levels: grammatical, sociolinguistic, and strategic. He uses the word 'systemic' instead of 'grammatical', and the term

‘systemic competence’ covers knowledge that governs language and which involves ‘sounds’, ‘grammar’ and ‘lexis’. In the following skeletal framework (figure 2.2), Johnson summarized Canale and Swain’s model of the components of communicative competence.

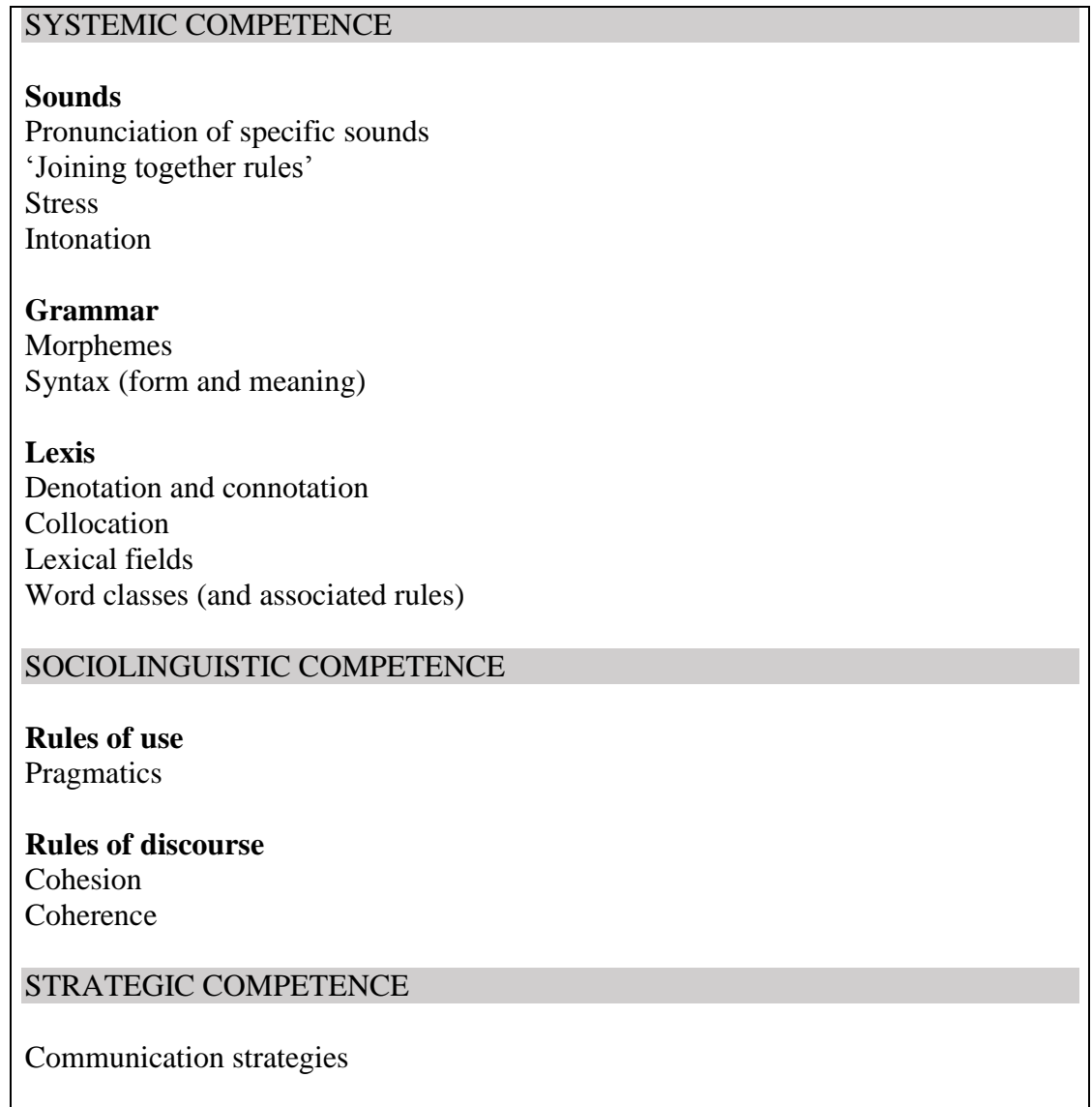


Figure 2.2: Summary of Canale and Swain model of communicative competence (Johnson (2008: 40))

\*The figure shows the components of communicative competence adapted by Johnson.

Revising and updating communicative competence model suggested by Canale and Swain has seen necessary changes for effective communication. Bachman (1990) suggested a term called ‘communicative language ability’ that



includes both language proficiency and communicative competence. He added to his model more subcomponents to the three components suggested: language competence, strategic competence, and psychophysiological mechanisms that deals with neurological and physiological processes of language. The following diagram (figure 2.3) is a summary to Bachman’s model of communicative competence:

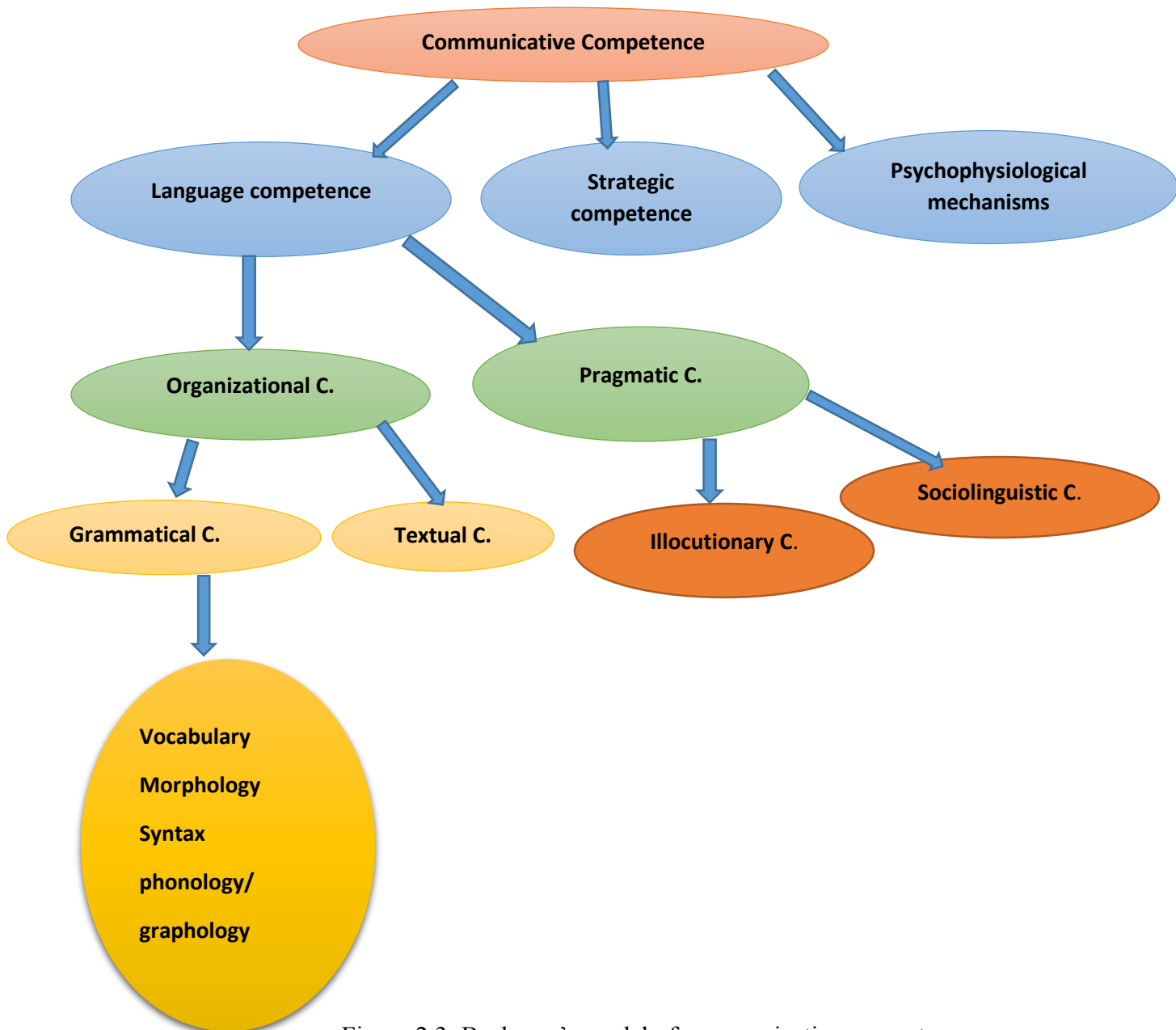


Figure 2.3: Bachman’s model of communicative competence.

\*Figure 2.3 summarizes the model of communicative competence proposed by Bachman 1990.

When a different meaning is intended while communicating, Bachman explained the role of the four functions - ideational, manipulative, heuristic, and imaginative- in illocutionary competence.

Ideational → personal knowledge, feelings, and emotions with others....

Manipulative → using language for requests, commands, and threats....

Heuristic → using language to solve problems, memorize information...

Imaginative → using language to create and enjoy figurative language, stories.....

This framework of communicative competence suggested by Bachman distinguishes between 'knowledge' and 'skills', and showed how different components interact with each other while communicating. Works by Celce-Mercia (2007) added to Bachman's list formulaic and actional competencies which make her model more social and less linguistic. This clearly shows that the understanding of communicative competence should include all different competencies that seem important in language teaching. For her, the components of communicative competence help students acquire more strategies to understand and interact with others. This may occur when designing lessons and tasks that are learner-centred to improve and develop students' successful communication skills.

In ELT context, grammatical and linguistic competence are not enough for effective communication, other competencies should also occur. In this vein, literature is considered a good resource for building communicative competence as it provides both knowledge of the structures of language and the knowledge of the social milieu. When emphasis is on communicative features and not only on literariness, literature offers a platform where grammatical structures, discourse

strategies, vocabulary, idiomatic expressions...can be gained through reading literary works. Literature, in fact, can maximize students' learning of communicative competence. Savignon (2006) explains that communicative language teaching is concerned with reading and writing activities and not only with oral communication. Effective communication is the result of applying certain approaches and activities that engage learners in the interpretation and negotiation of meaning. When using traditional approaches in teaching, literature is considered as an end of language learning but in communicative language teaching, literature is viewed as discourse. In this case, literary texts make students learn the language and also about the language.

### **2.5.2. Literary Competence**

Jonathan Culler was the first to mention 'literary competence'. Culler in Brumfit (2000) explains that one may know how to appreciate a poem if he is not familiar with literature and its conventions. Though, he can understand the language but the hidden meaning will be unknown because simply he lacks 'literary competence'.

Literary competencies and language competencies are co-related and cannot be separated from each other. If language competence is acquired, literary competence can be achieved easily provided that learners are exposed to suitable strategies to comprehend literary works. Understanding the stylistic features of a language and becoming creative in expressing ideas and feelings towards a literary text require both language competence and other skills that develop literary competence. One of the most important language skills that enhance both

communicative and literary competencies is 'reading'. It is a key tool to understand and discover beyond words the different meanings and interpretations. While reading, cognitive and socio- affective strategies are applied so the reader can interact with the text and interpret its meaning. According to Spiro (in Gayathri ,2012) while dealing with literary texts the learner is assumed to have comprehended the texts only if he/she has

-understood the plain sense of text

-understood the content

-learnt to empathize

-learnt to appreciate

-learnt to be creative

-learnt the critical framework. p.243

In this vein, Venkateswaran and Gayathri (2012) explain that:

“.....if (the learner) is exposed to literary texts and suitable strategies for comprehending them, he/she will be acquiring what is called literary competence besides language competence; i.e. the ability to understand at the surface level, to learn to empathize, and to create language to express.” @-

So, literary competence is a set of skills and sub-skills the learner should possess, and the role of the teacher is to enhance those skills and plan lessons accordingly. For Paduraru (2014), the literary skills students would mostly benefit from are:

- The ability to recognize and decode figures of speech, narrative and poetic devices, specific text features, literary trends, literary forms and literary genres.

- The ability to use literary notions in order to interpret the text.
- The ability to produce a personal response to the text. -@

According to Reyes-Torres (2014), the development of literary competence can be organized around three dimensions: 1) The constitutional and cognitive dimension; 2) The performance of linguistic and literary knowledge; and 3) The sociocultural and aesthetic dimension. They all help ‘establishing a dialogue with the text’p.46. The three dimensions are illustrated in the following figure 2.4:

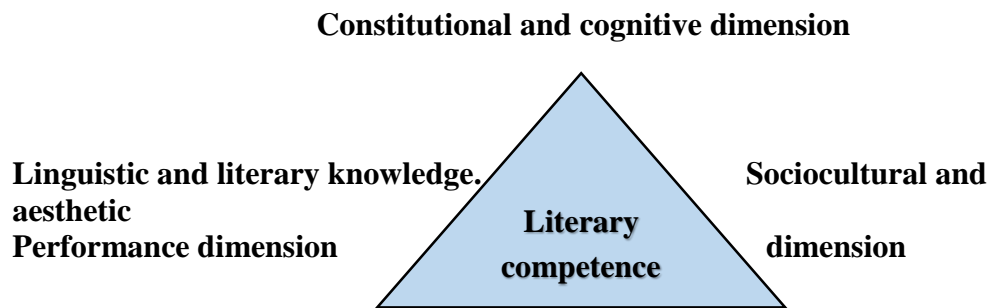


Figure 2.4: A model for the development of literary competence by Reyes-Torres 2014-P.46

\*The figure shows the three dimensions that develop literary competence.

In the linguistic and literary dimension, students can activate their language knowledge and abilities in the reading/listening/viewing process. They can also express and communicate in a linguistically differentiated and argumentative, evaluative and critical manner and also in imaginative, emotional responses to a literary text. As McRae (cited in Torres ,2014) explains, expanding readers’ minds through reading to develop their interaction with the text is a way to approach literary competence. The sociocultural and aesthetic dimension, on the other hand, concentrates on the reader more than on the text. Here, students link the text to their world. The third dimension which is constitutional and cognitive deals with students’ attitudes and ways of approaching texts.

### 2.5.3. Intercultural Competence

It has become necessary to focus on intercultural development in language education today. Besides, it is considered as a central issue in English language teaching. The aim is to prepare students for a global world and equip them with skills to interact and engage with other people. For Byram (1997), being open to new beliefs and values help achieving intercultural competence. Though it is sometimes difficult to define what intercultural competence exactly means, researchers have thought of factors that help in developing this competence. The table below by Moeller & Nugent (2014) summarizes the four major theories and factors that shape intercultural competence.

Bennet's (1993) Developmental Model of Intercultural Sensitivity (DMIS)	Gudykunst's (1993) Anxiety/ Uncertainty Management Model (AUM)	Byram's (1997) Multidimensional Model of Intercultural Competence	Deardorff's (2006) Process Model of Intercultural Competence
Charts internal evolution from ethnocentrism to ethnorelativism	Focuses on self-awareness as the key component in building bridges to other cultures	Addresses the attitudes, knowledge, and skills needed to interact successfully in intercultural situations	Creates a continuous process of working on attitudes, knowledge, internal outcomes, and external outcomes related to intercultural competence

Table 2.1. Summary of the four major theories and factors that contribute to the development of intercultural competence by Moeller & Nugent (2014:4)

\* The table illustrates the factors that contribute to the development of intercultural Competence.

When viewing and interpreting others' culture from one's culture is called ethnocentrism, but when using another cultural frame to understand others' cultures is called ethnorelativism. Understanding and trying to adapt to other cultures are important steps in intercultural competence according to Bennet (cited in Salopelto, 2008). In Multidimensional Model of Intercultural Competence, Byram addresses the issues of attitude, knowledge, and necessary skills to interact successfully with others while exploring, discovering, analysing, and evaluating the culture being studied to learners through different authentic sources as literature, films, media....

#### **2.5.3.1. Literature and Intercultural Awareness**

Developing cultural awareness through literature has been encouraged by many scholars as Bredella (1996) and Kramsch (1993). Rodriguez & Puyal (2012) explain that 'the use of literary texts can promote reflection on cultural differences, develop understanding of the home culture, and consequently enhance more tolerant and open attitudes towards other cultures.' (p.108). This is what today's education is seeking. Jenkins (2000) in this vein suggests different ways of achieving 'intercultural competence'. She contends that intercultural competence can be encouraged through contrastive work, exposure to a range of cultures and the use of literature and drama.

While doing these activities, learners can develop receptive awareness of the different cultural norms and at the same time gaining insight into the nature of the norms of their own culture. Literature has the power to involve the learners emotionally and cognitively and is considered as a vehicle for

exploring and discovering different cultures. Moreover, the settings, characterizations, situations, and assumptions which literary texts embody offer many opportunities for raising awareness of ‘difference’ and for developing tolerance and understanding. One of the basic skills in the development of intercultural awareness (and conflict resolution) is the ability to engage in objective, non-prejudiced observation.

This awareness of ‘intercultural literacy’ should be developed by teachers as it helps the learners develop an awareness of the other including intellectual differences. (Miliiani, 1998) explains that this would develop the level of tolerance and respect and this would, to a certain extent, lead to the disappearance of stereotypes about others. He added that ‘only an intercultural literacy can help the learner face better a multicultural world.’p.82

Being engaged in what could be called intercultural literacy, teachers can initiate and promote literary competence by helping develop interpretive and analytical skills that may assist the student read and understand otherness beyond the literary text as he/she comes into contact with a different form of representing the world either through language or other means.

Tung (2009) sees a threefold mission a foreign-language teacher should have: to teach for the students’ linguistic competence, literary competence, and communicative competence. And since a literary text is a linguistic, social and cultural text, it should be used as a tool to develop those competencies.



## **2.6. Literature and Theory of Mind**

One of the most emerging studies in cognitive and developmental psychology is “Theory of Mind” which is the ability to infer to verbal and nonverbal forms through gestures, facial expressions, words, intonation ...what others are thinking. When engaged in social life, people have many thoughts and beliefs about others’ mental states and also about theirs. The ability to acquire knowledge about other peoples’ beliefs and desires is called ‘mentalizing’ or ‘mind reading’. This is considered as a competence for Orrigi (2002) who sees it as ‘a specific endowment of the human mind specialized to understand others and ourselves’.

Researchers in cognitive science focus on understanding the way this capacity is formed and executed. Less frequently asked questions are related to the development of this capacity. But recent studies in social research by Kidd and Castano (2013) showed that reading literary works could improve the theory of mind. They tried five experiments with one thousand participants who were randomly assigned literary and non-literary texts to read. By using Theory of Mind (ToM) techniques to measure to what extent the participants could identify emotions in others, the results show that those who had read literary fiction scored higher than those who were assigned non-literary texts. Kidd explained that “what great writers do is to turn you into the writer. In literary fiction, the incompleteness of the characters turns your mind to trying to understand the minds of others”.

In this vein, Kidd and Castano distinguished between «writerly" writing and "readerly" writing. If the result of reading is just entertaining, this is called 'readerly' writing and if the reader participates and tries to fill in the gaps while reading, this is called 'writerly' writing. Kidd made the distinction by saying, "We tend to see 'readerly' more in genre fiction like adventure, romance, and thrillers, where the author dictates your experience as a reader. Literary [writerly] fiction lets you go into a new environment and you have to find your own way. The researchers showed that this distinction had already been made by Ronald Barthes on literary theory which explains that any writing is unfinished until it is read. Barthes<sup>3</sup> confirms that 'the birth of the reader must be ransomed by the death of the Author.' p.6

Though this research showed how literary fiction could improve ToM and social empathy, it did not determine how to detect a real literary text and what made it so. Kidd explained that 'these are aesthetic and stylistic concerns which as psychologists we can't and don't want to make judgments about.' Kidd and Castano's findings contributed in developing ToM and marked only one step toward understanding the impact of people's interactions with fiction which can result in affective ToM (the ability to detect and understand others' emotions) and cognitive ToM (the inference and representation of others' beliefs and intentions). Empathy is linked to the affective component of theory of mind. 'Empathy theory' first developed by Gordon cited in Goldman (2012) who suggested that people could predict others' behaviour by answering 'what would I do in that person's situation?'. p.10

According to Barthes, the readerly text is a predictable, controlling text. With this type of text, the author tries to pre-determine the reader's experience as closely as possible. Ambiguity is avoided through the construction of a plot which is linear and in which events and characters are clearly explained. The predictability of this narrative structure, its definite and clear 'directions' for how to understand the text, leaves the reader with little room in which to 'write in' his or her own thoughts and/or experiences. However, it is precisely this predictable structure that makes the reader feel comfortable, so that once the reading is finished there is a sense that the experience with the book has been complete.

Recent research in the neurosciences points out that emotions and cognition cannot be split, as emotions can be fundamental to the recollection of stored information. Thus, teachers should be aware of the importance of the emotional climate in the classroom and try to create a positive environment because it can help students learn in the most favourable conditions. In this sense, the literary competencies that students try to achieve should not be restricted to comprehension, analysis, interpretation and contextualization, but should also include emotional competence. The latter is created by the teacher and the students themselves, by experiencing a constant analysis of the self, by examining their own emotions and feelings when they face the texts and by comparing their inner life with that which is proposed in literary works. How is this possible without a class environment based on a multifaceted dialogue characterised by the dialectic conflict of interpretations, which forces students to show their own inner life.

## 2.7. Literature and the Present World

Due to new technological innovations, this global age is radically transformed by erasing all forms of barriers and boundaries which give this era its new challenging identity. The question that is often raised is whether this change is going to preserve and promote identities, cultural norms and values or is going to lead to a more homogenous world monitored by dominant powers. For Lauritzen<sup>4</sup> (2012), ‘globalization brings communities and nations together but also threatens our identities as individuals and as societies as we incorporate and assimilate the world around us’. -@

However, Tomlinson (1999:2) sees globalisation as ‘complex connectivity’ and that ‘has been perhaps the most significant force in creating and proliferating cultural identity.’ It is considered as the reason for the revival of local cultural identities in different parts of the world for Sklair (2000).

One way for this revival is the use of English language and literature. The globe has witnessed emerging literary works by non-native writers from different cultural and ethnic backgrounds. For Jay (2001), ‘English literature is increasingly post-national’-@. So, English has become a vehicle for transmitting different cultures and beliefs, and it played a role in the development of postcolonial literature and world literature. Postcolonial literature, for instance, offered a new phenomenon: the author writing about a world, but not towards that world and not in the local language. Literature in fact is envisioned as a way to bridge cultures and to offer ‘more opportunities

to observe and respond to the sameness and otherness of those we read.’  
Lauritzen (2012-@)

As information and communication are becoming vital tools and weapons, literature teaching has to re-assess its theoretical and methodological approaches. This step has to review how to go beyond western canon and traditional ways of teaching. Today’s students need extensive knowledge and skills to engage with people from many cultures and countries. Connecting them through literature is one way among others that needs more attention and focus on syllabus design for this new global context. In this vein, Parks (2014) sees that ‘what a literature syllabus might usefully do would be to give students an idea of the shifting relations between writer community and reader, and the role books can play in building our sense of ourselves and others’. -@

### **2.7.1. Identity and Literature**

Literature through ages interpreted people’s culture. A literary work reflects the author’s imagined and real world, thoughts, beliefs, traditions, and dreams. Literature whether meant to inform, entertain, recreate or reconstruct has a touch of identity. As it is considered a cultural marker, it has become a functional and fundamental key to preserve identity and national heritage. There are instances in which it becomes the conveyor of national character and a way to unify a nation. Identity is, then, empowered by literature. Colonialism, immigration, exile...all contributed to the development of literary works, nationalism and identity.

The question of identity through literature is largely experienced by African writers, and the issue of language and identity in African literature has become a major concern among African writers themselves. For Binebai (2013), much debate was around whether to write in African languages, or produce an African version of the English language, or write with both the African language and the English language.

The choice facing a writer in this case as Philip (1992) explains is either to 'be restricted to an audience sharing a similar linguistic heritage, or work in English with the potential of much wider audience-minus your natural audience'. p.52

Writers as Chinua Achebe use English as a medium of expression to reflect their cultural heritage giving the language an African texture and stamp. As expressed by Bedjaoui (2004), 'postcolonial writing reveals its obsessive focus on the linguistic and cultural resistance to the colonial imposition of Standard English'. It is a way to forge African identity through English and to use literature as a weapon.

### **2.7.2. Diversity and Literature**

There is now more than ever a global interest and conversation about diversity. It is an issue that has begun to receive more attention in the realm of education. Literature is considered as one way among others to foster diversity and global understanding. This could be done through a rich diverse literary syllabus or through selecting diverse literary works to teach the language.

Kwaymullina (2015) asserts that ‘literature without diversity presents a false image of what it is to be human. It masks – and therefore contributes to – the continuation of existing inequities, and it widens the gulfs of understanding that are already swallowing our compassion for each other.’-@

Indeed, literature with diversity helps compare and contrast cultures and promote global understanding through discussions and dialogue. Understanding diversity is exploring the unknown and being open -minded. Researchers believe that opportunities to show customs, rituals, and cultures from different parts of the world through global literature would encourage identity preservation, cultural diversity and common bonds. Kurkjian and Livingston (2007) assert that global literature can ‘...serve to enhance our understanding of one another, promote respect for different ways of being and seeing our world, and help us discover bonds of humanity that unite us’p.594. The selection of the diverse literary works should be carefully made by teachers by avoiding those that reinforce negative viewpoints and stereotypes.

## **2.8. Literature and Digital Technology**

With the introduction of technology in the field of education, radical changes in the process of teaching and learning are already taking place. The shift from traditional to the new medium requires more practices and skills, and new ways of learning and teaching. Electracy, electronic or computer literacy, becomes essential as a way to interact and master the technological devices. In this vein, Ulmer cited in Margan (2010) predicts that the future will hold four

kinds of people: ‘those well equipped with both literacy and electracy skills, those doing better in the world of literacy, those doing better in the world of electracy and those left out of both worlds’. Having people who belong to the first category is what this century is looking for. Literature teaching would be an asset as it helps improve communication skills and develop creativity. However, this might be challenging for those who read less particularly literary works, and those who lack critical reading.

Kajs (2003) explains that if equipped with knowledge, values and skills that literature provides, this would enrich the education of the technocrat. How could it be possible? He explains that by reading literature, one is experiencing all sorts of language forms and expressions as monologues, dialogues, soliloquies, and public declamations.... all types of communication that the technocrat needs for his job. He added that literature presents people from different cultures and backgrounds and this would help the technocrat to understand people’s beliefs and thoughts and ‘to learn to speak their languages’ (p.2). Another important element that literature provides for the technocrat is ‘creativity’ which is considered necessary in generating new ideas and exploring new innovations. So, ‘a creative imagination, sensitivity to people, and effective communication skills are essential for the development of vision in the technocrat’ (p.3). For Kajs, the practical uses of literature and art enhance all necessary qualities in the world of business and technology.



### **2.8.1. New Reading Habits**

If the world of technology seems more effective when its users are armed with practical uses of literature, what might this digital world hold for literature? There is no doubt that there is a shift from print to electronic. There comes a time when everything will be written and read on screens. The shift is happening at different rates around the world and among people. For Miall and Dobson (2001), 'the book is dead or dying; hypertext and hypermedia are ensuring fundamental changes in reading and writing'-. Unlike linear reading for books, digital reading is a non-linear form of reading in which hyperlinks can take readers into different directions, instead of proceeding from page one to page two, and so on. These changing reading habits affect cognitive capacities in general and require skill and strategies.

Sosnoski (1999) identifies different hyper reading strategies: filtering, skimming, pecking, imposing, filming, trespassing, de-authorizing, and fragmenting. While filtering, readers use search engines and filter the webpages in order to make a selection. Filtering is considered a sensible step. In skimming, less reading is done to make choices what to focus on or forget about later on. Pecking is another strategy that is based on reading randomly with no particular focus or aim. However, Sosnoski finds this technique suitable while reading online as it gives the reader more authority on the text 'by reassembling textual fragments as a newly created text'-. Imposing is a

technique in which the reader imposes his/her own selection and framework in a way that it makes sense to him/her. By filming, he means that readers consider visual materials over texts. Graphics in this sense say much more than words and for the author this is a new form of cognitive processing while reading. In trespassing technique, readers cut and paste texts and reassemble them to get their own plagiarised text. If texts are de-authorized, it means that readers have dismissed the author's intention by replacing them with their own. The last technique suggested by Sosnosky is 'fragmenting' in which the reader breaks texts into notes and reassemble them in ways that suit his/her own needs.

The last strategies in hyper-reading, readers have a more active role and freedom that Sosnoski considers more important than coherence and unity of the text. But what about reading literature on the web? Are the same strategies applied? Reading literature is not skimming and information gathering but is a concentrated deep reading that has cognitive and emotional effects on the reader. Birkerts (1994) sees that superficial reading practices used in hyper reading threaten the fictional world of literary texts. The digital world 'promotes cursory reading, hurried and distracted thinking, and superficial learning.' Carr (2010-@).

### **2.8.2. Print Vs. Digital Literature**

In fact, many online sources offer hypertext fiction which may include novels, short stories and poems supported by other resources for both students

and teachers. These webpages may have links to reference sites, summaries of literary texts, lesson plans,...that shape literature instruction through technological features. This is a new platform for literature studies through a different medium and experience. If some consider it as a threat and figure out the death of literature, others see it as an opportunity that this new medium adds to preserve literature and make it prosper not decline.

Hammond<sup>5</sup> is among those who support both print and digital forms of literature. For him, 'Print and the digital aren't in opposition; they're in conversation — and it's a conversation that literary scholars and students of every level of technical expertise need to get involved in. 'It is a matter of remediation in which older and newer media refashion and adapt to each other.' The history of literature won't change, but we'll understand it differently. And we'll study connections between literature and a variety of digital-native forms.' Hammond confirms.-@

He explains that much thinking should be on how to make students master the skills of digital literacy that help them engage critically with electronic literature. More questions teachers should ask are 'What is the potential of digital technology? What is the future of literature? How can we, as teachers, keep up with the literary hypertext? And if we cannot escape technology, how can we turn it to our advantage? What are the good practices?.'Morgan (2010-@)

In this vein, students should be aware of how to identify, read critically and analyse different types of electronic discourses, and most importantly how

to evaluate the credibility of websites they are using. Doing online research and reading online require certain skills and intelligence that students have to master. The role of teachers can be challenging especially for those not driven by the technological world, but they have to face it in order to keep up with the times and new trends in teaching and learning with technology.

Looking forward to revolutionizing education in general and literature in particular in this digital age, agents of change through the globe are trying to visualise teaching and learning through new lenses. At West Virginia University, for example, there is much focus on the future of literary studies in a digital age. The aim is ‘to promote the reading, writing, teaching, and understanding of literature in today’s changing digital world.’ Baldwin<sup>6</sup> -@

## **2.9. Dialogic Teaching**

Interacting in classrooms aims at explaining, guiding, expressing and sharing information, and communicating with each other. If the interaction is monologic, this means that the teacher controls the flow of talking, and if it is dialogic there is more students’ participation. The term dialogic is linked to different types of classroom talk as exploratory, inquiry and argumentation.

O’Connor & Michaels (2007) make a distinction between monologic and dialogic discourse by explaining that ‘Monologic discourse is usually associated with fixed transmission of unchanging ideas and status inequalities.

Dialogic discourse connotes social relationships of equal status, intellectual openness, and possibilities for critique and creative thought.’p.277

In dialogic teaching, students are more engaged and their interest in learning is increasing. They are given chances to discuss, argue and explain. Despite emphasis towards student-centred learning approaches, classroom communication is often in the hands of teachers. Drawing on views of monologic and dialogic discourse by Bakhtin, Lotman and Tomasello, Well in O’connor & Michaels (2007) summarizes the function of the two discourses in the following table:

Monologic	Dialogic
Bakhtin [1986] Utterance as ‘authoritative’ (meaning is fixed)	Utterance as ‘internally persuasive’ (meaning is negotiable)
Lotman [1988] Text as transmission or ‘monologic’ device (function: creates common memory for group)	Text as ‘thinking device’ (function: generates new meanings)
Tomasello [1999] Cultural practices function as social transmission (ratchet effect, so cultural learning is maintained)	Cultural practices function to support creative invention

Table 2.2: Monologic Vs. Dialogic discourses

\*Table 2.2 illustrates the functions of monologic and dialogic discourses in teaching by Bakhtin [1986] Lotman [1988] and Tomasello [1999].

For Well, cited in O'Connor and Michaels (2007) 'education requires both monologic and dialogic interaction'-. The active interaction depends on how teachers manage their courses and teaching. A lecture for example, in which the teacher does the majority of talking, may be turned into a dynamic interaction between students and their lecturer through debates and discussions. Without strategies and principles of dialogic teaching, O'Connor and Michaels (2007) see that a class discourse which often involves IRE/IRF (Initiation – Response – Evaluation/Initiation – Response – Follow-up/Feedback) is superficial and monologic and does not provide opportunities for both teachers and students to listen to and to support each other's ideas. Alexander (2005) identifies five essential principles of dialogic teaching:

- Collective – learning tasks are done in groups or as a class rather than in isolation.
- Reciprocal –Active listening, sharing ideas and considering alternative viewpoints.
- Supportive –Articulating ideas freely and helping each other to reach common understanding.
- Cumulative –building on their own and each other's ideas
- Purposeful –planning and facilitating dialogic teaching with particular educational goals in view -@

From passive learners and rememberers, students can become active thinkers that construct knowledge together through dialogic teaching. Gregory, cited in Rezniskaya (2012:448) explains that ‘the primary role of a teacher is to help students pay attention to the process and quality of their reasoning-from questions toward judgments-rather to tell students what the answers should be.’ In this way, students are engaged in meta-level reflection and teachers have to carefully choose discourse tools that facilitate the interaction and the production.

Dialogic Inquiry Tool DIT is a classroom observation scale used by many researchers and teachers to examine teachers’ practices while interacting with their students. Rezniskaya (2012) illustrates in a table the six DIT indicators that represent the key features of the dialogic approach to teaching. This kind of measurement tool helps to collect important information that shape teaching /learning interaction and further reshape teaching in the future. Table 2.3. illustrates six DIT indicators that apply multiple evaluation criteria of the dialogic approach to teaching.

<b>Ratings</b>			
<b>Indicator</b>	<b>Monologic 1,2</b>	<b>3,4</b>	<b>Dialogic 5,6</b>
<b>1.Authority</b>	The teacher has exclusive control over discussion content and processes. She or he nominates students, asks questions, initiates topical shifts, and evaluates the answers.	There are occasional opportunities for students to freely engage in the discussion. These are rare and involve only a few students. Most of the time, the teacher controls turn-taking, prescribes topic choice, and reshapes the discussion to align with specific fixed content.	Students share major responsibilities for the process and substance of the discussion. They manage turns, ask questions, react to each other's ideas, suggest topical shifts, and propose procedural changes.
<b>2.Questions</b>	Teacher questions target recall of specific facts from the story. These are simple "test" questions with one right or wrong answer known from the story or other sources.	The teacher asks questions of mixed quality, including complex, open-ended questions. Open questions are often designed to "lead" students to a narrow range of interpretations of the text deemed acceptable by the teacher.	The discussion centers on truly open and cognitively challenging questions. The questions target higher order thinking, involving students in critical evaluation and analysis.
<b>3.Feedback</b>	The teacher uses short, formulaic, or ambiguous feedback. The feedback does not invite students to further develop their answers (e.g., "Umm.OK. Tracy?")	The quality of teacher follow-up is mixed. The teacher often listens to and works with student responses, but occasionally misses important opportunities to help the group to advance their inquiry further.	The teacher consistently works with student answers to inspire further exploration. He or she praises or questions the process of reasoning, not the conclusions (e.g., "But how is cheating different from lying?").
<b>4.Meta-level reflection:connecting students ideas</b>	The teacher does not relate student answers to each other.	The teacher sometimes misses opportunities to connect students' ideas.	The teacher does not miss opportunities to make visible the connections among student ideas and prompt students to relate their ideas to what's been said by others. He or she often attributes student ideas and questions to specific speakers (e.g., "Bill, do you want to respond to Kim's example?").
<b>5.Explanation</b>	Students do not explain what they think and why. Their responses are brief and factual, consisting of a word or a phrase.	Students occasionally share opinions and provide good justification for them. Longer student responses may represent simple retelling of events from the story.	Students take personal positions on the issue (e.g., "I think," "I believe," "I feel") and support them with reasons and examples. They make elaborate, lengthy contributions, explaining their thinking to others.
<b>6.Collaboration</b>	Student responses are short, disjointed, and unrelated to each other. Students primarily "report" about established, known facts.	Students occasionally build on each other's ideas. The collaboration often involves sharing of similar experiences, rather than a critical analysis of each other's ideas (e.g., "This happened to me, too! I was visiting my aunt in Boston....").	Students engage in critical and collaborative "coconstruction of ideas." Their responses are "chained together," as they react to each other's ideas.

Table 2.3: Selected DIT Indicators proposed by Reznitskaya (2012:450)

\*Table 2.3. illustrates six DIT indicators that represent the key features of the dialogic approach to teaching.



Before using the DIT to evaluate their interactions teachers are asked to state their pedagogical goals for the lesson. While using the DIT, teachers observe and apply indicators to systematically study their discourse patterns. The discussion allows teachers to later reflect on their language practices and their objectives. For Reznitskaya, the final objective is to actively engage students and ‘support the development of their thinking.’ p.446

### **2.9.1. Dialogic Teaching and Literature**

Students learn best by communicating their thoughts and discussing with their teachers and peers. Literary discussion is considered as an opportunity for students to develop their interpretations, widen their imagination, raise questions and think critically and creatively.

Literature discussions can be planned monologically or dialogically. Teachers may select different discussing approaches as ‘grand conversations’, ‘literature circles’, ‘book club, or ‘collaborative reasoning’. Wee (2010) explains why these approaches promote dialogic discussion. For him, they provide different responses from students, make them think critically about others’ thoughts, help construct meaning together, and let them share interpretive authority to engage in meaningful conversations. For example, in grand conversation discussions, teachers welcome and value students’ interaction. In literature circles, students form reading groups and lead discussions. Book club helps students understand through collaborative talk.

Collaborative reasoning helps co-construct arguments and think critically by challenging each other's ideas.

One of the preferred type of talk in literary discussions is exploratory talk. According to Mercer (2008), in this type of talk students listen actively, ask questions, are encouraged to contribute in an atmosphere of trust, respect and challenge. However, other types of talk as disputational and cumulative talks are less appreciated in discussing as the former focuses much on disagreements and competitions whereas the latter does not take into account critical thinking and active interaction of students.

Based on Mercer's research, Crawford (undated document) explains in the following chart (figure 2.5) how exploratory talk is introduced to students.

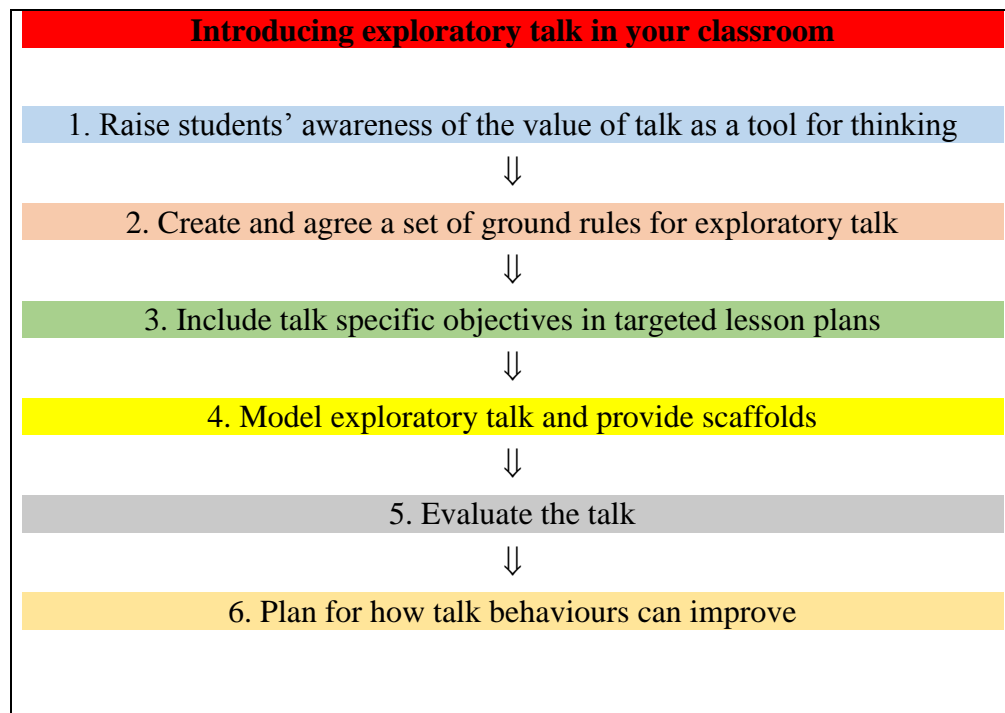


Figure 2.5: Steps of exploratory talk in the classroom (adapted from A guide to introducing exploratory talk) by Crawford(undated)

\*Figure 2.4 illustrates the steps of exploratory talk followed in the classroom.

Through these steps, Crawford explains more on ways to raise awareness of how to promote effective talk for learning. By raising students' awareness of the value of a talk as a tool of thinking, teachers need to plan short and fun activities to engage them actively in commenting, discussing, and playing while learning.

In creating a set of ground rules for exploratory talk and agreeing on them, students become more responsible and self-managing. The rules reflect the priorities of students in class. In step three, teachers include specific talk objectives in targeted lesson plans to more direct students and provide concrete and achievable behaviours. Step four provides scaffolds learners need to hear and experience through rich models for writing and scaffolding writing. Evaluating talk in step five relies on the whole investigation of talk in class. Both learners and teachers think on how it worked and how to achieve better results. The last step in exploratory talk is to listen to the group and help see the next steps.<sup>7</sup>

## **2.10. From Dialogic to Affective Teaching**

Although students are more active than teachers in dialogic discussions, this does not mean that the teachers do not contribute in the process of discussion. Their role includes being facilitators, participants, mediators and active listeners. By introducing the rules of discussion and the roles each student has to play in the learning process, teachers begin sharing authority with

their students and let them more independent learners. The main role of the teacher is to provide a safe learning environment in which students do not hesitate to share their thoughts and feelings.

In this particular educational experience, learners' views, feelings and characteristics are taken into account. Students' cognitive development is not considered as the only essential outcome, the affective domain has also a role to play in conditioning behaviour and influencing learning. As Arnold in Hurd (2008) explains: 'Neither the cognitive nor the affective has the last word, and, indeed, neither can be separated from the other'. p.2

Teachers, then, need to be concerned with both students' cognitive and affective needs. Therefore, much focus on affect which refers to emotion or feeling can improve language teaching and learning. Oxford in Hurd (2008) asserts that 'the affective side of the learner is probably one of the very biggest influences on language learning success or failure' (p.2). In EFL context, affective factors belong to two related dimensions; the individual factors of the students which include attitude, motivation, self-esteem, anxiety, etc. and the other which concerns the interaction among students and between teachers and students. It is important to mention that many emotions affecting language learning are interrelated and intertwined. Teachers might consider the following affective variables when teaching and interacting with students.

### **2.10.1. Anxiety**

Anxiety is considered as an obstruct to the learning process. It makes students stressed and afraid under certain circumstances. A threatening environment has negative and bad consequences on learning. As far as language learners are concerned, Young in Wei (2007) finds that the sources of language anxiety are related to ‘the classroom environment: personal and interpersonal anxieties, which could be related to communication apprehension; learner beliefs about language learning; instructor beliefs about language teaching; instructor-learner interactions; classroom procedures; language testing.’-@ If anxiety is linked to the world of teaching, then teachers have to find better ways to move beyond stress and worries.

### **2.10.2. Motivation**

Effective teaching has often been levelled by motivating students. Motivation is considered as an inner drive and desire that arouses students’ interests. It can be intrinsic or extrinsic. If students are highly motivated, they will take part in the teaching/learning journey. Maintaining motivation and dealing with anxiety are crucial issues for engaging students to learn and participate. According to Noels and Pellititer cited in Wei (2007) ‘the more students feel amotivated, the less effort they will expend and the more anxiety they will feel’ (p.5). The role of the teacher, then, is vital in providing support and encouragement for a motivating atmosphere

### **2.10.3. Attitude**

Attitude is an important affective factor which includes feelings and preferences about particular content or teaching practices. Wenden in Mariani (2010) sees attitudes ‘as learned motivations, as evaluations, as valued beliefs, as responses oriented towards either approaching or avoiding a situation, as (what one believes to be acceptable)’-@. There are factors that influence attitudes as motivation, aptitude and background of the students. One of the most effective factors in shaping students’ active participation toward learning is motivation. Ngeow and Yeok-Hwa (1998). And since there is a relationship between attitudes and achievement, they are considered as important influences in the learning behaviour and performance and they become teachers’ measurements.

### **2.11. Affective Educational Outcomes**

Moving beyond knowledge base and cognitive skill acquisition to moral and emotional development of students requires human relationship skill. Stevick (1980) affirms that ‘Success in language learning depends less on materials, techniques and linguistic analyses, and more on what goes on inside and between the people in the classroom.’ (p.4). This growing interest in affective factors as motivation, attitude, anxiety and others have paved a way to new attitudes in teaching taking into account other ingredients. Affective

educational outcomes focus on ‘individual disposition, willingness, preferences, enjoyments .....’ (Gronlund, in Cleveland-Innes and Ally 2006-@) which all reflect students’ positions toward learning/teaching. This is an internal voice that often has lack of attention among many teachers. The truth is that competence among students could be achieved when cognitive, behavioural, and affective domains are considered equally by teachers.

## **2.12. Conclusion**

This chapter was an attempt to investigate and connect a number of complex interlinking strands relating to the world of literature. It considers the impact of reading approaches, cognitive theories, technology, global awareness and dialogic teaching on literature and knowledge-information.

The opening section has revealed the process of reading literary works and acknowledge the difficulties non-native readers meet. If not well considered, reading as a key element in interpreting and understanding literary works might be a challenge. Literature in this present world has become a tool to get competencies and develop critical thinking. The need to apply other teaching strategies and techniques in teaching literature has become necessary in a digital global world. The aim of this part of literature review is to find ways to develop creative, collaborative, communicative, and innovative learners

through literature which is viewed as a learning tool, a weapon, a communicative marker and knowledge. The chapter ended by reviewing the impact of dialogic and affective teaching in bringing positive changes and attitudes in the teaching learning situations.



## Notes to Chapter 2:

1. Source of information is <http://www.collinsdictionary.com/dictionary/english/literature>
2. The theoretical approaches refer to New Criticism, Structuralism, Post-Structuralism, Historical Criticism, Biographical Criticism, New Historicism, Reader-Response Criticism, Deconstruction, Marxist criticism, Psychological Criticism, and Feminist and Gender Criticism.
3. The French literary critic Barthes published an essay in 1967 'The Death of the Author' which argues that the text and the author are unrelated. Considering aspects of the author's identity-his political views or other personal attributes just distill meaning from his work. Source of the essay: [www.tbook.constantvzw.org/wp-content/death\\_authorbarthes.pdf](http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf)
4. Jacob Dee Lauritzen, MA is an English Teacher at Fort Thomas High School and an Adjunct English Instructor at Eastern Arizona College. He is currently working on his first novel and hopes to have it completed in the coming months. You can listen to his podcast, The Uncommon School, at <http://bit.ly/T0ygZi>. Source of information: <http://www.warscapes.com/reviews/literature-s-global-age>
5. Adam Hammond is an Assistant Professor in the Department of English and Comparative Literature at San Diego State University. His work focuses on British modernism (specifically, the relationship between technology, politics, and artistic expression in the period) and Digital Humanities. He works to

develop new applications of natural language processing for meaningful literary analysis. Source of information:

<http://www.adamhammond.com/about/>

6. Sandy Baldwin is an associate professor of English and director of the Center for Literary Computing at West Virginia University. His work is to ensure the appreciation and preservation of these pieces as the new vice president of the Electronic Literature Organization (ELO). Source of information:

<http://magazine.eberly.wvu.edu/home/preserving-literature-in-the-digital-age>

7. For more details about different activities in exploratory talk, upload the guide from [www.alns.co.uk/.../A%20guide%20to%20introducing%20explorat..](http://www.alns.co.uk/.../A%20guide%20to%20introducing%20explorat..)

**CHAPTER THREE:**  
**RESEARCH DESIGN AND METHODOLOGY**

## CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

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## **CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY**

### **3.1. Introduction**

The present work is a quantitative and qualitative study which aims to explore the attitudes of learners towards literature studies and ways literature courses are delivered. The central questions to be answered are:

1. Do teachers respond to changing educational realities in ELT when dealing with literary studies?
2. Are there ways that make literature most beneficial for students?

The methodology and procedures that are implemented in conducting this study and seeking answers to the research questions are dealt with in this chapter. It is a reflective account of the steps undertaken towards investigating the issue of literature teaching and learning. It discusses in detail the methodology that underpinned the study. First, it includes the nature of the study and justifies the choice of the paradigm. Then, it explains the sampling strategies used and provides profiles of the participants. After that, the chapter tries to cover the methods used for data collection and describes the data collection procedures. Next, it explains the results of data in an attempt to analyse them. The chapter ends by including action research in which the researcher becomes a teacher-researcher.

### 3.2. Research Instruments

The study was addressed using both quantitative and qualitative measures. Data collection and information were based on the questionnaire as a primary instrument and semi-structured interviews as secondary instruments, and an action research as a way to try and test some techniques regarding literature use.

Two questionnaires were designed: one for students and the other delivered on line for teachers. The choice for the online survey was to make teachers work at their pace and provide as much information as possible, online reminders for completing and sending back the questionnaires were very efficient especially with those who were busy. Students had to return back their surveys and a total of 101 out of 250 printed questionnaires were submitted. Though, the number was less than expected but the results revealed complete and varied answers. Semi-structured interviews were another way to interact with participants. Teachers of other subjects gave their views on integrating literature in their courses. The interviews were based on the following core questions:

- What is your experience with literature as a student?
- Do you think that literature can be integrated in other courses?
- Have you ever tried to use literary works while teaching? If yes /no why /how?

### **3.3. Determination of the Target Population**

Taking into account the context of study, it was necessary to have participants that belonged to the same department of English Studies at the University of Mostaganem. The target population for the survey consisted of seven teachers of literature specialized in either American or British literature, ten other teachers of different subjects for individual interviews, and one hundred one undergraduate students (1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> undergraduate students). The choice of all three levels was done on purpose to view what they have learned in each level and what competencies they get in each undergraduate level. That was a way to know whether students progress and have the same attitudes towards literature use during their different undergraduate studies or not.

An important aspect of a more detailed research is getting more details about the participants. Getting the chance to work with participants helped the researcher to provide more data to interpret their beliefs and attitudes. The total number of teachers who participated in this study was seventeen (seven specialized in literature teaching and ten in other different subjects and fields).

### **3.4. Sources of Data**

In the first phase of the study, an online survey<sup>1</sup> was conducted and it involved a self-completion questionnaire (See Appendix 2). Teachers received emails from the researcher indicating the purpose of participating in the survey and

also were provided with the link that introduced them to the questionnaire. When teachers submitted their answers, automatic emails were sent by the administrator of the website showing the results of the survey. At the core of the questionnaire are a number of questions related to teachers' views and practices of literature. One of the primary goals to design it is to learn more about teachers' pedagogy and approaches used when delivering literature courses.

Methodologically, interviews are better interaction between researchers and participants as they may lead to more discovery, exploration and unexpected insights that enrich their responses and discussion. And this is what happened when interviewing teachers of other subjects and specialized in other fields as linguistics, civilization, TEFL. Those semi-structured interviews have always led to much debate and fruitful discussions.

Students' questionnaires were distributed by the end of the academic year. Their views, attitudes and ways of working with literary works could be well-expressed after a long interaction with literature courses. That was the reason for delivering questionnaires by May. The questions were designed according to their own experience with literature in general and English literature in particular. Their beliefs and attitudes were very resourceful to understand the way they viewed literature and also the way it was taught. Having students' opinions in teaching and in pedagogy in general may help give insights of the source of difficulties and problems they face, and also their preferences and ways to motivate them.



Results seem to indicate a need for research into the use of literature in EFL-teaching. So deciding for action research and being part of the research as a teacher-researcher was a way to understand more what motivate students to understand literary works and tailor courses according to their needs, interests and motivation.

### **3.5. Methods of Data Collection**

Methods used in collecting data relied on the use of two questionnaires, semi-structured interviews and action research in which mixed quantitative and qualitative paradigms to analyse and interpret data were dealt with. The aim was to maximise the credibility of the findings and interpretations. The study however acknowledges that using additional methods of data collection such as class observations would have made it stronger, and this is a limitation the study will bear throughout.

As explained previously, the researcher opted for the online survey for participants who work in the same department as the researcher because of two reasons: first to get in touch easily with participants especially with the busy ones, and second to make it easier for participants to check it and reply online at their own pace. Another important feature that helped the researcher collect data through e-surveys was that it provided the researcher alert e-mails from the survey administrator to show the contribution from all participants. Contacting them via survey website and sending reminders was very efficient and all surveys were completed during one month.

Semi –structured interviews were designed in order to test hypotheses and make plans for action research. They provided what participants claimed to think, feel and do but not what they actually do. In this respect Arksey and Knight (1999) explained that ‘ ....it is important to be clear that interviews get at what people say, however sincerely, rather than at what they do.’ (p. 15)

Interviews provided teachers’ beliefs and perceptions towards literature use in other subjects as civilization, written expression, and oral expression courses. Participants were informed to be interviewed in advance and timing was scheduled by the participants themselves. Interacting with them was done in the English department. Time allotted for the interview varied from one participant to another. That was due to the degree of their involvement in the interview. Taking notes while answering was the way the researcher gathered data. Key words and ideas were later developed by the researcher. When needed, the researcher was able to ask for additional information from the participants throughout the study. Some teachers were sent questions through e-mails instead of being interviewed because of time and other issues. The aim was to involve as many participants as possible to get more details and information. Unfortunately, their participation was less than expected. Only four teachers replied to the questions sent via emails.

### **3.6. Data Results**

A total of 101 questionnaires answered by students, seven online surveys done by teachers and notes from interviews consist major data for this practical phase. The results are interpreted and analysed by the researcher in order to get more insights to the issues related to the whole research.

#### **3.6.1. Students' Questionnaire**

By the end of the academic year, students from different undergraduate levels were asked to answer a questionnaire. The same questions were designed for all three levels to know what literary works they dealt with in each level, the way they saw literature and the way they were taught.

The number of all students that participated in the survey was one hundred one: thirteen students from 3<sup>rd</sup> undergraduate students, forty-one from 2<sup>nd</sup> undergraduate students and forty-seven from 1<sup>st</sup> undergraduate students. The researcher found that the number of participants was not enough though they were given more than one week to complete their surveys. Some students who did not return their surveys explained that they never or rarely attended literary classes and the questionnaire was mainly for those who regularly attended. And that was considered as a limitation of the study especially with less 3<sup>rd</sup> undergraduate students' participation.

The survey consisted of six questions (See Appendix 3). First, students had to select their level of undergraduate study then answer close –ended and open-ended questions.

Question 1 was asked to see whether students read English literary works for pleasure or not. The results are showed in table 3.1. and figure 3.1:

Level	Yes	No
1 <sup>st</sup> undergraduate students	76%	23%
2 <sup>nd</sup> undergraduate students	43%	53%
3 <sup>rd</sup> undergraduate students	46%	53%

Table 3.1: Reading literature for leisure

\*The table shows the results of reading for leisure among undergraduate students.

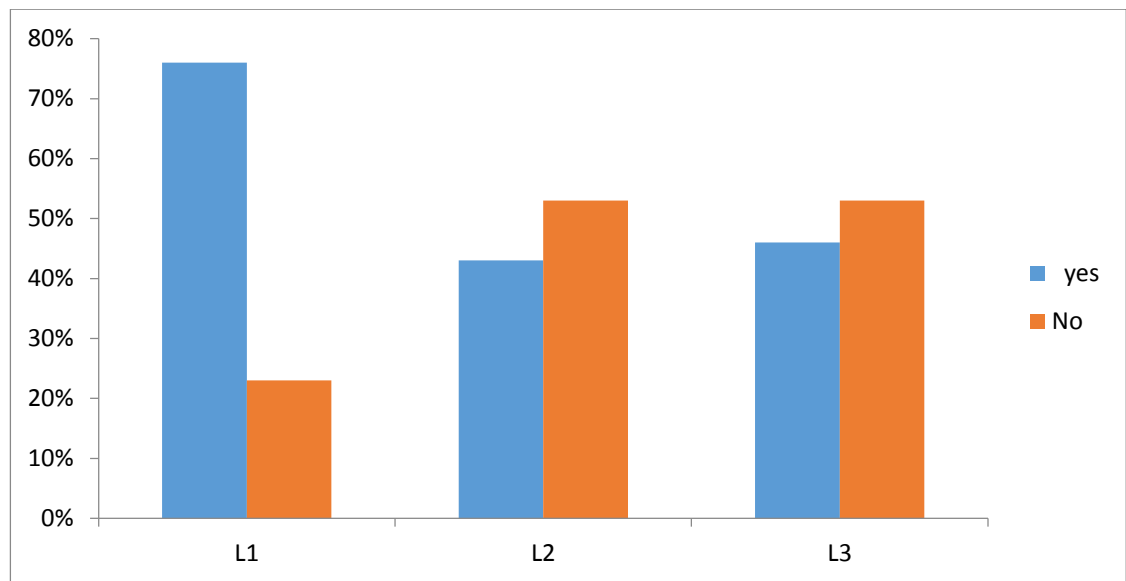


Figure 3.1: Reading Literature for leisure

\*The figure displays students' responses to reading for leisure.

The results showed that L1 students scored better than L2 and L3 in reading literary works for leisure. The reason was the participation of some students in the 'Reading for Leisure' project. More details about the project will be discussed in the analysis of data.

In Question 2, students were asked to choose from the list given the answer they thought was appropriate. They had to identify the role of literature in their studies. The different options students had to choose from were:

Literature class enables you to

a-understand culture

b-improve your English

c-understand society

d-understand life

e-understand nothing

The results were as follow:

Options	Results (L1)	Results (L2)	Results (L3)
understand culture	68%	70%	38%
improve your English	68%	53%	46%
understand society	21%	24%	46%
understand life	25%	31%	46%
understand nothing	0%	4%	15%

Table 3.2: The role of literature in studies

\*The table shows what students think of the role of literature in their studies.

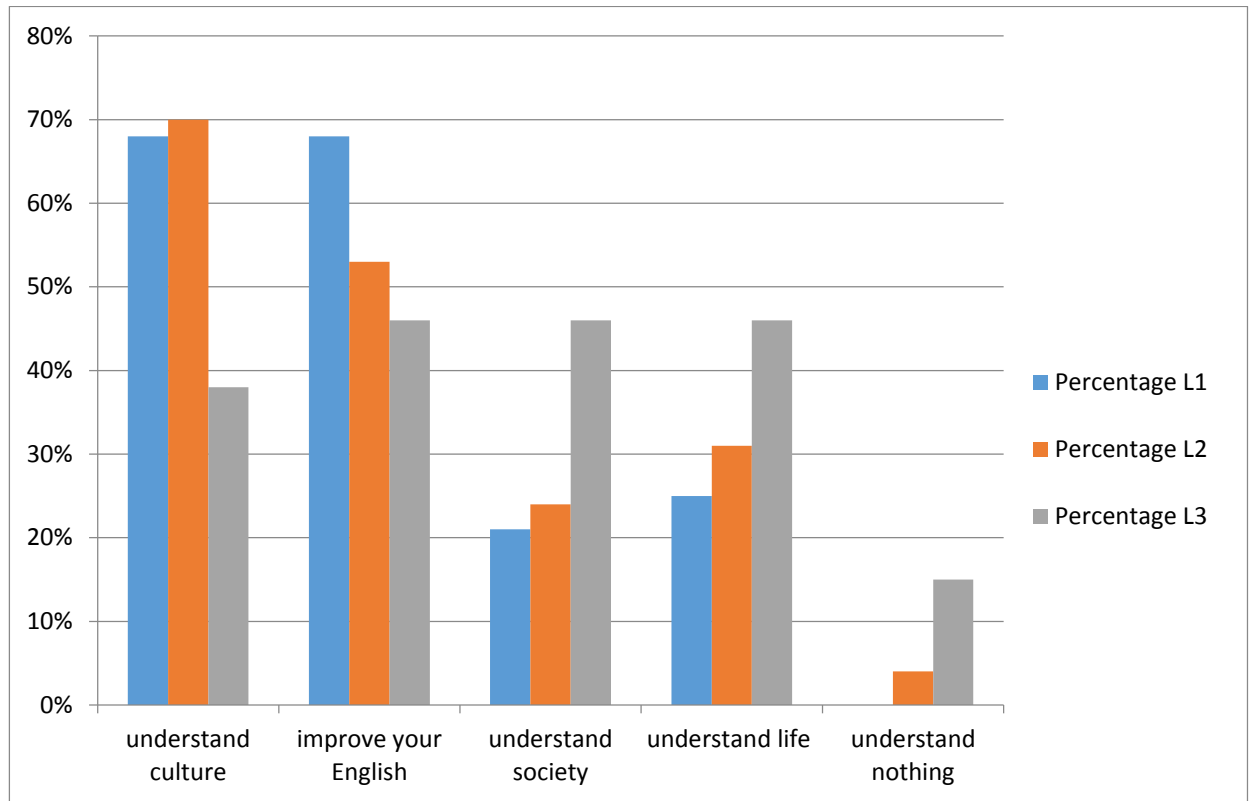


Figure 3.2: what can Literature class do?

\*The figure illustrates students' answers toward the role of literature in their studies.

As results show, many students in L1 (68%) and L2 (70%) saw that culture could be understood through literature whereas (62%) of L3 students who studied literature for almost three years did not see that.

Literature as a way to improve one's English was expressed by many L1 students (68%). (47%) in L2 and (54%) in L3 students saw that English could not be improved through literature. Understanding life and society through literary works was more viewed by L3 students (46%) than L1 and L2. The last option suggested in the list to see if literature led to no understanding, (4%) of L2 students and (15%)L3 students agreed with the statement.

In Question 3, the researcher wanted to know what kind of English literature they dealt with to see if both native and non-native literatures were included in their studies. The results were as follow:

Literary works	Results
American	46%
British	69%
Canadian	0%
Australian	0%
New Zealand	0%
African	5%
Arab	07%
Other	0%

Table 3.3: Kinds of literary works

\*The table shows types of literary works seen in class by students.

In the following figure, students express what type of literature they dealt with in their literature classes.

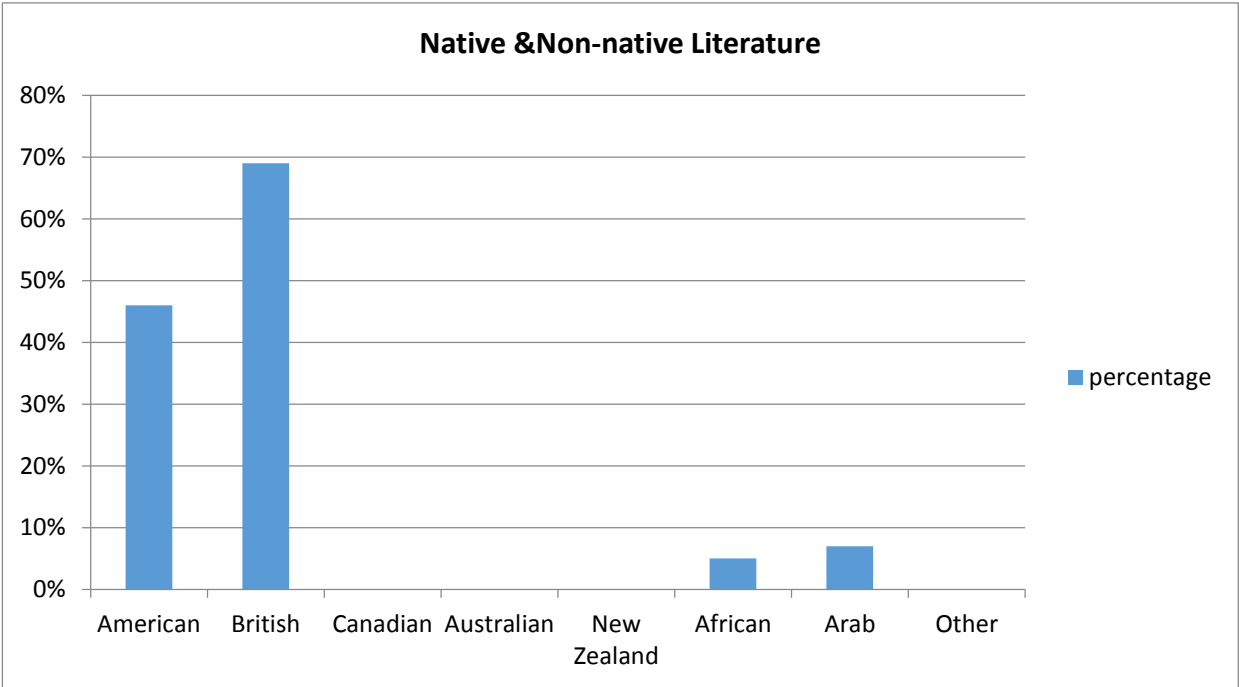


Figure 3.3: Kinds of Literary works

\*The figure displays what type of literature students have dealt with in their classes.

Figure 3.3. clearly shows that students mostly dealt with native writings especially British and American literary works leaving little space or no space for non- native writings.

In Question 4, students were asked if they experienced literature in other courses as written expression, oral expression, and civilization, etc. If ‘yes’, they had to mention the course and how they experienced that. Results are illustrated in table 3.4 and figure 3.4.

<b>literature through other subjects</b>	<b>Yes</b>
Grammar	0%
Written expression	22%
Oral expression	36%
American civilization	4%
British Civilization	2%
Discourse analysis	0%
language and society	0%
Cultural Studies	7%
Semantics	0%
Phonology	0%
Human and Social sciences	0%
linguistics	0%
Origin of Language	0%

Table3.4: Literature through other subjects

\*The table shows the inclusion of literature in other courses.



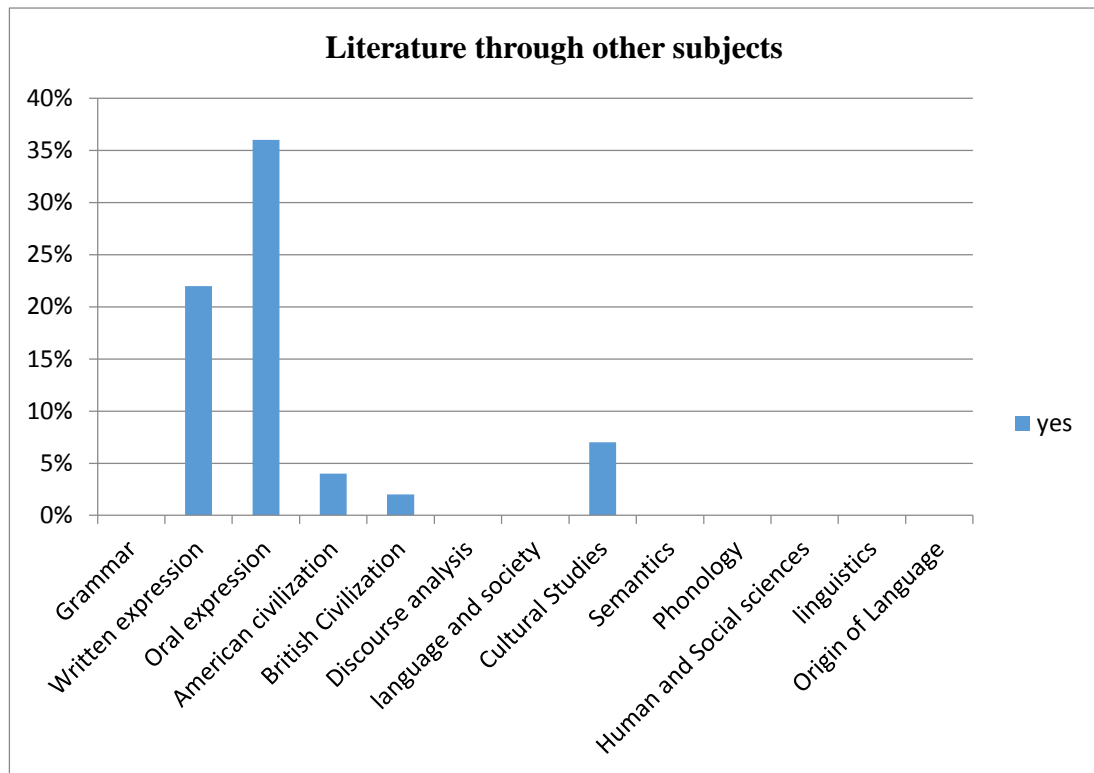


Figure3.4: Literature through other subjects

\*The figure illustrates the courses that could integrate literature.

Results clearly showed that integrating literature in other courses was nearly absent in most courses except in written expression (22%), oral expression (36%), American Civilization (4%), British Civilization (2%), and cultural studies (7%) courses. Students did not explain in details how they experienced that integration but they gave examples of poems, plays and extracts of short stories.

In Question 5, students were asked to tick if they agreed with the statements provided which described some of the teaching/learning strategies in literature classes. The results are illustrated in table 3.5 and figure 3.5.

Learning/teaching strategies	L1 (agree)	L2 (agree)	L3 (agree)
You are motivated in literature courses.	64%	34%	19%
You find literary texts beyond your level.	23%	48%	77%
You participate in literature classes.	53%	48%	20%
You use only teachers' handouts and notes.	67%	44%	64%
You depend on the Net to understand.	39%	43%	31%
You feel you are able to write short poems or short stories.	36%	24%	26%
You are encouraged to write short poems or short stories.	21%	17%	4%
The teacher uses the same steps in teaching literature.	45%	72%	81%
The teacher talks more than students in class.	68%	74%	77%
The teacher uses videos or other multimedia sources.	18%	7%	4%
The teacher encourages students' feedback and reflection.	69%	53%	46%

Table 3.5: Learning/teaching strategies

\*The table displays students' choice of the learning/teaching strategies.

The table above is illustrated through figure 3.5:

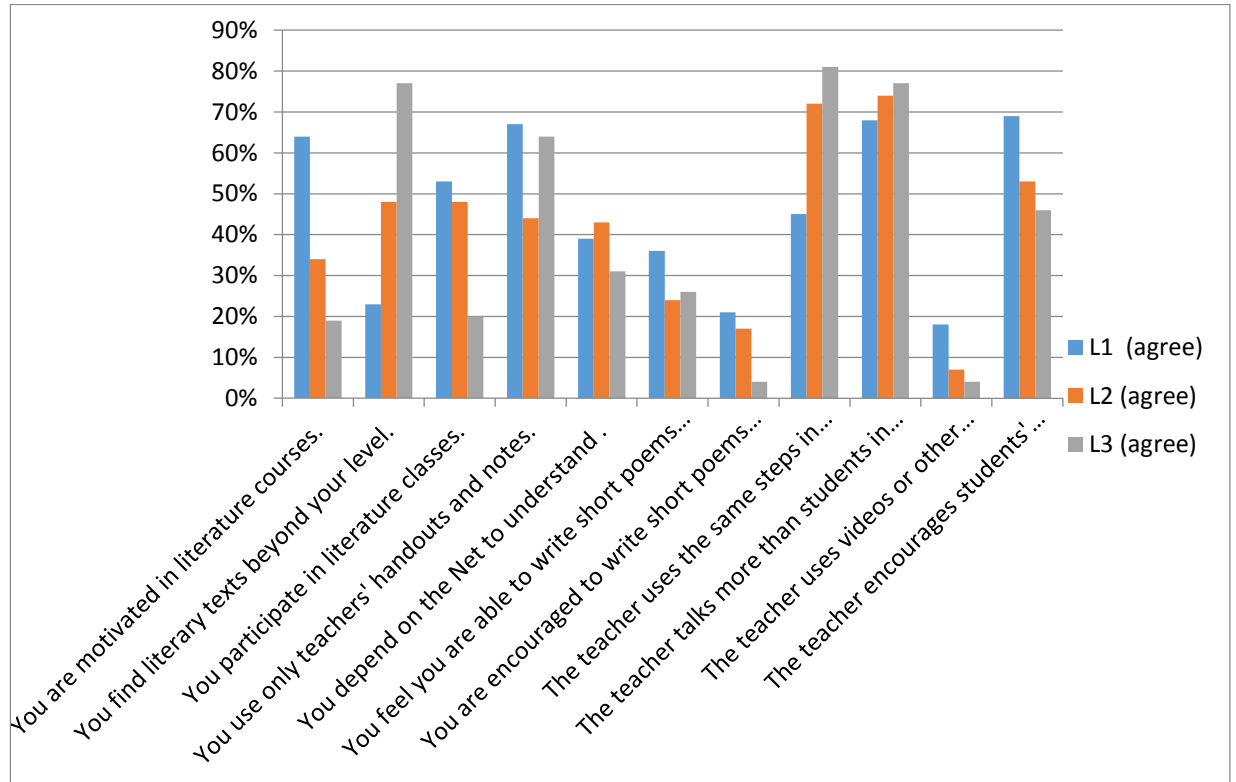


Figure 3.5: Learning/teaching strategies

\*The figure shows student's preferences toward learning/teaching strategies.

Results showed that L1 students were more motivated than L2 and L3 students in literature courses. The choice of literary texts might be one of the reasons since 77% of L3 students and 48% of L2 students found them beyond their level. Their low participation especially for L3 and L2 students could also show their demotivation. Many students in all levels depended on the teachers' sources as handouts and notes and there was also the use of the Net which varied from one level to another (L1- 39%, L2 -43%, L3 -31%) to understand more literature courses. Some students (36% of L1, 24% of L2 and 26% of L3) expressed their feelings about writing poems and short stories. Though, they were not many to express that feeling, it showed their motivation for creative writing. Unfortunately, most students revealed that they were not encouraged to write poems or short stories.

The way of delivering literature classes seemed traditional more teacher-centred. Many students agreed that teachers used the same steps in their teaching. This was highly expressed by L3 students (81%) and L2 students (72%). According to students' answers (68% of L1, 74% of L2 and 77% of L3) teachers' talk still reigned literature classes. However, students expressed positively to some extent (69% of L1, 53% of L2 and 46% of L3) that their feedbacks and reflections were encouraged in class. In the age of technology, multimedia sources as videos were still meagrely provided in literature classes. Students had poorly expressed that lack through their answers (18% of L1, 7% of L2 and 4% of L3).

The survey ended in an open-ended question. The aim was to add any comments concerning the way they saw literature and literature classes. Their

opinions clearly showed their beliefs and attitudes and to what extent they responded to the subject. The number of students who did not express any views in the last question was thirty-one. The others had opposite views; those who saw literature in a positive way and those who found it boring. Their views are expressed in the table (3.6) below:

<b>Positive views</b>	<b>Negative views</b>
<ol style="list-style-type: none"> <li>1. Literature is my favourite module</li> <li>2. Literature class is very important to improve our English but unfortunately, we do not know how to get benefits of it even when we are obliged to read about it. We do not get it.</li> <li>3. It is very calm and deep</li> <li>4. I like attend literature class because it helps me improve English and understand more about this language.</li> <li>5. It is a moment of evasion, of discoveries. We learn a lot!</li> <li>6. Literature classes should be encouraged in order to allow students to develop their abilities</li> <li>7. It is exciting but difficult.</li> <li>8. I think that it is amazing because it pushed me to read or to search for books to read.</li> <li>9. Literature class allows us to see what is behind the world; to see how culture affects us and the society.</li> <li>10. I think it is interesting, but it should be taught a little bit different to motivate students and explore their knowledge about it.</li> <li>11. It can open your eyes to see other world cultures.</li> <li>12. Literature class is very important to know more about life and society, and to improve my English.</li> </ol>	<ol style="list-style-type: none"> <li>1. I am not interested in literature; I read some novels or short stories; just the ones included in the syllabus. I think we study it for nothing because teachers do not motivate us to read other stories.</li> <li>2. It is a boring module.</li> <li>3. No, there is nothing because I hate it.</li> <li>4. The method of the teacher has made me get a wrong idea about literature in general as being boring instead of being an interesting subject.</li> <li>5. Our literature class lacks a lot of motivation which is supposed to be the most important element.</li> <li>6. For me it is boring.</li> <li>7. Boring although I had a different idea about it. Teachers of literature should use other methods than just reading word by word from books.</li> <li>8. I don't like it much because I find it boring.</li> <li>9. I think it's boring a little bit. I don't know if it is because of the</li> </ol>

<p>13. It becomes easy when given handouts with analyses and explanation.</p> <p>14. I think literature class is good and we should read a lot.</p> <p>15. Literature class makes us understand culture and improve our English.</p> <p>16. Literature may not only improve our knowledge but also the way we see life.</p> <p>17. Yes, I hope more importance is given to literature in which I hope to be studied from the primary school and oblige students to read books about literature.</p> <p>18. It improves our language and we know many authors.</p> <p>19. Literature has many benefits like improving our thinking and language.</p> <p>20. For me, it's like a background of any population and its source of their culture.</p> <p>21. It is an interesting class.</p> <p>22. It's better for the teacher to encourage us to read more. For example, advice us to read about different literatures except British &amp; American but in the English language.</p> <p>23. Yes, literature is very important because we get a lot of information about culture and we get wisdom about life.</p> <p>24. I think that a literature class could be a good experience as it improves one's imagination. It gives us lessons about life. Also, it enriches the vocabulary system of an English learner as a literature class is full of new vocabulary items of a new field.</p> <p>25. Good for learning English.</p> <p>26. Reading literary works is very important. It helps us improve our knowledge.</p> <p>27. Reading literature class has many benefits.</p> <p>28. I think it is a wonderful lecture.</p>	<p>teacher's method or because of something else.</p> <p>10. Very important module but boring sometimes.</p> <p>11. I hate literature because I don't understand it.</p> <p>12. This subject improves our culture and level; but, for me I don't like it.</p> <p>13. It is difficult for understand poems.</p> <p>14. Yes. It's boring! The teacher has to do his/her best in order to make the lecture less boring.</p> <p>15. Sometimes I find it difficult.</p> <p>16. According to me literature is something boring/ is not useful.</p> <p>17. I think that we haven't a real class of literature; we study just for the sake of having good marks. Personally, I am more interested in civilization.</p> <p>18. It will be very enjoyable if everything is clear and understood.</p>
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29. It's so important and makes us intellectual through literature.
30. It helps us understand the culture of other nations and their life.
31. Literature is the mirror of the society.
32. It's interesting.
33. Literature is a good subject that I like. It teaches us many things about life and ethics.
34. It's the most important element in my opinion because it helps us in understand our life.
35. It's good for students to encourage them to write maybe short stories or to write poems.
36. I think it is a wonderful lecture.
37. I thinking it's amazing the way it is.
38. I think it is good as it is.
39. Very helpful and pleasant.
40. I find this module very interesting and very easy for me. I like it and I prefer this module very much.
41. All the students love the literature class, but we need to use movie or something real to have the whole information.
42. Personally, I didn't use to enjoy anything dealing with literature, but, now I changed my opinion about it, it encouraged me to read books and stories; it helped me a lot to know new words.
43. I love it so much and I hope it will be taught the next year.
44. Literature class is a good module which can teach us many things about life through stories,poems...etc
45. Personally, I consider literature class as a cultural class more than just a module to study.
46. It's very interesting.
47. I would love to understand more because I love this lecture.
48. According to me the teacher plays a role in making this module interesting.
49. I like, love, adore literature.

<p>50. Literature is a good thing to understand life.</p> <p>51. It's my favourite module not like LSP &amp; Linguistics I hate them.</p> <p>52. About literature class I would like to say, it is good for students because it allows them to improve their English and to correct some mistake.</p>	
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Table 3.6: Students' positive and negative views

\*The table indicates students' attitudes and opinions toward literature.

As results show, 48 students expressed their views positively. They are aware of the effective role literature plays in their studies and in their life. For them, it is a source of knowledge and culture and a bridge to other nations. The success of literature classes is in the hands of teachers as two participants expressed. They advise teachers to encourage students to read and to make lectures more interesting. Reading literary works is considered as a key to improve one's vocabulary and thoughts. Although literature is viewed as an advantage for those students, it is not welcomed by twenty-two students who find it boring and unnecessary. Issues linked to its level of difficulty and boring teaching methods are among the reasons that made students' attitudes and views negative.

### 3.6.2. Teachers' Questionnaire

Questions designed for teachers were mainly concerned with their way of teaching and some pedagogical issues concerning teaching literature as a subject and as a resource. The participants had to answer sixteen questions.

Most questions are open ended questions (See Appendix 2). The aim was to encourage full answers showing more on their attitudes and beliefs about the subject. Participants were very helpful and expressed detailed answers for most questions.

Question 1 in the survey was about years of teaching literature. The aim of the question was to see if experience could affect teachers' beliefs and attitudes and if change had occurred in their way of teaching. It was fortunate to have a novice teacher among them and also a very experienced participant in the field of literature. Experience varied from less than one year to twenty-five years.

Participants in question 2 described their approach of teaching literature and their answers were expressed as follow:

- D.S. (5 years' experience): Interpretation-based approach. In my lectures, I give more importance to how students would interpret and read a piece of literature after I have already introduced them to necessary literary criticism. I rather believe in this statement "every reading is a re-creation". A literature lecturer should never impose one reading or approach on his or her students.
- Y.D. (14 years' experience): Most of the time, the thematic approach is privileged for undergraduate students of English language, for their meagre knowledge of the language doesn't allow them interact appropriately with the world of the text and generate various understandings. For more grown up learners, post graduate students in this case, other approaches could be considered depending on the profile of their degrees.
- F.B. (8years' experience): Language based approach, cultural studies app., stylistics app., psycho analysis app., thematic app.
- A.B. (25 years' experience): eclectic



- N.A. (6 years' experience): the approach is not always the same. It depends on the text (fiction, drama or poetry) and the approach may be determined by the students' level too.
- F.H. (less than one-year experience): I opt for the constructivist approach. I ask my students to be active elements in the learning process. That is to say, they have to make their own readings and researches well before the lecture is presented to make sure the students will at least know what I am talking about. In analysing texts, I often use the close reading. In other words, I approach the texts from different sides (thematic, discursive...)

In Question 3, the researcher wanted to know whether teachers could design their own syllabi or use others'. The novice teacher answered 'no' and another participant with eight years of experience answered the same.

Question 4 is related to question 3 because the researcher wanted to see if the designed syllabus was often updated or not. Two participants answered 'always', two others answered 'sometimes', one had answered 'often' and the novice teacher did not give an answer since she does not design the syllabus herself.

Question 5 also deals with designing a literature syllabus and which important elements and features teachers could provide. In this vein, D.S. said that 'it should be based on short texts, extracts and poems that meet the interest (cultural and linguistic) of students. It should essentially meet the students' level and cultural background'. Another answer provided by teacher Y.D. in which she saw a number of criteria to be taken into account as 'namely the background of the learners, their expectations and mainly their interest'. She added that 'it is very challenging to design a literature syllabus in a FL context where not only the above criteria are

gathered but also the requirements of the ministry of higher education.’ F.B. mentioned ‘different literary movements, different genres’, whereas A.B. explained that in an EFL context, priority should be given to attractiveness, teachability and contribution to cultural and linguistic enrichment. For her ‘themes should be attractive both culturally and artistically (stylistically)’, two aspects when teaching should be ‘a) no cultural taboos like overt sexual descriptions; b) avoid texts with either an esoteric style (Ezra Pound) or a complex plot (Thomas Pynchon)’. N.A. thought that ‘that any literary text before being given to students should be preceded by an overview of the literary movement influencing the text’s author. This first step would help the students in understanding important characteristics of the literature of a particular era: romanticism, realism, naturalism, modernism. The themes developed and the techniques used in writing differ from one movement to another.’

The answer from the novice participant was as follow: ‘To design a syllabus, a teacher should take into consideration many elements. First, I think that the students’ level is very important in the making of the syllabus. For instance, Shakespeare’s sonnets are inaccessible to first year students; so, it is better to choose accessible texts that make students like literature and not the opposite. Second, I guess that there are masterpieces in each literary period that are considered as references; thus, a teacher of literature has to select at least a text from those artefacts.’

When participants were asked in Question 6 if they used particular methods or strategies when teaching literature, they expressed different ways. For D.S., ‘a fundamental strategy is to grab the students to the world of imagination. They should dive in the story or the poem, be familiar with the characters and understand the thematic.’ For the most experienced participant, there are no particular strategies ‘it’s all a matter of feeling’. Summarizing, quoting, extracting, quiz, discussion questions were mentioned by F.B., whereas N.A. explained her strategies in details by saying ‘I first ask students to read the text as homework, then once in the class I may ask some volunteers to read a passage loudly. Then, I reread the same passage giving explanations and going through every unfamiliar term. The theme of the text is picked up at the end. After a thematic study of the text I move to the illustration of the different elements of a particular literary movement found in the text itself.’

Other strategies proposed by the novice teacher as a way to teach literature were expressed in her answer by saying that ‘there are my strategies to teach literature; however, these very strategies differ from one class to another depending on the students' level and the syllabus content and length. For instance, in small classes, making presentations by students may be crucial to the success of literature lectures in that students are more likely to interact and participate with their peers than with their teacher. Group Dynamics is another method which has proved very efficient in the learning in general and in learning literature in particular. Students have the tendency to feel at ease when discussing with their mates about different texts. They can even show creativity in some cases.’

The selection of literary works is crucial and participants were given options to choose from in Question 7. All of them chose students' level when selecting texts whereas students' interests were mentioned by just four participants. Two participants, who are the most experienced in the group, selected texts according to their preferences. Native writings were more preferred than non-native writings. Two teachers did not show any preference.

In Question 8, teachers were asked about the role they played in their students' study of literature. D.S. explained that 'my role is but an orientator who tries to establish a relationship between a given text and the student. I only share my own reading with my students. Literature classes should be like reading groups where everyone expresses his or her own interpretations'. Y.D. played the role of moderator and she explained 'I encourage my students to develop their own critical views even if the latter do not join main stream literary criticism.' F.B. did not express her role in the survey. Teacher A.B. expressed his role in guiding, clarifying, helping students 'appreciate' language use, literary language, imagery... N.A. saw that her first task was to make them love literature and in order to do so she had to make them enjoy reading. Finally, the novice teacher explained her role by saying: 'My role is a guide, a facilitator, a stimulator, and a motivator. In the new approach to teaching, the learner is the centre of the learning process. Gone is the time when the teacher had to spoon-feed his students by giving them readymade lectures. The wise on the stage is no more asked to be the only active element in the class. Learners are required to divorce passivity and become active elements in the learning process. Then, my role is to teach my students how to read and debate,

how to read and discuss, how to interpret, how to read and criticize, and, simply, how to celebrate a literary artefact by themselves. I have to enhance the autonomous learning in my students.’

In Question 9 the researcher wanted the participants to share a successful experience they had with their students in literature class. One of the participants did not answer as he found the question unclear. The other participants shared their experiences as follow:

- When they can feel certain belongingness to the text and can live with its characters
- I think that the most successful experience the students may live with a literary text could appear when they live strong moments of empathy which best describe their embedment of the world of the text.
- When they like the text and understand. Its underlying interpretations, when they sympathize with its characters.
- When they love the text, sympathize with its characters and want to read more.
- When the text is about a love affair or when it deals with social issues such as a conflict between two generations.
- What I may call a successful experience is when my students like a literary text at such an extent that prompts them to debate warmly around different points of this text. What I really call successful is when my students exchange arguments holding their books and quoting writers from different times and spaces.

Four teachers were optimistic when answering question 10 by encouraging creative writings through different ways:

- I myself am a writer so I always grab my students to boost their feelings through their pens. I ask them whether they write in whatever language memoirs, diaries or poetry. Sometimes I ask those who write fictitious texts to bring their works so that I know to what extent their language (besides their ideas) is good. (D.S.)
- By encouraging them write down the silliest ideas on paper and never dismiss the importance of an odd or a non-conformist idea. (Y.D.)
- Thanks to discussion question especially that literary interpretation is open. (F.B.)
- I ask my students to imagine another end to the story, to add or to omit a character, what if the hero was a female character instead of a male character? What if the story took place in our country? (N.A.)

Two participants were pessimistic when it came to creative writing. One of them explained that creative writing in Arabic or French might happen but in English it had no meaning in an EFL Algerian context. The other teacher expressed the difficulties students faced in writing essays and paragraphs, and she wondered how they could become in writing creatively in English.

All participants agreed that literature could play a great role as a resource in other subjects especially in civilisation courses, grammar, written and oral expressions. For example, D.S. saw that 'in civilization, there must be collaboration between literature teachers and civilization teachers. In reading and writing reflections on a given text, students should be working on their grammar and vocabulary. It has always been prejudiced that literature texts are for literature. However, educators and instructors believe in the important role reading these texts may enhance the reading

and the writing skill of an EFL learner. As for reading aloud poetry or fiction, this may help learners develop their speaking skill. Needless to mention that reading different literature texts is of a paramount importance to acquire grammar rules and vocabulary.' A.B. also had the same point of view by viewing literature hand in hand with civilization.

The novice teacher gave more details on how literature could be used effectively as a resource by saying 'I think that literature can be used, par excellence, as a resource in EFL teaching. Teachers may use extracts from literary works to teach cultural dimensions of a given nation. They may also use literary texts in the teaching of grammar, lexis, etc. In addition, a literary text can be very stimulating in oral expression's classes in that a debate can be launched upon a given literary statement's interpretation.'

One of the participants believed in the richness of the literature subject that could be adapted into various other subjects through different manners. For example, to extract from a piece of literature and use it to enhance reading, for oral specially to train student's fluency, and to alter the story ending...as practice in oral class, in grammar and written expression, for example to punctuate, correct verbs tenses....

Including plays in oral expression syllabus would help students enrich their vocabulary and enhance their language proficiencies. Taking a text from a famous novel and asking students to identify tenses or to use the appropriate ones after putting the text's verbs in the infinitive seem to represent interesting activities.

The participants expressed difficulties they faced as teachers of literature when answering Question 14. Cultural boundaries were seen as a difficulty for students when dealing with canonical and native texts. This barrier was expressed by many participants who saw foreign cultures as a clash for students who lacked that cultural background for understanding the culture of western authors especially when dealing with matters such as love, sex or religion that always embarrassed students. Another difficulty shared by most participants was their students who seemed demotivated, bored and uninterested in literature classes. Reading skill was considered as a necessary skill that most students lacked and neglected. Large population classes and lack of materials were considered as inappropriate conditions for teaching literature.

In Question 15, participants were asked to figure out the reasons of students' demotivation towards literary studies according to the results of a survey.

The main reasons given focused on students' lack of critical reading, cultural awareness and their dependency on the Net instead of making efforts to understand literary works. Other participants saw that teachers had to be blamed for that. If no new techniques and methods were tried to motivate students, literature classes would be neglected by students.

The last question in the questionnaire invited participants to suggest new ways to teach literature courses. All participants except one had suggested ways to make literature classes better. Their suggestions were as follow:



- An eclectic approach is to my sense the sole remedy for the literature disease at university and mainly in a FL context.
- To suggest text already transformed into movies, or use only extracts to facilitate the job for students.
- Think of non-native, hybrid literature!!
- To have small groups may be instead of having an amphity .by decreasing the student's number learners might show more interest and each one of them would take part in the debate.
- Make research to update our knowledge about teaching literature. We can use new methods shared by our colleagues on the Net. All in all, I think that we, teachers, have to assume our great responsibility. We have to make research that may help us improve our professional performances.

The results of the survey clearly showed participants' views and beliefs towards literature pedagogy and explained to what extent their teaching and beliefs reflected students' learning and attitudes. Thus, these results show to what extent the teaching process is affected by teachers' own beliefs and attitudes, and how that is reflected on their teaching and on their students' learning.

### **3.6.3. Teachers' Interviews**

The researcher used individual and semi structured interviews. The interview started by asking participants about their interests and field of research, then about the courses they were teaching. Then, questions centered primarily on what the participants believed about the nature of literature use as a resource in ELT, and sharing their experiences in case they used literature in their courses.

Interviews were not recorded but notes were taken instead. The researcher also sent the same questions to other participants through e-mails instead of interviewing them. A few participants in this study saw the effectiveness of literature use in teaching other courses as grammar, civilization, written expression and oral expression. They shared their experience in their classes. Other interviewees found literature a difficult source to be integrated in other courses. For them, literary texts had to be dealt just in literature classes. Table 3.7 shows the participants' views:

Teacher	Field of interest	Courses taught	Lit. in ELT	Lit. experience in ELT
A	Didactics	Written & oral expression- TEFL	negative	None
B	British Civilization	American Civilization- Grammar-Oral expression	positive	Little
C	Linguistics	Phonetics-linguistics-written expression	negative	None
D	Phonology	Linguistics-oral expression-phonology	positive	Yes
E	American Civilization	Oral & written expression	positive	Yes
F	British Civilization	Common wealth & British Civilization	positive	little
G	Literature & Civilization	British Civilization	positive	Yes
H	Didactics	TEFL-Research methodology	Negative	None
I	Phonology	Phonetics-linguistics-Oral expression	negative	None
L	Linguistics	Linguistics-grammar-	negative	None

Table 3.7: Profile and view of interviewees

\*The table summarizes participants' profile and views toward literature as a resource.

Whether being interviewed or answering through e-mails participants shared two views on literature use in ELT which is either negative or positive. Those who viewed literature as an asset in learning the language expressed how effective the use of literary works could develop different skills for students. One of the participants showed through her comment the positive side of literature by saying “...literature can help develop a number of skills such as reading, vocabulary, critical thinking and analysis, learn how to express one's viewpoint about a scholarly work and develop a sophisticated style of writing.” Another participant considered literature as a vehicle to learn new vocabulary and improve students’ writing skill and style. Participants specialized in teaching civilizations referred to literary works when they wanted to explain more about historical facts. One of the participants gave examples of using literary writings that showed sufferings of native people in Africa and India.

Participants who used literature as a resource shared their experiences as follow:

- Contemporary novels in oral expression sessions like Nicholas Sparks' A Walk to Remember’.
- I tried literary works in my classes of oral expression. I used a piece of theatre called "the Glass Menagerie" by Tennessee Williams to teach L2 oral expression. Two years ago, I used "Harry Potter" written by J.K. Rowling, "The Chamber of Secrets" series to teach as well L2 oral expression. Last year, I used the movie "Hugo Cabret" based on Brian Selznick's novel "The Invention of Hugo Cabret". The experience was very interesting. Additionally, students realized that they are learning English and having fun at the same time. So the classes were not boring at all and it was a pleasure watching my students imitate

the characters of the movies. When I asked my students what they learnt from this new experience, they answered that they became more fluent, their English accent improved, and they learnt new words. They added also that they were no longer shy and they dared to speak in English during their classes of the other modules.

➤ we can depict the aspects of the Jazz age in the USA using the novel "The Great Gatsby" by Fitzgerald the puritan society through "The Scarlet Letter", 'The Seven Year Itch', 'Dark at the Top of the Stairs', 'Cat on a Hot Tin Roof', 'A Raisin in the Sun', and 'The Crucible', among other plays, seem to reflect some of the culture of Cold War.

Though these participants saw the effectiveness of literature in teaching other subjects, others did not express the same views. For them, literature was considered as a hard and difficult resource to use in teaching other subjects. One of the participants explained that students were not well-equipped in using the language and literature language was beyond their level, so there was no need to use it to explain or teach other subjects. Another participant who shared her negative experience with literature as an undergraduate student explained that she could not see any advantage when using literature as a resource to teach other subjects. For her, literature could be used just in literature classes. Thus, having those negative experiences about literature might affect the way teachers see the potential literature can provide for their students.

### **3.7. Data Analysis**

Through different research tools, the researcher could gather data from participants. The results of data describe and explain many issues related to literature studies and to the objectives of this research. Analysing data as a final process came out through reflecting and re-examining certain details.

#### **3.7.1. Students' Questionnaires Analysis**

The questionnaire had only six questions but could shed more light on students' attitudes and beliefs on literature learning/teaching. Answers from 101 students of different undergraduate levels revealed the way they saw literature and literature teaching.

The first question in the survey revealed that 76% of L1 students read fiction for leisure. If the question was honestly answered, this would be considered as a big leap in students' reading repertoire and self-confidence. In fact, many of those L1 students participated in a project that encouraged reading for leisure and not for studies. They were provided with short stories and novels for winter and spring holidays. The choice of literary works depended on different factors as their level, native and non –native works and what the library of the university had to offer. Providing students with a list of novels shelved in their library and copies of short stories and short biographies of the authors helped them in making their choices. Most students read more short

stories and very few have read novels as (*Tom Sawyer* by Mark Twain – *Scarlet Letter* by Nathaniel Hawthorne – *Jude the Obscure* by Thomas Hardy – *Jane Eyre* by Charlotte Brontë – *Things Fall Apart* by Chinua Achebe). Their reading was assessed through questioning and discussions.

Literature as a way to understand culture, life and society was seen differently by students. For example, just (38%) of L3 students linked culture to literature; however, they (46%) could see its link to understanding life and society. How couldn't students figure out the link between culture and literature after three years of literature classes?

Many L1 students (68%) saw that literature could improve the level of their English. If students were interested in literature classes and in reading literary works; this could develop their English by enriching their vocabulary and affecting sometimes even their style of writing. Though, many students were aware of the effective role literature played in their studies, (4%) of L2 and (15%) of L3 thought that nothing could be gained from literature. It would have been better if students were asked to comment if they agreed with 'literature class enables you to understand nothing'. This would have explained more their choice.

According to students' answers to question three, they mainly dealt with native literatures (American and British). That selection was due to the English curriculum provided for second and third undergraduate level for literature studies. But for 'Literary Genres' course which is designed for L1 students, the selection of literary works is not linked to any specific kind of literature. It is up to the teacher to make his/her own choice. Although, there is freedom for the choice of literary

works, students are still taught native British and American literature. Exposure to other writings from other native and non-native texts from all over the world would be a key to more cultures, more themes and more discoveries.

And what a better way to experience the literary world as a resource through other subjects! Unfortunately, very few modules were mentioned by students as written and oral expression courses, cultural studies and American civilization in which teachers integrated literary works.

The last question in the survey in which students were asked to add any details concerning the topic of the questionnaire were very helpful in providing the missing gaps that should be filled in for a successful educational journey through literature. They mentioned the role of the teacher in motivating them, assigning literary works to be read and adapting courses to their level and interests. Getting bored while learning just means teaching itself is boring and not motivating learners. The word 'boring' was mentioned many times by students who experienced literature negatively. This is a sign to be taken into account if teachers are looking for effective teaching and learning. Other students who expressed their satisfaction had experienced the fruit of literary texts which had enriched their vocabulary and introduced them to other cultures. Students do not complain when they enjoy learning. The teacher again plays a big role in making students more satisfied and motivated.

If literary texts chosen for students were difficult, why not trying texts according to their level or trying non -native writings as Arab or African literature that seem more familiar in themes and cultures to students. One student expressed that need for using more non -native texts rather than British or American. This

does not mean excluding native writings. When responding to what kind of literary works students dealt with, British and American literatures ranked the first in the list, then African and Arab English literatures.

### **3.7.2. Teachers' Questionnaire Analysis**

All participants agreed that literature could play a big role as a resource in other subjects especially in civilisation courses, grammar, written and oral expressions. One of the participants (D.S), for example, saw that 'in civilization, there must be collaboration between literature teachers and civilization teachers. In reading and writing reflections on a given text, students should be working on their grammar and vocabulary. It has always been prejudiced that literature texts are for literature. However, educators and instructors believe in the important role reading these texts may enhance the reading and the writing skill of an EFL learner. As for reading aloud poetry or fiction, this may help learners develop their speaking skill. Needless to mention that reading different literature texts is of a paramount importance to acquire grammar rules and vocabulary.' A.B. also had the same point of view by viewing literature hand in hand with civilization.

The novice teacher gave more details on how literature could be used effectively as a resource by saying 'I think that literature can be used, par excellence, as a resource in EFL teaching. Teachers may use extracts from literary works to teach cultural dimensions of a given nation. They may also use literary texts in the teaching of grammar, lexis, etc. In addition, a literary text can be very stimulating in oral expression's classes in that a debate can be launched upon a given literary statement's interpretation.'



One of the participants believed in the richness of the literature subject that could be adapted into various other subjects through different manners. For example, to extract from a piece of literature and use it to enhance reading, for oral especially to train student's fluency, and to alter the story ending as a practice in oral class, in grammar and written expression, for example to punctuate and correct verb tenses.

Including plays in oral expression syllabus would help students enrich their vocabulary and enhance their language proficiencies. Taking a text from a famous novel and asking students to identify tenses or to use the appropriate ones after putting the text's verbs in the infinitive seem to represent interesting activities.

The participants expressed difficulties they faced as teachers of literature when answering Question 14. Cultural boundaries were seen as a difficulty for students when dealing with canonical and native texts. This barrier was expressed by many participants who saw foreign cultures as a clash for students who lacked that cultural background for understanding the culture of western authors especially when dealing with matters such as love, sex or religion that always embarrassed students. Another difficulty shared by most participants was their students who seemed demotivated, bored and uninterested in literature classes. Reading skill was considered as a necessary skill that most students lacked and neglected. Large population classes and lack of materials were considered as inappropriate conditions for teaching literature.

In Question 15, participants were asked to figure out the reasons of students' demotivation towards literary studies according to the results of a survey. The main reasons given focused on students' lack of critical reading, cultural awareness and their dependency on the Net instead of making efforts to understand literary works. Other participants saw that teachers had to be blamed for that. If no new techniques and methods were tried to motivate students, literature classes would be neglected by students.

### **3.7.3. Teachers' Interview Analysis**

Teachers clearly show through emails or interviews their position toward literature being used as a resource. Some participants welcome literature in their classes and find it as an asset and a motivating factor to learn the language. However, there is also another view that is paradoxical. Those who view literature negatively and at the same time sees it as a good vehicle for learning the language. Regardless their own interest in reading literary works, some participants are not motivated to use literature in class. Their lack of motivation is influenced by many factors as considering literature beyond the level of their students, and seeing no relation between the study of language through literature. Another factor that might demotivate teachers from using literature in class is the influence of their previous literature studies. Their own experience as undergraduate student shaped the use of literature at that level. For them, literature's place is just in literature courses. This might explain that they are not aware of how to integrate literature as a resource.

### **3.8. Introduction to Action Research**

Understanding both teachers' and students' beliefs and attitudes to find answers to the research questions through questionnaires and interviews was not enough. Looking for ways to put into practice those solutions seen by both teachers and students might be effective through action research. Therefore, the researcher took part to investigate more in depth the use of literature as a subject and as a resource by trying and testing better effective teaching practices and seeing their effects on students' learning and attitudes. The teacher-researcher was in a position to control and change plans as she was in charge of delivering courses of oral expression, written expression, American Civilization and literary genres.

The action research project included different undergraduate levels (L1-L2-L3) and it lasted two years. As the urge to change the negative attitudes towards literature use, the researcher implemented some changes at the level of the syllabus of different courses and also methods of interacting with learners when delivering courses using literature as recourse or as a subject. Observation, checking lists, students' projects and personal teaching journal were different tools used by the researcher to collect data. The purpose of the researcher was not to make other teachers generalize these findings to their own classes. The objective was rather to encourage them to think of ways and possibilities that might help students enjoy literature.

### 3.8.1. Implementing Action Research

Understanding more the implications of teaching practices on students' attitudes and performance through action research helped the researcher broaden her knowledge and improve the processes of instructions and evaluation.

Adopting Kemmis and McTaggart (2007) process in doing action research, the researcher followed their steps to take action on ideas in teaching practice. The key features of action research are in the process which involves self-reflective cycles:

- Planning a change
- Acting and observing the process and consequences of the change
- Reflecting on these processes and consequences
- Replanning
- Acting and observing again
- Reflecting again, and so on.... (Ibid:276)

Based on previous findings (from questionnaires and interviews), planning for introducing literary works in some lessons of different subjects was programmed. Deciding on non-monologic teaching approach but on dialogic teaching while interacting with students because the role of the teacher was not to lead students to a narrow range of answers or to test them, but rather to inspire them and to create a flexible atmosphere where meaning was negotiated from different perspectives. So, this step in action research was implemented in order to experiment ways that might lead to solutions. Observation was used in the third step as a way to collect data where specific elements during and after the courses

were noticed. Reflecting on all previous steps was done in order to re-plan and revise the original plan.

### **3.8.2. The First Steps**

Taking into consideration students' remarks and views (See table 3.6) on the way they were taught and the way they wished to be taught, the researcher tried to plan courses and use certain strategies according to their views:

- I am not interested in literature; I read some novels or short stories; just the ones included in the syllabus. I think we study it for nothing because teachers do not motivate us to read other stories.
- Our literature class lacks a lot of motivation which is supposed to be the most important element.
- Teachers of literature should use other methods than just reading word by word from books.
- I think it's boring a little bit. I don't know if it is because of the teacher's method or because of something else.
- I think it is interesting, but it should be taught a little bit different to motivate students and explore their knowledge about it.
- It's better for the teacher to encourage us to read more. For example, advise us to read about different literatures except British & American but in the English language.
- It's good for students to encourage them to write maybe short stories or to write poems.
- All the students love the literature class, but we need to use movie or something real to have the whole information.

Many elements were noticed by students that seemed important for their learning. Being motivated in class, the way of teaching literature, encouraging reading and writing creatively and using other sources as videos to facilitate learning were considered as the missing gaps in the teaching/learning process. These elements were considered as starting points when planning for action research. The whole experience would test the effectiveness of teaching techniques, the learners' participation, the interaction between teacher/learner and among learners and the effectiveness of activities/assignments.

### **3.8.3. Action Research in Teaching Literature as a Subject**

Six groups out of twelve of L1 students who participated in the survey were taught literary genres by the researcher. The lecture took once a week and lasted one hour and a half. Though the syllabus was prepared by another teacher specialized in literature teaching, the researcher tried to include some elements to test students' changing attitudes towards literature courses. One of the main elements was using dialogic teaching instead of monologic teaching. Literature was considered not as a fixed science that had fixed views but rather as a subject that welcomed students' own interpretation and views. The focus was not on the texts but on students' (readers') texts. The aim was to encourage their participation and creativity.

Another important challenging element in the action research was to make students read literature for pleasure and not only for their studies. Though it was not possible to control all students' readings (more than 300 students in six groups

studying in the amphitheatre), the number of students interested in reading literary works was satisfactory. The researcher provided short stories and novels to all those interested in reading. The selection of literary works was based on students' level and novels provided by the library of the English department. The researcher provided a list of all interesting works found in the library, giving students titles of novels and their codes to facilitate the search. Their reading was tested through questioning and discussing. Most discussions were led after lecture courses. And since students got more motivated through marks, the researcher added more marks to those who read and discussed literary works.

Literature courses were a source to understand attitudes and beliefs of other people. There was no ranking between native and non-native literature. Students had to view literature as human art and product and a way to understand the other. Making students sometimes read literary works as short stories and poems without mentioning the name of the authors was an effective way to make them judge the work and not the author.

Drama was regarded as a great asset to involve students in learning and performing creatively. Focusing on performance and observation, students learned much more than traditional ways of teaching drama. That depended much on students' participation in which volunteered students were involved in the teaching process. The amphitheatre had become a real theatre where there was less teacher's involvement and more students' participation.

Believing in 'human understanding can never be final' and trying to make students more creative, depending less on the Net and authoritative sources, better marks were given to those who depended more on their understanding and views. That way of testing them in exams was implemented to see to what extent it

affected their independence and critical thinking. They were provided a space of freedom where they could show their capacities and understanding and that helped them become more critical.

#### **3.8.4. Action research in Literature as a Resource**

As some participants in the interview had showed how they could include literature in other subjects, the researcher also tried to test that while teaching American civilization, written and oral expression courses to L2 and L3 students. That provided a close examination of the effects of such inclusion. The aim was more than to explain or analyse but to improve teaching and learning practice through literature. It was observed that literary works brought more motivation and excitement to the class than non-literary sources. Another observation was that literature was more accepted as a resource than as a subject of study. Students were not concerned with rules implied in literature classes where traditional approaches to the teaching of literature were implied. Literature in this case had become a vehicle for promoting affective learning (McRay, 1991) and it gave more freedom to students to interact and participate.

There were many ways to involve students in oral and written courses using literature sources. Games in creating poems, thinking of other settings in stories, performing plays and adapting them according to students' views and imagination are among activities applied in action research. The researcher focused more on activities that fostered identity and diversity, and also activities in which creativity was encouraged. <sup>2</sup>



### **3.8.5. Challenges and Reflections**

In an attempt to understand students' attitudes and apply their suggestions for a better teaching, the researcher finds the implementation of action research a good way to plan courses and examine students' involvement and finally test the hypotheses of the research questions. This educational journey with students was challenged by some issues related to both teaching and learning. The researcher could not change the syllabus of Literary Genres of first undergraduate students as this course was taught by two teachers, the researcher herself and another teacher specialized in literature teaching. Very few changes were made and this limitation in updating the syllabus had effects on the limited choice of literary works.

When sharing with other teachers the same subject matter to teach, exam questions are often a critical issue to handle because literature exams are linked to literary works done in class. What was observed through action research is that students change attitudes toward literature not mainly because of the choice of literary works or activities but because of the teaching process. Dialogic teaching, indeed, contributed in the way students actively interact through a safe encouraging environment that leads to more interest and enthusiasm. Several reasons can be inferred to explain why many students view literature unnecessary, and why they want some changes in the way they are instructed.

### **3.9. Conclusion**

It seems from the analysis of the findings that there are some factors as the choice of texts, the way of instructing, the level of the selected texts and certain beliefs and negative attitudes that demotivate students in studying literary works,

and these factors are responsible for shaping their way of learning literature. Teachers, on the other hand, seem to be largely influenced by the way they themselves were taught literature at the university and this may explain their way of teaching. The choice of literary works is mainly based on native British and American literatures leaving nearly no room for non-native or translated fiction. Teachers in this study are faced with different circumstances leading to their choice of their teaching approaches. The findings of this study confirmed that the choice of the approach is largely attributed to some factors as learners' language proficiency varies from low to average according to teachers, and large group classes. The study also shows why some teachers use literature as a resource and others not. Some teachers still view literature as a fixed subject that deals with criticism and essay writing. By implementing action research, the researcher could apply students' suggestions and remarks mentioned in their questionnaires when planning courses. Many students showed interest and had experienced literature differently. By listening to students' concerns and focusing on certain pedagogical issues, the researcher tried to frame those concerns in the last chapter through suggestions and recommendations.

**Notes to Chapter Three:**

1. The online survey was created through [www.esurveycreator.com](http://www.esurveycreator.com)
2. More details on the way students were involved and the impact of using such activities on students' performance and attitudes are shown through sample courses. (See chapter 4)

**CHAPTER FOUR:**  
**REFLECTIONS AND PEDAGOGICAL IMPLICATIONS**

## CHAPTER FOUR: REFLECTIONS AND PEDAGOGICAL IMPLICATIONS

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## **CHAPTER FOUR: REFLECTIONS AND PEDAGOGICAL IMPLICATIONS**

### **4.1. Introduction**

Several factors were noticed to be responsible in leading many students to see literature unnecessary in learning English. Many students in this study were dissatisfied of the way they were instructed which made them less motivated. Teachers, on the other hand, blamed students for their carelessness and neglect. Furthermore, the way teachers think of the way literature should be taught affected the learning process negatively. At the outset of this research, the aim is to evaluate the potential of literary texts for communicative and intercultural exploration and to investigate what, beyond the text, could be learnt in the widest educational sense. In the initial stages of the research the focus was to understand the reasons that make both teachers and students view the field of literature and how that affect the teaching /learning process.

Several reasons can be inferred to explain why many students view literature, and why they want some changes in the way they are instructed. On the basis of the findings covered in the previous chapter and the main points discussed in the literature review, the researcher attempts in this chapter to reshape the role of literature at university level by introducing some necessary elements teachers have to take into account and shed light on some hidden necessary aspects in teaching literature in particular and in teaching English as a foreign language in general .This chapter, then, provides conclusion and discussion of the study, implications for literature in ELT and suggestions for further research.

## 4.2. Summary of the Findings

As results show in chapter four and five, motivation and the teaching process are interrelated and any negative feedback on the learning process is due to that relationship. It was clear that from the teachers' responses to the questionnaire and interviews that their perceptions of the way literature should be taught affect students' perception of literature learning. Factors affecting their attitudes are due to:

- Lack of motivation.
- Lack of procedural knowledge.
- Not aware of the effectiveness of learning literature.
- More dependent on teachers and the Net sources.

Teachers were also demotivated by the level of their students and lack of interest in studying. They became the source of knowledge and spoon- feeders. Teachers' way of instructing was dominant by teacher-centered approach in which the teacher acts as a dominant figure in instructing and guiding the students. Many factors were revealed by teachers for using this approach:

- The number of students in class.
- The level of students.
- The difficulty of literary texts for many students.

If literature teachers' lessons and activities in the classroom have remained relatively stable over time, this clearly shows how their practices affect the way

their learners learn and the way they teach. According to this study, some teachers revealed that they know literature as fixed texts and are able to recite a wide variety of fixed features. Fixed beliefs about text can diminish the role of readers, making them passive receivers of the text. And this was expressed by many students.

Qualitative and quantitative information was gathered from interviews and questionnaires and from the teacher-researcher observations and reflections. Based on the evidence of the data it was possible to determine the gaps and the needs of both teachers and students in this study.

The teaching experiment was conducted as an action research in which the teachers-researcher created another atmosphere of interaction and a teaching material that used literature as a tool to motivate students and enhance many skills and competencies.

The teacher's analysis of the whole study revealed that the literature integration courses planned for changing negative attitudes of students was in many respects successful. Many students showed their positive participation and engagement. The teacher-researcher relied much on students' evaluation of the courses to adapt and make necessary changes. In free discussions, students were asked to share their thoughts and opinions towards activities they were involved in. The aim was to take into account both their positive and negative criticism. There were many things expressed by students that the teacher-researcher felt the need to take them into consideration when planning courses and assessing students' work. Listening to students' concern is a way to make them participate in the teaching/learning process and an opportunity for the teacher to be aware of their needs.



Based on the findings of this study, it can be argued that the first step in creating change is to make teachers question their existing belief systems towards the teaching practices in literature courses. It seems that this step to be vital in developing teachers' awareness about their students' negative feedback in studying literature. In this vein, Fenwick (1990), sees that literature needs to be taught with enthusiasm, and it will excite and attract learners if it does the same for their teachers. Students were more engaged when given opportunities to express their thoughts and feelings towards literary works. Providing an environment in which dialogic teaching reigns, many students could voice their interest and willingness to participate and share their enthusiasm.

Although the initiations taken through action research by the teacher-researcher in this study may not be the only means to change students' attitudes, other practices may be more suitable and reach the objectives of the researcher. However, there seem to be certain issues that are affecting the flow of learning and measures should to be taken into account by teachers in this challenging educational era. In this study, the researcher related most negative aspects to the teaching process. This does not mean that the researcher is excluding other aspects as the educational system, students' level and other issues affecting negatively the role of the teacher. But if teachers consider themselves as agents of change, then change will automatically occur in their students' level, in the educational system and in every aspect related to the teaching/learning process.

### **4.3. Echoes from Action Research**

The aim of this phase in research was to prove that literature can improve students' speaking, reading and writing skills, and also make students have a better attitude towards literary works. The results of this interaction proved that literature has become a source of knowledge, entertainment and competencies. The students became aware of the role literature plays in developing their imagination and creativity. That led to satisfactory results in many students who showed great interest and participation in the courses.

#### **4.3.1. Literary Challenge and the Four Skills**

The course was planned to have a creative challenging context in which second year undergraduate students of English participated and tried to show their competencies in creative writing and assessing. The idea of the course was inspired by a cooking competitive show 'Chopped'<sup>1</sup> seen by the class in which creativity was challenged during three phases. Every competitor was given a mystery basket of ingredients and was asked to make extraordinary three dishes. Judges, who were expert chefs, evaluated their cooking according to presentation, taste, and creativity. Every time a competitor failed, he was 'chopped', that is, eliminated from the competition. All students agreed that it was a tough competition but rewarding and they showed their readiness for a similar challenge. Planning for such a course needed their involvement, they had to be prepared and guided. During

the three phases, a mystery box would be checked to find out which words were given to create a poem, then which short story was chosen to think of its end and finally which short play needed to be finished. Students may use dictionaries while working on their writings. Evaluation of their final work was based on correct English, beauty of the language and creative imagination. Each time a competitor failed in convincing the judges, who were the classmates, his/her name would be erased from the board.

The participants were thirty-six second year undergraduate students who regularly attended oral expression classes and were always engaged in classroom activities. Four students volunteered to participate in the competition; their level of English was good. Their names were written on the board. Their peers formed four groups to discuss and evaluate the competitors' work. The competition lasted two hours. Each phase is 30 minutes long. Competitors had 15 minutes to work on each phase; their peers also had 15 minutes to evaluate the whole work.

The competition began by opening a mystery box; competitors had to use the following words (love-broken-strong-wings-dream) to create a poem of four lines. After fifteen minutes their anonymous works were given to the four groups, each group had a grid for evaluation; they discussed and criticized the final outcome of each candidate in turn. Then, the most exciting part came when students shared their final evaluation and gave arguments. The candidate who was least appreciated; his/her name was erased from the board. In the second phase, three groups were formed and candidates have in their mystery box a short story written by Ernest Hemingway, *Cat in the Rain* (see appendix 4). The groups also were

given handouts of the short story so they could read it and could evaluate the candidates' work which was about writing the end of the story. The evaluation was done the same way as in phase one. Students favoured surprising and unexpected endings. In the last phase, the magic box contained a play by Lord Dunsany, *The Tents of the Arabs* (see appendix 5). The play was taken from Act 1 and candidates had to finish it. Only two candidates remained and the judges had to evaluate the last phase and later discuss the whole creative writings done by the last two candidates and choose the winner.

Observing students while working and exchanging ideas was awesome, a feeling of a successful magic way implemented in using literature to foster their creativity and communication. An essential part of that challenging course was shedding some light on other issues related to literature use and creativity. (See Appendix 6 of the winning poem).

The role of the teacher becomes passive in the sense that students control their learning. This is the advantage of dialogic teaching and the use of exploratory talk. When students are guided, and know the rules of interacting and working together, the teacher has not to worry about everything related to the context of teaching, students share with him/her the tasks.

#### **4.3.2. Literary Challenge in Written Expression Class**

Literature encourages attention to the language of the text in order to discover its implied meanings. While developing the skills of interpretation and inference, students become more aware of the language itself. As they respond to literary texts, they begin to realize how meaning as an outcome of response can open up contexts for imaginative use of language.

Imagination while reading literary works helps visualising the written text. Those who cannot visualize while reading, they do not read with active imagination and vagueness characterizes their imagery (Howard 1916). One way to foster their imagination is by using pictures which can provoke their thoughts and ideas and bridge the gap between the visual and the text. For Howard, images transform leaden words into glowing realities.

The purpose of the other course was to share a challenging literary experience based on imagination and creativity. The aim was to present one's culture and identity through the 'Other' and also to be creative in writing. The short story, 'The Necklace' (See Appendix 7), of Guy De Maupassant was the frame of that challenge in which images were introduced to picture the whole French setting and characters. The main character is a woman who was described unsatisfied of her social status. She received an invitation to attend a party but she refused to go because she wanted a nice dress and jewels. Her husband could buy her a dress however she borrowed a necklace from her friend. Unfortunately, she lost it and had to borrow money to buy a new one. They lived a miserable life to pay the debt. After ten years when they met, she confessed all to her friend who told her that the necklace was fake.

Challenging their creativity and imagination through images of an Arab setting and Arab characters, students were asked to re-imagine the story of the 'Necklace' through Arab eyes. The transition made students share the characteristics of the Arab world including more elements to the story as religion and customs more relevant to the Arab society. The results were fascinating and also surprising for those who are unfamiliar with the Arab context.

Mathelde, the main character, has become Mahdjouba, Bakhta , Kheira , Fatima, Talia.... and was described as any Arab woman, submissive and unfortunate. Students whether female or male had the same attitude and shared almost the same vision of the couple relationship.

When the necklace was lost turning to God for help and praying a lot was what some students focused on. For them, she made a mistake and had to repent. Most students expressed how aggressive her husband became. For him, she did a mistake and had to pay for it. Love between them had faded. One female student made the husband divorce Mahdjouba and got married again. The poor woman returned to her parents' home and suffered more. Male students showed that she was the source of poverty and misery and one of them expressed through an Arab saying (woman can be the source of evil or blessing).

In a multicultural setting, that experience would introduce different cultural perceptions of diverse learners. And that happened when foreign students from other African countries shared their identity through African images (See Appendix 8 for one of the students' version of the 'Necklace' story. That experience promoted cross-cultural understanding and opened a window to dialogue and respect of the 'Other'. The aim was to heighten consciousness of cultural identities and differences.

### **4.3.3. Reader's Theatre**

Another approach called transformative is used during oral classes. The aim is introducing the 'reader's theatre' in which students have 'total' control of theatrical texts which means that reader's theatre scripts are developed by students. They are given original dialogues, conversations, monologues... taken from different literary works and students have to think of their own words and use their imagination when verbally acting in front of the class. The results of this experience make the teacher-researcher discover more talented students, more creative works, how to engage shy students and above all having fun while learning.

Role play and theatrical texts are 'good' activities to build communicative skills and develop reading. There is a lot of preparation and most language skills are involved to deliver a creative work. These 'creations' show more than language skills of students, they reveal their character, social and emotional sides. It is a 'clever' strategy to know more about students and to think of what kind of literary works they may enjoy reading.

### **4.3.4. From Text to Image**

Taking students from the world of reading to the world of drawing is another approach towards expressing feelings, emotions and thoughts. Students experienced another art through literature while reading stories and poems. One of the most valuable study techniques for entertaining students is drawing. One has not to be a Picasso i.e. a talented painter, to draw and express his/her thoughts and feelings. Drawing can be used as a technique to help students

understand the power of words in a poem or a story. After reading, students start to nurture a creative vision of what they want their drawing to be.

When experiencing that with students for the first time, they did not take it seriously. But later on, students even those without any talent in drawing could understand the aim behind that and started being involved in the activities. Drawing is the beginning of achieving other purposes through oral and written skills. It is an extension of a creative writing activity. In two examples done with L1 students in written expression class, the teacher-researcher asked students to do two tasks; one is drawing, the other is describing and commenting on the drawing through an essay. Selecting literary works that are easy in style and language encourage students to read especially L1 students. Interpreting their readings through drawing and writing nurture their creative imagination. There is no wrong or bad drawing. Everyone is free to express it his/her way. The most important task is to comment about it through effective argumentative writing.

Observations, discussions with students and keeping notes of all lessons done using literature helped the teacher-researcher test and update the sources. Careful selection of literary works, dialogic teaching and teacher/student interaction played a greater part in changing attitudes towards literature and learner-centred approach in particular.

Indeed, thinking of different ways of integrating literary works in English studies open doors to motivation, interest, imagination and creativity. Add to these, all language different skills could be developed through a source that seemed difficult and boring for many students before.



#### **4.4. Listening to Students**

Teachers have many ways to reflect on their teaching and see whether implemented strategies and techniques have led to a positive learning or not. One important way that the researcher finds great is when students make teachers think of their ways of teaching. Students have most answers to teachers' questions and worries. Creating a safe environment for students to express their thoughts and questions will enable the teacher break the barrier of students' fear and open doors to discussion and collaboration.

Why collaboration? this is simply because the researcher views teachers and students as two axes of knowledge -providers that have to work together actively for equal participation in the educational journey. One of the researcher's tool to understand the gaps in teaching is returning to students' views, criticism and sometimes solutions. What the research did in action research was based on students' views and comments and on free discussions that seem build strong rapport and bond between the researcher and the students. They expressed in a way what they need and how things should be done in teaching. Why not listening to them, they may be right!

Among those who voiced their opinions, the researcher is sharing two views: one by first year undergraduate students through a discussion and the other by Master 1 foreign student 1. Not only they could express their opinion and inquiries but provide future solutions and plans for teaching literature as well.

First undergraduate students express how difficult and long the content of the syllabus is (See Appendix 4). For them, time was not enough to grasp everything especially for limited students. Though the syllabus was rich in content, some

students were wondering why they had almost the same syllabus as Master students who were supposed to major in literature studies.

Some students also mentioned how lessons were delivered and expressed their disappointment about exam questions. What can be learned from their views, is that there are factors that hinder learning and understanding. Many teaching aspects have to be reviewed especially the content of a syllabus which unfortunately, did not have deeper insights in this study. Consequently, there were gaps in understanding certain teachers' beliefs and teaching practices.

Being a contract and a plan, the syllabus has many functions that vary according to the instructor's objectives and interests. It should be a communicative, flexible learning tool. The syllabus as a guideline for students should communicate the content, the objectives and teachers' policies and expectations. Though there are many criteria missing in designing syllabi at university level in our department, the focus is much on providing basic information or titles about courses. A student, not merely an expert in syllabus design, can make a difference between one that has effective content for learning and one which is condensed and difficult. One missing element that seems important in designing a syllabus is students' level and interest especially when integrating literature in courses.

Teachers should make necessary changes even during the academic year to match syllabus content with students' level and interest. If a syllabus is based on particular texts and themes, and certain literary analysis, then students will experience no freedom over critical reading and understanding. They have to learn the rules, sometimes by heart, to follow them in class and tests.

This kind of instruction does not help students to understand and construct meaning. On the contrary, it makes them more dependent and less creative. In this way, reading engagement will be declining not just in literature but in other study areas too.

The master student<sup>2</sup> shared his experience with literature during his undergraduate and graduate studies by making sound comments on literature teaching in Algeria (See Appendix 9). Those reflections clearly voiced what was missing and what should be done. The student touched some realities that in fact seem to always exist. ‘Creativity’ is almost neglected and teachers for him do not motivate students. He thinks that the role of literature courses is more than theory and criticism and this field will fade away if nothing is done. The student suggested ways to promote the development of this source by suggesting literary contests and a course on creative writing.

In fact, there are students who are good writers and have showed in many cases how talented they are. There are those who write poems, short stories and monologues but they are unknown, and their work seems invisible. If teachers do not open doors for those talented seeds, they remain closed forever.

#### **4.5. Critical Issues, Transformative Roles**

Reflecting on the findings and on students’ visions and reflections, the researcher is convinced that more research in this particular area of studies is needed. Calls for change in literature teaching and learning practices are highly required.

Miller (2002) thinks that literature is going to fade away because of literary studies and the way it is taught. This might be true if teachers still keep teaching in old –fashioned ways focusing more on close reading of canonical texts and considering literature as a fixed science that makes learners have particular belief models as true meaning. In ELT context, its survival depends much on innovating the areas of literature didactics (literary studies which is concerned with processes of reading texts and discussing different literary theories, and foreign language teaching that is concerned with teaching and learning processes). The overall aim is to develop theories and methods that serve educational purposes by finding and using innovative ways to foster different competences needed in an age of globalization, telecommunication and technology. The future of literature is in the hands of teachers by developing and innovating three based areas through:1) developing effective teaching; 2) shifting from the classical model of teaching literature into modern communicative model; 3) integrating technology in literature courses;4) encouraging innovations.

#### **4.5.1. Toward Effective Teaching**

Nowadays, the term ‘good teaching’ changed into ‘effective teaching’ and the research focus shifted from studying teachers to studying their effects on students. These new ways of studying classroom behaviour have made the student and teacher-student interaction the focus of modern definitions of effective teaching. Most of these definitions identify patterns of teacher-student interaction in the classroom that influence the cognitive and effective performance of students. There also has been enhanced discussion and analysis of the broad issue of how teachers learn to teach-how students move from the position of student to the role of the teacher.

#### **4.5.1.1. Teacher knowledge**

Recently, research in teacher education has shown that effective teaching not only requires that teachers know something but also be able to translate this knowledge into something students can understand and use. According to C.J.B. Macmillan, Thomas W. Nelson (1968) knowledge of subject matter is not sufficient for being proficient or even able to convey that knowledge. Many scholars distinguish between subject matter knowledge and action-system knowledge that a teacher should possess. The former includes the specific information needed to present content whereas the latter refers to skills for planning lessons, making decisions, explaining materials clearly, and responding to individual differences. The study of action-system knowledge will help teachers understand how students learn and develop; how classrooms can be managed and; how to present information, concepts, and assignments effectively. This knowledge will complement the subject-matter knowledge teachers have. Teachers who possess both action- system knowledge and subject matter knowledge are more effective than those who are deficient in one of these areas.

#### **4.5.1.2. Skills and Attitudes**

Teachers make a wide range of decisions that clearly impact on the effectiveness of their teaching. Decision- making is described as the ‘basic teaching skill’. It implies making choices on what to teach, how to teach it and ways to assess student achievement. Three important factors influence decision -making: research, experience and context. As teachers learn about alternatives teaching methods and instructional strategies they need to continuously ask themselves if these works for them and if they effectively promote student learning. Effective

teaching is much more than an intuitive process. The teacher is required to make decisions continually and act on those decisions.

To do this effectively, the teacher should have both theoretical knowledge about learning and human behavior and knowledge about the subject matter. A teacher has to demonstrate a repertoire of teaching skills that are believed to facilitate student learning and should display attitudes that foster learning and genuine human relationship. Teachers are required to make many decisions as they make plans for instructions, implement teaching strategies and evaluate outcomes of their planning and strategy. Major attitudes that affect teaching behaviour are as follow:

- To have an attitude toward self, toward learners, toward peers and parents, and toward the subject matter.
- To be able to recognize and interpret classroom events appropriately, a teacher should be familiar with theoretical knowledge and research about learning and human behaviour.
- To demonstrate a repertoire of teaching skills that enable them to meet the different needs of their students.

#### **4.5.1.3. Effective Keys in Teaching**

Teaching is a complex and difficult task that demands extraordinary abilities to be done effectively. It is sometimes seen as a complicated process that it is believed to take many years to master or pass from novice to expert. Successful teachers can observe, comprehend and respond to the rapid pace of complex

classroom behaviour. Teachers also should develop and continue to refine their teaching styles. Effective teaching is dependent on understanding the context for teaching, the needs of teachers and learners, the careful planning of courses and materials .... And having the following keys of effective teaching:

- Enthusiasm is an important aspect of a teacher's affect. It is teacher's power, involvement, excitement, and interest during a classroom presentation. Students are good perceivers of the emotions underlying a teacher's actions, and they respond accordingly. When teachers are enthusiastic about their subject matter, students are likely to pay attention and develop enthusiasm of their own, leading to their engagement in the learning process.
- One way teachers can gain awareness of their teaching is to observe other teachers, by doing that they have the chance to construct and deconstruct their own knowledge. Observation can provide positive feedback on teaching as well as help identify areas that might need attention. Teachers need to learn how to observe and describe classroom behavior in order to improve their teaching. If teachers can become aware of what happens in the classroom and can monitor accurately both their own behavior and that of their students; they can function as decision makers. If they cannot do this, they will be controlled by classroom events and their students do not make optimal progress.

- Teachers often work individually and do not have the opportunities to benefit from the collective expertise of their colleagues. Professional dialogue facilitates reflection about teaching practice. In groups, teachers can plan and discuss issues of common interest. During this process, potential problems can often be identified and resolved.
- Action research is defined as self –reflective inquiry initiated by teachers for the purpose of improving their classroom practices. In order to carry out action research, Strickland (1988) provides the following steps:
  - Identifying an issue
  - Seeking knowledge
  - Planning an action
  - Implementing the action
  - Observing the action
  - Reflecting on the observations
  - Revising the plans p.22

What is crucial about action research is the opportunity it provides for teachers to share ideas, reflect on teaching, and extend their knowledge of alternative practices. As Allwright and Baily point out (1991), such a process “allows teachers who wish to investigate events in their classrooms to take constructive steps towards solving immediate problems, systematically reflecting on the outcome”.



Most teachers are not creators of teaching materials but providers of good materials. A good provider of materials, as Dudley-Evans and St.John (1998) suggest, will be able to:

- select appropriately from what is available.
- be creative with what is available.
- modify activities to suit learners' needs.
- supplement by providing extra activities (and extra input).

Teaching as a complex and difficult task that demands extraordinary abilities to be done effectively. It is sometimes seen as a complicated process that it is believed to take many years to master or pass from novice to expert. Successful teachers can observe, comprehend and respond to the rapid pace of complex classroom behaviour. They also develop and continue to refine their teaching styles. Effective teaching is dependent on understanding the context for teaching, the needs of teachers and learners, the careful planning of courses and materials .... It is through reflection that teachers focus on their concerns, come to better understand their own teaching behaviour, and help themselves improve as teachers. They provide insights for researchers that help in the building of the science of teaching.

#### **4.5.2. Literature in an Era of Change**

How literature should be taught and assessed in class has received much attention in recent years. In our context, literature at the tertiary level is still taught

and assessed traditionally using the most traditional model in the teaching of literature. It relates literary works to literary movements or critical schools and is more teacher-centered. Do our undergraduate students especially L1 need to know about criticism and literary schools to understand and interact with English literary texts? Do they need a condensed syllabus that they find themselves difficult? Do they need to learn by heart the content of a course to be able to answer exam questions?

It is time to make changes and look forward to innovating teaching practices. According to Lazar (1993), there is no specific way to teach or use literature in class because all depend on the teaching /learning contexts and on the choice of literary works. The task of teachers is to develop an approach appropriate and relevant to their students.

Literary or non-literary texts seek to affect the reader through their meanings and other dynamic qualities, and the starting point for learners in understanding how they work lies in their effects. Wright (2005, p.44) explains the role of the teacher in the process of reading: ‘Good teachers work with authors’ intentions, but brilliant teachers understand that, while they do not have the author in the classroom, they do have the readers, and readers are central to the process.’ He explains that the study of texts starts with confident reader reaction, not technical analysis. Building the confidence of the readers in their own responses is the most important part of building textual analysis, and brilliant teachers make this an explicit process, a learning objective in itself. Building confidence means that all responses must be acknowledged and validated, because all responses are useful.

Literature, as the area of knowledge most relevant to human experience can be intentionally used as a conducive domain for literacy learning and English language acquisition, and its use may result in the literacy development of the learners involved. Bruner (1986), in this respect, states that ‘literature is used as an avenue to literacy and can be a powerful way for English language learners to find richness in their own tales, to use them as a point to contact with others, and to learn to inspect and rework their own stories to make them more understandable to others’. When guided and constantly encouraged and evaluated students can produce. Their production will certainly motivate them to share their ideas, feelings and imagination and make them experience the language rather than study it. (Hill & Wright 2008)

Smith in (Buss & Karnowski, 2000) points out that students learn to be better writers from what they read. This idea has led practitioners to use children’s literature as a model for writing and to encourage students to writing as a response to literature. It also has led to teaching reading and writing skills that are similar in content and purpose. Rockas (2008) believes that no learner can learn to write well without having read wisely and closely.

Literary texts are representational rather than referential (McRae, 1994). Referential language communicates at only one level and tends to be informational. The representational language of literary texts involves the students and engages their emotions, as well as their cognitive faculties. Literary works help students to use their imagination, enhance their empathy for others and lead them to develop their own creativity. Literature lessons can lead to public displays of student output through posters of student creations e.g. poems, stories or through performances of

plays. So, for a variety of linguistic, cultural and personal growth reasons, literary texts can be more motivating than the referential ones often used in classrooms.

McMahon (2002) explains that literary works, especially stories and plays are a laboratory for understanding the thoughts, feelings, characters and acts of human beings. When students have opportunities to talk about and reflect on characters' situations and actions, they begin to understand different perspectives. Written tasks that require students to take on different roles further reinforce the skill. Thus, by reading short stories, students gain familiarity with many features of the written language, including the formation and function of sentences, the variety of possible structures, and different ways of connecting ideas. These features, in turn, broaden and enrich students' own writing skills. They become more creative in their productive skills, begin to appreciate the richness and variety of language they are trying to master, and begin to use some of that potential themselves.

As Boerne (in Ghosn, 2003) notes, literature helps sharpen critical thinking skills and enables learners to 'read their own and others' representation of the world sharply and analytically. Having learners act out parts of the story and inviting them to use the language in their own stories and role-plays will provide a meaningful context for practicing the forms. In a more learner-centred atmosphere, the literary syllabus should consider students' interests, needs and learning preferences. There should be a room for creativity which is neglected by teachers.

Literature exposes learners to different writing styles that help them develop their own. And as literature classes are not just based on reading and discussing, the writing skill could be developed through different writing activities.

Murdoch (2002) suggests that instructors can ask students to write dialogues and plays especially when students reach a high level of language proficiency. Students actively participate when they are involved through creative assignments. Cummins (2009:48) thinks that ‘the creativity and thinking skills that develop through practicing storytelling techniques can help teach business theories, leadership or communication styles, and educational methods.’ She suggests a list of homework assignments that seem effective as class time is devoted to sharing and responding to the works and engaging all in sharing their works and views. The list is for a course in young adult literature (p.46).

- Write a dramatic monologue through the perspective of a major or minor character.
- Compose a poem about a character in one of the texts. You could directly address the character or
- create her unique voice expressing thoughts not revealed in the original text.
- Rewrite a section of a story or do a sequel that projects the futures of characters in the books.
- Write several entries in a diary, journal, or weblog (blog) by one of the characters in the book.
- Imagine and summarize the backstory or prequel to a text.
- Conduct an imaginary interview of one of the characters or of an author.
- Tell the plot of a new story in which characters from different texts interact with one another.
- Write a short newspaper or feature article reporting on an event within a book.

- Rewrite a scene from a book as a play, complete with stage directions and dialogue from characters, then have classmates read it aloud with you.
- Relocate a scene from a book into an entirely different setting.

Instead of focusing much on literary interpretation essays in exams as the only way to assess students' knowledge and understanding, why not leaving a room for creativity by experiencing valuable writing assignments. They make students think critically and creatively by adapting and extending their imagination while responding to literary works. It is considered as one way among others to foster creativity.

#### **4.5.3. Technology in Teaching Literature**

Educational technology has greatly developed through web-based technologies and internet connections. The digital world provides a platform for researchers and teachers to implement their ideas and share their experiences using technology. This has contributed 'to create well-designed, learner-centered, interactive, affordable, efficient, flexible e-learning environment' (Khan 2005, p.168). For those who think that literature and technology are foes, Dimitris and Chryssanthe<sup>3</sup> proved the opposite through their presentation entitled "Literature strikes back! Teaching Literature with Technology" in 2013. They showed how

electronic books and videos could be exploited and could enhance students' interest in literature. With the aid of free material available on the internet and Web 2.0 tools<sup>4</sup> 'powerful allies of books in teachers' efforts stimulate learners' interest and initiate them in the magical world of words.' Loras (2013-@)

In their presentation, they involved the audience to interact with each other and to see how effective the websites they selected in attracting students' interest and motivating them in reading literature through technology. Their presentation was a great success by applying the following websites:

<http://i.imgur.com/ywKjqEw.jpg>,

<http://www.edmodo.com>,

<http://www.60secondrecap.com/>,

<http://en.linoit.com/>,

<http://www.tagxedo.com/>.

For the two presenters, literature and technology complement each other in bringing literary meaning to learning with technology. Loras (2013) compared a story presented in a book and on facebook by saying that both narrate the same story but through different means. 'The former may feature videos or photos, emoticons and chunks of language whereas the latter uses a wide range of words to convey feelings, describe actions and background and convey messages. Students can benefit from both worlds provided that teachers adopt a clearly structured methodology. It is pedagogy that makes the difference and technology is its most powerful ally.'

Technology, in fact, is a tool that aids educators to improve and adapt the content of their courses to stimulate students' interest and participation. In our context, it is time to move from learning to use ICTs' to ICTs for learning. Teachers have to bridge the gap by trying technology in their teaching practices. The gap in technology cannot be bridged by training or qualifications alone but through ceasing opportunities for continuing professional development.

#### **4.5.4. Breaking Barriers**

Making change in teaching practices is not easy. There are always external or internal barriers that hinder the seeds of change. External barriers are due to lack of time, lack of training or access to resources that facilitate the introduction of change, whereas internal barriers are due to the beliefs and attitudes against change which are deep rooted in the psychology of the teachers. Much of the blame for a lack of creativity and innovation is due to our traditional educational systems. Thus, innovative teaching is needed to break barriers that hinder motivation for moving forward. This leap needs to create new professional knowledge, actively engage in innovation and be leaders and decision makers.

At higher education level, teachers do not only provide knowledge but are considered as researchers that seek to make a difference in students' educational path and society. Teachers are responsible for improving the lifelong education and considered by Giroux (1988) as 'transformative intellectuals'. Teachers are now responsible for their own learning and professional development. They have more opportunities that technology provides.



Chapuis (2003) explains that “teachers need to rely on quality educational research for different pedagogical models and strategies; at the same time, they have to practise the art and science of teaching themselves, refining it as they go according to their own needs and resources and particularly those of their students”. The teacher, in fact, is in a better position to know what his/her students need, what their interests are, and what should be done to adjust these interests to the requirements of the syllabus. Teachers of English and literature in particular have to develop in their students’ respect for diversity and imagination and encourage students to explore diverse identities and cultures, think critically and accept the ‘other’ to live positively and dynamically with those around them.

#### **4.6. Implications of the Study**

The findings from the analysis respond to the study’s research questions and help to achieve its goals, which are to identify common objectives of literature teaching at tertiary level in a non-native context; determine the extent to which these objectives fail to meet students’ expectations; and consequently, reveal the negative attitudes towards learning literature. These findings have several significant implications for both teaching and learning literature in an era of change, technology and diversity.

Divergence from traditional practices in teaching by applying dialogic teaching when using literature, certain positive attitudes were observed among students especially those interested in literature. Readers often do not value what they do not understand, so the choice of literary works was very careful

and free discussions helped the teacher-researcher update and review techniques and strategies applied during action research.

A crucial point in a successful pedagogy must start with an awareness of difficulties facing students and a way to overcome them. By listening to students and inviting them to express their critical thoughts, the teacher -researcher could develop a critical pedagogy based on students' needs and interests. A mutual learning/teaching process in sharing power emerged.

#### **4.7. Gaps and Suggestions**

As mentioned in Chapter 1, the limitations of the study are related to the limited numbers of participants, lack of data concerning observing teaching practices and not keeping track of most written works by students to be presented as evidence for their creativity and participation. The researcher focused much on students' views and observations on literature classes. There was a limitation in exploring teaching literature with technology though the researcher has initiated the process in 2012 thanks to a grant offered by Agence Universitaire de la Francophonie<sup>5</sup> (AUF) for Algerian University teachers. The aim was to train teachers to use moodles to prepare their courses. The training was a bit challenging for most teachers. But by the end, all teachers could overcome the barriers and use moodle in creating their online courses.<sup>6</sup>

Another limitation is the lack of fiction books in the library of the department especially short stories. Novels often discourage students. Most of fiction is written by native writers either American or British. The inclusion of non-native fiction

and short stories would be very helpful to encourage reading for enjoyment and research projects.

The Researcher's role as a member of the department and a teacher-researcher might reflect her subjectivity when analyzing and evaluating some issues during research. The study might have brought different results if it had been conducted in different universities where more students and teachers contributed in the results of research.

#### **4.8. Further Research**

The suggestions for future research associate with the limitations of the study. In the context of literature teaching in ELT, questions that arise from this research to be further pursued are (1) what pedagogical strategies can be developed so that students can better deal with literary works? (2) what teaching approaches can be most beneficial to prepare students better for a global intercultural world? (3) How could other forms of arts have the same impact as literature in enhancing imagination, creativity and communicative skills in an ELT context? Not only would answers to these questions prepare language learners to be more competent in using English language efficiently but also equip teachers with tools needed in this digital global age.

Applying in future research one of the most efficient research tools for classroom observation developed by the Queensland School Reform Longitudinal Study (QSRLS)<sup>7</sup> in 2001. It is 'Pedagogical Productions' which can be used to reflect on classroom practice and focus on the learning process. There are twenty elements of Productive Pedagogies that are categorized in four dimensions:

Intellectual Quality, Connectedness, Recognition of the Difference, and Supportive Classroom. The researcher wishes to test this framework with volunteered teachers to develop strategies in relation to the subject they are teaching and to the approaches and backgrounds of their students. The aim is to improve students' outcomes.

Another field of exploration that needs more attention is technology use in teaching. A future project may involve the researcher and many other teacher-researchers in organizing seminars and workshops to start creating educational web sources that would benefit both teachers and students. In this way, all are involved in developing the culture of research, sharing and self-reflecting.

#### **4.9. Conclusion**

Literature teaching and learning in a non-native context is an educational challenge for both teachers and students. It involves dealing with attitudes, values, beliefs, and perceptions raising questions about practices and concepts that seem confusing. It also means coping with current changes in the world of education such as technology integration and intercultural dialogue. There have been a number of solutions and procedures suggested by the researcher as a way to implement change and foster both teaching and learning. As has been demonstrated in this research study, the critical pedagogical interventions implemented aimed at creating opportunities for positive learning environment. By developing teaching approaches, students could be encouraged to participate in the teaching process and become more independent and creative in literature classes

## **Notes to Chapter Four:**

1. More details about the show in the following link:

<http://www.foodnetwork.com/shows/chopped.html>

2. This student participated in the project of reading when he was first

Undergraduate student. He is the author of the other version of 'The Necklace' of Maupassant.

3. These are two TESOL Greece members who were awarded the 2013 IATEFL

Learning Technologies SIG scholarship. Check the link for more details about their presentation.

<http://fr.slideshare.net/Chryssanthe1/iatefl2013-primalissotiriou-29535642>

4. Web 2.0 is about revolutionary new ways of creating, collaborating, editing and sharing user-generated content online. Check the link for more details:

<http://web2014.discoveryeducation.com/web20tools.cfm>

5. The Agence Universitaire de la Francophonie (AUF) is an international association comprising universities, grandes écoles, academic networks and scientific research centers that use the French language all over the world. With a

network of 812 members in 104 countries, it is one of the world's largest higher education and research associations. The AUF is also the specialist higher education and research agency for the Francophonie. As such, within our scope of competence, we implement resolutions adopted at conferences of heads of state and government of countries where French is spoken (Sommet de la Francophonie).

Source of information: <https://www.auf.org/auf/en-bref/anglais/auf-brief/>

6. A sample course using moodle done by the researcher in Literary Studies (Scarlet Letter of Nathaniel Hawthorne). Check the link for more information about the Course : <http://concret.bm.refer.org/moodle/course/view.php?id=21>
7. The final report of school reform longitudinal study in 2011. Check the link for more details:

[https://www.researchgate.net/publication/37621426\\_The\\_Queensland\\_School\\_Reform\\_Longitudinal\\_Study](https://www.researchgate.net/publication/37621426_The_Queensland_School_Reform_Longitudinal_Study)

# **GENERAL CONCLUSION**

## **GENERAL CONCLUSION**

This research is trying to find answers to questions related to the purposes and priorities of teachers teaching or using literature in their classes, and to questions related to students' attitudes towards the study of literature. Before proceeding to the examination of possible answers to these questions, the researcher investigated some important issues related to the teaching /learning practices in an EFL context. Focusing more on the link between literature teaching approaches and student learning had guided the researcher to exploit certain areas rather than others and had also influenced the path of the whole research plan.

This thesis has investigated the importance of literature teaching as a subject and as resource in ELT, the necessity of integrating native and non-native literary works in an English course syllabus and the development and implementation of an approach to teaching literature in a particular context: the BA course of English offered by the Department of English at the University of Mostaganem.

The study stemmed from the students' negative attitudes towards literature learning. It was assumed that there was a big absence of motivation among students and there was more negative criticism than positive towards literature teaching. It seemed that the mode of instruction and the content of the syllabus did not raise many students' interests and had demotivated most of them.

That was a starting point for the researcher in trying to find answers to the research questions by finding ways that make literature most beneficial for students as it could be a way to enhance their communicative skills and intercultural awareness.



The examined literature has revealed that literature has been analysed from a variety of perspectives and that there has been a myriad of definitions and teaching practices in an EFL context. Unfortunately, but true, literature instruction makes many students neglect this course. It has become as any other subject based on fixed theories and memorization. Teaching literature was mainly approached from two perspectives. It was either taught in a western way, or as a separate subject in the form of history.

To redress the situation, it was necessary to explore the concept of dialogic teaching and critical pedagogy in using literature as a subject and as a resource, the subject matter of the present thesis. For the purpose of this study, the researcher has concentrated on students' attitudes and observations in an attempt to find ways to change their negative perception on literature learning.

Based on the above discussion, the researcher developed two research instruments: a questionnaire survey and an interview. The first instrument was used mainly to explore the situation of teaching and learning literature within the Department of English with particular emphasis on the teachers' teaching practices, their willingness to teach literature differently and their perception of the learners' attitude towards literature learning. The second instrument was used to explore the use of literature as a resource in teaching the language. The aim was to find answers to enquiries related to their perception and understanding of planning lessons of different subjects using literary texts as a resource. Another questionnaire was designed for students. Its main objective was to see students' vision about learning and teaching literature at their department. Their opinions and suggestions were of great help for the researcher to understand the missing gaps in the teaching process. In order to measure the feasibility of the research instruments and to gain some

experience about what would happen in the main study, an action research was planned in which the researcher took part.

As far as the results obtained from the analysis of the data, it has been concluded that, though new trends have emerged in teaching English as a foreign language and certain teaching practices have been applied using literature as an asset, our educational context is still outdated and using old-fashioned practices. Though teachers are aware of the steps that might overcome the actual situation of their demotivated learners, no positive action has been taken. Teaching is still traditional and literature has become the most difficult subject for many students. To provide answers to the research enquiries, the researcher took part in the investigation by trying to develop strategies that might help students in their engagement and participation through lessons in which literary works were the main core. This phase of teaching literature as a subject and as a resource was done under action research framework.

The search for new ideas while interpreting students' interests and needs demands re-assessing the existing teaching practices and modes of interacting in class. In the case of a non-native context, it is inappropriate to apply the western model of teaching literature, simply because it is beyond the level of our undergraduate students. Durant (1995) prefers avoiding difficult texts and 'focusing instead on whichever texts appear to relate most closely to the students' own experiences and present interests'.

### Outcomes of the Action Research:

- The beginning was not focused on literature study itself but on building a platform of working in which rules and guidance were introduced to make students understand their role in this research phase.
- The students were aware that their participation will be graded. So even those who were not interested in literature, grades motivated them to work.
- Applying dialogic teaching as a way of instructing students minimized the role of the teacher in class. The teacher relied more on motivated students to control the process of teaching.
- In literature classes, there was no wrong answer or interpretation. This made students free to interpret and discuss their arguments through exploratory talk.
- Choosing from a variety of literary works be it native or non-native, or even translated especially for L1 students or when literature is used as a resource. This treated works equally, the purpose behind that was to examine all human experiences and imagination in this world and learn from their writings.
- Literature, indeed, nurtures creativity. Many students showed in many occasions how creative they were and how their English was progressing.
- This action research proved that with simple techniques and procedures, students' negative attitudes could change and interest in literature resulted.

In terms of teaching practices and learning outcomes, this study has the following implications. First, literature can be a great resource for learning and motivation when there is a careful selection of texts. The syllabus should reflect a shared decision between teachers and students. Second, when given appropriate support and care, students do cooperate and show interest. The teacher plays a role in building a good rapport with students. This rapport measures to what extent there is active listening and dialogue between students and teachers. Third, there is no excuse of taking in charge one's professional development. Living in a digital global world that provides all sources of knowledge and even provides tools to create knowledge just delimits teachers' research and progress especially for those who master two essential keys; the English language and ICTs.

As teachers-researchers we need to be 'transformative intellectuals', leaning on 'transformative learning' that might help us reflectively change existing beliefs and attitudes which may hinder achieving our potential and also our students'. This could be done by sharing, exchanging and changing practices when necessary. If we do not make crucial changes to empower education and our students, then who will do it? If we do not act now, then when?

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# **APPENDICES**

## Appendix 1 : Syllabus of Literary Genres (1<sup>st</sup> Undergraduate students)

Syllabus (Literary Genres)  
First Undergraduate Students  
Academic Year: 2014/2015

- What is literature?
- Beginning (Jane Austin, Ford Maddox)
- The intrusive author (George Eliot, E.M. Forster)
- Suspense (Thomas Hardy)
- The epistolary novel (Michael Frayne)
- Point of view (Henry James)
- The Stream of Consciousness (Virginia Wolf)
- Interior monologue (James Joyce)
- Defamiliarization (Charlotte Bronte)
- Intertextuality (Joseph Conrad)
- The experimental novel (Henry Green)
- Telling in different voices (Fay Weldon)
- Imagining the future (George Orwell)
- Symbolism (D.H Lawrence)
- Allegory (Samuel Becket)
- Epiphany (John Updike)
- The unreliable narrator (Kazuo Ishiguro)
- Irony (Arnold Bennet)
- Metafiction (John Barth)
- Narrative Structure (Leonard Michaels)
- Ending (Jane Austen, William Golding)





The selection of literary texts depends on

- students' level     students' interest     teacher's preferences     native writings     non-native writings

What is your role in your students' study of literature?

When do your students have a successful experience with literature?

Do you encourage creative writing?

- always     sometimes     rarely     never

In case you encourage creative writing , how do you do that?

Do you think that literature can be used effectively as a resource to teach other subjects as civilization, oral expression, grammar....?

- yes  
 no

If you think that literature can be used effectively in EFL as a resource, do you have any suggestions/ideas for that?

What difficulties might a teacher of literature face?

In a survey, many L1, L2 and L3 students expressed their demotivation towards literary studies. Could you figure out the reasons?

What new ways can you suggest to teach literature courses?

Thank you so much for your answers!

*Thank  
you*

### Appendix 3: Students' Questionnaire

Dear Students,

This questionnaire will help us in our research; your cooperation will be much appreciated.  
Thanks!

Please circle your undergraduate level:

Level: L1 - L2 - L3

1-Do you read English literary works for pleasure? Yes No

2-Tick more than one answer if you think it applies for you.

Literature class enables you to:

- a. understand culture
- b. improve your English
- c. understand society
- d. understand life
- e. understand nothing

3-Choose from the list which native and non-native literatures in English you dealt with in class. Tick the appropriate answer.

English Literary works	
American	
British	
Canadian	
Australian	
New Zealand	
African	
Arab	
Other	

4- Did you experience literary texts (poems-short stories-plays.....) in other courses rather than literature? Yes / No (If yes, please mention the course and how that experience was.)

5- Read carefully the statements and tick the ones you agree with.

Learning/teaching strategies	
You are motivated in literature courses.	
You find literary texts beyond your level.	
You participate in literature classes.	
You use only teachers' handouts and notes.	
You depend on the Net to understand.	
You feel you are able to write short poems or short stories.	
You are encouraged to write short poems or short stories.	
The teacher uses the same steps in teaching literature.	
The teacher talks more than students in class.	
The teacher uses videos or other multimedia sources.	
The teacher encourages students' feedback and reflection.	

6-Is there anything you would like to add about literature and literature class?

Thank you so much!

## Appendix 4: Ernest Hemingway – ‘Cat in the Rain’

Downloaded from

<http://www.english.heacademy.ac.uk/explore/resources/seminars/activities/handouts/Hemingway.pdf>

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea.

Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the café a waiter stood looking out at the empty square.

The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.

‘I’m going down and get that kitty,’ the American wife said.

‘I’ll do it,’ her husband offered from the bed.

‘No, I’ll get it. The poor kitty out trying to keep dry under a table.’

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

‘Don’t get wet,’ he said.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.

‘Il piove,<sup>1</sup>’ the wife said. She liked the hotel-keeper.

‘Si, Si, Signora, brutto tempo<sup>2</sup>. It is very bad weather.’

He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands.

Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square to the café. The cat would be around to the right. Perhaps she could go along under the eaves.

As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room.

‘You must not get wet,’ she smiled, speaking Italian. Of course, the hotel-keeper had sent her.

With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her.

‘Ha perduto qualche cosa, Signora?’<sup>3</sup>

‘There was a cat,’ said the American girl.

‘A cat?’

‘Si, il gatto.’

‘A cat?’ the maid laughed. ‘A cat in the rain?’

‘Yes, –’ she said, ‘under the table.’ Then, ‘Oh, I wanted it so much. I wanted a kitty.’

When she talked English the maid’s face tightened.

‘Come, Signora,’ she said. ‘We must get back inside. You will be wet.’

‘I suppose so,’ said the American girl.

1

‘It’s raining.’

2

‘Yes, yes Madam. Awful weather.’

3

‘Have you lost something, Madam?’

They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella.

As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room. George was on the bed, reading.

‘Did you get the cat?’ he asked, putting the book down.

‘It was gone.’

‘Wonder where it went to,’ he said, resting his eyes from reading.

She sat down on the bed.

'I wanted it so much,' she said. 'I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain.'

George was reading again.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

'Don't you think it would be a good idea if I let my hair grow out?' she asked, looking at her profile again.

George looked up and saw the back of her neck, clipped close like a boy's.

'I like it the way it is.'

'I get so tired of it,' she said. 'I get so tired of looking like a boy.'

George shifted his position in the bed. He hadn't looked away from her since she started to speak.

'You look pretty darn nice,' he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

'I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,' she said. 'I want to have a kitty to sit on my lap and purr when I stroke her.'

'Yeah?' George said from the bed.

'And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.'

'Oh, shut up and get something to read,' George said. He was reading again.

His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

'Anyway, I want a cat,' she said, 'I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat.'

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.

'Avanti,' George said. He looked up from his book.

In the doorway stood the maid. She held a big tortoiseshell cat pressed tight against her and swung down against her body.

'Excuse me,' she said, 'the padrone asked me to bring this for the Signora.'

## Appendix 5: The Tents of the Arabs, a play by Lord Dunsany

Downloaded from (<http://www.readbookonline.net/read/37048/73941/>)

ACT I

**BEL-NARB.**

By evening we shall be in the desert again.

**AOOB.**

Yes.

**BEL-NARB.**

Then no more city for us for many weeks.

**AOOB.**

Ah!

**BEL-NARB.**

We shall see the lights come out, looking back from the camel-track; that is the last we shall see of it.

**AOOB.**

We shall be in the desert then.

**BEL-NARB.**

The old angry desert.

**AOOB.**

How cunningly the Desert hides his wells. You would say he had an enmity with man. He does not welcome you as the cities do.

**BEL-NARB.**

He has an enmity. I hate the desert.

**AOOB.**

I think there is nothing in the world so beautiful as cities.

**BEL-NARB.**

Cities are beautiful things.

**AOOB.**

I think they are loveliest a little after dawn when night falls off from the houses. They draw it away from them slowly and let it fall like a cloak and stand quite naked in their beauty to shine in some broad river; and the light comes up and kisses them on the forehead. I think they are loveliest then. The voices of men and women begin to arise in the streets, scarce audible, one by one, till a slow loud murmur arises and all the voices are one. I often think the city speaks to me then: she says in that voice of hers, "Aoo, Aoo, who one of these days shall die, I am not earthly, I have been always, I shall not die."

**BEL-NARB.**

I do not think that cities are loveliest at dawn. We can see dawn in the desert any day. I think they are loveliest just when the sun is set and a dusk steals along the narrower streets, a kind of mystery in



which we can see cloaked figures and yet not quite discern whose figures they be. And just when it would be dark, and out in the desert there would be nothing to see but a black horizon and a black sky on top of it, just then the swinging lanterns are lighted up and lights come out in windows one by one and all the colours of the raiments change. Then a woman perhaps will slip from a little door and go away up the street into the night, and a man perhaps will steal by with a dagger for some old quarrel's sake, and Skarmi will light up his house to sell brandy all night long, and men will sit on benches outside his door playing skabash by the glare of a small green lantern, while they light great bubbling pipes and smoke nargroob. O, it is all very good to watch. And I like to think as I smoke and see these things that somewhere, far away, the desert has put up a huge red cloud like a wing so that all the Arabs know that next day the Siroc will blow, the accursed breath of Eblis the father of Satan.

**AOOB.**

Yes, it is pleasant to think of the Siroc when one is safe in a city, but I do not like to think about it now, for before the day is out we will be taking pilgrims to Mecca, and who ever prophesied or knew by wit what the desert had in store? Going into the desert is like throwing bone after bone to a dog, some he will catch and some of them he will drop. He may catch our bones, or we may go by and come to gleaming Mecca. O-ho, I would I were a merchant with a little booth in a frequented street to sit all day and barter.

**BEL-NARB.**

Aye, it is easier to cheat some lord coming to buy silk and ornaments in a city than to cheat death in the desert. Oh, the desert, the desert, I love the beautiful cities and I hate the desert.

**AOOB.**

[pointing off L]

Who is that?

**BEL-NARB.**

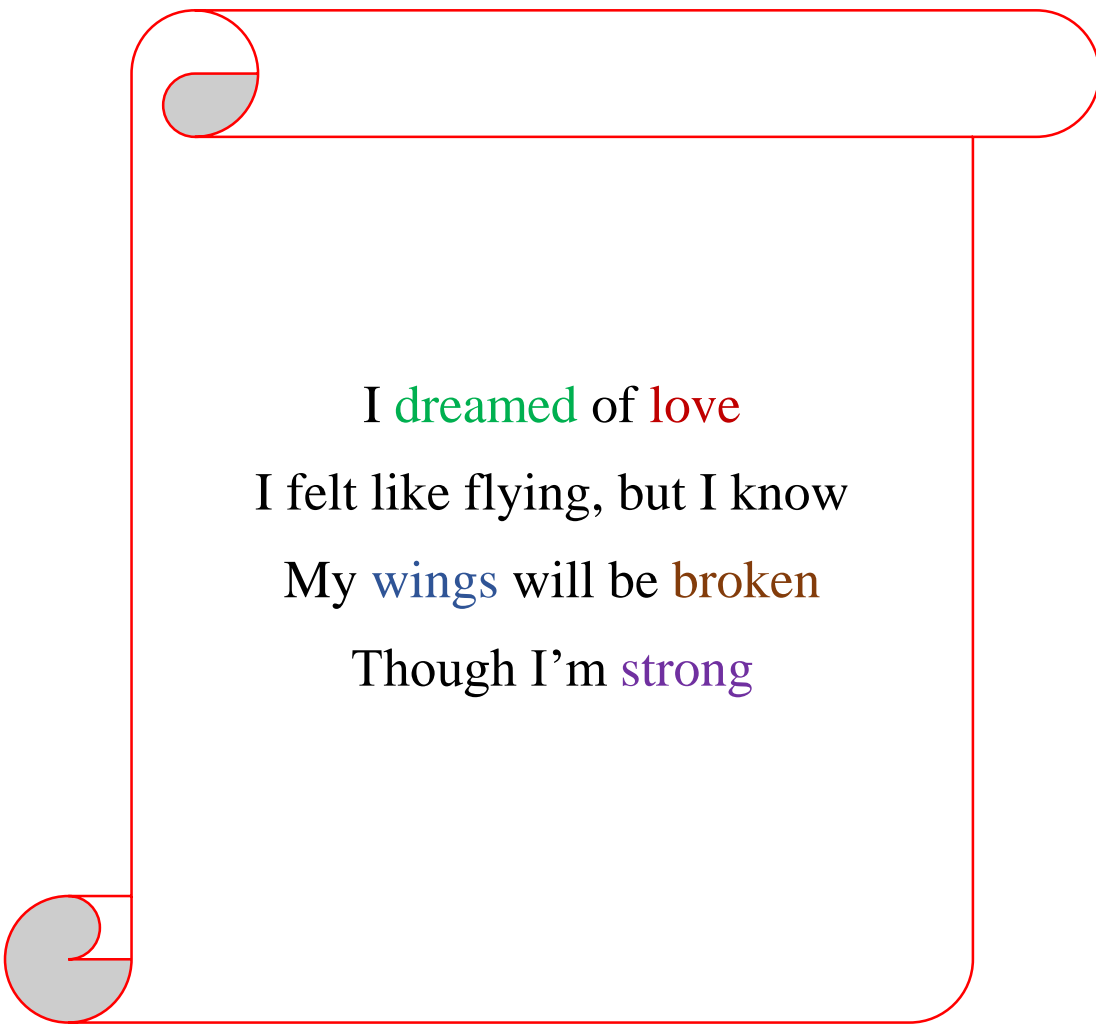
What? There by the desert's edge where the camels are?

**AOOB.**

Yes, who is it?

## Appendix 6: The winning poem

### Love-broken-strong-dreamed-wings



I dreamed of love  
I felt like flying, but I know  
My wings will be broken  
Though I'm strong

## Appendix 7: The Necklace by Guy de Maupassant

Downloaded from:

<http://photos.state.gov/libraries/hochiminh/646441/vantt/The%20necklace.pdf>

She was one of those pretty and charming girls who are sometimes, as if by a mistake of destiny, born in a family of clerks. She had no dowry, no expectations, no means of being known, understood, loved, wedded, by any rich and distinguished man; and she let herself be married to a little clerk at the Ministry of Public Instruction. She dressed plainly because she could not dress well, but she was as unhappy as though she had really fallen from her proper station; since with women there is neither caste nor rank; and beauty, grace, and charm act instead of family and birth. Natural fineness, instinct for what is elegant, suppleness of wit, are the sole hierarchy, and make from women of the people the equals of the very greatest ladies. She suffered ceaselessly, feeling herself born for all the delicacies and all the luxuries. She suffered from the poverty of her dwelling, from the wretched look of the walls, from the worn-out chairs, from the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry. The sight of the little Breton peasant who did her humble house-work aroused in her regrets which were despairing, and distracted dreams. She thought of the silent antechambers hung with Oriental tapestry, lit by tall bronze candelabra, land of the two great footmen in knee-breeches who sleep in the big arm-chairs, made drowsy by the heavy warmth of the hot-air stove. She thought of the long salons fitted up with ancient silk, of the delicate furniture carrying priceless curiosities, and of the coquettish perfumed boudoirs made for talks at five o'clock with intimate friends, with men - famous and sought after, whom all women envy and whose attention they all desire. When she sat down to dinner, before the round table covered with a table-cloth three days old, opposite her husband, who uncovered the soup-tureen and declared with an enchanted air, "Ah, the good pot-au-feu! I don't know anything better than that," she thought of dainty dinners, of shining silverware, of tapestry which peopled the walls with ancient personages and with strange birds flying in the midst of a fairy forest; and she thought of delicious dishes served on marvellous plates, and of the whispered gallantries which you listen to with a sphinx-like smile, while you are eating the pink flesh of a trout or the wings of a quail.

She had no dresses, no jewels, nothing. And she loved nothing but that; she felt made for that.

She would so have liked to please, to be envied, to be charming, to be sought after.

She had a friend, a former school-mate at the convent, who was rich, and whom she did not like to go and see any more she suffered so much when she came back.

But, one evening, her husband returned home with a triumphant air, and holding a large envelope in his hand.

"There," said he, "here is something for you."

She tore the paper sharply, and drew out a printed card which bore these words:

"The Minister of Public Instruction and Mine. Georges Ramponneau request the honor of M. and Mine. Loisel's company at the palace of the Ministry on Monday evening, January 18th."

Instead of being delighted, as her husband hoped, she threw the invitation on the table with disdain, murmuring:

"What do you want me to do with that?"

"But, my dear, I thought you would be glad. You never go out, and this is such a fine opportunity. I had awful trouble to get it. Every one wants to go; it is very select, and they are not giving many invitations to clerks. The whole official world will be there."

She looked at him with an irritated eye, and she said, impatiently:

"And what do you want me to put on my back?"

He had not thought of that; he stammered:

"Why, the dress you go to the theatre in. It looks very well, to me."

He stopped, distracted, seeing that his wife was crying. Two great tears descended slowly from the corners of her eyes towards the corners of her mouth. He stuttered:

"What's the matter? What's the matter?"

But, by a violent effort, she had conquered her

grief, and she replied, with a calm voice, while she wiped her wet cheeks:

“Nothing. Only I have no dress, and therefore I can’t go to this ball. Give your card to some colleague whose wife is better equipped than I.”

He was in despair. He resumed:

“Come, let us see, Mathilde. How much would it cost, a suitable dress, which you could use on other occasions, something very simple?”

She reflected several seconds, making her calculations and wondering also what sum she could ask without drawing on herself an immediate refusal and a frightened exclamation from the economical clerk.

Finally, she replied, hesitatingly:

“I don’t know exactly, but I think I could manage it with four hundred francs.”

He had grown a little pale, because he was laying aside just that amount to buy a gun and treat himself to a little shooting next summer on the plain of Nanterre, with several friends who went to shoot larks down there, of a Sunday.

But he said:

“All right. I will give you four hundred francs. And try to have a pretty dress.”

The day of the ball drew near, and Mine. Loisel seemed sad, uneasy, anxious. Her dress was ready, however. Her husband said to her one evening:

“What is the matter? Come, you’ve been so queer these last three days.”

And she answered:

“It annoys me not to have a single jewel, not a single stone, nothing to put on. I shall look like a distress. I should almost rather not go at all.”

He resumed:

“You might wear natural flowers. It’s very stylish at this time of the year. For ten francs you can get two or three magnificent roses.”

She was not convinced.

“No; there’s nothing more humiliating than to look poor among other women who are rich.”

But her husband cried:

“How stupid you are! Go look up your friend Mme. Forestier, and ask her to lend you some jewels. You’re quite thick enough with her to do that.”

She uttered a cry of joy:

“It’s true. I never thought of it.” The next day she went to her friend and told of her distress. Mine. Forestier went to a wardrobe with a glass door, took out a large jewel-box, brought it back, opened it, and said to Mine. Loisel:

“Choose, my dear.”

She saw first of all some bracelets, then a pearl necklace, then a Venetian cross, gold and precious stones of admirable workmanship. She tried on the ornaments before the glass, hesitated, could not make up her mind to part with them, to give them back. She kept asking:

“Haven’t you any more?”

“Why, yes. Look. I don’t know what you like.”

All of a sudden she discovered, in a black satin box, a superb necklace of diamonds; and her heart began to beat with an immoderate desire. Her hands trembled as she took it. She fastened it around her throat, outside her high-necked dress, and remained lost in ecstasy at the sight of herself.

Then she asked, hesitating, filled with anguish:

“Can you lend me that, only that?”

“Why, yes, certainly.”

She sprang upon the neck of her friend, kissed her passionately, then fled with her treasure.

The day of the ball arrived. Mine. Loisel made a great success. She was prettier than them all,

elegant, gracious, smiling, and crazy with joy. All the men looked at her, asked her name, endeavored to be introduced. All the attaches of the Cabinet wanted to waltz with her. She was remarked by the minister himself. She danced with intoxication, with passion, made drunk by pleasure, forgetting all, in the triumph of her beauty in the glory of her success in a sort of cloud of happiness composed of all this homage, of all this admiration, of all these awakened desires, and of that sense of complete victory which is so sweet to woman's heart.

She went away about four o'clock in the morning. Her husband had been sleeping since midnight, in a little deserted anteroom, with three other gentlemen whose wives were having a very good time. He threw over her shoulders the wraps which he had brought, modest wraps of common life, whose poverty contrasted with the elegance of the ball dress. She felt this and wanted to escape so as not to be remarked by the other women, who were enveloping themselves in costly furs. Loisel held her back.

"Wait a bit. You will catch cold outside. I will go and call a cab."

But she did not listen to him, and rapidly descended the stairs. When they were in the street they did not find a carriage; and they began to look for one, shouting after the cabmen whom they saw passing by at a distance.

They went down towards the Seine, in despair, shivering with cold. At last they found on the quay one of those ancient noctambulant coupés which, exactly as if they were ashamed to show their misery during the day, are never seen round Paris until after nightfall.

It took them to their door in the Rue des Martyrs and once more, sadly, they climbed up homeward. All was ended, for her. And as to him, he reflected that he must be at the Ministry at ten o'clock. She removed the wraps, which covered her shoulders, before the glass, so as once more to see herself in all her glory. But suddenly she uttered a cry. She had no longer the necklace around her neck! Her husband, already half-undressed, demanded:

"What is the matter with you?"

She turned madly towards him:

"I have—I have—I've lost Mme. Forestier's necklace."

He stood up, distracted.

"What!—how?—Impossible!"

And they looked in the folds of her dress, in the folds of her cloak, in her pockets, everywhere.

They did not find it. He asked:

"You're sure you had it on when you left the ball?"

"Yes, I felt it in the vestibule of the palace."

"But if you had lost it in the street we should have heard it fall. It must be in the cab."

"Yes. Probably. Did you take his number?"

"No. And you, didn't you notice it?"

"No."

They looked, thunderstruck, at one another. At last Loisel put on his clothes.

"I shall go back on foot," said he, "over the whole route which we have taken, to see if I can't find it."

And he went out. She sat waiting on a chair in her ball dress, without strength to go to bed, overwhelmed, without fire, without a thought.

Her husband came back about seven o'clock. He had found nothing.

He went to Police Headquarters, to the newspaper offices, to offer a reward; he went to the cab companies—everywhere, in fact, whither he was urged by the least suspicion of hope.

She waited all day, in the same condition of mad fear before this terrible calamity.

Loisel returned at night with a hollow, pale face; he had discovered nothing.

"You must write to your friend," said he, "that you have broken the clasp of her necklace and that you are having it mended. That will give us time to turn round."

She wrote at his dictation.

At the end of a week they had lost all hope.

And Loisel, who had aged five years, declared:

"We must consider how to replace that ornament."

The next day they took the box which had contained it, and they went to the jeweller whose

name was found within. He consulted his books.

“It was not I, madame, who sold that necklace; I must simply have furnished the case.”

Then they went from jeweller to jeweller, searching for a necklace like the other, consulting

their memories, sick both of them with chagrin and with anguish.

They found in a shop at the Palais Royal, a string of diamonds which seemed to them exactly like the one they looked for. It was worth forty thousand francs. They could have it for thirty-six. So they begged the jeweller not to sell it for three days yet. And they made a bargain that he should buy it back for thirty-four thousand francs, in case they found the other one before the end of February.

Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest. He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers, and all the race of lenders. He compromised all the rest of his life, risked his signature without even knowing if he could meet it; and, frightened by the pains yet to come, by the black misery which was about to fall upon him, by the prospect of all the physical privations and of all the moral tortures which he was to suffer, he went to get the new necklace, putting down upon the merchant's counter thirty-six thousand francs.

When Mine. Loisel took back the necklace, Mme. Forestier said to her, with a chilly manner:

“You should have returned it sooner, I might have needed it.”

She did not open the case, as her friend had so much feared. If she had detected the substitution, what would she have thought, what would she have said? Would she not have taken Mine. Loisel for a thief?

Mine. Loisel now knew the horrible existence of the needy. She took her part, moreover, all on a sudden, with heroism. That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof.

She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her rosy nails on the greasy pots and pans. She washed the dirty linen, the shirts, and the dish-cloths, which she dried upon a line; she carried the slops down to the street every morning, and carried up the water, stopping for breath at every landing. And, dressed like a woman of the people, she went to the fruiterer, the grocer, the butcher, her basket on her arm, bargaining, insulted, defending her miserable money sou by sou.

Each month they had to meet some notes, renew others, obtain more time.

Her husband worked in the evening making a fair copy of some tradesman's accounts, and late at night he often copied manuscript for five sous a page.

And this life lasted ten years.

At the end of ten years they had paid everything, everything, with the rates of usury, and the accumulations of the compound interest.

Mine. Loisel looked old now. She had become the woman of impoverished households—strong and hard and rough. With frowsy hair, skirts askew, and red hands, she talked loud while washing the floor with great swishes of water. But sometimes, when her husband was at the office, she sat down near the window, and she thought of that gay evening of long ago, of that ball where she had been so beautiful and so feted.

What would have happened if she had not lost that necklace? Who knows? who knows? How life is strange and changeable! How little a thing is needed for us to be lost or to be saved!

But, one Sunday, having gone to take a walk in the Champs Elysées to refresh herself from the labors of the week, she suddenly perceived a woman who was leading a child. It was Mme. Forestier, still young, still beautiful, still charming.

Mme. Loisel felt moved. Was she going to speak to her? Yes, certainly. And now that she had paid, she was going to tell her all about it. Why not?

She went up.

“Good-day, Jeanne.”

The other, astonished to be familiarly addressed by this plain good-wife, did not recognize her at all, and stammered:

“But—madame!—I do not know—You must have mistaken.”

“No. I am Mathilde Loisel.”

Her friend uttered a cry.

“Oh, my poor Mathilde! How you are changed!”

“Yes, I have had days hard enough, since I have seen you, days wretched enough—and that because of you!”

“Of me! How so?”

“Do you remember that diamond necklace which you lent me to wear at the ministerial ball?”

“Yes. Well?”

“Well, I lost it.”

“What do you mean? You brought it back.”

“I brought you back another just like it. And for this we have been ten years paying. You can understand that it was not easy for us, us who had nothing. At last it is ended, and I am very glad.”

Mme. Forestier had stopped.

“You say that you bought a necklace of diamonds to replace mine?”

“Yes. You never noticed it, then! They were very like.”

And she smiled with a joy which was proud and naïve at once.

Mme. Forestier, strongly moved, took her two hands.

“Oh, my poor Mathilde! Why, my necklace was paste. It was worth at most five hundred francs!”

## Appendix8: One of students' version of 'The Necklace'

# The Necklace

(Modified version by Yaro)

**S**afiatou was a pretty and young slender girl. She was born, as if by an accident of fate, into a very modest family of blacksmiths. She had an oval-shaped head with long and dark hairs. She had an amazing symmetrical face which had two little precious dark eyes, and a flat nose. Her small mouth shaped by brown lips was full of sparkling white teeth that gave her one of those charming smiles. Heaven had given her such a natural and simple beauty. She had no prospects. She was in the prime of life but still received no dowry; no tempting proposal from those wealthy and charming gentlemen, of the *nouveaux riches*. She was eventually married to a primary school director.

However, she was unhappy in her marriage. She wore no extravagant make-up and dressed plainly for she could not afford the wardrobe of fine clothes she was dreaming about. She was not satisfied and felt she was leading a blameless existence. She felt she had been born for all the niceties and luxuries of living. She grieved continuously over the shabbiness of her apartment, the dinginess of the blue painted walls, the worn-out appearance of her furniture, the ugliness of her draperies. All these things, which another woman of her class would not even have noticed, were the subject of her daily worries and would haunt her even in her sleep.

She was an absolute daydreamer. Indeed, she would dream of a well-to-do villa with a complex architecture and decorative details as the ones in *Ouaga 2000*. She would imagine herself in one of these expensive armchairs, in the living room; watching television serials, zapping from channel to channel. She would also dream of a refrigerator full of soft drinks and fresh fruits, and air conditioning, too, to stand the heat of April and May. At Dinner, unlike her husband and her maid, a seventeen year old girl, who always had a voracious appetite, she had a poor one when she considered her poor meal, "Tô" and sauce of Baobab leaves and a soup of only five hundred francs cfa beef meat bought at the public market. She would dream of eating out in a Senegalese restaurant offering a wide variety of specialties.

She had no evening clothes, no jewels, nothing. But those were the things she wanted; she felt that was the kind of life for. She so much longed to please, be envied, be fascinating and sought after. She had a well-to-do classmate of middle-school days, Carole, whom she would no longer go to see, simply because she would feel so ill at ease at the sight of all the nice things she would see in her house, and because she would feel so distressed on returning home. And she would weep for days on end from vexation, regret, despair and anguish.

Then one evening, her husband came home proudly holding out a large envelope.

"Look," he said, "I've got something for you."



She wondered what this envelope could contain, maybe a promotion for her husband, why not? She so opened eagerly the envelope and pulled out a printed card bearing these words:

“The Minister of National Education and Mme. Sophie Ouédraogo beg Mr. and Mrs. Yaro to do them the honor of attending an evening reception on the occasion of his nomination, at the Garden of the Ministry of National Education on Saturday, February 17.”

Instead of being delighted, as her husband had hoped, she scornfully tossed the invitation on the table and murmured, “You, Ismaël, will never change. For once I was decided to enjoy my meal, you spoil my appetite. What good is that to me?”

“Hey woman,” he exclaimed. That is a golden opportunity for you to go out. You will meet not anybody there but V.I.P. And you can’t even imagine how I managed to get this invitation. I thought you would be in seventh heaven after reading this.”

She stared at him with her bright eyes with an expression of surprise and embarrassment. “Aha! And you think I would like to join those ELEGANT people? What do you think I have to go in?”

He hadn’t given that a thought. He stammered, “Why, the dress you wear when we go to our friends’ on the New Year. That looks quite nice, I think.”

He stopped talking, dazed and distracted to see his wife burst out weeping. Two large tears slowly rolled from the corners of her eyes to the corners of her mouth. He gasped, “Why, what’s the matter? What’s the trouble?”

By sheer willpower she overcame her outburst and answered in a calm voice while wiping the tears from her wet cheeks, “Oh, nothing. Only I don’t have an evening dress and therefore I can’t go to that affair. You know it and there is no use pretending the contrary. I can’t go to that reception and make a spectacle of myself. Really, I’m sorry, but I won’t stand it even a second.”

He was stunned. He resumed, “Let’s see Safi. It is just a reception as any other one. Besides I am sure you will be the most beautiful of all the women there, even the bride. So, how would you make a spectacle of yourself?”

She remained silent for awhile then retorted, “I just warn you I won’t go and I’m not going to change my mind. You, in the contrary, can go alone.”

After a couple of minutes of thinking, he capitulated. He asked, “How much would a suitable outfit cost—one you could wear for other affairs too—something very simple?”

She thought it over for several seconds, going over her allowance and thinking also of the amount she could ask for without bringing an immediate refusal and an exclamation of dismay from the thrifty director. Finally, she answered hesitatingly, “I’m not sure exactly, but I think with twenty thousand francs cfa I could manage it.”

He turned a bit pale, for he had set aside just that amount to repair his poor motorbike. However, he said, “All right. I’ll give you twenty thousand francs cfa. But try to get a nice dress.”

As the day of the party approached, Mme. Yaro seemed sad, moody, and ill at ease. Her outfit was ready, however. Her husband said to her one evening, "What's the matter? You've been all out of sorts for three days." And she answered, "I don't like doing things by halves. It is said that one must not bury a body and leave its toes outside. It's embarrassing not to have a jewel to wear on my dress; it will lose its value. I'd almost rather not go to that party."

He answered, "Don't you have some savings for that? All women put aside some of the money they are given for cooking."

She was stunned. She retorted, "Do you think I have some savings from the money of cooking? By the way, if I were not a smart wife it wouldn't even suffice for three weeks with this phenomenon of expensive life. Besides, do you think I would bother you with this detail if I had money?"

He regretted his remark. After some seconds of thinking, he suggested, "How about if you go to see your friend Mrs. Bayala and ask her to lend you some jewellery. She surely has a lot of these stuffs..."

At this suggestion, she gave a cry of joy, "Why, that's so! I hadn't thought of it."

Mrs. Bayala was a nurse in a private hospital; her spouse, Mr. Bayala, was the Regional Director of Tax. They lived in a well-off and richly furnished villa on the periphery of the capital; it was their own one.

The next day she paid her friend a visit and told her of her predicament. She found no objection to her request. She went in her room with her domestic, leaving Safiatou alone in the living room, in front of a large ultra-fine screen TV, with a glass of soft juice to stop up her thirst. She inspected the room in an angle of three hundred sixty degrees, just to distinguish the changes that had occurred since her last visit. Her eyes kept traveling up and down, and from one corner to another. Some minutes later, Carole, her friend, was back in the living room with a large case. She said to Mrs. Yaro, "Pick something out, my dear."

Safiatou was astounded to see all these marvels. She eagerly started to try them all, unable to decide which to part with and put back. All at once she found, in a black satin box, a superb golden necklace; and her pulse beat faster with longing. Her hands trembled as she took it up. Clasping it around her throat, she stood in ecstasy looking at her reflection. Then she asked, hesitatingly, pleading, "Could I borrow that, just that and nothing else?"

"Why of course. We're friends, aren't we" Assured Mrs. Bayala.

She threw her arms around her friend, kissed her warmly, and fled with her treasure, singing home.

The day of the party arrived. Mrs. Yaro was a sensation. She was the prettiest one there, fashionable, gracious, smiling, and wild with joy. The photographer took pleasure in multiplying his shots. All the men turned to look at her, asked who she was, begged to be introduced. The minister took notice of her; they talked about this and that. She danced madly, wildly, drank with pleasure, giving no thought to anything in the triumph of her beauty, the pride of her success, in a kind of happy cloud composed of all the adulation, of all

the admiring glances, of all the awakened longings, of a sense of complete victory that is so sweet to a woman's heart.

They left around two o'clock in the morning. They came by motorbike. Mr. Yaro tried to start it up in vain. He unlocked the saddle, checked the petrol tank, but sadly noticed it had dried up. He told her wife that they would have to walk a few kilometers to reach the nearest petrol station. She blamed him for having neglected to fill up the tank with petrol. She then regretted to have also left her blouson at home, just because she wanted to show how gorgeous she was. Now she felt terribly cold and was shivering. Her husband gave her his jacket. They walked for half an hour, her husband pushing the motorbike. Finally, they arrived at a petrol station and they took half a litre of fuel. He gave her a tow and they rode home.

They arrived home around three o'clock in the morning. Before the mirror, she took the jacket off to see herself once again in all her glory. Suddenly gave a cry, "My God!" The necklace was gone.

Her husband, already half undressed, said, "What's the trouble?"

She turned toward him despairingly, "Carole's necklace!"

"What's wrong with Carole's necklace?"

"I can't find it."

"What! You can't mean it! It's impossible!"

They hunted everywhere, through the folds of the dress, through the folds of the jacket, in the pockets. They found nothing.

He asked, "Are you sure you had it when leaving the dance?"

"Yes, I felt it when we were at the parking."

They looked at each other aghast. Finally Mr. Yaro got dressed again. "I'll retrace our steps on foot," he said, "to see if I can find it. And he went out. She remained in her evening clothes, without the strength to go to bed, slumped in a chair in the unheated room. Her face turned pale. Her husband came in about six o'clock. He had gone back to the Garden of the Ministry, searching with the headlight of his motorbike all along the road. However, he had had no luck.

"We'll have to write your friend," he said, "to tell her you have broken the catch and are having it repaired. That will give us a little time to turn around."

She wrote his dictation. At the end of a week, they had given up all hope.

"We must take steps to replace that piece of jewellery."

The next day, after he had received his salary, they took the case to the jeweller whose name they found inside. He consulted his records and declared that he did not sell that piece of jewellery; he just supplied the case. Then they went from one jeweller to another in quest for a similar necklace. Eventually, they found a solid gold necklace quite identical to the one lost. It cost five hundred seventy five thousand francs cfa. They asked the jeweller to hold it

for them for three days. He accepted but they had to pay twenty five thousand francs cfa for guarantee. They paid.

Mr. Yaro applied for a bank loan to afford that necklace. Three days later, he and his wife went to the jeweller's with the exact sum. They gave it to the jeweller with a twinge of sadness and took the precious thing. The same day, Safiatou went to Mrs. Bayala to give her necklace back. Mrs. Bayala welcomed her as usual with much affection. She apologized for the late, explaining that she had fallen ill of malaria just when she had planned to bring it back four days before. Her friend let her know that she had not to blame herself for that. She took the necklace and put it back to its place without noticing the change. She didn't open the case, an action her friend was afraid of. If she had noticed the substitution, what would she have thought? What would she have said? Would she have thought her a thief?

Mr. Yaro and his wife were now going through a difficult patch. Because of his bank loan, he could hardly offer his parents the monthly financial support he was supposed to give them. However, he did not tell them about their misfortune. Moreover, he was obliged to borrow some money from his friends to mend all the gaps. He exchanged his expensive motorbike, a *135 model*, for a second hand one, a *P50*, plus a certain sum of money. He had to reimburse his loan for two years.

Mrs. Yaro experienced the horrible life the needy live. She played her part, however, with sudden heroism. That frightful debt had to be paid. She would pay it. She stopped being the couch potato she used to be. She dismissed her maid; she learned to do the heavy housework, to perform the hateful duties of cooking. She washed dishes, wearing down her shell pink nails scouring the grease from pots and pans; she scrubbed dirty linen, shirts, and cleaning rags, which she hung on a line to dry. In short, she accepted her fate; she became a kind of Stoic. She had learned to appreciate what she had.

Then one fine morning she went to the public market to buy some fresh vegetables for cooking lunch. To her surprise she saw her friend Carole in the butchers' aisle.

She went toward her with confidence, "Hello Carole!"

The other, not recognizing her, showed astonishment at being spoken to so familiarly by this common person. She answered, however, "Hello madam!"

Safiatou continued, "We haven't met since ages, have we?"

"Well, madam, I am sorry but I think you must be mistaken..." said Mrs. Bayala, ready to go. Suddenly she turned back to her friend and asked, "Wait! How comes that you know my name?"

"You don't remember me, dear? I am Mrs. Yaro, your friend. "

"Is it you Safi? Oh! My poor friend, I am sorry. How you've changed!" she apologized.

"Yes, my dear. Goodness only knows I have gone through a lot. I have had a myriad of misfortunes- and all on account of you!"

"Of me...How do you mean?"

“Do you remember that golden necklace you loaned me to wear to the reception at the Ministry?”

“Yes, but what about it?”

“Well, I lost it.”

“You lost it! But you returned it.”

“I brought you another just like it. And we’ve been paying for it for two years now. You can imagine that wasn’t easy for us who had nothing. Well, it’s over now, and I am glad of it.”

Mrs. Bayala stopped short, “You mean to say you bought a solid gold necklace to replace mine?”

“Yes. You never noticed, then? They were quite alike.” And she smiled with proud and simple joy.

Mrs. Bayala, with pity in her voice, said to her, “Oh, my poor Safi. But mine was only gold-plated. Why, at most it was worth fifty thousand francs cfa!”

She fell to the floor in a faint.

Her friend gave a cry, “Oh, my God! Let somebody call the Fire Brigade, quick!”

*The End*

## Appendix 9: A student's view

### Concerning my experience with literature.

I have always liked literature since primary school thanks to my schoolmaster who encouraged us to read stories for youngsters. In High school, this love for literature caused my choice for literature field. I read a great deal of works by various authors essentially in French.

When I started studies in first undergraduate year, I was eager to take the literature course, always attending and trying to participate to my best in the discussions in spite of the limited quality of my English back then. The biggest challenge was to read works in this new language whose vocabulary and syntactic features were still problematic to me to some extent. My teacher in first year (L1) motivated me significantly in that she started with a more accessible genre, namely the short story. Then, she moved smoothly to more complex genres like the novel and poetry. Besides, we always had the full texts or their excerpts in hand to analyze their main features. Thanks to her motivation I succeeded to read my first English novel in my first year (*Jude the Obscure* by Thomas Hardy). What I liked the most with that teacher was that she pushed us to read and more interestingly to produce fables or short stories, for instance.

Talking about production, this is an aspect of literature that is neglected at least here in Algerian universities. In fact, teachers always complain about students' disinterest in reading. They emphasize more on reading and theory, but they give little importance to writing or practice. In the exams, they may ask students to theorize about literature's characteristics, yet they won't leave room for creativity. For instance, they would define a literary genre like poetry, analyze a poem by a so-called author, yet they would not be asked to write a single verse with alliteration or figure of speech to the most a lyric poem that of two stanzas. This lack of practice is aberrant because this is the most beautiful side of literature to my sense.

Another point is that there appears to be almost no importance of literature for people here. Those who like it just read. Only a few number would produce. Even so, they keep it for themselves because they are not given the opportunity to share it. The University, from my experience, has never organized the single contest for literary production yet. In fact, contests help promote literature, i.e. both consumption and production. And this might create among students the desire to become writers or poets, to create a campus journal of literature whereby they will publish the most brilliant works. Unless we change the policy, teachers will always be served internet's resources in their exams, literature will likely have no future relevance in the students' career, and in the international scene, our students will prove less competitive.

In short, my experience of literature from L1 till now (M1) has left me on my thirst. I have come to realize, as far as university studies are concerned, that I learned about literature greatly for grades rather than for pleasure or passion. I have had to motivate myself most of the time. A recommendation I have to formulate would be the introduction of a module of creative writing as Tutorial (TD) whereby the focus will be put on production along with Literature module and Written Expression.