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**Implementing Halliday's Transitivity Analysis in Teaching  
Literary Discourse to Trigger Students' Critical Thinking and  
Facilitate Readability in the EFL Context  
The Case of Master Students of Blida2 University**

Thesis submitted to the department of English language in candidacy for the degree of  
doctorate in English Discourse Studies and Applied Linguistics

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## DEDICATION

This work is dedicated to:

My parents

*They were the source of my motivation and the reason of everything positive that happened to me. They were the ones who literally removed all the obstacles of my life to help me prepare for my career. They were the moon that enlighten my path in the darkest moments when I could trip.*

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## **ABSTRACT**

Literature is still a challenging discipline for EFL learners. This is mainly due to the lack of practical strategies that enhance the students' critical thinking and facilitate the interpretation of literary discourse. In other words, teachers are trying to encourage the student-centered approach but they haven't been trained on the myriad techniques and strategies that help in cultivating the different critical thinking skills and the analysis of literary texts. In this thesis, there was an attempt to implement the transitivity strategy for master students of Blida 2 university. This strategy consists of extracting the linguistic choices of the writer which was hypothesized that it can enhance the students' critical thinking and facilitate the understanding of literature. In order to carry out this study, a classroom observation, students' questionnaire, and teachers' interview were used as instruments to detect the difficulties of teaching and learning literature, the nature of approaches and methods that are used by the teachers of literature, and the place of linguistic strategies in the EFL classroom of literature. There were also pre-tests and post-tests of fiction, poetry, and drama literary genres for both a control and an experimental group who received the treatment that consisted of several teaching sessions of the transitivity strategy. The results showed that the transitivity strategy triggered the students' critical thinking skills and demystified the comprehension of literary texts of the three literary genres since the scores of the experimental group improved after the treatment. Therefore, it was recommended for teachers to implement the functional grammar theory with the transitivity analysis in the teaching of literature. It was also suggested to prepare special training sessions for teachers based on connecting literature with other disciplines that help in fostering the students' critical thinking skills and deciphering the implicit intentions of authors in literary texts.

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## **LIST OF ABBREVIATIONS/ ACRONYMS**

**CT:** Critical Thinking

**CTS:** Critical Thinking Skills

**DA:** Discourse Analysis

**EFL:** English as a Foreign Language

**FG:** Functional Grammar

**ICT:** Information and Communication Technology

**LD:** Literary Discourse

**LDA:** Literary Discourse Analysis

**PT:** Process Type

**PTs:** Process Types

**SFG:** Systemic Functional Grammar

**TR:** Transitivity

# **GENERAL INTRODUCTION**

Over the years, the position of literature in the teaching of English as a Foreign Language (EFL) has changed from an ineffective and complex discipline to a source of language and cultural enhancement. This switch of importance is due to the appearance of innovative approaches used by teachers in the classroom. The traditional approaches were more teachers' centeredness and neglected the student's creativity and critical thinking (CT) (Kodama 34). Teachers focused on the historical knowledge of the literary texts (historical approach) and the biographical information of the author (biographical approach) to analyze literature. They also rejected the ideas of their students because they believed that there is only one interpretation of a literary text. Therefore, the teacher was the only one who provided students with the right interpretation of the literary discourse (LD).

These approaches were highly criticized and entailed the appearance of new ones which were more students' centeredness. They have focused on classroom discussions and activities where the teacher has switched his/her role from a controller to a guide. This modern method of teaching has provided students with opportunities to participate in interpreting literary texts by using the different skills of CT and relating the LD with their personal experience (Flynn 80-81; Spiegel 42; Mattisson 6; Rosenblatt 14).

However, the freedom given to students in the classroom when dealing with literary texts is not enough if they are not equipped with the right strategies to analyze critically literary texts (Mary Lee Bretz and Persin 165). Therefore, students are still struggling to understand literature; especially that this last is full of implicit meanings, deviations, and difficult vocabulary which make the LD less readable for EFL students.

In other words, although the modern approaches to the teaching of literature have solved many problems in the EFL classroom, students are still considering literary texts as difficult for their level. Reading a foreign language (FL) is more complicated than reading a native piece of writing because of the differences between the reader and the writer regarding their language

proficiency and their cultural knowledge (Purves 11). More specifically, the language in literature deviates from the conventional rules of English which may confuse the EFL readers and prevent them from learning the linguistic rules, mainly grammar (McKay 529). On the other hand, the cultural factor holds a significant part in literary texts and adds more ambiguity for EFL students who have insufficient information about the culture of other countries (531).

Moreover, literature contains a coded language that is part of the linguistic structures and the relationship between the intrinsic (characters, plot, theme, etc.) and extrinsic (author's biography and historical background) components of the literary text (Brumfit 185). Besides, instructors have a specific methodology when teaching in general, but they were not trained on how to teach specifically literature in an EFL setting (Mary Lee Bretz and persin 165). Therefore, the teaching of literature appeared to be tough for both teachers and students in the EFL context. Hence, learners should acquire a high language proficiency which is part of linguistics that appears in the list of disciplines that students of literature should master (Fabb 3).

This issue leads to the proposal of the linguistic theory of Halliday's TR as a strategy to teach students LD to facilitate the readability and analysis of literary texts, and help them to read the LD differently from the non-literary one by triggering their CT when analyzing literature.

The linguistic and cultural complexity were among the main reasons behind questioning the inclusion of literature in the curriculum. However, its importance in language teaching is abundantly clear. It increases the student's motivation in reading (Vural 21), as it develops their language proficiency, for example; poetry can be a suitable tool to enhance the students' linguistic skills for having different language forms and structures (Hanauer, "the task of poetry reading" 318), it is also a source of cultural and historical knowledge (Hanauer, "Focus-On-Cultural Understanding" 392).



However, students are not taught how to deal with literary texts, as a consequence, they read literary texts as they used to read the non-literary ones, thus; they lose the ability to benefit from the mentioned advantages of studying literature. Therefore, it is the teachers' role to adopt effective approaches and methods to reduce the complexity of LD and provide learners with suitable tools and strategies to simplify the task for them and enable them to take advantage of literature in their language learning process.

As EFL learners, it is useful for them to link literature to linguistics because LD is composed of complex language, thus; mastering the linguistic structures would facilitate for learners the readability of the discourse. The strategy of TR that is used in the current research deals with the analysis of the grammatical structures of LD. It works by revealing the function of each linguistic component and triggering the reader's critical thinking skills (CTS) to decipher the implicit meaning used by the writer. This strategy can also be included in the Algerian teaching curriculum of master students of literature.

Hence, this study aims to identify the difficulties of Master students of literature at Blida2 university in analyzing LD. It aims also to trigger their CT to grasp the writer's intentions, which would facilitate the readability of LD by introducing them to Halliday's TR analysis.

The main questions and sub-questions of this study are as follows:

### **Main questions**

1. How does the TR strategy contribute in developing the CT skills for Master students of Blida 2 university?
2. How does the TR strategy facilitate the readability of LD for Master students of Blida 2 university?

### **Sub-questions**

1. What are the difficulties of Master students of Blida 2 university in understanding LD?
2. What are the approaches and strategies that teachers of Blida 2 university use to teach LD to their Master students of Literature?

As mentioned beforehand, the main objective of this study is to facilitate the understanding of LD for Master students of Blida 2 university by triggering their CT. This objective will be attained through teaching students how to use Halliday's TR system as a strategy to analyze literary texts. This may increase the students' ability to understand the implicit intentions of the writers in LD (fiction, poetry, and drama). Furthermore, it can trigger their CT when reading and analyzing the three literary genres. Therefore, this study has designed the following hypotheses:

**H1:** The implementation of the transitivity system would trigger students' critical thinking and facilitate the readability of literary discourse of the fiction genre.

**H2:** The implementation of the transitivity system would trigger students' critical thinking and facilitate the readability of literary discourse of the poetry genre.

**H3:** The implementation of the transitivity system would trigger students' critical thinking and facilitate the readability of literary discourse of the drama genre.

This experimental study has faced some challenges that are considered as limitations. Some other elements haven't been involved in the research for specific reasons, which are regarded as delimitations.

Some factors are less controlled in this research. The sample used in the study is one classroom of master students of literature at the department of Blida 2 university because they were the only classroom at the university who were specialized in that field, in other words; it was the only population the researcher had access to during the experiment. Thus, it may be difficult to generalize the results.

The second limitation is the time allocated to teach students Halliday's TR. The researcher wasn't a teacher of the population, thus; it was difficult for her to take too much from their time especially that they don't have enough free time in their schedule, and few volunteers wanted to be part of the research. Therefore, she preferred to take some sessions of other teachers when it was possible to teach the experimental group.

The last and not the least limitation is that students of literature can be less motivated to study something related to linguistics. For some of them, the linguistic field reduces the pleasure of reading literature since it focuses more on the analysis of literary texts.

The allocated time for classroom observation was one semester, thus; it may look insufficient. The reason behind choosing this period is that the study needed to be performed with the same population in the same year, therefore; time should be divided between all the four research instruments. Also, the student's questionnaire was used to reinforce the conclusions of classroom observation. The participants of this research are master students of literature, the researcher chose master 1 and hasn't included master 2 because this strategy should be implemented in the curriculum of master 1 to prepare them for their second year when they should already know how to analyze literary texts and apply the knowledge in writing their thesis.

This thesis is divided into five chapters and three of them are in turn split into two sections. The first two chapters are dedicated to the literature review and the remaining ones are devoted to the fieldwork of the study and pedagogical implications.

The first chapter is entitled "The Exploration of Literary Discourse in EFL Teaching", it identifies the dominant points related to the teaching of literature. Its first section deals with introducing the main literary concepts by defining them and demystifying the possible confusions towards their meaning. The second section identifies the situation of literature in

EFL teaching by focusing on the Algerian universities, mainly Blida 2 university. It provides a thorough explanation of the different strategies that are used to teach literature in the EFL context. It also reveals the students' attitudes towards the different approaches of teaching literature. The last part of this section examines the most conspicuous difficulties that stumble EFL learners when studying literature.

The second chapter is called "The Theoretical and Practical Framework of Halliday's Transitivity"; it attempts to explain the role of the linguistic framework of Halliday's TR in analyzing LD. The first section explores the basics of TR by bearing upon the theory of systemic functional grammar (SFG), and the three metafunctions of language. The second section exposes the different literary works, i.e., novels, poems, prose, which were analyzed through the TR system. It also devotes a significant part in providing insights about the role of TR in developing students' CT when reading literature. At last, it mentions the important part of TR in improving the readability of literary texts.

The third chapter deals with describing the population and the different research instruments that are used in this research. It defines and explains the research tools to draw a clear picture of the reason behind choosing a particular instrument. It also shows the aim of each tool by identifying their main peculiarities and their contribution to attaining the main objectives of this study.

The fourth chapter is dedicated to the analysis of data and discussion of the main findings. It displays the myriad results of the classroom discussion, students' questionnaire, and teachers' interview qualitatively and quantitatively. The data of the pre-tests and post-tests of both the control and experimental groups are also presented in this chapter which contributes in testing the hypotheses of the experiment that concerned the three literary genres (fiction, poetry, drama) by accepting or rejecting them. This chapter provides data about the contribution

of TR strategy in triggering students' CT and facilitating the readability of LD in the EFL context.

The last chapter is divided into two sections, the first one tackles the interpretation of the main results that were displayed in the fourth one. It connects the myriad findings of all the research instruments with relevant literature of other scholars and researchers of the same field. This section aims to clarify and reinforce the results of the experiment by providing arguments and interpretations that would in turn answer the research questions and hypotheses of this study. The second section is devoted to the pedagogical implications and further research. It encompasses the different problems that both students and teachers of literature are facing to present practical solutions for them by providing some activities and techniques that could be used in the EFL classroom of literature. It also offers some further suggestions and possibilities that can be used in future studies which are in relation to the current one.

**CHAPTER ONE: THE EXPLORATION  
OF LITERARY DISCOURSE IN EFL  
TEACHING**

**CHAPTER ONE: The Exploration of Literary Discourse in EFL Teaching**

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## **Introduction**

This chapter will be an introduction to LD and its teaching in the EFL context. The first section starts with making a clear distinction between text and discourse to explain their interchangeable use throughout the thesis. Then, it tackles the difference between spoken and written discourse to highlight the complexity of LD before including literary features. After that, it deals with a thorough explanation of LD by relying on different arguments that deny or support the existence of a literary language. The main approaches to teaching literature are also mentioned in this section.

The second section analyzes the situation of EFL learners in studying literature with a glimpse of the teaching of literature at Blida 2 university. It first explores the different strategies used in the EFL classroom and the learners' attitudes towards them. After that, it identifies the dilemmatic situation learners are exposed to when studying foreign literature by stating the common difficulties they are facing. These will shed light on the importance of equipping the EFL learners with the right strategies to analyze LD.

### **1.1 Section One: An Introduction to Literary Discourse**

This section defines the different concepts that are related to LD to demystify recurrent confusions about them and to provide in-depth knowledge of the current study.

#### **1.1.1 Text and Discourse**

Generally, text and discourse are used interchangeably by many scholars in myriad situations with the belief that they do convey the same meaning. However, some scholars tend to see them as distinct from each other and they use them to convey different meanings, thus; they defined them to avoid blurriness. This frequent confusion is not a coincidence since these two have also a lot in common.

##### **1.1.1.1 Text and Discourse as Different Concepts**

Text was defined by Halliday and Hasan as a set of meaningful and cohesive linguistic elements that don't require a specific length (*Cohesion in English* 1). As they claimed, "A text is best regarded as a semantic unit: a unit not of form but that of meaning" (2). In other words, a grammatically correct sentence can't be considered as a text unless it has meaning.

On the other hand, discourse was viewed as the use of language to convey meaning between different users (Cook 30). This definition seems close to that of text, yet; the analysis and interpretation of text and discourse demystify the distinction between them. Discourse analysis (DA) deals with the interpretation of the linguistic structures with the context and the different communicative features that are used by the interlocutors (Carter 116). Whereas, a text is analyzed with no reference to the context (Cook 158). This idea was similar to Nunan who asserted that "Text refers to a written or taped record of a piece of communication, whereas discourse refers to the piece of communication in context." (qtd. in Täuschel 3).

The idea of context was also emphasized in Widdowson's work. He chose the 'P' letter from the different signs and letters that exist in public places to illustrate his opinion. He explained that just by seeing the letter in a particular situation, you would interpret it as a place where to park a car and not a simple letter from the alphabet or a letter that stands for another meaning. The reason behind this spontaneous explanation is that the interpreter refers to the context where he/she found the sign, therefore; the social situation where he/she was helped him/her to decode the meaning of the letter, for example, he/she saw different cars parked there. He concluded that this letter or even the word Parking is considered as a text since it stands for a whole sentence as, there is a parking lot here or you can park your car here, but this

interpretation was reached through the extralinguistic elements<sup>1</sup> in this case, text is referred to as discourse (7). As he elaborated, “Discourse in this view is the pragmatic process of meaning negotiation. Text is its product” (8). Therefore, a text becomes a discourse when it is interpreted according to the external factors that contribute to shaping its meaning, i.e., context.

Klarer compared between text and discourse by stating their similarities and differences. He regarded them as carrying the same type of linguistic structures and content as well, but he distinguished discourse by adding another characteristic apart from that of context. He noted that discourse can be in both spoken and written forms, unlike the text which he considered as only related to the written one (4).

#### **1.1.1.2 Text and Discourse as Interrelated Concepts**

Halliday and Hasan elaborated their definition of text, they added that it carries a ‘functional’<sup>2</sup> meaning that is part of the context. Furthermore, they realized that text happens in both spoken and written forms. They claimed that text is used in a social context to interact and communicate with different language users (*Language, context, and text: aspects of language in a social-semiotic perspective* 10-11). Thus, the characteristics of text are quite similar to those of discourse, and this is one of the reasons that these two concepts are mostly used as synonyms.

Johansen perceived discourse as present in texts. In other words, texts carry different types of discourse (88). He added that discourse can have different ‘semiotic systems’<sup>3</sup> and so is the case with text which also can have different discourses (89). He distinguished four types of discourse that can exist in texts. First, theoretical discourse, it is about mythical and religious

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<sup>1</sup> Outside the text or the social context that helps to achieve meaning (Widdowson 7)

<sup>2</sup> “By functional we simply mean language that is doing some job in some context, as opposed to isolated words or sentences...” (Halliday and Hasan 10).

<sup>3</sup> Different signs and symbols that carry meaning, like the artificial language of science (Johansen 437).

texts. Second, technical discourse, it exists in texts that deal with explanations and clarifications of procedures to perform a specific task and receive desirable results. Third, practical discourse, it is related to texts dealing with social interaction between groups and the different steps and rules they follow to achieve successful communication. The last one is the historical discourse; it tackles the chronological events and stories that exist in the culture of different societies from the past until the present moment (90-91).

The same idea was reflected in the work of Maingueneau who revealed that there is a strong relationship between text and discourse since the former is necessary for the presence of the latter and it is part of it (11).

Similarly, Chan Kim Bao claimed the two concepts are important for the presence of one another, he said that:

any speech production is text, which serves as the valid means of human communication. Text has its “workmate” in the form of discourse. Discourse is text in action. Text is understood as Yin, discourse – as Yang.<sup>1</sup> They submit to the interpenetration law. It means that in a text there are some discourse elements, and in discourse, there are some text elements (qtd. in Bagiyani 24).

Therefore, these two concepts are interrelated and they complete each other.

The mentioned similarities and differences of text and discourse showed that you need text to have discourse as text doesn't make sense without interpreting it as discourse. This pushed many scholars to use them as synonyms. For example, Salkie employed them interchangeably by including the conjunctions ‘or’ and ‘and’; “A text, or a discourse, is a stretch

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<sup>1</sup> A Chinese symbol that stands for having a complementary relationship between two parts: the yin and the yang as the case with text and discourse (Collins English Dictionary 2012).

of language that may be longer than one sentence. Thus, text and DA is about how sentences combine to form text” (IX).

Stubbs also explained that the differences between two interrelated concepts are not important since they don't affect the meaning of the mentioned ideas as is the case with text and discourse (qtd.in Widdowson 5). Thus, the current study refers to them as synonyms.

### **1.1.2 The Difference between Spoken and Written Discourse**

The mentioned differences between text and discourse proved that discourse doesn't refer only to speech as text doesn't concern just writing. Therefore, there are other differences between spoken and written discourse or text. It is hard to study them because of the various genres of both types. Furthermore, it's not possible to compare the two types when they are produced in different genres. In addition to that, it's not reasonable to compare spoken with written discourse in two different languages. Thus, researchers focus on a shared genre and language for both of them to study their uncommon features (Ghasemi and Khoshbouie Jahromi 3).

The Algonquian language of North America was used in a study to compare the two forms of discourse by following the mentioned conditions. It was found that the written language is more organized and precise than the spoken one which is full of repetitions (Burtsh 3). Therefore, the written discourse is sophisticated; it takes more time for a writer to think for suitable words to be concise and organized which is not the case for the speaker whose discourse is spontaneous. In this study an important difference between the spoken and written discourse was missing, it is called the paralinguistic<sup>1</sup> elements.

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<sup>1</sup> It is part of the human language in oral communication without using verbal words; it can be gestures, tone of the voice, body language, and so on (Lieberman 167).

The body language, tone, and intonation are characteristics of the spoken discourse, and they help the speaker to transmit successfully the message to the receiver. Crystal examined the paralinguistic elements in speech. He gave an example of one tag question sentence produced with two different tones, one of them was a falling tone and the other one was a rising tone. He explained that the former means that the speaker is waiting from the receiver to share with him the same point of view. However, the latter stands for asking a question and waiting for an answer or further details (163-164). Thus, the same sentence can have different meanings just by changing the tone and this facilitates the listener's understanding.

In written discourse, there aren't such elements, which complicates the task for the writer to transmit the message to the reader. Poyatos considered that punctuation in written discourse is an alternative to paralinguistic elements of speech (130). Yet, punctuation can be difficult to decode when there is a little practice or knowledge about it in relation with speech. Hence, teachers should teach punctuation in relation with spoken discourse rather than a set of rules that students learn by heart (Razfar and Rumenapp 174). Therefore, learners lack knowledge about punctuation related to speech which is still considered as a constraint for the writer in revealing his/her intentions for readers.

It is clear that written discourse is complex in its simple use, i.e. without any type of literariness<sup>1</sup> as the deviation of meaning, connotation, and figures of speech. These will increase the difficulty of the written discourse in comparison with the non-LD.

### **1.1.3 The Difference between Literary and Non-Literary Discourse**

There have been huge debates about the difference between literary and non-literary text. Some consider them as distinct from each other since they perceive the language of the

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<sup>1</sup>, it is about the features that make a literary text distinct from a non-literary one and this for containing stylistics components as the use of metaphor (Miall and Kuiken 122-123).

literary text as special and original from the ordinary one, whereas; others deny the existence of a literary text and justified the language particularity by a matter of context and creativity. In addition to these controversial ideas, the difference between the two types of discourse is also tackled from their distinct contribution to EFL teaching.

### 1.1.3.1 Arguments for the Specificity of Literary Texts

Johansen distinguished five characteristics that make a LD distinct from a non-literary one. The first feature is called fictionality, in non-LD writers describe or narrate something from the real world which existed, exists now or will exist in the future. However, in the LD, authors usually use fiction and imagination in their piece of writing. The second feature is poeticity; the LD is full of poetic language like rhyme and imagery, unlike the non-literary one. The third characteristic is inquisitoriality; this one is related to the role of the writer in both types. In non-LD, the writer is the one who is supposed to be honest and say things as they are by respecting the value of society. On the other hand, the speaker in LD has more freedom; he/she breaks the rules and expresses whatever he/she wants as criticizing his/her society. The fourth one is named licence (*licentia poetica*)<sup>1</sup> of the literary text, this characterizes LD where the writer can change and modify facts and linguistic rules, but readers are unable to do anything about it. The last one is contemplation; literature makes readers contemplate and have a deep view about what they are reading and this rarely happens in non-LD (97-99).

In the formalist<sup>2</sup> view, what distinguishes a literary text from a non-literary one is the linguistic forms where there is a high degree of literariness<sup>3</sup>, thus; the literary text pushes the reader to focus more on form rather than content (Hall 14). They also considered the language of literature as distinct by creating a unique effect on the reader (Davis and Womack 40). Poetry

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<sup>1</sup> Originally Latin, it stands for the different deviated rules which writers use to create a rhetorical effect in their literary text (PASSWORD Polish–English Dictionary 2004).

<sup>2</sup> They are Russian literary scholars and linguists who investigated different studies in the field of literature, their basic works focused on analyzing the aesthetic side of literary texts, i.e., form (Margolin Uri 2011).

<sup>3</sup> “...the outcome of rhetorical devices designed to promote a particular ideology” (Miall and Kuiken 1).

is one of the main literary genres that is known for its specific language. Jakobson scrutinized the poetic functions in language and realized that poetry has different forms that don't exist in ordinary texts, for instance; matching the number of syllables of one word with its succeeding one, as he argued, "Measure of sequences is a device that, outside of the poetic function, finds no application in language" (72).

Therefore, literary texts are different from non-literary ones in the linguistic structures and the way the ideas are presented. In other words, the non-literary text has less complicated language and it can be easier for learners to understand it compared to the LD. However, another view appeared to be less convinced with the presence of literary texts, they rather classified it as an ordinary discourse.

### **1.1.3.2 Arguments against the Specificity of Literary Text**

Other scholars and researchers have a different perspective on the distinction between literary and non-literary texts. Carter, for instance, argued that there is no distinction between the two, it is just a matter of creativity; the way a language user, a writer or a speaker uses his/her own style and ideas in the discourse to create something original (58). He mentioned that a text is composed of literariness which is part of the creativity of the language user and each text has its own figurative language and creative style which makes the text sounds different from the others but without being called literal (64). He explained also that language, in general, is composed of figurative elements, he gave the example of "love". He said that people tend to express their feelings and emotions for someone by using a beautiful and sophisticated language full of figures of speech, especially metaphors, and it is part of their ordinary use of language with no reference to what is called literature (71).

Eagleton also rejected the idea of literariness in language. He criticized the formalists who considered it as a deviation from the conventional rules in terms of language and style



(Gee 61). He started questioning the rules which were relied on to decide the degree of literariness regarding the deviation that happens in the text and he didn't find any reliable ones. Therefore, he denied the fact that LD carries a special language which is different from that of the ordinary one. He considered all types of discourse as distinct from each other in different social and cultural situations. He mentioned that what can be labeled as a literary or poetic language for some people, can also be perceived as an ordinary discourse for others. Thus, for him, what makes a text look different from the ordinary is not a matter of literariness but that of context (4). In order to clarify his point, he gave an example of the language used by the ancient civilizations, he stated that; if their discourse would be read by someone from the present period, it can be considered as a poem or something out of the ordinary, yet; it was simply their everyday language at that time. Therefore, the characteristics of the written or spoken discourse should be analyzed from the social and cultural context of one society or another, which rejects the presence of literary text (4-5).

This idea was emphasized by Tambling who claimed that “‘Literary language’ is a pleonasm . . . all language is literary, because it is all mere writing (the earlier meaning of ‘literary’), and it can all be read for the guileful, ambiguous and indeterminate uses of language that literature employs . . .” (74 qtd in Carter 63). Hence, literariness can't be considered as a characteristic of a literary text since its elements can also be present in any type of writing, for this reason; Carter considered literariness a matter of degrees<sup>1</sup> that exist in all types of discourse.

### **1.1.3.3 Literary and Non-Literary Texts in EFL Teaching**

The difference between literary and non-literary texts was also determined through their implications in language teaching. In this regard, a study was conducted with two classes of master students. Their critical reading skill was tested in the pre-test before teaching them

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<sup>1</sup> For more details about Carter's criteria of literariness see Carter, Ronald. “Common language: corpus, creativity and cognition”. *Language and Literature*, Vol. 8, no.3, 1999, pp. 195-216.

reading through literary texts. After that, they were given a post-test to figure out the difference between using literary and non-literary texts in reading (Nurrohmah et al. 4-5). In order to support the results of the experiment, the researcher held an interview with 5 students from each class about their perspective towards the use of literary texts in reading (5). There was a significant difference between the pre-test and the post-test's results; students who were taught with literary texts scored better results in reading comprehension compared to the ones who were taught with non-literary texts (7). Concerning the interview results, students reported that they benefited from literary texts and they showed a positive attitude towards its inclusion to improve the reading skill (9). Therefore, literary texts are suitable material for language learners in improving their critical reading skills.

Another research was conducted with Iranian university students. It aimed to identify the difference between literary and non-literary text in improving the student's inference technique when reading discourse (Mokhtari 163). The population selected had the same level of English language and they were given a test with two different texts; poetry and a non-LD (167). The results of the compared texts suggested that literary texts trigger student's inference technique since it is composed of implicit meaning where one idea leads to the understanding of the others, and this pushes the learner to read between the lines and infer meaning (171).

The comparison between literary and non-literary texts revealed that most of the scholars and researchers took into consideration the linguistic structures and language particularity to distinguish between the two. Therefore, whether they are similar or not, language proved to be a peculiar element in deciding the specificity of any type of discourse, especially the literary one. In other words, linguistics and literature are interrelated disciplines, thus; the use of the linguistic approaches to analyze literature has a significant role in language teaching.

### **1.1.4 Approaches to Teaching Literature**

There are several approaches used by teachers of literature in the classroom. The most basic ones are traditional approaches, critical approaches, and the stylistic approach.

#### **1.1.4.1 Traditional Approaches**

They are based on teacher-centered education where he/she lectures the literary components without providing students with opportunities to participate in the interpretation of texts or to share their opinions (Bousbai 35).

Lectures<sup>1</sup> are frequently used to teach literature, it is useful for students who can grasp the different elements that the teacher has tackled. However, they may face myriad problems, like forgetting the information, losing attention, feeling bored, and problems of listening in noisy classes. Therefore, teachers should make sure that their students have assimilated the necessary information from the lecture because the number of courses covered from the syllabus is not as important as the amount of information digested by students (Durant 2).

Informal dialogues can also be used as a method to teach literature, these dialogues are often unstructured and informal for having no specific rules to follow. Hence, they are split into two main styles, which are labeled "Socratic dialogue" and "Freudian monologue". The first type deals with the different mistakes that are made intentionally to analyze and correct them with students. The second type is based on asking students to tell about what they have learnt from what they have read and then receive feedback from the teacher. However, these two styles are not enough to cover all the principles of good interaction in the session of literature (3).

The teacher's centered education was also tackled by a Romanian researcher who investigated a study about the approaches to teaching literature in the EFL setting. He stated

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<sup>1</sup> Teachers here explain the main points of the literary text; meanwhile, students listen and take notes.

that most of the students are losing interest in reading literature and prefer searching on the net the different available summaries to revise for the exams. Therefore, teachers are failing in building an enthusiastic feeling on their learners while reading literature. Consequently, they lose their creativity and try to memorize information given by the teacher instead of creating their own. The researcher suggested that teachers should follow methods that encourage creativity and involvement of the students in interpreting the LD, which was not the case of the program (Padurean 197).

Based on the mentioned remarks, the researcher conducted a study with 3<sup>rd</sup> year students at the University of Arad "Aurel Vlaicu". A questionnaire was used in order to collect information from the students to figure out their opinions towards the current methods used by their instructors to teach them literature in terms of text's selection, text's analysis and interpretation, and student's participation in the different literary tasks (197). The results of the questionnaire showed that most of the students perceive the language of literary texts as complex and difficult to understand, especially the classic<sup>1</sup> English literature. They added that the texts selected for them are not relevant and they cannot even use them in their exams. Furthermore, they reported that the methods are based on teachers' centeredness which creates passive learners who grasp only what the teacher explains without discussing their opinions and reactions to the story. At last, students pointed out that the majority of their teachers have a negative reaction to their students' responses and think that there is only one interpretation of the literary text (198-199).

Thus, students have not been introduced to a strategy to read and analyze literary texts since the only provider of information in the classroom was the teacher (199). The researcher gave some advice to teachers of literature which concern mainly involving students in the

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<sup>1</sup> "It is based on the works outstanding masters such as W. Shakespeare, G. Byron, T. Hardy, the Brontë sisters, J. Austin, Ch. Dickens, W. Thackeray etc." (Zerkina et al. 460).

classroom discussion, choosing interesting and relevant topics, and using a combination of different approaches (199-200).

Another study was investigated to figure out the approaches and methods that teachers are using to teach literature in an EFL classroom at the University of Sultan Qaboos in Oman. A semi-structured interview was used as the main instrument (Al-Mahrooqi 176). From the students' answers, the researcher could deduce four types of teachers of literature.

The first type is the one who wants to impress his/her students by reading a literary passage and interpret it to them; here students are passive listeners and take the interpretations of the teacher as a model and the only valid answer. This method of teaching decreases student's motivation and pleasure of reading and analyzing literature (177). The second type is the teacher who considers that literature can be only a tool to teach language and vocabulary, these students reported that they were given a list of vocabulary as a task to memorize for the next session of literature to interpret texts. However, they felt tired and bored to do the same task every time to the extent that they were unable to retain more words, especially that there was no specific strategy that helped them to do so (177). Thus, this method neglected the students' opinions and contributions in analyzing literature.

The third one is called "the analyzer", there are two types of analyzer teachers. First, the one who neglects the cultural background of the literary text and the writer, which increases the level of complexity for students to grasp the writer's intentions in the text. There is also a type who discusses subjectively cultural topics<sup>1</sup>. Therefore, students feel terrified and sometimes even insulted in terms of religion and traditions, which demotivate them from exposing their opinions and learning literature (178-179). The last type is the teacher who uses

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<sup>1</sup> He/she gives more value and importance to his/her culture and the western cultures in comparison to the others.

different methods to teach his/her students literary texts and deals objectively with different cultures (179).

Most of the less competent EFL students are against the idea of integrating literature in the language learning curriculum since the English language is not their mother tongue and they are still learning it. Consequently, they are not able to read and interpret complex literary texts. This idea was confirmed by teachers who reported that, in the program, the chosen literature for EFL students is complex and does not work with their level of English proficiency, especially the difficult vocabulary and deviated language (Radzuwan et al. 87).

Based on these reports, Radzuwan conducted a study in 18 schools to figure out the type of approaches and methods teachers of literature are using and their effect on the less proficient students. He opted for five approaches which are: Language-based approach, paraphrastic approach, information-based approach, personal-response approach, and moral philosophical approach. As instruments, he used a classroom observation with checklist for the instructors who are teaching less proficient group of students, they were also given a questionnaire and were interviewed about the different approaches and methods they use in the classroom to teach literature. In addition to that, he selected some students randomly to distribute a questionnaire and interviewed them as well (91).

The results revealed that the most employed approaches are the information-based approach and moral philosophical. It was observed that teachers use their first language to explain and clarify information for their less proficient students. The excessive use of the information-based approach is a good way to convey messages and knowledge to the students, however; it focuses more on teacher's talk or the teacher as the controller of the classroom which neglects their students' thoughts and creativity in the literature course (92-93). These results were consistent with the students' questionnaire and interview, which revealed that

students want to have more space to share their opinions, discuss their ideas and enhance their speaking skills (94). The second most used approach is the moral-philosophical approach, the researcher argued that the reason behind this choice is the lack of interest and involvement of students into the literature course, teachers preferred to use this approach to increase their motivation and connect the literary courses with some principles and ethics that can attract the reader (95).

In addition to the mentioned approaches, the biographical approach is considered as one of the traditional approaches to teaching literature. It is about using the writer's social life and personal information to interpret his written works (Smith 4). Critics claimed that this approach can provide the reader with hints to interpret literary texts but he can't rely only on it since certain texts have no relation with the author's biography; for instance, poetry (Ellis 1007). The historical approach is also a traditional approach, it relies on the era or historical events when the literary text was written to interpret it (Smith 3). However, this can confuse more the learner "... something in the text or in our distance from it in time and place makes it obscure" (Marshall 159). Therefore, these approaches were highly criticized because they neglected the CT and creativity of the student as they isolate literature from language learning (Zaro Vera 164-167).

#### **1.1.4.2 Critical Approaches to Literature**

In the last century, the teaching of literature turned its focus from the historical approaches to the critical ones and started to take into consideration the students' interest (Walter 76). The following lines tackle several approaches to literature based on criticism that were explored by Pudgett et al., namely; formalist criticism, historical criticism, psychological criticism, mythological criticism, sociological criticism, deconstructionist criticism, reader-response criticism, and gender criticism (sec. 8).

##### **1.1.4.2.1 Formalist Criticism**

It focuses on the myriad elements present in a literary text that serve to shape meaning and affect the reader's perceptions, opinions, and feelings. They care more about what is inside<sup>1</sup> the text rather than the external<sup>2</sup> factors. This approach links the construction of meaning of a literary text within the analysis of its different parts as one piece of information rather than isolated items.

#### **1.1.4.2.2 Historical Criticism**

Unlike formalist criticism, the historical one considers the importance of the external factors that affect the text more than the internal ones. They noted that a literary text is affected by the author's life and the different contexts, especially the period, and place it was published. The mentioned elements help readers to depict meaning easily when analyzing LD.

#### **1.1.4.2.3 Psychological Criticism**

This approach emphasizes the importance of behaviors, motivation and all the psychological aspects of human beings that is part of the writer and how it affects its writing. Thus, it studies how thoughts, feelings, imagination and many other psychological components are represented in the author's piece of writing.

#### **1.1.4.2.4 Mythological Criticism**

It studies the most famous and legendary characters and themes in the history of literary works. It also analyzes the different myths and imaginations in myriad cultural and social contexts.

#### **1.1.4.2.5 Sociological Criticism**

This approach connects the author's social environment with its literary work. In other words, to understand better any LD you should learn about the social and cultural elements that

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<sup>1</sup> For instance, figures of speech, theme, characters, style, etc.

<sup>2</sup> As the historical background, and author's biography.



affect the writer's thoughts and ideologies. This was mostly supported by Marxist<sup>1</sup> criticism which linked any literary work with political, economic and social factors that can influence the author and lead him to express his ideology, most of the time, in an indirect and encoded style, and sometimes in an intelligible and decoded language.

#### **1.1.4.2.6 Deconstructionist Criticism**

This type of approach noted that language cannot refer to one shared or universal meaning but it can change and represent different explanations and form various mental images according to its users. Since literature is made of language, thus; for them, literary texts do not have one meaning and one text or even one word can be interpreted differently according to the reader.

#### **1.1.4.2.7 Reader-Response Criticism**

Unlike the other approaches that focused more on studying the text and the elements that affect its meaning, the reader-response criticism pays more attention to the reader. It explores the function of the reader's brain during the reading process. In other words, it studies all the external and internal factors that shape the readers perception and affect his/her interpretation of a given literary text. As a result of different researches regarding this approach, they found that there are different interpretations of the same literary text.

#### **1.1.4.2.8 Gender Criticism**

This type of approach deals with the different representations of male and female as distinct from each other in literary works. It explores how the two genders reflected the ideology of the man power over the woman as a natural fact. The feminists<sup>2</sup> were against this idea and

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<sup>1</sup> It was created by Karl Marx and Friedrich Engels. It strongly affected literature since this last is considered by the Marxist as "...an outcome of the active participation of the writers in the socio-political, and economic life of the people" (Gonde 83).

<sup>2</sup> For more details about feminism in literature see Kiberd, Declan. *Men and Feminism in Modern Literature*, London and Basingstoke, MACMILLAN PRESS LTD, 1985.

tried to convince the literary audience that the power and place of the woman in society are socially built and not naturally acquired. This approach explores also the effect that gender can have on the reader's perceptions when dealing with a literary text.

These approaches were more students' centeredness and allowed learners to participate in the interpretation of LD in the classroom.

#### **1.1.4.3 The Stylistic Approach to the Teaching of Literature**

The mentioned approaches overshadowed the linguistic features of literary texts. As EFL students, they should learn about the language, and literature is a good source for this (Tregrove 115). In this regard, Widdowson notes that “The value of stylistic analysis is that it can provide the means whereby the learner can relate a piece of literary writing with his own experience of language and so extend that experience” (116). This denotes that literature can be a suitable tool to learn a language and expand the lexis of students. However, the knowledge of vocabulary in literature is not enough, because “there is no direct relationship between the meaning of a sentence (paragraph, novel, poem) and what its words mean” (Fish 131). Thus, stylistic doesn't stand just at teaching students new linguistic forms and words but it is also “the study of the ways in which meaning is created through language in literature as well as in other types of text” (Nørgaard, Montoro and Busse 8). Hence, stylistics works as a tool to analyze the functional meaning of the different linguistic components<sup>1</sup>.

This approach was highly used in the EFL context to teach literature. Berg and Martin-Berg claimed that Literature does not teach only the literary genres and the aesthetic side of language but it also deals with the analysis of linguistic forms, which can work as a tool to facilitate for students to depict the writer's meaning (173). In order to confirm this idea, they implemented the stylistic approach to the students' lessons of literature by choosing passages

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<sup>1</sup> Style, grammatical choices, tense, vocabulary used by the author, etc.

from famous stories and comparing between the different existing versions in terms of language and style. This aims to reveal the difference that this approach will bring to the teaching of literature (175).

They compared the different written versions of Charles Perrault's *La Belle au bois dormant* or *Sleeping Beauty*, they found out that the use of some lexis has an impact on the reader and affects meaning. They provided as an example the word 'fâché' in French or 'distressed' in English, at that time it meant someone who feels dissatisfaction after receiving a bad action from another person or a group of people. Yet, before that period, it revealed anger. Therefore, students learn through these examples that there is a difference between certain words when using them in distinct periods because vocabulary changes and one word can signify more than one meaning depending on the context (177-178).

The stylistic analysis proved to be useful in deciphering meaning to students. Furthermore, this type of analysis teaches students how to analyze a literary text by exploring the language of the writer and figuring out the reasons behind choosing such a word instead of another (181). As in this research, students experienced different activities that taught them how to analyze a literary text from its linguistic elements such as, grammar<sup>1</sup>, vocabulary<sup>2</sup>, syntax<sup>3</sup>, phonetics<sup>4</sup>. Students are familiar with the mentioned linguistic branches and have already studied them which makes them feel comfortable when using them as a stylistic tool to analyze literature (188).

The same approach was used with another literary genre; which is poetry. Poetry is an important genre that was neglected for its complexity and many students fail in understanding the poetic language, thus, they fail in their exams. However, it is not only the students' fault but

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<sup>1</sup> Including tense and punctuation (J. Berg and M. Berg 17).

<sup>2</sup> The use of synonyms and repetitions (17).

<sup>3</sup> The organization of words and deviations (17).

<sup>4</sup> The effect of vowels (17).

also the teachers' lack of convenient strategies and approaches to facilitate it for their learners (Fakeye and Temitayo 51). The study aimed at using two approaches namely thematic<sup>1</sup> and stylistic approaches to teach poetry, it first examined the effectiveness of these approaches on the students' achievement in poetry and the relation of gender in learning poetry (52). A pre-test and a post-test were used with 138 students of secondary school in Akure Metropolis. After the pre-test, the experimental groups were taught following the two approaches for a period of eight weeks. On the other hand, students of the control group were taught poetry in the traditional method. After the experiment, students took their post-test (53).

The results revealed that the experimental groups received a higher degree than that of the control group, starting with the stylistic approach, after it, the thematic approach than comes the traditional one that was used by the control group. Concerning genders, there was no significant difference between males and females, thus, these approaches are practical and effective for both of them. Teachers were advised to use these approaches to teach literature, especially poetry. It was also recommended to train teachers on using different approaches to teach literature mainly the stylistic and thematic approaches which prepare teachers to deal with complex texts, like poetry (54).

Stylistics is also linked to the students' centered approach in interpreting LD and fostering CT which is opposed to the traditional approaches. In this regard, Verma compared the stylistic approach and the traditional approaches to teaching literature. He claimed that in the middle and secondary schools, students are asked to keep the same ideas of the teacher and the author when studying literature. At the university level, objectives are transformed; students need to have a broader idea about the text and bring their own touch by using their CT and contributing to the course by mentioning their personal interpretation. However, the traditional

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<sup>1</sup> It deals with writing a lesson based on specific ideas that are related to the main course and developing the ideas using the different skills of English including literature (Wilbur 643).

approaches to teaching literature don't support the students' critical analysis since it is based on lectures. Therefore, there is a gap between literature teaching objectives and approaches used in teaching literature (333-334).

The stylistic approach belongs to applied linguistics and deals with analyzing literary texts by interpreting each linguistic form to decode the implicit meaning of the discourse (334). Thus, students will learn how to use their thoughts and knowledge in understanding the meaning of LD instead of following the teacher's interpretations and learn it to get good marks (335). He added that "T.S. Eliot advocated that the 'form' of the literary text should itself interpret its 'content'" (336). This means that the students' use of the stylistic approach when analyzing literary texts will make them closer to decipher the writers' intentions.

In the traditional methods, students have the impression that teachers' interpretation of a literary text is the only correct version that they should learn. As a consequence, they become passive learners who wait from the teacher to interpret the text for them rather than trying to figure it out themselves. On the other side, the stylistic approach encourages students to be more autonomous and search for interpretations by using their CT and creating a significant relationship between the different elements<sup>1</sup> of literary texts to develop meaning (337).

## **1.2 Section Two: Teaching Literature in the EFL Context: A Situational Analysis**

This section explores the situation of literature in EFL teaching and in the Algerian educational system with bearing upon the case of the English department at Blida 2 university.

### **1.2.1 The Situation of Literature at the English Department of Blida 2 University**

Literature was considered as an insignificant and complex discipline for EFL learners. In the last centuries, it earned its position and has become a stepping stone in language learning. Despite its official implementation in the EFL curriculum, the educational systems are still

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<sup>1</sup> Figures of speech, linguistic choices, characters, themes, etc.

reserved in its use. For example, in the case of the Algerian educational system, specifically; the situation at Blida 2 university, it is noticeable that little attention has been paid to the teaching of literature in first, second, and third years. As it is demonstrated in table 1.1, table 1.2, and table 1.3.

Table 1.1

Time Table of 1<sup>st</sup> year LMD<sup>a</sup> Students at Blida 2 University

	8:30-10	10-11:30	11:30-13h	13:30-15	15-16:30
Sunday	Civilization	Grammar	Listening and Speaking	Listening and Speaking	French
Monday	Reading and Writing	<b>Literature</b>	Reading and Writing		
Tuesday					
Wednesday	Sociology	Study Skills	Linguistics	Grammar	
Thursday	Reading and writing	Phonetics			

Source: « جدول التوقيت قسم اللغة الإنجليزية ». *univ-blida2*. Blida 2 university, 14 Mar. 2018.

<http://univ-blida2.dz/lettre/wp-content/uploads/sites/2/2017/12/emploi-temps-anglais-2semstre.pdf>.

- a. Note: It stands for Licence, Master, and Doctorate, it is the Algerian educational system since 2004.

Table 1.2

Time Table of 2<sup>nd</sup> Year LMD Students at Blida 2 University

	8:30-10	10-11:30	11:30-13h	13:30-15	15-16:30
Sunday	Grammar	Grammar	Reading and Writing	Listening and Speaking	ICT <sup>a</sup>
Monday		Reading and Writing	Reading and Writing	Listening and Speaking	
Tuesday					
Wednesday	French	Study Skills	<b>Literature</b>	Civilization	
Thursday	Translation	Translation	Linguistics	Phonetics	

Source: « جدول التوقيت قسم اللغة الإنجليزية ». *univ-blida2*. Blida 2 university, 14 Mar. 2018.

<http://univ-blida2.dz/lettre/wp-content/uploads/sites/2/2017/12/emploi-temps-anglais-2semstre.pdf>.

- a. Note: It stands for Information and Communication Technology

Table 1.3

Time Table of 3<sup>rd</sup> Year LMD Students at Blida 2 University

	8:30-10	10-11:30	11:30-13h	13:30-15	15- 16:30

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Sunday				
Monday	<b>SLT</b> <sup>a</sup>	Didactics	Research Skills	ESP <sup>b</sup>
Tuesday	SCT <sup>c</sup>	SCT	German	<b>SLT</b>
Wednesday	Communication Skills	Listening and Speaking	Translation	Linguistics
Thursday	Reading and writing	Linguistics		

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Source: « جدول التوقيت قسم اللغة الإنجليزية ». *univ-blida2*. Blida 2 university, 14 Mar. 2018.

<http://univ-blida2.dz/lettre/wp-content/uploads/sites/2/2017/12/emploi-temps-anglais-2semstre.pdf>.

- a. Note: It stands for “the Study of Literary Texts”.
- b. Note: It stands for “English for Specific Purposes”.
- c. Note: It stands for “the Study of Civilization in Texts”.

Students are taught literature only 1 hour and 30 minutes per week in their first and second years at the university. In their third year, the number increases to 3 hours. The highest number of hours in the curriculum was allocated to the four skills: reading, writing, listening, speaking, and grammar as a sub-skill.

The importance of the four skills in language learning is undebatable; however, teaching them implicitly through literature can also contribute in improving those skills among learners. As Collie and Slater argued “Each novel, short story or play can spark off a wealth of different



activities. Tasks and exercises based on a literary text can provide valuable practice in listening, speaking or writing, as well as improving reading skills. Literary works of all kinds are now becoming increasingly available in spoken form on cassettes” (32).

Many studies confirmed that literature improves students' reading skill and help them to acquire new vocabulary and use it in appropriate contexts. It also incites students and motivates them to write and apply the knowledge acquired from the studied literary texts and relate it with their personal experiences, for example; dialogues, reports, reviews, etc. Furthermore, activities, like reading aloud and role-plays, can also develop their speaking and listening skills (Pardede 21-23; Noaman 126-129). However, "the teaching materials have to be properly organized, planned and utilized, and instead of teaching literature as a separate domain... one can use a literary text to teach the fourfold skills” (Abdulmughni 13). In other words, the teaching of literary texts should be accompanied with the right strategies to fulfill the objectives of the language curriculum.

### **1.2.2 Strategies of Analyzing Literary Discourse at the EFL Context**

Many departments of EFL teaching didn't tackle the problem of the difference between the teaching of language and the teaching of literature. As a consequence, EFL learners are still struggling with learning foreign literature, thus, teachers are asked to find solutions to it by applying different methods and new teaching strategies (Scher 55). For instance, the case of master students of literature and civilization at Blida 2 university in Algeria; they are not exposed to any module that teaches them how to analyze literary texts and they don't have the stylistic module which is important in EFL literature, table 1.4 demonstrates the time table with the different modules included in the curriculum.

Table 1.4

Time Table of Master 1 of literature and civilization at Blida 2 University

	8:30-10	10-11:30	11:30-13h	13:30-15	15-16:30
Sunday		Academic	Academic	Critical	
		Writing	Writing	Theories	
Monday	Didactics	African	Research		
		Literature	Skills		
Tuesday	British	British Studies	MEL <sup>a</sup>	MEL	
	Studies				
Wednesday	American	American	Academic		
	Studies	Studies	Reading		
Thursday	Translation	Communication	African		
			Literature		

Source: « جدول التوقيت قسم اللغة الإنجليزية ». *univ-blida2*. Blida 2 university, 14 Mar. 2018.

<http://univ-blida2.dz/lettre/wp-content/uploads/sites/2/2017/12/emploi-temps-anglais-2semstre.pdf>.

b. Note: It stands for Middle English Literature.

Different strategies are specifically designed for EFL learners and help them in understanding literature and learning the language at the same time. These strategies are not all derived from one approach but they may vary and take different aspects of myriad approaches of teaching literature.

Sandra proposed some strategies to study EFL literature, she divided them into three main steps. The first step is called pre-interpretation, it includes activities that prepare the

learner for reading the literary text by refreshing their schema<sup>1</sup> knowledge, introducing them to the main theme of the text and identifying the characteristics of the language used in the text (403-405). These activities prepare the learner for the following step.

The second step is named interpretation, in this one, students should be involved in discussing the elements of the text and share their own opinion and analysis, they should also think critically about the text and confront others to support a particular view. In order to attain these objectives, different activities were suggested, like brainstorming, rewriting the story, role play, classroom discussion, guessing games, etc. (406).

The last stage is synthesis, it is about combining all the elements that were studied separately before. In this case, the teacher can create the following activities to involve students in the synthesis process. First, asking questions about the story which pushes learners to state their point of view and share their thought about it. Second, working in groups, this can also be a good activity where learners tackle a particular issue of the text and draw a general conclusion. Third, asking students to write their own stories based on what they have learnt from the studied literary text, which fosters the student's understanding of the discourse. At last and not least, they can use another material, for instance, movies that reflect the ideas of the story and clarify the picture of certain elements in the text (407).

The mentioned steps showed that EFL learners should be involved in the interpretation of literary texts, however; the teacher should always be there to guide them with the different strategies and activities that assist their learning process of literature.

McGee also proposed several strategies to analyze literary texts. At the top of his list, he encouraged learners to read for pleasure and depict the general idea of the story. After that,

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<sup>1</sup> Previous knowledge that students have about the external and internal elements that contribute in understanding literary texts.

he suggested the use of the dictionary to explain the complex vocabulary that may prevent the reader from understanding important insights in the text and write the definitions behind the text to remember it. Then, he emphasized the element of culture that is in the story, this includes the geographical situation, religion, traditions, social life, etc. (4). In addition to the mentioned strategies, he stated that students should pay more attention to the stylistic and lexical choices of the writer that he attributed to the characters in the story and think critically about the reason behind choosing one element instead of another. In the last strategy, he asked learners to create their notes and write them in the margin of the text to remember important comments and use them in the analysis of the literary text (5). The mentioned strategies help EFL learners not only in understanding literary texts but also in exploring the language in it.

Shafiei Ebrahimi and Zainal researched the strategies of analyzing literary text for EFL learners. They adapted the survey of reading strategy by Mokhtari and Sheorey that consisted of three main strategies which are global, problem-solving, and support strategies. The first strategy consists of several techniques that learners use to manage their reading process of the literary text, like using pictures. The second strategy provides alternatives for the reader when facing problems in interpreting the text, for instance rereading the text. The last strategy deals with the different materials that learners can use while reading the literary text to reinforce their understanding, like dictionaries (34). These strategies were employed by 25 EFL learners of literature, they reported that they need to refer to their schema knowledge to support their understanding of the text, which is part of the global strategies. They also mentioned that the best way to not lose any important part of the story is to keep their mind concentrated in the text which is one of the problem-solving strategies. As a support strategy, they use translation when necessary to have a simplified picture of the literary text (35). These strategies are useful and simplify the task for EFL learners while interpreting any genre of literature.

Zhen Proposed several strategies for teachers that motivate EFL learners to study literature and help them in interpreting texts. He suggested the use of audio-visual materials<sup>1</sup> to introduce the theme for learners and watch the story in a more vivid way (40). Furthermore, he mentioned that teachers should create different tasks to guide the learner in the analysis of literary texts step by step and organize them according to the level, needs, and interests of their learners, and they should be always ready to readjust the task when it is needed. In addition, teachers should take into consideration their students' styles<sup>2</sup> and differences by varying the strategies they use in the classroom to teach LD (41). Teachers should also use written and spoken evaluation to assist learner's understanding. The oral one can be done through asking questions or discussing a particular topic related to the text, whereas, the written one can be realized through asking students to write a summary of the text or write something related to the text with their touch on it. Finally, teachers should read the text and predict the different reactions and attitudes of their learners before choosing the piece of literature to be taught in the classroom, after that they can organize debates and discussions to create a challenging atmosphere that encourages learners to read thoroughly the text to build strong arguments to defend their opinions (42).

Oku proposed the strategy of using digital texts<sup>3</sup> to read literature. He compared them and the print texts. His study was conducted with 184 Japanese students of undergraduate level, they were given a series of tasks based on the stylistic approach, and they were divided into three types which are "scanning to find repetition and rhymes, checking linguistic knowledge, and comprehension" (134-135). The participants were divided into two groups according to their proficiency in English, they were both given the same excerpt from "The Little House" by

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<sup>1</sup> For instance, movies.

<sup>2</sup> For example, auditory, visual, kinesthetic, etc.

<sup>3</sup> They have several characteristics "(1) ease of access, (2) updatability, (3) scale, (4) searchability, (5) intertextuality, and (6) multimedia" (Thompson 318).

Virginia Lee. However, the first group read the excerpt in a print form, whereas; the second group used a digital one. After that, a questionnaire was given to the participants about the linguistic structures and general idea of the excerpt (136). The results showed that digital text helps learners to develop a better understanding of the LD and the stylistic elements comparing to the print text (138). Therefore, the digital text is a useful strategy to read and analyze literature in the EFL classroom, however, the teacher should take into consideration the level of proficiency of his/her learners in ICT before using the mentioned strategy.

Although the strategies for native students of literature can work for EFL learners, teachers may face problems in applying them with students who have a low level of language proficiency and less knowledge about the target culture. Therefore, teachers should follow strategies that consider the different constraints foreign literature can cause for learners. It is also important to consider the learners' attitudes towards these strategies to readjust them accordingly.

### **1.2.3 Attitudes towards Literature Teaching Approaches and Methods in the EFL Context**

In language learning, it is important to take into consideration learner's attitudes towards the different teaching materials in the classroom since it plays a prominent role in fostering their motivation and creating a suitable atmosphere to learn the target language (Mitchell and Myles 24). As the use of literature in language teaching was questionable, many researchers have been investigating in this regard and they also involved students' attitudes towards the inclusion or exclusion of literature in the language curriculum.

For example, in the Algerian context, interviews were held with teachers from Tlemcen university, they mentioned that it was difficult to teach literature in the EFL setting (Kheladi 83). Moreover, they complained about the text of the syllabus that was chosen for students; they

stated that some of them don't fit their students' level. They added that they are still using lectures to teach literature and following the teacher-centered approach (86). Also, they affirmed that most of their EFL students have negative attitudes towards studying literature (87). Another study conducted at a different Algerian university, namely Ain Temouchent Center. It was revealed that students' attitudes towards the study of literary texts depend on the teaching strategies and approaches used in the classroom. The researcher also found out that students prefer the learner-centered approach to get more involved and link their experiences with the text (Fehaima 62).

Concerning Blida 2 university no available literature is present about the students' attitudes towards the teaching of literature since at their English department literature is taught in isolation<sup>1</sup> from didactics. However, one may claim that students of that university are positive towards studying literature since about 50%<sup>2</sup> of the students who were admitted in the Master program were interested in literature and chose it as their field of study.

In addition to the mentioned Algerian universities, other studies were also investigated in the EFL setting which tackled the students' perceptions towards literature. A study conducted in Saudi Arabia tackled this idea by attributing to 50 undergraduate EFL students two questionnaires that deal with their attitude, and mood perception towards literature (Alfauzan and Hussain 4-5). These questionnaires were given three times during the whole semester. The results demonstrated that at the beginning, students had a positive attitude towards the teaching of literature and they did enjoy learning the target language through literary texts. In the middle of the semester, many students changed their perceptions from positive to negative ones. At the end of the semester, the majority of students had a negative attitude towards the teaching of literature and very few remained positive (9-11). The second part of the experiment required

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<sup>1</sup> They don't have didactics of literature but only literature and civilization as one field and didactics as another separated field.

<sup>2</sup> The other 50% of the students chose didactics.

learners to write essays about their preferences in studying literature to fulfill their needs and justify the different results of the questionnaires (12). Concerning the results of the essays, they proved that students had a positive attitude towards the teaching of literature in the EFL classroom which is consistent with the results of the first stage of the questionnaires, however; their attitude was affected throughout the semester and this was due to the teaching approaches that were used in the classroom (13-14). Therefore, the methods and strategies used by teachers have a strong influence on student's attitudes and motivation to learn literature which in turn will affect their performance.

The previous study broadly tackled the teaching of literature and didn't reveal the specific strategies and approaches that affected the students' attitudes negatively. In this regard, a research was conducted to detect students' attitudes towards the reader-response approach, stylistics approach, and integrated approach. The study involved 35 university students of advanced level preparing to study abroad by using questionnaires and interviews and teaching them the mentioned approaches. Moreover, teachers explained each employed approach to their students before starting the course to raise their awareness about the source of methods they have been exposed to in the classroom. The results proved that students had negative attitudes towards the reader-response theory because they got only the general idea of the story and were not able to grasp important details. On the other hand, the stylistic approach was more appreciated by the students and helped them to develop a better understanding of the different choices<sup>1</sup> made by the writer to convey meaning. The last approach which is the integrated one was introduced by learners in a teacher-centered manner and it was the most favored by students (Fogal, *Lit Studies: Learner Feedback on Teaching Styles*).

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<sup>1</sup> In terms of language, style, form, theme, etc.



Another study reported different results regarding the stylistic approach. The participants of this research were 81 students from three different groups and three teachers of reading (Baba 86). The researcher used questionnaires, interviews, journals, and worksheets with the implementation of the stylistic approach in the EFL classroom. Worksheets consisted of different activities based on grammatical features of chosen novels, poems, short stories, and plays (102-103). A pre-questionnaire and pre-interviews were used with students and teachers before exposing them to the stylistic approach to detect their perceptions towards studying literature, a post questionnaire and post interviews were also used with them after the experiment to figure out their attitudes towards the stylistic approach (108). Journals were used with some of the participants (10 students and 3 teachers) where they were asked to write about their experiences with the worksheets of the stylistic activities each session (113).

In the pre-experiment results, students showed a negative attitude towards literature because they were taught with traditional methods that incite them to learn by heart only to succeed in the examination (128). In the post-experiment results, many students changed their attitudes and reacted positively to the worksheets mainly with poetry. However, all the interviewed teachers reported that although the stylistic approach helped to create a relationship between literature and language which is useful in the EFL context, they are still considering it too difficult for their students' level (236). Therefore, the researcher proposed to include the stylistic approach with different strategies and activities from those used in this experiment which were based on specific themes and selected texts (271).

The text selection of a literary work is not only a step used before teaching literature but also a method of teaching since the right selection of the genre, language, or theme would highly contribute in motivating the learners to study and better analyze literary texts. Hence, several studies were interested in identifying the students' attitudes towards the different selected literary texts.

In this concern, a study was conducted by a Malaysian university to figure out the EFL students' attitudes towards the different genres of literary texts that were used by their teachers in the classroom. The researcher gave them questionnaires and selected some of them for interviews. The results reported that students had a positive attitude towards the use of short stories in the classroom. They stated that these stories were more readable in term of language and plot, as they helped them to gain time because of their length (Ghazali et al. 53). Concerning poetry, students had negative perceptions of its use in the classroom. They mentioned that it was difficult to understand because of the obscurity and complexity of its language, they also reported that the tackled themes were not interesting. In addition to short stories and poetry, students reacted negatively to the use of novels. They argued that it is too long and boring and they face difficulties to understand the role of characters and plot. As a consequence, the majority of the participants asked to participate in the text selection of the literature they study (54). Consistent results were found in another research where students also preferred short stories and considered poetry as too complicated and dull (Chacko and Wan Yahya 38).

Although traditional approaches to the teaching of literature were highly criticized and were considered as one of the dominant reasons for decreasing learner's interest in studying literature, several studies reported that EFL learners are still preferring teacher-centered methods than the student-centered ones.

In a study conducted in an EFL setting, a survey was distributed to learners to detect their favored methods of studying literature. The majority of the participants proposed the use of schema knowledge of the different elements of literary texts, such as theme, plot, characters, and also the biographical, historical, social, and cultural knowledge of the author, i.e., traditional approaches (Spirovska Tevdovska 167).

Lectures are the main method of the traditional teaching of literature, they received positive attitudes from EFL learners. In a university of the Philippines, English students were

questioned about their attitudes towards different approaches. The results revealed that their most preferred methods are lectures, they argued that such methods give them the ability to acquire a tremendous amount of knowledge from the teacher about the various literary texts they are studying. Similarly, teachers chose lecturing as their favorite method of teaching. They noted that with receiving some interruptions and participation from students, lectures provide learners with opportunities to practise and master the four skills (San Jose and Galang 46).

Therefore, EFL students are still opting for traditional education where their voices are less audible and their knowledge is acquired from teachers, as Fogal mentioned; "...teacher-centered methodologies, at least at this advanced level and within the context of literary studies, have a place in the EFL classroom" (EFL Literature Studies: Student Feedback on Teaching Methodology 124).

The mentioned EFL students' attitudes towards the teaching of literature are affected by other factors that push them to see things the way they did. For instance, casting doubts and fears to teach and study the stylistic approach in the EFL context, including Blida 2 university, maybe due to the lack of English proficiency of the students and the problem resides in the strategies used to apply this approach and not with the approach itself. Concerning literary genres, poetry was the least favored despite its importance in literature; this means that teachers should change the way they are teaching it rather than excluding it from the syllabus. For the last point, the preference of traditional approaches over the modern ones shed lights on how students search for what is easier for them when studying EFL literature, i.e., they are trying to avoid participating in the analysis of literary texts because they are not equipped with the right strategies to take charge of their own learning process and to overcome the myriad difficulties of foreign literary texts.

### 1.2.4 Students Difficulties in Understanding and Analyzing Literary Discourse

In the Algerian context, the case of Blida 2 university, a significant number of master students of literature and civilization abandoned after spending a few months in the first semester. Some of them pointed out that they find it hard and couldn't make it while some others regretted choosing it and wanted to opt for another field in the coming year. Table 1.5 demonstrates a general overview of the students' final results of the first and second semesters, including the number of students who quit.

Table 1.5

Results of Master 1 of literature and civilization at Blida 2 University

Passing Scores	Less than 10	10-12	13-15	Abandoned
Number of Students (1 <sup>st</sup> Semester)	15	45	11	18
Number of Students (2 <sup>nd</sup> Semester)	12	38	11	10

Source: Adapted from the English department at Blida 2 university, 04 June 2018.

The majority of students scored between 10-12 in both semesters, i.e., the average level, and 28 students abandoned their studies and were no longer included in the master program of 2017/2018. Hence, teaching literature to EFL learners is considered as a difficult task for teachers, this is due to many constraints that students are exposed to during the process of analyzing and understanding LD. This topic attracted the attention of many researchers and

scholars; they started digging on the main difficulties of LD in the EFL context as a first step towards the search for practical solutions.

Aysun Yavuz conducted research at a Turkish university to collect data about students' difficulties in understanding literary texts. He taught EFL students the different courses of western literature and asked them to analyze and identify the main elements of a literary text, then certain were asked to present it (28). The collected data from students' checklists and the course evaluation revealed myriad difficulties that students were facing when dealing with literature. First, they were unable to depict the relationship between the main elements of literature in a text, such as a theme, characters, and setting. Furthermore, they were confused about the meaning of certain figures of speech when it comes to relating them with the content (30). As a solution to this, students proposed to have more language activities which may contribute to enhance the readability of literary texts, like reading comprehension activities<sup>1</sup>, and also preparing a sketch<sup>2</sup> of the author (31).

In addition to the mentioned difficulties, other scholars reported that the main problems that EFL learners are facing when reading literature are linked with the linguistic structures and cultural elements of LD.

#### **1.2.4.1 Linguistic Complexity**

Language is one of the most common problems that hinder the readability of literary texts to EFL learners (Mncwango1 and Gazu 11). Vocabulary is among these linguistic structures which tend to mystify the meaning of the literary text (Knutson 14).

Similar ideas were explored in a study conducted with students of literature at a Malaysian university. Students were observed to depict their weaknesses with short stories and

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<sup>1</sup> For instance, true and false.

<sup>2</sup> A thorough physical and mental description.

poems. The researcher used three semi-structured interviews (Hasim and din 116-117). The results showed that students have linguistic issues with literary texts which affect their motivation and enthusiasm when reading literature. Furthermore, the complex vocabulary demystified the readability of the text, mainly poetry; despite its short length it has complicated terms; as one of the interviewees reported (126).

The vocabulary complexity is not the only component that makes the language of LD difficult to grasp. Its linguistic rules and forms deviate from the regular ones that are used in other types of discourse and this creates ambiguity for the reader. Another reason is that literary texts are made of explicit and implicit meanings, however; the majority of time the writer expresses his/her intentions indirectly, i.e. the reader needs to infer the implied meaning to understand the discourse (Savvidou 2004).

In addition to the mentioned linguistic factors, another researcher reported that learners encounter other problems when reading literature. For example, in reading drama, students complained about the length of the text, the use of old English<sup>1</sup>, the writing style and the use of non-English vocabulary (Shakfa 100).

The stylistic elements of literary texts are also a challenge for EFL learners as Knutson pointed out; "...in addition to vocabulary and sentence structure, factors such as rhetorical organization, discourse features, genre, script or print style, and content are said to contribute to the relative complexity of a given text" (14).

Language is not the only factor that complicates the task for EFL learners to understand literature. Therefore, understanding only the language is not enough to decode the meaning of LD. Its interpretation relies also on the level of interaction between the reader's culture and the

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<sup>1</sup>, Shakespeare's language.

cultural elements mentioned by the writer in the discourse (Scarino and Liddicoat 18). This idea sheds light on another difficulty of literary texts in the EFL context, which is the foreign culture.

#### **1.2.4.2 Cultural Unfamiliarity**

Culture can also be a disturbing element in literature for EFL learners (Mokhtari 164 Valley 20). In a study conducted at a Palestinian university, two short stories were used to test the difficulty of literature in the EFL context; Shakespeare's "Othello" and Faulkner's "A Rose for Emily". The majority of students reported that culture was a constraining factor in the readability of the short stories, including the figures of speech which are also related to the foreign culture (Keshta 25-26). Therefore, the cultural allusions referred by the writer add more complexity for the reader who hasn't enough background knowledge about the different features of foreign cultures. Lazar classified these cultural elements into thirteen aspects (65-66):

1. Objects or products that exist in one society, but not in another.
2. Proverbs, idioms, formulaic expressions which embody cultural values.
3. Social structures, roles and relationships.
4. Customs/rituals/traditions/festivals.
5. Beliefs/values/superstitions.
6. Political, historic and economic background.
7. Institutions.
8. Taboos.
9. Metaphorical/connotative meanings.
10. Humour.
11. Representativeness – to what slice of a culture or society does a text refer? Does it describe a particular class or subgroup?

12. Genre – how far do different genres translate cross-culturally? Will students understand if a text is meant as a fable?
13. The status of a written language in different cultures and the resulting strategies for reading a text – Will students believe they should accept the text as immutable and fixed? Will they expect to read a moral lesson from it? Will they feel comfortable questioning and analysing the text?

The mentioned aspects characterize one culture from another and the lack of knowledge about them will be an obstacle for the reader in the interpretation of the LD which is usually the case of EFL learners.

The linguistic and cultural difficulties can also be explored from another angle which is the cognitive interpretation of discourse.

#### **1.2.4.3 Cognitive Difficulties in Comprehending Literary Discourse**

The idea of difficulty in literary texts is also related to the cognitive process of comprehension and analysis of discourse. In cognitive science<sup>1</sup> interpretation is considered as a hard process that happens in the brain, especially with literary texts since the constituents that help the brain to properly assimilate information are generally absent. For instance, the coherence of syntax in sentence structures is one of the important aspects of the discourse that facilitate the understanding of different types of texts (van Dijk 8). However, literary texts tend to violate the rules of syntax and deviate from the normality, especially poetry as Widdowson stated, "Poems, I have argued, represent unique language systems in which the regularities of langue and parole converge, systems which are linguistic paradoxes in that they are based on a denial of the primordial characteristics of arbitrariness and linearity..." (161). Thus, the reader's

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<sup>1</sup> "Cognitive science can be roughly summed up as the scientific interdisciplinary study of the mind...It results from the efforts of researchers working in a wide array of fields. These include philosophy, psychology, linguistics, artificial intelligence, robotics, and neuroscience" (Friedenberg and Silverman 2).



brain finds the literary text more difficult to assimilate. The schema knowledge about the socio-cultural aspects of texts is also regarded as a functional tool for the brain in processing and understanding any type of discourse (Van Dijk 8). In EFL literature, readers lack this knowledge and struggle with the foreign cultural allusions that are mentioned by the author.

The cognitive interpretation of poetry can also be hard to process, since the brain generally uses the smallest parts; semantic or syntactic, to build a general idea or a theme of the text that helps in the readability. In poetry, these small constituents are not well organized<sup>1</sup> and decontextualized, which makes the reader unable to draw a general picture of the poem. Therefore, the reader should decipher semantically each ambiguous word in the poem to have an idea about the meaning of the literary text, and this process may be hard to realize in a decontextualized situation with a deviated set of linguistic elements (13-14).

Concerning the narrative, it has a specific arrangement in terms of language and content, as the writer called them “semantic and schematic organizations”, which may change and deviate from the conventional ones. This makes the reader’s brain do an extra task that consists of reorganizing them into their usual order so that the text becomes readable (15-16).

The schematic knowledge<sup>2</sup> about the use of language in different situations gives the user an idea about what comes next when interacting in oral or spoken discourse and this facilitates the understanding of the intended meaning of the speaker or the writer (Widdowson 30). In literary texts, readers can’t rely on this technique; they can’t call for their schematic knowledge to understand better the LD since language is decontextualized and not used in its ordinary function. In other words, readers are unable to predict what is going to happen even if

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<sup>1</sup> There is no logical connection between the different stanzas.

<sup>2</sup> This one is related to sociolinguistics.

they recognize the linguistic elements that are used by the writer or they are familiar with the global theme (30-31).

The literary text creates its own schemata within its content or what is inside of it without referring to the outer world; it is not possible to check whether something is real or truly said out of the literary text where it was mentioned. Therefore, the schematic knowledge is not useful for the reader when dealing with LD since literature is not linked with the social context that surrounds the reader, it rather pushes him/her to create a new schema related only with the text (31). This idea was emphasized by Carter who revealed that "...literariness or features of creativity inhere in the degrees to which language use departs or deviates from expected patterns of language and thus defamiliarises the reader. Literary language use is therefore different because it makes strange, disturbs, upsets our routinised 'normal' view of things, and thus generates new or renewed perceptions" (59). Thus, the option of using the schema knowledge to deduce the meaning of discourse when dealing with literary texts is put aside.

The mentioned difficulties are the reasons that made many teachers reluctant about the use of literature in EFL teaching. It also pushed scholars and researchers to try to find practical strategies that demystify the readability of LD for EFL learners.

## **Conclusion**

The present chapter has introduced LD and the teaching of literature in the EFL classroom. The first section has identified the main differences between text and discourse, written and spoken discourse, and literary and non-literary text to avoid recurrent confusion and explain the different queries related to them. It has also shed some light on the main approaches of teaching literature where the stylistic approach has been highly emphasized since it has a prominent role in language teaching.

The second section has examined the situation of literature in the EFL context in general and at Blida 2 university in specific. It has been realized that little space has been given to the teaching of literature in the language curriculum. Besides, the strategies of teaching EFL literature and the students' attitudes towards them have been described. The last part has identified the main obstacles that EFL learners face when learning literature which have been categorized into linguistic, cultural and cognitive difficulties. Therefore, students need to learn strategies to analyze literary texts that help them to overcome those difficulties. In the next chapter, the strategy of TR will be introduced in connection with CT and readability in EFL literature.

**CHAPTER TWO: THE  
THEORETICAL AND PRACTICAL  
FRAMEWORK OF HALLIDAY'S  
TRANSITIVITY**

**CHAPTER TWO: The Theoretical and Practical Framework of Halliday's Transitivity**

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## **Introduction**

This chapter will be exploring Halliday's TR system as a theory in systemic functional grammar (SFG), then as a strategy in analyzing LD. The first section explains the origins of TR with a detailed description of the experiential metafunction of language and its main components that constitute the whole framework. First, all the process types (material, mental, relational, behavioral, verbal, and existential) will be identified with showing their role in TR. Then, the section will tackle a thorough explanation of the different circumstantial elements (extent and location, manner, cause, and contingency) of Halliday's TR that have a significant role in making meaning in literature.

The second section sheds light on a conspicuous element of the thesis, which is the relationship of TR with both CT and readability by explaining its benefits with EFL students of literature. It starts by identifying the role of FG in language teaching then moves to its use in specifically teaching literature. The concepts of CT and readability will be also defined in relation to literature and then connected to the TR system by mentioning the arguments that support the effectiveness of TR in developing CT and readability while analyzing literary discourse.

### **2.1 Section One: The Theoretical Framework of Halliday's Transitivity**

This section introduces the theory of SFG with bearing upon the three metafunctions of language. It also provides a meticulous explanation of the TR system.

#### **2.1.1 Halliday's SFG Theory**

SFG is a theory that originated from the study of Firth then was developed by his student Halliday in the 1960s. In this theory, Halliday introduced different linguistic models and frameworks based on the notion that grammar is a system that has different functions in spoken and written texts (*An Introduction to Functional Grammar* [4th ed.] 23).

He also insisted on the idea that grammar is not just a set of rules and isolated items; it is rather functional and related to the context. In other words, for him; grammar contributes to meaning. In addition to that, he didn't neglect the idea that grammar is composed of different constituents that have a syntagmatic organization<sup>1</sup> where he referred to grammar as a "structure" (22). However, he added that these constituents of language are a matter of choice where he called it "paradigmatic order<sup>2</sup>" and he referred to grammar as a "system" (23). Similarly, Thompson claimed that all parts of language could be substituted according to the intended meaning of the speaker or the writer and to the context in which language is produced (9).

Halliday stressed the importance of grammar in shaping meaning by introducing the paradigmatic order or the chain of choice in language. He noted, "A language is a resource for making meaning, and meaning resides in systemic patterns of choice" (23). He added that language could be analyzed through the grammatical system by revealing the function of the different choices made to express an idea (24).

In this theory, Halliday assumed that language is a complex system, and its constituents belong to different categories, which he named "strata" or "the process of stratification". In this regard, he mentioned that language is made of many stratifications, he gave the example of the simplicity of the child's language in comparison with the adult's one. He explained that children could ask for something just by using a sound, a word or even a gesture that is composed of only two strata of language: "stratum of content" and "stratum of expression". However, the adult language is more complex; it has written and spoken forms and the content strata can itself

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<sup>1</sup> It is linear in the way that one constituent comes after another to produce a word, a sentence, a paragraph and so on.

<sup>2</sup> The different linguistic choices that a language user chooses to express his ideas.



be divided into "lexicogrammar<sup>1</sup>" and "semantics", which are related to the prominent role of language in life (24-25).

He elaborated how these two strata of language manifest, "The way it does this is by splitting the task into two. In step one, the interfacing part, experience and interpersonal relationships are transformed into meaning; this is the stratum of semantics. In step two, the meaning is further transformed into wording; this is the stratum of lexicogrammar" (25). Therefore, both the schematic knowledge of the social context and the linguistic mastery of the language contribute to producing meaningful communication.

### **2.1.1.1 The Main Differences between TG and FG**

The traditional view of grammar was referring only to the form of language and considers grammar as a set of rules that should be studied in terms of its correctness in a sentence rather than its meaning. On the other hand, FG refers to the meaning of the grammatical structures in communication by considering the different social contexts (Lock 1).

TG generally focused on what is inside the sentence and split it into parts to study its elements. However, FG looks at what is inside and outside the whole text that communicates meaning "It seeks to describe how language choices are influenced by particular factors in the context: 'what's going on?' (the field or subject-matter), 'who's involved?' (the tenor), and 'what channel of communication?' (the mode). Together these form the register" (Derewianka and Johns 7).

Chomsky's theories were focalized on the analysis of sentences from their grammatical forms. In Transformational Generative Grammar, Chomsky split the different elements of a sentence (subject, verb complement, etc.), and studied them through their grammatical and

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<sup>1</sup> It was coined by Halliday to connect syntax, vocabulary, and morphology with grammar (*An Introduction to Functional Grammar* [2nd ed.] 40).

syntactic roles in a sentence with no reference to the external factors that contribute to meaning (Thompson 3).

It is clear that TG is distinct from FG, since the former focus on form, whereas, the latter focus on meaning. Yet, these two are strongly related, i.e., the study of meaning is important but little knowledge about the grammatical rules and structures would also complicate the task for the language user to communicate. Therefore, the strong relationship between form and function is what promotes a good understanding between interlocutors (Fontaine 3-4).

### **2.1.1.2 Types of Contexts in FG**

The main difference between TG and FG is that FG analyzes grammar in relation to the context. In this regard, FG distinguishes two main types of contexts: situational and cultural.

#### **2.1.1.2.1 Situational Context**

This one is realized under the idea that language varies and changes according to the situation where it is used and it is labeled in linguistics as 'register'. The latter is divided into three main elements. The first one is called the field; it is related to the general topic or idea of the text including all the details like locations, events, actions, etc (Morley 8). The second element is the tenor; it deals with describing the participants involved in the discourse. It also examines the different relationships between them including their roles in the field being tackled. The last one is the mode; it is mainly about the type of discourse, i.e., spoken or written. The spoken one can be further divided into spontaneous and non-spontaneous, and the written discourse can be the one created to be read or the one written to be performed orally (9).

#### **2.1.1.2.2 Cultural Context**

It is about the social and cultural schematic knowledge of the language user when interacting with other participants. This type of context is mostly related to genre, which studies the linguistic differences in myriad social and cultural settings (10).

The situational and cultural context in FG showed that grammar has different functional tasks that carry a specific meaning according to these contexts. These functions were elaborated in Halliday's studies, which he labeled 'the metafunctions of language'.

### **2.1.1.3 Language Metafunctions**

In SFG, Halliday introduced three functions of language that he called metafunctions, he stated that "the clause — like any other grammatical unit — is a multifunctional construct consisting of three metafunctional lines of meaning..." (*An Introduction to Functional Grammar* [3rd ed.] 168), which are the ideational metafunction, the interpersonal metafunction, and the textual metafunction. Therefore, when people use a language, they express a given idea and talk about their experiences, they interact with others and create relationships, and they produce coherent discourse (29-30).

#### **2.1.1.3.1 The Ideational Metafunction**

People's experiences are shaped by language; it means everything that happens to someone can be created by language and expressed through it using different words and grammatical choices (Asp 35; Halliday 29). In SFG, Halliday called this the ideational metafunction and divided it into experiential and logical functions. The former is about the different feelings and actions that are part of the language user and create for him/her experiences (Halliday and Matthiessen, *Construing Experience through Meaning* 511). The latter indicates "the logical relations between events and states in that experience" (Asp 35).

The experiential metafunction holds a significant part in FG theory; it is regarded as responsible for creating new experiences from both the inner<sup>1</sup> and outer<sup>2</sup> world using grammatical structures in an organized and logical form (Halliday and Matthiessen 512). In this

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<sup>1</sup> Feelings, emotions, thoughts, etc.

<sup>2</sup> Actions, events, etc.

metafunction, the clause is considered as a representation of the language user's experiences, which are developed through the system of TR<sup>1</sup>.

### 2.1.1.3.2 The Interpersonal Metafunction

The use of language is related to actions; people interact with others and build interpersonal relationships when talking about their experiences and happenings (*An Introduction to Functional Grammar* [3rd.] 29-30). In this regard, Halliday noted that "... every message is both about something and addressing someone..." (30). Therefore, there is a relationship between language and the social context, in other words; one of the functions of language is building relationships with others by expressing different thoughts and exchanging information in a given situation (Asp 35; Christie 21; Bloor and Bloor 11). This type of metafunction can realize different actions through exchanges, which generally take the form of goods and services or that of information, and these can happen by giving or demanding as in the following example:

give + goods-&-services:	offer	[accept goods-&-services given!]
demand + goods-&-services:	command	[give goods-&-services demanded!]
give + information:	statement	[accept information given!]
demand + information:	question	[give information demanded ! ].

(Halliday, *Construing Experience Through Meaning* 524)

These exchanges or as referred by Halliday "a clause as an exchange" are expressed through grammatical structures called mood<sup>2</sup>; the mood of an offer and a question is generally

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<sup>1</sup> A thorough explanation of this system will be developed later.

<sup>2</sup> For more details about mood in SFG see Aijmer, Karin. "Modality and Mood in Functional Linguistic Approaches". *The Oxford Handbook of Modality and Mood*, edited by Jan Nuyts, and Johan Van Der Auwera, Oxford University Press, 2016, pp. 495-513.

interrogative, the mood of a command is usually imperative, and the mood of a statement is declarative. These moods are not a fixed rule but they are the most recurrent ones (Eggins 147).

The interpersonal metafunction can also reveal the ideology of the language user. Discourse analysts scrutinize the distribution of interpersonal roles of the different participants with the linguistic choices that the writer made to describe relationships. This would give them hints about his/her ideology towards a particular idea that was put implicitly (Bloor and Bloor 12).

### 2.1.1.3.3 Textual Metafunction

People build their experiences and interact with others by producing texts, which can be spoken or written. In SFG, Halliday and Matthiessen named this 'the textual metafunction' (*An Introduction to Functional Grammar* [3rd ed.] 30). It is related to the lexicogrammatical components and the different choices a writer or a speaker makes to produce discourse (Christie 21).

The ideational and interpersonal metafunctions are developed with situational and cultural contexts, which affect the way language is organized. On the other hand, the textual metafunction manages this organization according to these contexts by manifesting experiences in convenient linguistic structures and connecting the different exchanges between the interlocutors into logical and meaningful structures (Mann and Matthiessen 243).

This metafunction represents the clause as a message and divides it into two parts: the theme and the rheme. The first one consists of a nominal group that holds the general topic and provides the contextual information for the reader; it is generally placed at the beginning of a sentence. The second one comes after the theme, in other words; it is the rest of the sentence which elaborates the idea mentioned in the theme. The combination of both theme and rheme

constitute a thematic structure (Halliday and Matthiessen, *Halliday's Introduction to Functional Grammar* [4th ed.] 88-89).

In addition to the mentioned structure, there is also the information structure that is composed of given/new information. This is connected to the interlocutors when using language in a particular situation, i.e., they introduce new information or ideas by starting with mentioning what it is already in the schematic knowledge of the other interlocutor to simplify the assimilation of the new knowledge (Bloor and Bloor 65).

### 2.1.2 Halliday's Transitivity

The frequent definition of this word is related to the transitive verb which needs to be followed by a direct object to convey meaning, and the intransitive verb which can have meaning even when standing alone (Næss 12). It is also the dictionaries meaning like in Merriam-Webster dictionary 'transitive' was defined as "characterized by having or containing a direct object...", and the 'intransitive' verb as "not transitive; especially: characterized by not having or containing a direct object...".

TR can also have other traditional meanings as Hopper and Thompson stated, "Transitivity, then, viewed in the most conventional and traditional way possible — as a matter of carrying over or transferring an action from one participant to another — can be broken down into its component parts, each focusing on a different facet of the clause" (253). Therefore, it consists of analyzing a clause from its linguistic constituents that in turn carry a specific meaning.

Halliday's TR System is different from the dictionary definitions and a more elaborated version of that defined by Hopper and Thompson. He was the pioneer of the TR framework, and he defined it as the study of the grammatical functions of a given language through analyzing its clauses. He also highlighted the importance of the clause in revealing different meanings through grammar and lexis, and he referred to them as "lexicogrammar" (*Halliday's*

*Introduction to FG* [4th ed.] 10). Thus, the clause represents the three metafunctions of language (30).

The TR system is part of the ideational or experiential meaning, i.e., what happens in the internal and external world of the language user (Cunanan 72). In this context, Halliday stated that "Transitivity is the set of options relating to cognitive content, the linguistic representation of extralinguistic experience, whether of the phenomena of the external world or of feelings, thoughts and perceptions" ("Notes on Transitivity: part 02" 199).

Halliday noted that TR creates for these worlds different processes that describe the participants' experiences and include myriad types of circumstantial elements ("Notes on Transitivity: Part 01" 38). Therefore, TR is about analyzing the experiential meaning of clauses in language by grasping the lexicogrammatical function of each part of it, which is organized in different process types (PT).

### **2.1.2.1 Types of Process in Halliday's Transitivity**

Halliday assumed that people's experiences emerge from the actions that happen in the environment when they are interacting, sharing or reacting, and also from what happens inside them as feeling, sensing or thinking. He added that what happens inside the person is more difficult to infer than the explicit actions that exist outside of him/her. However, what the person feels is usually a reaction to what happens outside. Thus, the person's actions mainly; the linguistic and grammatical choices they make, can give a clue about their feelings or thoughts. In this respect, Halliday and Matthiessen mentioned that our experiences can be represented by six types of process which are displayed in the TR system, namely; material, mental, behavioral, verbal, relational, and existential (213).

#### **2.1.2.1.1 Material Process**

The material process is a set of actions and events that Halliday referred to as the "doing" and "happening" process. He mentioned that "the doing" process is about someone who does

something to another person which creates actions. Whereas "the happening" process is about something happening to any entity, and this one refers to an event (Halliday and Matthiessen 224).

In the TR system, there are both transitive and intransitive clauses<sup>1</sup>; the transitive ones reflect actions "doings", and the intransitive ones refer to events "happenings" as in table 2.1:

Table 2.1

## Process of Actions and Events in the Transitive and Intransitive Clauses

(a)		
the lion	sprang	
Actor	Process	
nominal group	Verbal group	
(b)		
the lion	caught	the tourist
Actor	Process	Goal
nominal group	verbal group	nominal group

Source: Halliday, M.A.K, and Christian M.I.M Matthiessen. *Halliday's Introduction to Functional Grammar*. 4th ed., Hodder Arnold, 2014, p.226.

In table 2.1, the example 'a' represents the intransitive clause which also expresses the process of 'doing', whereas; the example 'b' refers to the transitive clause which expresses the process of 'happening'.

➤ **Participants**

<sup>1</sup> In this case, transitive and intransitive refer to their traditional definitions, i.e., the transitive clause requires a direct object to convey meaning, whereas; the intransitive one can convey a meaning when standing alone, as illustrated in table 6.



The participants in this process are called the actor; the one who does the action, and the goal; the one who receives it. Halliday emphasized the importance that the voice of a clause plays in changing the participants' arrangement that can be confusing as in the examples of table 2.2:

Table 2.2

## Participants of Material Process in the Active and Passive Voice

the lion	caught	the tourist	the tourist	was caught	by the lion
Actor	Process	Goal	Goal	Process	Actor

Source: Halliday, M.A.K. *An Introduction to Functional Grammar*. 2nd ed., Edward Arnold, 1994, p. 110.

In table 2.2, the arrangement of the participants changed since in the first example the clause is in the active voice and representing the process of doing where we can ask the question: what did the lion do to the tourist? Whereas, the second one is in the passive voice that represents a process of happening where we can ask the question: what happened to the tourist? which explains why the tourist is considered as the goal instead of the actor (Halliday 110). The actor in material process can be the one who does something that affects the goal "affected goal", as he/she can do something that resulted in producing the goal "effected goal" (Violeta and Momčilović 16).

The role of the actor in the transitive model is supposed to be the one who does the action, whereas; sometimes we find him/her just involved in the action with other reasons that pushed him/her to become the actor in the clause as Maysa clarified, "in the transitivity model, "the window" in the sentence "The window broke" is labeled as an Actor although semantically it is an affected participant or an enforced actor, which may be a little problematic labeling" (7). This was solved by the ergative model that both with the transitive model forms the TR

system (Halliday, *An Introduction to FG* [2<sup>nd</sup>ed.] 165). In this model, the actor is given another name when it is not the one who really does the action, Halliday called it "the medium" and defined it as "...the nodal participant throughout the system. It is not the doer, nor the causer, but the one that is critically involved, in some way or other according to the particular nature of the process" (Halliday 165).

When the actor is, literally, the one who does the action in a process, the ergative model called it "the agent". Halliday provided the example of "The glass broke" where the glass in the transitive model of the material process is considered as the actor and in the ergative model is labeled as the medium. The reason for calling it 'medium' is that it is not really the glass which did the action of breaking itself but there is another actor responsible for this process.

In order to explain this element, he added to the example the actor; "The heat broke the glass", in this case, the heat is the agent or the actor who was the reason behind breaking the glass. (Halliday 164-165). The absence of the goal in the transitive model of material process changes the name of the agent to the initiator (Halliday 165) This last has another specific function, as Halliday added, "we have to introduce the function of INITIATOR to take account of the executive role" (Halliday 171). He demonstrated this function in table 2.3:

Table 2.3

## Transitive and Ergative Analysis in Material Process

transitive	the lion Alice	chased cut	the tourist the cake	the police a sergeant	exploded marched	the bomb the prisoners
ergative	Actor	Goal	Initiator	Actor	Agent	Medium

Source: Halliday, M.A.K. *An Introduction to Functional Grammar*. 2<sup>nd</sup> ed., Edward Arnold, 1994, p. 171.

In table 2.3, the example “a sergeant marched the prisoners”, the sergeant is the initiator because he is the one who ‘ordered’ the prisoners to march.

Other participants may be involved in the material process, for example; "the beneficiary" which can also be called in certain situations “the recipient” and in some others “the client” depending on the meaning of the sentence. It is the one who benefits or receives something from another entity. There is also another participant called “the scope”; this name is directed to the goal when the actor didn't affect it or make any changes in it (Budiono 60-61; Mahdi 239-240). For instance: She gave him money; ‘she’ is the actor, ‘him’ is the beneficiary or the receiver, and ‘money’ is the scope.

➤ **Tense**

The most used tense in this process is the present progressive or as Halliday referred to it “the present-in-present tense”, he stated that “The present-in-present serves to narrow down the present from the extended now of habits and ‘general truths’ that is characteristic of the simple present with ‘material’ clauses...” (Halliday and Matthiessen, *Halliday's Introduction to FG* [4th ed.] 225).

#### **2.1.2.1.2 Mental Process**

As explained earlier, material process is about the actions and events that happen in the external world of the participants and create experiences. However, mental processes are concerned with the internal world of the participant mainly what he/she feels, thinks or perceives (245). This process is divided into four sub-types: cognition, perception, desiderative and emotive<sup>1</sup>. In cognition, we find verbs like: know, think, memorize. In perception, they are more about the five senses like seeing, smelling, and hearing. In the desiderative type, we meet verbs like; love, desire, and want. In the emotive one, we find verbs as; fear, adore and cherish (208).

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<sup>1</sup> In the transitivity framework, these two are generally categorized in one word which is “affection”.

➤ **Participants**

The main condition for the participant in this process is to be a human being as considered the only creature who can think and use his/her conscious mind. However, in certain cases we may find things and animals, especially pets personified by giving them personal pronouns; he, she, they or we, instead of it (249). Thus, it depends on the writer's intentions that he wants to convey by using certain personifications that will be considered as a participant in mental process.

The participants in the mental process are called "the senser" and "the phenomenon"; "the senser is the conscious being that is feeling, thinking or seeing. The phenomenon is that which is 'sensed'— felt, thought or seen" (Halliday, *An Introduction to FG* [2<sup>nd</sup> ed.] 117).

In some cases, the senser and phenomenon do not work with the meaning of the clause, just like in the material clauses, where the actor is sometimes called the agent and the goal is referred to as the medium. Similarly, in the mental process the senser can be called "Agent-Senser" as the one who is directly involved in feeling, thinking, or perceiving something, and if he/she is the one who is indirectly affected to think, feel, or perceive; in this case, the senser is called "Affected-Senser" (Maysa 10).

➤ **Tense**

The unmarked tense in material process is the present continuous or the present-in-present. For example: My mother is preparing lunch, and not; my mother prepares lunch, unless it is a habit. However, in mental process, the unmarked tense is the present simple, i.e., we don't say I am liking this job, but rather, I like this job (Halliday and Matthiessen, *Halliday's Introduction to FG* [4th ed.] 254). Halliday resumed the mentioned comparison of tense of the two processes in table 2.4.

Table 2.4

Tense in Material and Mental Processes

	Present	Present In Present
Material	[marked] they build a house (for every employee) [habitual; generalized]	[unmarked] they're building a house
Mental	[unmarked] I know the city	[marked] I'm knowing the city (for the first time) [inceptive]

Source: Halliday, M.A.K, and Christian M.I.M Matthiessen. *Halliday's Introduction to Functional Grammar*. 4th ed., Hodder Arnold, 2014, p.255.

According to table 9, both tenses can occur in the two types of process, however; there is a slight difference in meaning. For example, in mental process, the marked tense of present-in-present can occur but it holds the meaning that this is the first time this person is knowing about the city, rather than, the present tense where it means that this person already knows the city; and the social context or situation is important to use them appropriately (254-255). Therefore, each tense can occur in both cases by carrying different meanings.

### 2.1.2.1.3 Relational Process

Relational process concerns both the external and internal world of the person. It is the process of "being". Halliday and Matthiessen mentioned, "'Relational' clauses serve to characterize and to identify" (259). The relation happens between entities in different ways, it can be by relating someone or something directly, i.e., 'x is a' or by relating it using a certain circumstance, e.g., 'x is at a' and 'at' can be replaced by other prepositions, or by possession, for instance; 'x has a'. These kinds manifest in two modes: the attributive where 'a' is the attribute of 'x', and the identifying where 'x' is the identity of 'a' as summarized in table 2.5.

Table 2.5

Types and Modes of Relational Process

	(i) Attributive	(ii) Identifying
	'a is an attribute of x'	'a is the identity of x'
(1) intensive	Sarah is wise	Tom is the leader;
'x is a'		the leader is Tom
(2) Possessive	Peter has a piano	the piano is Peter's;
'x has a'		Peter's is the piano
(3) Circumstantial	the fair is on a Tuesday	tomorrow is the 10th;
'x is at a'		the 10th is tomorrow

Source: Halliday, M.A.K, and Christian M.I.M Matthiessen. *Halliday's Introduction to Functional Grammar*. 4th ed., Hodder Arnold, 2014, p.265.

The main difference between the two modes is that, in the identifying mode, sentences can be reversible, whereas; in the attributive one, we can't reverse the sentence (265).

### ➤ Participants

Both the attributive and identifying modes have different participants in the distinct types of relational process. For example, in the intensive type of the attributive mode, the participants are called "the carrier"; who or what was attributed, and "the attribute" is about the current quality that was given to the carrier (Halliday, *An Introduction to FG* [2nd ed.] 120). In the Identifying mode, one entity identifies the identity of the other one that is called "the identifier", and who or what is being identified is called the "identified" (Halliday and Matthiessen, *An Introduction to FG* [3rd ed.] 227).

In the identifying mode, the identified can be replaced with another participant called "token" and the identifier can also be substituted by "value"<sup>1</sup>, for example, the bag is expensive;

<sup>1</sup> "If it is difficult to determine which participant is Token and which Value, the following rule can be applied: if the clause is Active, then the Subject is the Token, if the sentence is passive, the Subject is the Value" (Cerban 17).

the bag is the token (identified), and expensive is the value (identifier) (Halliday and Matthiessen, *Halliday's Introduction to FG* [4th ed.] 279).

#### ➤ Tense

Unlike material clauses and similar to mental ones, the identifying clauses take the present simple as the unmarked tense and may occur in other marked tenses (260).

The mentioned PTs are the main types of TR system or of the grammar that represents experiences in the English language. There are other PTs that are related to the mentioned ones and they were considered by Halliday as "subsidiary process types". The behavioral PT is between the mental and material process, whereas; the verbal PT is between the mental and the relational ones, the last one, which is the existential process is between the relational and the material PTs (*An Introduction to FG* [3<sup>rd</sup> ed.] 248).

#### 2.1.2.1.4 Behavioral Process

Halliday explained that "These are processes of (typically human) physiological and psychological behavior, like breathing, coughing, smiling, dreaming and staring" (248). This process shares some characteristics from the mental process and others from the material one as it is shown in table 2.6.

Table 2.6

Inner and Outer Worlds of the Language User in Different Processes

	inner	inner => outer	outer
material [doing]	—		she's walking (into the dining room)
behavioural [behaving]	—		she's laughing
mental [sensing]	she rejoices		
relational [being]	she's happy		she's in the dining room

Source: Halliday, M.A.K, and Christian M.I.M Matthiessen. *An Introduction to Functional Grammar*. 3rd ed., Hodder Arnold, 2004, p. 251.

The behavioral process reflects both the inner and outer self of the participant as the example of table 2.6. For instance, laughing is something that we can easily detect in someone's face but it's still a reaction to something inner, i.e., a feeling that pushed the behavior out of the person. As a consequence, the verbs of behavioral process vary and take from different PTs as in table 2.7.

Table 2.7

A List of Some Verbs Used in Behavioural Process

(i)	[near mental]	processes of consciousness represented as forms of behaviour	look, watch, stare, listen, think, worry, dream
(ii)	[near verbal]	verbal processes as forms of behaviour	chatter, grumble, talk, gossip, argue, murmur, mouth
(iii)	—	physiological processes manifesting states of consciousness	cry, laugh, smile, frown, sigh, sob, snarl, hiss, whine, nod
(iv)	—	other physiological processes	breathe, sneeze, cough, hiccup, burp, faint, shit, yawn, sleep
(v)	[near material]	bodily postures and pastimes	sing, dance, lie (down), sit (up, down)

Source: Halliday, M.A.K, and Christian M.I.M Matthiessen. *An Introduction to Functional Grammar*. 3rd ed., Hodder Arnold, 2004, p. 251.



➤ **Participants**

The participant in this process is called “the behaver” as the one who is behaving in a certain way and he/she has to be a conscious being (250).

➤ **Tense**

The most used tense in this process is the present in present and the present simple as both carrying the same meaning in the behavioral process (250).

### 2.1.2.1.5 Verbal Process

This type is referred to as “the process of saying”, it is mostly used in dialogues and narration. Different verbs can replace the verb ‘to say’ as reply, tell, answer, state, report, etc. (252). The verbal clauses have different functions; they can report information about any subject as they can report a discourse said by scholars (252-253).

➤ **Participants**

The participants in the verbal process are ‘the sayer’; the one who says something in the clause, and ‘the receiver’; the one who receives the discourse of the sayer, there is also ‘the verbiage’ which is the content of the saying that can be the name of what is said (256). The last participant is called the target which is defined as, “the entity that is targeted by the process of saying, e.g., him in she always praised him to her friends” (Halliday, *An Introduction to FG* [2nd ed.] 141).

As mentioned earlier, verbal process is usually involved in reporting direct or indirect speech, like it is illustrated in table 2.8.

Table 2.8

The Function of Verbal Process

(a)	John	said	‘I’m hungry’
	Sayer	Process	
	1: Quoting		2: Quoted

(b)	John	said	He was hungry
	Sayer	Process	
	$\alpha$ : Reporting		$\beta$ : Reported

Source: Halliday, M.A.K, and Christian M.I.M Matthiessen. *An Introduction to Functional Grammar*. 3rd ed., Hodder Arnold, 2004, p. 253.

### ➤ Tense

The tense used in verbal process depends on the meaning and the context of the saying. For example, if the sayer is about to tell something that is used to happen or generalize a fact, he/she can use the present simple as in material process. However, if the sayer wants to tell something temporary or happening for a short period, he/she may use the present in present. The present in past is also possible in this process as it refers to “simultaneity” (Halliday and Matthiessen, *An Introduction to FG* [3rd ed.] 254).

#### 2.1.2.1.6 Existential Process

Halliday stated that clauses in the existential process “represent that something exists or happens”. He also mentioned that the word “there” is used to start an existential clause but doesn't represent any function in the clause. These processes usually employ the verb to be and the verbs that carry the same meaning, like exist or happen (*An Introduction to FG* [2nd ed.] 142).

Generally, clauses in these types of processes are accompanied by circumstantial elements, for example, there is some tasty food in the kitchen (Circumstance of place); there is a good movie at 10 pm (circumstance of time). The participant that exists in this process is called "the existent", which can be a person, event, or action (142-143). The unmarked tense used in existential process is the present simple.

Halliday and Matthiessen introduced another category part of the material and existential processes which is called "meteorological processes". This last can belong to material process, like it's snowing, or to existential process; as there was a fog, or to relational attributive clause like it is sunny; where the "it" is considered as a carrier for replacing the subject<sup>1</sup>. However, in some situations we can't substitute the subject "it", for example; it's raining, in this case, it doesn't have a function in the TR system and the clause is composed of a material process 'is' with no participant (*An Introduction to FG* [3rd ed.] 258-259).

### **2.1.2.2 Circumstantial Elements in Halliday's Transitivity**

The circumstantial elements are part of the English clause and can be present in all the mentioned processes with carrying the same meaning as well as the same function. However, some of them are present in certain processes more frequently than others and vice versa (Halliday 260). The main types of the circumstantial elements are: extent and location, manner, cause, and contingency.

#### **2.1.2.1.1 Extent and Location**

Extent is related to the time and place in clauses. It can be divided into two other subtypes which are: distance as part of the spatial category, and duration and frequency as part of the temporal category (264).

The second type is location, in this regard, Halliday stated, "Location construes the location of the unfolding of the process in space-time: the place where it unfolds or the time when it unfolds" (265). It is divided into two subtypes which are; place in the spatial category, and time in the temporal category. Both the extent and location can be definite<sup>2</sup> or indefinite<sup>3</sup> in spatial and temporal categories (265).

#### **2.1.2.1.2 Manner**

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<sup>1</sup>, for instance, *the sky or the weather*.

<sup>2</sup> The exact place and time are mentioned in the clause.

<sup>3</sup> There is no precision of time or place in the clause.

Manner involves the medium by which the process in a clause was realized (267). It is divided into four subtypes which are: means, quality, comparison, and degree as illustrated in table 2.9.

Table 2.9

## The Subtypes of the Circumstance of Manner

Type	WH-form	Examples
Means	how? What with?	(mend it) with a fuse wire
quality	how?	(they sat there) in complete silence
comparison	what like?	(he signs his name) differently
degree	how much?	(they all love her) deeply

Source: Halliday, M.A.K, and Christian M.I.M Matthiessen. *An Introduction to Functional Grammar*. 3rd ed., Hodder Arnold, 2004, p. 269.

## 2.1.2.1.3 Cause

This type explains why something happened in a process of a clause. It is divided into three subtypes: reason, purpose, and behalf as demonstrated in table 2.10.

Table 2.10

## Subtypes of the Circumstance of Cause

Type	WH-form	Examples
Reason	why? how?	(they left) because of the draught
Purpose	what for?	(it's all done) with a view to promotion
Behalf	who for?	(put in a word) on my behalf

Source: Halliday, M.A.K, and Christian M.I.M Matthiessen. *An Introduction to Functional Grammar*. 3rd ed., Hodder Arnold, 2004, p. 271.

#### **2.1.2.1.4 Contingency**

Halliday said that contingency expresses the need for certain circumstances to be realized to grant a specific event or action to happen (271). It is divided into three types: condition, concession, and default.

##### **➤ Condition**

It is about the thing that needs to be done so that a given event or action happens (271). For example, if I finish my homework early, I will go with you to watch a movie.

##### **➤ Concession**

It tackles the unwilling events that happen because of certain conditions as the meaning of "although" (272). For instance: Despite the cold weather, there are some people swimming here.

##### **➤ Default**

The last subtype of contingency is default; this one is related to "negative condition" (272). For example, I won't sign this contract unless you take into consideration my stipulations.

## **2.2 Section Two: The Practical Linguistic Framework of Halliday's Transitivity**

This section explores the relationships between FG, including TR, with language teaching and its application in analyzing different literary texts in myriad studies. It also highlights the role of TR in promoting CT skills among students of literature as it reveals its part in fostering the readability of texts.

### **2.2.1 Functional Grammar in Language Teaching**

The prominent role of communication in language learning and teaching pushed many scholars to marginalize the idea of the separation of a sentence from meaning and started to look at approaches that give more credit to language in use. EFL learners study language to communicate but TG studies grammar as isolated from the context, therefore; learning by heart the grammatical rules would not be enough for them to use language in different settings. On the other hand, FG promotes learners with a better understanding of how language functions in different cultural and social contexts, which favors its use in EFL teaching (Ali 83).

A research was investigated to figure out the importance of FG in language learning. The instruments used in the study were observation and interviews with two teachers: one of language and another one of the cooking skills. The observation results proved that teachers are creating an enjoyable atmosphere for their learners to communicate and learn new expressions in the field of cooking (AlHamdany 188-189). Concerning the interviews, teachers claimed that the use of FG in the classroom was a successful method to teach their students grammar and to incite them in using language inside and outside the classroom (190). Hence, FG proved to be a practical strategy to enhance student's communicative competence in the EFL classroom.

Feng proposed some techniques for teachers in using FG in the classroom. The first technique is to analyze texts at the macro level, like clauses. The second one consists of raising students' awareness about the functions of grammar as a system rather than a structure. The last one incites teachers to compare between TG and FG. In other words, they used a familiar theory to clarify the new one since the majority of EFL learners were taught grammar in a traditional way (93).

Jones and Lock suggested three other teaching techniques based on FG. The first one is called noticing; learners should pay attention to the different properties of the native language and compare them with their own, and the teacher can help them in this technique by some

classroom activities<sup>1</sup>. The second one is named exploring; learners try to explore what they have noticed and link these distinctive linguistic features with their appropriate contexts. The teacher can also assist his/her students in doing this technique by preparing for them a set of questions that push them to explore the language (4). The last one deals with practising the acquired knowledge to master the use of grammar in different situations. The teacher can provide them with communicative activities based on authentic texts. He also pointed out that these techniques don't require a specific order, for example; noticing may take place at the practicing step and vice versa (6).

FG has been used as an approach to teach grammar for a communicative purpose, however; discourse analysts have been widely relying on one of the metafunctions involved in FG, i.e., the experiential metafunction, which is led by the TR system. Among the different types of discourse, the TR system was highly used in the LD to reveal the ideology and intentions of the writer in his/her literary piece.

### **2.2.2 The Use of Halliday's Transitivity in Analyzing Literary Discourse**

The language of literature has been thoroughly analyzed for its importance and contribution to different fields, for instance, linguistics. Thus, many researchers have been relying on the stylistic analysis to explore the language of LD. Recently, FG has been used as a modern tool of stylistic analysis, where the different metafunctions were employed to analyze literature. Language is no longer seen as only a tool of expression but also as a mean to influence and manipulate others' thoughts by selecting certain linguistic structures instead of others (Cerban 66). Therefore, the ideational metafunction that is expressed through the TR system has been widely used to figure out the ideologies of writers through their linguistic choices and representation of the inner and outer worlds of characters in LD (67). Although TR can be

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<sup>1</sup> For more details about these activities see Jones, Rodney H, and Graham Lock. *Functional Grammar in the ESL Classroom: Noticing, Exploring and Practising*. Palgrave Macmillan, 2011.

employed in other types of discourse, it is mostly involved in analyzing the literary one. In this regard, different studies were carried out to figure out the implicit ideas that TR can reveal in literary texts.

A study used Halliday's TR system to deduce Joseph Conrad's ideology from his piece of writing "heart of darkness" (Alaei and Ahangari 204). The researcher used five PTs of TR (material, mental, verbal, behavioral and existential). He also relied on the circumstances of each clause of the novella as part of the TR system to enter into the writer's inner world and deduce his position and opinion about imperialism at that time. This analysis was done with the first part of "heart of darkness" and it was based on the number of times each process of TR was present in the literary text by considering the role of participants, the tense, and the circumstance of the actions (207).

Material process revealed that the main character was Marlow for being an animate actor<sup>1</sup> in many actions. Thus, the character was representing Conrad's position about imperialism, i.e., anti-imperialist (210). On the other hand, mental process reflected the inner feelings of Marlow who was also the dominant participant in this process which implies that he was aware of what was happening in colonization and what imperialism has to do with it (211). The verbal process showed that Marlow rarely talks about himself he rather talks about others and describes what was happening at that time by bringing the readers to the heart of darkness of imperialism (211). Concerning tense, the writer used the past simple to represent an action happened and finished in the past, however; he changed the tense in certain clauses to the present perfect just to show that what happened in the past with imperialism still has an impact on the Africans in the present life (211). The researcher mentioned that the TR system can be used to any literary genre, especially short stories, and even poetry to facilitate the readers'

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<sup>1</sup> In Transitivity, an animate actor refers to a conscious being, and an inanimate one is a non-conscious being. (Halliday and Matthiessen, Halliday's Introduction to Functional Grammar [4<sup>th</sup> ed.] 385).



understanding of the different implicit meanings inferred by the writer, thus; he suggested this system to students of literature as a strategy to analyze LD (211-212).

Another study was conducted to analyze the poem "Invictus" to find out the efficiency of Halliday's metafunctions (experiential, interpersonal, and textual) in revealing meanings present in the literary texts. The poem was analyzed by using the three metafunctions starting with the experiential one that consists of the TR system (Kamilah 9).

The results showed that TR exposed different implicit meanings where the presence of mental, material, and relational PTs was dominant, it also explained for the reader the different functional uses of the 'I' and the 'you' in the poem. Therefore, the researcher encourages learners to use this linguistic framework in analyzing LD (12).

The use of TR served several objectives, for instance, a study aimed to figure out the role of the linguistic constituents in creating meaning in narrations by using Halliday's SFG where TR takes a significant part of it (Maysa and Kareem 3).

The TR analysis revealed that the character Claire was never an initiator but rather an actor or a goal medium in a process. She was the one who used many times her senses but talked rarely. On the other hand, Stephan de Vaux was the initiator and the sayer; the one who controlled the actions and had a word to say (14). Thus, the writer here distributed the roles according to gender. In other words, for the writer, the male is the powerful and the one who takes control of everything, in contrary to the female who is a sensitive and a weak creature. This was the stereotype that society had about gender differences that the writer was portraying it in an implicit way (15). If the same text was read by a student without using TR analysis, he/she would probably understand just the semantic words and that the writer is describing two characters. However, he may fail in grasping the hidden meaning. This reveals that TR pushes

students to use their CT and to read between the lines which in turn facilitate the readability of LD.

Another researcher used TR to analyze the inner self of the characters in "Thank-You M'am"; the fictional story of Langston Hughes. The relational process revealed that Mrs. Johns is the main character in the story where a lot of her mental and physical characteristics were emphasized (Ahmad Bilal 728). In material process, the actions of Mrs. Johns were directed to another character 'Roger' who is considered as the beneficiary in the process. This revealed that Mrs. Johns is helping Roger by giving him mental and material support. She took control of actions that showed her strength but those actions were related to giving and helping, which means; she was portrayed as an affectionate character. The mental process dealt more with extracting the feelings and thoughts of Mrs. Johns towards the different things and people that surround her, among them her tenderness with Roger when calling him son (729).

The second character "Roger" was also analyzed in the TR system. The relational process described him, physically and morally. These descriptions portrayed the environment he was living in and how it affected both his inner and outer self (729). In material process, Roger was always the beneficiary or the recipient of Mrs. Johns. The representation of Roger as the receiver instead of the doer of the actions showed also his weakness and need for help. Concerning the mental process, Roger faced difficulties in expressing his feelings and he was confused about what to do or how to deal with Mrs. Johns (730).

In conclusion, the researcher considered TR and the other metafunctions of language as a useful tool not only in analyzing texts but also in deducing the implicit intentions and ideology of the writer, which is more difficult to be analyzed by EFL learners. Thus, he encouraged their implementation in teaching literature in the EFL context (731).

TR was extremely used to figure out the internal feelings and thoughts of the main character who generally portrays the ideology of the writer. In this regard, a study was conducted to analyze a short story named "Heroic Mother" by Hoa Pham to depict the personality of the character by using the TR analysis. The main character of the story is an old woman who is considered by her family as a crazy person and they completely neglect her existence in their lives (Nguyen 88). The story was divided into three parts where each part was analyzed using TR.

In the first part of the story, relational, behavioural, and mental processes dominated the story whereas only one clause of material process was present. This was to show that the author focused more on describing the situation of the old woman and her relationship with the persons she knows and gave less importance to her actions in material process to portray her weakness and lack of power over her family and friends. The lack of verbal process proved also that there is no interaction between the old woman and other people in the story; this reflected that she was marginalized from her own blood (89).

In the second part of the story, there was a change in the processes attributed to the old woman. Mental, verbal, and material were dominant and proved that the main character was trying to change her situation by interacting (verbal), acting (material) and thinking (mental) about what is good for her family and children, mainly her granddaughter (89-90).

In the last part of the story, the old woman started talking about her past, and the main process used was the material one; this proved how active she was in her youth. Concerning relational process, the old woman was the carrier of different negative descriptions that stand for madness, which were created by her family. Verbal process was present this time, but still not to portray a warm interaction between the old woman and her children or nephews but rather it was a set of insulting words that her family launched at her to stop her from talking (90).

At the end of the analysis, the researcher found out that TR helped him in analyzing the main characters in the story and clarified different images put by the writer. He strongly invites readers to use it when analyzing literary texts to come up with in-depth interpretations (91).

TR was also used in poetry, which has been considered a difficult literary genre for EFL readers. Rilke's poem "A Walk" was analyzed through TR and revealed different meanings. The material processes were extremely used and they showed that the actors in the process are usually non-living creatures, which implies that the author used personification to show the influence of those mentioned things on the writer, which are mainly related to nature. There is also a significant use of mental process; the writer tried to draw a romantic picture for readers by triggering their feelings for nature (Lashari and Bughio 10).

The mentioned analysis showed that the author was extremely fascinated by the beauty of nature that he was unable to take part in any action but rather admiring and letting nature impresses him. Thus, TR proved to be a suitable strategy for readers (13).

Another research focused on analyzing the stream of consciousness<sup>1</sup> of the author through the TR system in "Virginia Woolf's Old Mrs. Grey". The researcher relied mainly on mental process to enter into the inner self of the author but he also used other processes by referring to the percentage of use of each process in the story (Cunanan 75). He realized that the most used process is the existential one, which explains that the author aimed at making the reader aware of the inner existence of pain into the protagonist's self. In material process, the verbs attributed to the actions of the main character reflected her weakness, for instance, crawl. Furthermore, in this process; the verbs were usually expressed in the passive voice which

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<sup>1</sup> "stream of consciousness is the name applied specifically to a mode of narration that undertakes to reproduce, without a narrator's intervention, the full spectrum and continuous flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings, and random associations" (Abrams 299).

emphasized more the idea of a feeble character. Concerning the mental process, they contributed to expressing her inability to read or write to dramatize more her illness (76-77).

The researcher concluded that TR helped in analyzing the inner self of the main character by focusing on the different linguistic choices that were selected in describing her (77).

The different studies related to the use of FG theory, mainly the TR system, to analyze literary texts proved to be a suitable tool in extracting the power of language in expressing different ideologies. Therefore, students would benefit from this theory when studying literature, especially in the EFL setting since these students should learn the functions of language in literature, and the implementation of FG with the TR system would bring several advantages for them (Feng 92).

### **2.2.3 The Advantages of Implementing Halliday's Transitivity in the EFL Classroom**

The analysis of LD is a complex task for EFL learners; they need to read between the lines and figure out intentions that are not explicitly mentioned by the author. Therefore, learners should be equipped with strategies that help them to think critically when reading literary texts. TR is a suitable tool for the analysis of LD; it both triggers students' CT and makes the text readable for them.

#### **2.2.3.1 Developing Students' Critical Thinking**

The first benefit of teaching students how to use the strategy of TR is triggering their CT to analyze and read LD. The concept of CT was defined in different areas of research and there is still no common definition, but most of them carry the same idea with slight differences. In order to understand how TR contributes to developing students' CT, one should first be familiar with the concept itself in general and then its relation with literature in specific.

##### **2.2.3.1.1 An Introduction to Critical Thinking**

In its simple definition, CT means fighting back against the ones who try to persuade your thoughts, it is also a characteristic of human beings for making them special from any other creature (Epstein and Kernberger 1). More precisely, critical thinkers analyze and assess in a convenient way the input presented to them in different situations; they are required to do both steps of questioning and searching for convincing answers (Fisher 15). The idea of CT emerged with Dewey who referred to it as reflective thinking and highlighted its importance in education; he mentioned that reflective thinkers dig more into any idea presented to them and rely on certain bases to confirm the results that they found (Dewey 9).

Halpern analyzed different definitions of CT and synthesized them into one definition:

Critical thinking is the use of those cognitive skills or strategies that increase the probability of a desirable outcome. It is used to describe thinking that is purposeful, reasoned, and goal-directed—the kind of thinking involved in solving problems, formulating inferences, calculating likelihoods, and making decisions when the thinker is using skills that are thoughtful and effective for the particular context and type of thinking task. (6)

Therefore, a critical thinker is someone who is not easily convinced, he/she tries to question and find answers by a thorough analysis of the different ideas or assumptions presented to him/her in a given situation to fulfill satisfying results. As mentioned in Halpern definition, CT involves skills, therefore; the critical thinker should “...effectively identify, analyze, and evaluate arguments and truth claims; to discover and overcome personal preconceptions and biases; to formulate and present convincing reasons in support of conclusions; and to make reasonable, intelligent decisions about what to believe and what to do” (Bassham et al. 1).

In learning, practising all the steps and skills of CT is not an easy task since time is not enough for those learners to scrutinize everything. Therefore, teachers ask learners to think

critically about what others claimed or realized by bearing in mind that this way of thinking is not linked only with detecting errors in the work of others but also with finding the good points in it (Cottrell 8). In doing so, students should follow specific rules that are introduced by Richard Paul who called them "Critical Thinking Standards<sup>1</sup>"; it consists of clarity, precision, accuracy, relevance, consistency, logical correctness, completeness, and fairness. The following lines elaborate on the mentioned standards of CT.

The first standard is clarity; it is important in any CT process, one cannot think critically about something unless he/she has a clear picture of what it is, and this clarity is not related only with language but also with the idea itself (Bassham et al. 2). The second one is precision, it is needed when thinking critically; he/she needs to know exactly what he/she is dealing with to avoid making wrong judgments (2-3).

The third one is accuracy, it is linked with the validity of the information that a critical thinker has absorbed; grasping false input leads to a wrong critical interpretation of ideas (3). The fourth one is relevance, it is crucial in all the fields and every type of discourse; in CT, it is required to stay focused on one idea or topic under analysis since mixing them would confuse both the critical thinker and the audience (3-4).

The fifth one is called consistency, it gives more credit to the analysis of the critical thinker; when he/she is inconsistent during his/her analysis or interpretation of ideas, he/she would probably lose control and make a wrong move during the processing of ideas. There are two types of inconsistent thinkers; the first one is 'logic inconsistency', which is related to saying things that cannot be real or making the analogy of contrasting ideas. The second one is

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<sup>1</sup> For more details and practical exercises on how to apply them see Bassham, Gregory, et al. *Critical Thinking: A Student's Introduction*. 5th ed., McGraw-Hill, 2013, pp. 2-7.

'practical inconsistency', which happens when someone does something different from what he says (4).

The sixth one is logical correctness, it supports the arguments of the critical thinker; one cannot convince others by his/her interpretations and analyses if they are not rational (5-6). The seventh one is completeness; it means that the critical thinker is required to give an elaborated explanation of his/her ideas rather than a shortened and incomplete one (6).

The last one is named fairness, it is a moral characteristic that a critical thinker should have; criticizing others is not purposely done to discredit their work but to improve it without insulting, stereotyping, or misjudging them (6-7).

CT has been used in education to improve the quality of learning in different disciplines; it changed students from passive learners into active participants who can direct their own learning process. Literature is one of these disciplines; it does not only require teachers to rely on CT to teach it but it also works as a mean whereby learners foster their critical thought (Kohzadi et al. 68).

#### **2.2.3.1.2 Critical Thinking and Literature**

There is a strong relationship between CT and literature; students are pushed to think critically when reading literary texts since the literary language conveys implicit meanings, which requires a higher-order thinking skill. Paul emphasized this idea:

Literature-based reading has an important effect on the development of critical thinking. A reader must recognize patterns within the text, fit details into these patterns, then relate them to other texts and remembered experiences. Readers engage in critical thought to get at the meaning of what they read. By guiding students to appropriately challenging reading experiences within their zone of proximal development, teachers play an



important role in helping students exercise and enhance their ability to think critically and creatively (1).

Therefore, CT is a key to understand LD, yet; teachers should know how to make their students use it. In other words, teachers should provide their learners with convenient techniques and strategies to trigger their CT and guide them throughout the process of reading literature.

In this regard, a study was conducted to implement an approach of CT in reading literature, i.e., “Critical Literacy Approach”. This model was a combination of critical thinking skills (CTS); the steps included in critical reading for specifically literature, and critical literacy pedagogy (Bobkina and Stefanova 684). The application of this approach was adapted from the New London Group with some changes realized by Kern (see fig. 1.1).

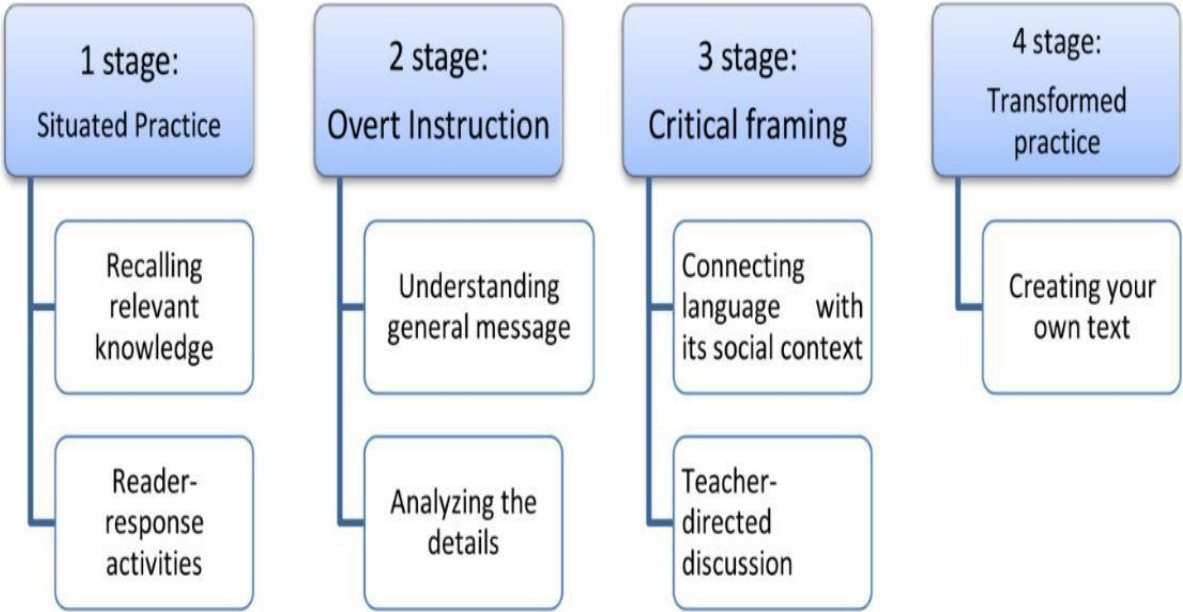


Fig. 1.1 The Application of Critical Literacy Approach

(Bobkina; Jelena; and Svetlana Stefanova. “Literature and critical literacy pedagogy in the EFL classroom: Towards a model of teaching critical thinking skills”. Studies in Second

Language Learning and Teaching, vol. 6; no. 4; 2016; pp. 677-696. doi:  
doi.org/10.14746/ssl.t.2016.6.4.6).

These stages were transformed into activities for students to guide them and foster their CTS while reading the poem "If" of Rudyard Kipling. The first stage of the model was set through the pre-reading and post-reading activities. In the pre-reading step, students were asked questions that recall their schema knowledge about the ideas present in the poem. Concerning the post-reading step, students were given a space to share their opinions and relate the information of the literary text with their own experiences (688-689). The second stage of the model consisted of asking students to reread the poem and answer questions related to its readability, and some other sets of questions were associated with the linguistic elements present in the discourse (689-690).

In the third step, students were required to relate the linguistic elements with different social situations that are connected to them (690). The last stage is about encompassing the previous knowledge that was acquired from the three steps into something practical that is realized by students, for instance; they were asked to rewrite the poem by changing it into a letter (690-691). After the experiment, students were interviewed about the effectiveness of the approach in developing their CTS when reading the poem.

In the results, students affirmed that this model was efficient, however; there was no significant improvement in both "problem solving" and "intercultural awareness" among the participants (691). Therefore, the researcher opened a room for further research and modifications in the employed model (692).

Another research was investigated to test the influence of literature on the CTS of EFL learners. The participants were divided into experimental and control groups; they were given the test of Watson and Glaser of Critical Thinking Appraisal and the part of reading

comprehension of the 2005 TOFEL test. The control group was taught through non-literary texts, whereas; the experimental one was taught through literary texts (Khatib 570-571). In the findings, the experimental group performed better results in both tests compared to the control group (574). The results proved that literary texts help in fostering the students' CT but this does not exclude the use of non-literary texts from the language curriculum since it also has proved beneficial for learners (575).

Another study was carried out to determine the relationship between CT and literature. First, the CTS of the participants were tested by an adapted version of Bloom's taxonomies. Then, an experimental group was exposed to a combination of the reader-response approach and the stylistic approach as a mean to trigger their critical reading of literary texts. After the experiment, the participants took the post-test (Dhanapal 234). The results showed that the reader response and stylistic approaches improved the CTS of students when dealing with literary texts (237).

The mentioned studies proved that there is a strong link between CT and literature, yet; the approaches used to foster students' CT when reading literary texts are not enough for two main reasons. First, the lack of flexibility; for instance, asking students a set of specific and critical questions in activities every time to analyze literary texts would push students to learn those questions by heart, which opposes having a critical thought. This idea was supported by Mason who mentioned that "...in a critical thinking course, many students tend to over-generalize and mechanically apply what they have learned" (61).

Second, the absence of analytical tools; students lack the practical strategies to analyze literary texts. For example, in the last-mentioned experimental study, teachers ask students to analyze the linguistic elements of literary texts through the stylistic approach as they promoted them the ability to interact with texts and share their interpretations through the reader-response approach. However, they didn't provide them with a tool to facilitate the process of analysis of

LD. Thus, students would stay prisoners of the abstract learning boundaries under the assumption that they are practising the analysis and improving their CTS.

TR has the flexibility, as Fowler stated, "...transitivity has the facility to analyse the same event in different ways..." (71). It also works as a useful strategy to analyze literary texts by triggering students' CT.

### **2.2.3.1.3 The Role of Transitivity in Developing Students' Critical Thinking in Literary Texts**

Students should use several CTS while reading literature, for example; detecting the point of view of the writer, reading between the lines, extracting the relationship between the elements of the text, and evaluating and criticizing ideas (Tung and Chang 291). However, these skills can be tough for EFL learners since it requires them to scrutinize the complex linguistic elements that construct the meaning of discourse. Therefore, the teacher should assist students when reading literature.

In this context, Slater mentioned, "Specific standards for literacy development include teaching students to understand how to uncover what is important in a text and to describe and argue the explicit evidence and inferences that support their opinions as well as to analyze the connection between an author's word choice and the meaning of the text" (193-194). This implies that teachers should help learners to think critically and analyze language to interpret literature. In order to combine these skills, teachers should provide their learners with strategies, as Bobkina and Stefanova claimed, "An interdisciplinary approach that combines working with linguistic aspects of a literary work and encouraging critical thinking requires a suitable method of analysis of the text" (681).

TR is a suitable tool for language learners; it organizes the linguistic choices of the writer into a framework that describes the inner and outer experiences of the characters, which were attributed by the writer. It also develops CTS:

The SFG concepts like multi-functionality of clauses [transitivity], grammar structures linked with communicative functions, interactive activities, contextualized exercises, among others would trigger off critical-thinking acts like: comparing [between different characters' role in transitivity system], classifying [actions, events, feelings and other types of process from the transitivity system], patterning, planning, critiquing [the writer's linguistic choices] , speculating, defining and the like. (Baraceros 395)

The use of the TR strategy triggers students' CT; they put the linguistic choices of the writer into the framework of TR, by doing so, students should 'identify' the type of process of each clause, 'define' the characters' social roles in the process, 'classify' each circumstance into its adequate function (Hart 23). After that, students should 'examine' the information that they put into the TR system, 'question' and 'compare' the different roles of the characters from each PTs, 'connect' the linguistic choices of the writer within relevant ideologies, and finally 'interpret' implicit meanings, which can also be 'criticized'. Therefore, TR pushes learners to use their CTS spontaneously<sup>1</sup> and help them through it by providing them an organized system of the writer's language choices:

SFG [including transitivity] has language features like clauses or modes of discourse to express meanings of language that mirror societal events and constitute a person's reasons to support his point. However, to acquire and evaluate these ideas expressed by language structures, he has to perform things requiring procedural knowledge like

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<sup>1</sup> It means that when students organize the writer's linguistic choices into the system of transitivity, they would be left with no choice except using their critical thinking skills to extract the meaningful relationship between the elements of the framework and those of the literary text.

defining, analyzing, comparing, and other top-level thinking acts that are crucial to critical thinking. (Baraceros 396)

Hence, it is important to master the CTS when dealing with literary texts to depict different writer's intentions that most of them were expressed implicitly. TR plays a significant role in revealing the ideology of the writer through extracting his/her linguistic choices of the LD. Teaching students the TR strategy would not only trigger their CT but also facilitate the readability of LD.

### **2.2.3.2 Improving Students' Readability of Literary Discourse**

The second benefit of TR is facilitating the readability of literary texts in EFL teaching. The concept of readability has been developing over time and has had an important role in education.

#### **2.2.3.2.1 An Overview of the Readability Concept**

Readability has been used in expressing different meanings, for instance; some use it to refer to the clarity of the text in term of handwriting, some others use it to describe their preferred type of text, and the remaining category uses it to indicate the level of intelligibility of a text (Klare 27).

In the field of education, the most employed definition is that of the last category; it is regarded as a set of reading criteria that make one text understandable than others (DuBay 4). It is also defined as "the level of ease or difficulty with which text material can be understood by a particular reader who is reading that text for a specific purpose" (Pikulski 1). Therefore, readability is about how a given text is comprehensible for a specific reader.

This concept is extremely used in linguistics since language is the most important criteria to decide whether a text is readable or not (Zamanian and Heydari 43). In the dictionary of 'Language Teaching and Applied Linguistics', readability is defined as "how easily written

materials can be read and understood” (Richards and Schmidt 442). They added that readability relies on three main elements: the extent of sentences, the amount of unfamiliar vocabulary, and the level of difficulty of the grammatical structures (442).

Gray and Leary conducted a study to figure out the main factors that influence the readability of written material. They questioned teachers, librarians, and publishers, and their answers were categorized into four main factors: content, style, format, and organization. They stated, "...librarians, publishers, and others would make readability depend finally upon agreeable content and style. Nevertheless, they recognize the importance of attractive format, size, weight, general mechanical set-up, and a desirable organization” (32).

Readability was measured by different tests and software, which are labeled 'readability formulas'. These tests aim to measure the semantic and syntactic difficulties of written material to figure out its suitability for a particular category of readers (Stephens, et al 158). Myriad readability formulas<sup>1</sup> has been used “Examples of readability formulas that have long-standing use are the Spache Formula, designed for use in children’s materials in grades 1–3; the Dale-Chall Formula, designed for use with materials beyond third-grade level; and the Harris-Jacobsen Formula, which can be applied to materials from first through eighth-grade levels” (Pikulski 2).

In EFL teaching, students have been struggling to understand literary texts because of their linguistic complexity, thus; it has been relied on the readability formulas to choose a more comprehensible text with less complicated vocabulary for students (Schulz 44). However, these formulas have been criticized since they could not encompass all the elements that affect the readability of written material, for instance; the student’s interest in reading a specific text (Stephens, et al 155). Therefore, teachers should find other solutions to help their students

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<sup>1</sup> For more details about the different types of readability formulas see Bailin, Alan, and Ann Grafstein. *Readability: Text and Context*. Palgrave Macmillan, 2016, pp.10-64.

understand the implicit intentions of the writer and overcome the language difficulties of a LD since the linguistic structures tend to play a crucial role in the readability of a text.

#### **2.2.3.2.2 The Role of Transitivity in Facilitating the Readability of Literary Discourse**

In literature, linguistic complexity is a constraining factor in the readability of the discourse, especially for EFL learners (Schulz 51). Consequently, students fail to grasp the intentions of the writer, which are expressed through language. In this respect, Thompson stated, "If we want to examine what a piece of language is intended to do (i.e. its function), we cannot avoid thinking in terms of choice. Clearly, speakers do not go round producing de-contextualized grammatically correct sentences: they have reasons for saying something, and for saying it in the way they do" (8-9). Thus, the linguistic choices of the writer are important in figuring out his/her intentions in LD, which makes the text more readable.

FG is a suitable approach to depict the different linguistic choices of the writer in a given text; it looks at how meaning is realized through the functional use of grammar in a particular context. As Thompson explained, "Functional Grammar sets out to investigate what the range of relevant choices are, both in the kinds of meanings that we might want to express (or functions that we might want to perform) and in the kinds of wordings that we can use to express these meanings; and to match these two sets of choices" (9). In FG, the grammatical choices are organized in the system of TR; it reflects the outer and inner world of the participants by analyzing the writer's linguistic choices that were distributed to the characters to send a specific message (Hart 21-22).

In literature, the writer communicates implicitly his/her thoughts towards a particular theme through different linguistic choices to send intended messages to readers (Moramollu 455). This idea emerged in the seventeenth and eighteenth centuries when literature became not



only an artistic and aesthetic work but also a reflection of realities and ideologies<sup>1</sup> (458). Literature created a room for ideology to raise readers' awareness about the important events that affected their lives (Reilly 13). Hence, the comprehension or readability of a LD is also connected with the student's ability to detect the ideology of writers.

TR is among the most used strategies to reveal ideologies in different types of discourse, including the literary one. Hart confirmed the idea; he said, "...transitivity can reveal patterns in discourse which, it is argued, are indicative of ideology" (23). Fowler supported the idea, he explained that "Since transitivity makes options available, we are always suppressing some possibilities, so the choice we make – better, the choice made by the discourse – indicates our point of view, is ideologically significant" (71). This implies that there are different linguistic structures in the system of choice that a writer can choose to include in expressing ideas, however; the fact that he/she chooses one structure instead of another is a proof that there is a reason behind it, which in turn reveals his/her ideology.

TR helps the learner to have a clear picture of the linguistic choices of the writer that he/she uses in representing the inner and outer worlds of the characters. It supports them in overcoming the linguistic difficulties since it creates an ideational context where vocabulary can be deduced from the different PTs. Besides, it promotes them the ability to travel into the inner thought of the writer, i.e., ideology. Thus, TR is a practical strategy that facilitates the readability of literary texts for EFL learners.

## **Conclusion**

This chapter has introduced the FG theory and scrutinized the TR system and its practical functions in language teaching. The first section has explained how TR was derived from FG

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<sup>1</sup> "The theory of ideology invites us to see that language is not simply a structure which can be employed for communication or entertainment, but a social historical phenomenon which is embroiled in human conflict" (Thompson 2).

and expressed in the experiential metafunction of language. This metafunction describes the inner and outer experiences of the language user by extracting all the lexicogrammatical choices of the writer or the speaker. The circumstantial elements are also part of these choices that contribute in making meaning.

The second section has called different studies that used TR in the literary discourse analysis (LDA) and proved its suitability in teaching literature. It has shed light on the advantages of TR in interpreting LD, which has opened a room for defining the concepts of CT and readability. This part has also demonstrated the contribution of TR in the analysis of literary texts since it has shown its effect in triggering the students' CTS which would also help in facilitating the readability of the text. This chapter has underpinned the idea of using TR in teaching LD for EFL learners.

# **CHAPTER THREE: METHODS OF DATA COLLECTION AND PROCEDURES**

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## **Introduction**

The purpose of this chapter is to present the practical part of the study by highlighting the different methods and research instruments. These tools are used to answer the main queries and research questions that were formulated in the study. Thus, they will be defined to connect them with the research objectives and hypotheses, and justify the choice of each tool in investigating the experiment.

First, this chapter provides the research design and sample population used in the research. Then, the selection of the classroom observation will be justified by describing the components of the observation grid that was used in the classroom. Next, the students' questionnaire will be presented by revealing the aim of each question that are present in all its sections. Moreover, pre-tests and post-tests will be discussed by pointing out all the literary pieces that are chosen for each test and the aim of the questions that are part of them. The last instrument that is mentioned in this chapter is the teachers' interviews, the questions of each section will be mentioned. In the end, the data collection procedures will be explained by mentioning the means of piloting and administering each research instruments throughout the study.

### **3.1 Research Design**

A true experimental research design was used in this study with the combination of both quantitative and qualitative data. This design consisted of three pre-tests and post-tests with an experimental and a control group who were chosen randomly. It was suitable for the study since the pre-tests provided the opportunity to compare the results of the tests before and after the experiment. In addition to that, it helped in comparing between the participants who received the treatment and the ones who didn't, which gave an idea about its effect on the

participants (Marczyk et al. 129). Randomized two-group pretest-posttest design can also have a negative effect on the results:

One obvious disadvantage of the pretest-posttest design is that the use of a pretest may ultimately make participants aware of the purpose of the study and influence their posttest results. If the pretest influences the posttests of both the experimental and control groups, it becomes a threat to the external validity or generalizability of a study's findings. This is because the posttest will no longer reflect how participants would respond if they had not received a pretest. Alternatively, if the pretest influences the posttests of only one of the groups, it poses a threat to the internal validity of a study. (131)

However, the current study required a different strategy that was unknown for the student in the pre-tests and they were asked to use it in the post-tests, which means it wouldn't give them a clue about the post-tests. Therefore, this disadvantage of the design didn't cause a problem for the study.

The experiment was about teaching TR strategy to EFL master students of Blida2 University. The participants of the experimental group were taught the theoretical knowledge of the linguistic framework of Halliday's TR progressively. After that, they were trained on how to apply it in the literary discourse they were studying. The data were collected through a mixed-method to avoid falling into any weakness of one of them; "as a method, it focuses on collecting, analyzing, and mixing both quantitative and qualitative data in a single study or series of studies. Its central premise is that the use of quantitative and qualitative approaches, in combination, provides a better understanding of research problems than either approach alone" (Creswell and Plano Clark 5).

In the current research, qualitative data were collected through two research tools; classroom observation and interviews with teachers of literature. As Marczyk et al explained;

“Qualitative research involves studies that do not attempt to quantify their results through statistical summary or analysis. Qualitative studies typically involve interviews and observations without formal measurement” (17). On the other hand, quantitative data were collected through questionnaires with both the experimental and control group, and also with pre-tests and post-tests since they were measured according to the frequency of selecting certain answers, and the tests were numerically measured to be easily compared, as Leedy and Ormrod claimed, “A quantitative researcher typically tries to measure variables in some numerical way... carefully designed measures of psychological characteristics or behaviors (e.g., tests, questionnaires, rating scales)” (95).

### **3.2 Sample**

The whole population of this research is master students of literature. The sample selected is a classroom of first-year master students of literature at Blida 2 University, which consists of 71 students. The reason behind choosing this population is due to the level of difficulty of the theory used in the experiment, i.e. functional grammar (FG) “...considering that learning functional grammar needs some basic knowledge and good analytical ability... it may be more successful when functional grammar is used to teach intermediate and advanced literacy” (Feng 93). Moreover, the experiment requires students specialized in literature since in this study the TR strategy was used to analyze LD. The reason behind choosing master 1 students as participants from the population is that this strategy prepares students for their second year in analyzing literary texts, especially for their thesis.

A sample of 30 students was randomly chosen as an experimental group and the remaining ones (30 students) were considered as a control group. Therefore, a probability random sampling was used to select the participants for several reasons; “... [It] reduces the chance of systematic errors. The methods minimize the chance of sampling biases. A better representative sample is produced using probability sampling techniques. Inferences drawn

from sample are generalisable to the population” (Alvi 13). The experimental group was composed of 21 females and 9 males, and the control group consisted of 18 females and 12 males. The age of both groups ranged from 22 to 24 years.

During the classroom observation, the number of students exceeded the number of both the control and experimental groups since in the second semester (the period of the experiment) 10 students abandoned their studies. Thus, they were observed but not included in either group.

### **3.3 Research Instruments**

Triangulation was used in this study to answer the research questions and test the hypotheses. It gathered data from different research instruments (questionnaires, interviews, and tests) in addition to classroom observation. Heale and Forbes explained, “...triangulation is generally considered to promote a more comprehensive understanding of the phenomenon under study and to enhance the rigour of a research study” (98).

#### **3.3.1 Classroom Observation**

A classroom observation and students’ questionnaires were used to answer to the two sub-questions of this study that open a room for exposing the treatment:

1. What are the difficulties of master students of Blida 2 university in understanding LD?
2. What are the approaches and strategies that teachers of Blida 2 university use to teach LD to their master students of literature?

It is claimed that the questionnaire alone is not enough to rely on in a particular study; “questionnaires are rarely adequate as a research method on their own” (Gillham 81). Therefore, a classroom observation took place to support the results of the questionnaire, since it is



believed to provide more internal and external validity than relying only on questioning the participants:

Observation is an extremely handy tool for researchers ... It can allow researchers to understand much more about what goes on in complex real-world situations than they can ever discover simply by asking questions of those who experience them... and by looking only at what is said about them in questionnaires and interviews. This may be because interviewees and questionnaire respondents are sometimes reluctant to impart everything they know, perhaps feeling it would be improper or insensitive to do so, or because they consider some things to be insignificant or irrelevant. (David Wilkinson and Birmingham 117)

However; it was done before the questionnaire since this last consists of questions that might give a clue about the aim of the observation which would have affected the students' behavior in the classroom.

The observation in research was defined as a method in which "[the] Researcher watches and records events or behavioral patterns of people" (Christensen et al, 74). A structured observation was used in this study, however; there was also an unstructured part since the observation grid included short notes that were added according to what would happen in the classroom that wasn't mentioned in the organized elements of the grid. This observation is an intramethod mixed observation that gathered both quantitative (filling the grid), and qualitative methods (adding notes), to avoid the shortcomings of both types (Johnson and Turner 313).

Foster stated that "In more-structured observation, precisely what is to be observed is set out in advance and is clearly a product of the researcher's theoretical ideas" (70). These ideas were summarized in an observation grid which had great importance in the validity and organization of the observation, "... the use of a checklist... listing possible activities you may

observe in a particular setting, you are better able to focus on what actually occurs, rather than trying to capture everything that happens” (Kawulich).

The grid (appendix A) was divided into three main categories which are: teacher’s/student’s centeredness, teacher’s strategies of analyzing LD, and CT.

The first category was in turn split into two parts; teacher-centered, and student-centered. The first part consisted of different elements that characterized a teacher-centered approach: teacher’s talk, the absence of inviting/asking questions, teachers’ analysis of literary excerpts, lecturing, and one interpretation of the same literary text. The second part was composed of elements that represented the student-centered approach: student’s talk, asking/answering questions, students’ analysis of literary excerpts, classroom discussion/activities, and different interpretations of the same literary text. This category aimed to figure out the approaches that teachers of Blida 2 university use to teach LD to their master students of literature.

The second one was divided into the stylistic analysis (elements of literature), and traditional analysis (elements of literature). The first part was composed of different components of the stylistic approach: grammatical choices, vocabulary choices, style, figures of speech, and others. The second part consisted of themes, characters, plot, writer’s biography, and others. The column of ‘others’ was added in case of the use of other elements by the teacher in the classroom, which were not one of the mentioned elements of the grid. The objective of this category is to determine whether teachers are relying on stylistic strategies or traditional ones to analyze literary texts with their master students of literature of Blida 2 university.

The last category tackled both the teacher’s triggering students’ CT, and the students’ use of CT. This part of the observation grid was adapted from the Watson and Glaser Critical Thinking Appraisal which is based on inference, recognition of assumptions, deduction,

interpretation, and evaluation. The reason behind choosing this appraisal is that its elements are linked with what students need as CTS to analyze literary texts:

A personal response to a literary work urges students to interact with the text and with other students to communicate their interpretation of the work. They are expected to develop skills to help them understand hidden or implied meanings, separate facts from opinions, examine characteristics of the narrative from multiple points of view, reconstruct images from details, and apply what they have learned to other aspects of life. In other words, close reading improves all those skills that are part of the critical thinking process: analysis, synthesis, argumentation, interpretation, evaluation, problem-solving, and reasoning, among others (Facione 5-7, qtd. in Bobkina and Stefanova 680).

In the part of teacher's triggering students' CT, the elements of the appraisal were slightly changed into actions that should be done by teachers that would trigger their students' CT in relation with the mentioned skills of Watson and Glaser Appraisal: inciting students to draw their own conclusions, guessing games and activities, asking indirect and tricky questions, providing the opportunity to students to interpret texts, and classroom discussion and evaluation.

The boxes of the mentioned categories of the observation grid were filled with yes/no, rank scales (1=rarely, 2= occasionally, and 3= repeatedly), and short notes. There was also another empty box dedicated to additional remarks during the observation. The observation lasted 3 months which equals one semester before starting the experiment that took place in the second semester.

### **3.3.2 Students' Questionnaire**

Questionnaires were defined as "... any written instruments that present respondents with a series of questions or statements to which they are to react either by writing out their

answers or selecting from among existing answers” (Brown 6). In this study, questionnaires were given to students in the classroom which made of it the group-administered questionnaire. This type of questionnaire is more reliable than the other types; “Response rates using group-administered questionnaires can be higher than those for mail surveys, as the group is often assembled specifically to assist with the research and the respondents feel personally involved with the work by being handed the questionnaire by a member of the research team” (Wilkinson and Birmingham 10).

The questionnaire was a semi-structured one, “Semi-structured questionnaires comprise a mixture of closed and open questions... The use of semi-structured questionnaires enables a mix of qualitative and quantitative information to be gathered” (Hague et al, 100). Therefore, the questionnaire consisted of different types of questions which were: open-ended, closed-ended, ranking scale, and multiple choice. It aimed to determine the students' difficulties in understanding LD and to figure out whether students know how to think critically when dealing with literary texts to match the results with those of the observation.

The questionnaire was divided into two sections (appendix B); the first one (section A) aimed at detecting the students' problems in analyzing literature, and the second one (section B) tackled the students' use of CTS.

The first part consisted of 10 questions of different types (closed-ended, open-ended, multiple-choice, and rank scale):

Questions 1 and 2: driving the students' attention to the topic of studying literature by asking them in a closed-ended question about whether they enjoy literature and in an open-ended question about their favorite genre.

Question 3: dealing with the students' perception of the level of difficulty of literary texts from a rank scale.

Question 4: Mentioning the difficulties that they face in analyzing literary texts from multiple choice answers where they can choose more than one item.

Question 5: Asking students about the frequency of use of assistance from a teacher when analyzing literary discourse by choosing from a rank scale.

Question 6: Mentioning the techniques used to help them analyze literature by choosing from multiple choices one or more than one answer.

Question 7: Asking students in a closed-ended question whether they were introduced to strategies of analyzing literary texts, and asking them in an open-ended question to mention them.

Question 8: Knowing about the students' ways of analyzing a story in the classroom by suggesting for them multiple choices that consist of both traditional, stylistic, and modern methods.

Question 9: Asking whether there is one or several interpretations of a literary text and requiring students to justify their answer.

Question 10: Knowing about the students' awareness about the stylistic strategies by a closed-ended question.

The second part of the questionnaire (section B) consisted of 11 questions. The first fifth ones were a mixture of closed-ended and open-ended questions, and the remaining sixth ones were presented in a table with a rank scale (always, sometimes, and never) and were adapted from Watson and Glaser Critical Thinking Appraisal to test all of inference, recognition of assumptions, deduction, interpretation, and evaluation in indirect questions related with analyzing literary texts:

Question 1: Knowing whether students are aware of the difference between literary and non-literary texts in a closed-end question, and by justifying their answer in an open-ended one.

Questions 2 and 3: Asking students in a close-ended question whether they know what is CT, then asking them to define it in general and relate it with literature under the expression of “reading between the lines” in open-ended questions.

Question 4: Determining the students’ awareness about the implicit and indirect meanings that are presented by the writer in literary texts in a closed-ended question.

Question 5: Asking students in an open-ended question about their ways of figuring out the implicit intentions of the writer.

Question 6: Knowing the ability of students in making their own conclusion after reading a literary text (inference).

Questions 7 and 8: Learning about students' recognition of assumptions by asking them whether they try to guess the ending of a story and how often the guessing was right (recognition of assumption).

Question 9: Detecting the ability of students to deduce implicit meanings (deduction).

Question 10: Asking students about interpreting literary text without receiving help (interpretation).

Question 11: Knowing whether students can evaluate others' interpretations (evaluation).

### **3.3.3 Tests**

Pre-tests and post-tests were used in this research for both the experimental and the control groups. Tests were defined as "... commonly used data collection instruments or procedures designed to measure personality, aptitude, achievement, and performance" (Christensen et al, 70). Thus, the pretest-posttest design was employed in the experiment.

#### **3.3.3.1 Pre-tests**

Berry defined pre-tests as "... a non-graded assessment tool used to determine pre-existing subject knowledge" (19). In this study, the first pre-test (appendix C) consisted of a literary excerpt (pp.77-8) from the novel of "The Great Gatsby" that was written by Scott Fitzgerald in 1925. The second pre-test (appendix D) was about the analysis of the poem "COURAGE" by Anne Sexton. The last pre-test was a drama text (appendix E) it is entitled "The Seagull" which was written by Anton Pavlovich Chekhov (Scene 1: 6-8). These tests were used to decide the level of students in analyzing literary texts from three main perspectives.

The first part of the pre-tests was the readability achievement, this part consisted of four open-ended questions related to the general comprehension of the text. The second part was related to the CT analysis, it was composed of five open-ended questions that attempted to test the students' use of CTS of Watson and Glaser (inference, recognition of assumptions, deduction, interpretation, and evaluation). These skills were transformed into questions related to the story. The last part of the pre-tests was dedicated to the stylistic analysis; it was made of five open-ended questions.

#### **3.3.3.2 The Treatment**

After the pre-tests, the students of the experimental group received two sessions every week for a period of three weeks. These sessions consisted of teaching them the TR strategy,

and how they can use it to detect implicit meanings in a LD. In other words, they were introduced to the theory of SFG and then moved to the practical part of it.

The first session was about teaching them an overview of SFG with a comparison to TG. They were invited to brainstorm their ideas about these theories, and they were written on the board. Therefore, it was a session that refreshed their memory about different linguistic concepts, especially that they are students of literature, thus; it was useful for them to recall some information from another discipline that still has an impact on their field.

The second session dealt with defining TR by explaining the different metafunctions of language (ideational, interpersonal, and textual) while explaining TR, the technical vocabulary of it were transformed into literary ones when it was possible to make them easier and to attract the attention of learners. For example, participants in the process became characters in the story. Moreover, Students were introduced to the first PTs of TR which are material and mental processes by receiving several examples from different novels (Heart of Darkness, The Great Gatsby, Hard Times, Song of Lawino and Ocol) to relate the linguistic strategy with literary texts.

The third and the fourth sessions were a continuation of the other types which are relational, behavioral, verbal, and existential. They were theoretically explained to students and then linked with literary texts.

The fifth session was about studying the different types of the circumstantial elements (extent and location, manner, cause, and contingency). The importance of these elements in the TR strategy was explained to students with different examples from literature.

The last session was dedicated to the practice of the TR strategy in analyzing different literary texts. First, they were exposed to a PowerPoint presentation where one of the poems that they were studying at that period in African literature (Song of Lawino) was used as a



model and analyzed with the TR system. After that, students were given an excerpt from Heart of Darkness and asked to do the same thing as the previous poem which consisted of using TR to analyze it. First, they tried to classify the different clauses into the right PTs. Then, they extracted the circumstantial elements and named them according to what they have understood in the previous sessions. Finally, they tried to relate the results of the TR system with the literary excerpt and the whole novel to figure out different implicit meanings; they were interacting and using their CTS (inference, interpretation, evaluation, etc.) to interpret the excerpt.

### **3.3.3.3 Post-tests**

The post-tests were handed to both the experimental and control groups to figure out the effect of the treatment (TR strategy) in facilitating the students' readability of literary texts and its role in triggering their CT.

The first post-test consisted of an excerpt from the poem of Robert Frost "Home Burial" (appendix F), the reason behind starting with a poem this time was to avoid meeting students' expectations that they built from starting with a literary text from a fiction genre in the pre-tests which may affect the post-tests' results. In this regard, Kim and Willson claimed that:

Pretests may increase (or decrease, depending on the characteristics of the test) scores at posttest not only for the same or similar scales but also for dissimilar scales in which the constructs may be completely different. Whatever the usage of the pretest in research is, the presence of pretest can alter the nature of the intervention and consequently cause problems in measuring the treatment effect per se. (745)

They also added, "Pretests may alert the subjects to the relevant topics and direct the subjects' attention selectively to what the researchers intended to look at" (745). Therefore,

changing the position of the literary genre might erase the impression and experience that the students have acquired from the pre-test.

The second post-test was about the analysis of “Top Girls” (appendix G) which was a drama work of Churchill Caryl (Scene 3: 205-208). The last post-test tackled Stephenie Meyer’s work of “Twilight” pp. 8-9 (appendix H).

Post-tests were divided into three main parts just like the pre-tests (readability achievement, critical thinking analysis, stylistic analysis). Each part contained several open-ended questions, however; this time students were asked to rely on Halliday’s TR. They received the whole analysis of the poem with the TR system as additional papers in their tests to use it when answering the questions presented to them.

They also had several additional remarks between parentheses in front of each question which guided them through the right PTs from the TR analysis of the poem they received to facilitate for them the process of answering the questions. This was also done to help them gain time since they were newly trained on how to use TR strategy, it may take them much time to do it. Moreover, the most important part was the meaning they can get when relating the TR analysis with the literary text, rather than drawing the tables of the TR system with the different PTs which was an easy task for them.

The readability achievement part contained four open-ended questions. The CT analysis part was divided into five open-ended questions that tackled the Watson and Glaser Critical Thinking Appraisal just like the pre-tests. The stylistic analysis part of the tests was composed of four open-ended questions.

#### **3.3.3.4 The SPSS**

In order to compare the experimental and control groups in a more valid and organized way, there is a need to use an analytical program for statistical analysis. SPSS is considered as

one of the most used programs in experimental studies for having different functions (Arkkelin 2); “The “Statistical Package for the Social Sciences” (SPSS) is a package of programs for manipulating, analyzing, and presenting data; the package is widely used in the social and behavioral sciences” (Landau and Everitt). It also provides its users with the ability to create graphs and tables by analyzing and transforming the received statistical data (Howell 70).

Despite the existence of different statistical packages and programs; “SAS, BMDP, Stata, Splus and GBStat” (Muijs 85), the SPSS is the most used one and in several fields. Education is among the most dominant ones; “SPSS is probably the most common statistical data analysis software package used in educational research and is available at most institutions of higher education” (85).

In this study, the use of the research instrument of testing required a comparison between the results of the pre-tests and post-tests for the experimental and control groups to determine the effect of the strategy of TR in triggering the students’ CT and facilitating the readability of literary texts. Therefore, among the myriad options and functions of the SPSS, the t-test was the most convenient one for this analysis since it is among the ones that are mostly used to compare between the results of the tests of two groups; “We use t-tests to compare the means of two groups. A t-test looks at the two distributions... and determines whether or not their means are significantly different” (Flynn 27).

### **3.3.4 Teachers’ Interview**

In this study, an interview (appendix L) was conducted with five teachers of literature (2 males and 3 females) to figure out the teachers’ difficulties in teaching LD and discover whether they were trained in how to teach literature. Moreover, it aimed at identifying the teachers’ perceptions of the implementation of linguistic strategies to teach literary texts. It also attempted to reveal the teachers’ role in triggering their students’ CT in the classroom.

The interview is a widely used research instrument that is defined as "... a conversation that has a structure and a purpose... which goes beyond the spontaneous exchange of views as in everyday conversation, and becomes a careful questioning and listening approach with the purpose of obtaining thoroughly tested knowledge" (Kvale 7). It has several characteristics that were summarized by Wang and Yan:

1. An interview is a goal- or task-oriented talk to gather information, in which the interviewer and the interviewee have their respective roles to play.
2. The interviewer acts in the role of questioning and the interviewee in the role of answering.
3. The question-answer sequence is the predominant sequential structure in an interview.
4. The interviewer is empowered to ask questions, and the interviewee is confined to responding. (231)

It is divided into three main types: structured, semi-structured and unstructured interviews. The structured interview depends on the interviewee's answers, in other words; the interviewer's questions are affected by the interviewee's responses since they were not prepared before. In the semi-structured type, the interviewer has fixed a specific topic and hypotheses in mind but didn't explicitly translate them into questions to let more flexibility of answers from the interviewee. In the structured interview, the interviewer has specific ideas about the role of the interview and prepared certain hypotheses to test, and the questions are organized and ordered before asking the interviewee (Nunan 149).

Other types of interviews are less related to the questions, but more with the context like the face-to-face interviews, telephone interviews, and focus group interviews. In the first type, the interviewer is in the same room as the interviewee and face him/her while asking

several questions. On the other hand, in the telephone interview; the interviewer is distant from the interviewee and uses the telephone as a mean to interact and ask questions. It is usually used with participants that are not easy to meet, and with busy schedules. Concerning the last type, the interview is conducted with a group of people instead of one person. This type of interview is mostly used when there is a large sample (Mathers et al, 3-4).

In this study, a structured interview with a face-to-face interaction was used to collect data from teachers of literature of Blida 2 university. The structured interview was chosen instead of the other types because the aim of the interview was specified and clarified, and this type of interview is used "...where the interviewer knows what he or she wants to find out and the interviewee just has to answer the direct questions" (Gillham 2). Concerning the face-to-face interview, the reason behind choosing it is that it has more strengths than weaknesses that's why it's considered as the best way of interviewing; "...face-to-face interviewing offers a greater degree of flexibility. A skilled interviewer can explain the purpose of the interview and encourage potential respondents to co-operate; they can also clarify questions, correct misunderstandings..." (Mathers et al, 3).

The interview was recorded with a smartphone to avoid losing any important part of the interviewee's answers. This technique of interviewing tends to be more objective than the note-taking one since it keeps the language and words of the interviewee exactly the same. It also helps in the analysis of the answers (Nunan 153), because the interviewer will have time to listen several times to the recording, and take time to extract and scrutinize the answers and analyze them.

Kvale mentioned seven main stages of conducting an interview; "(1) thematizing with a conceptualization of the research topic and formulation of the research questions; through (2) designing the study so it addresses the research questions, treating both knowledge construction and moral implications; to (3) the interviewing itself; (4) transcribing; (5) analyzing; (6)

verification; and (7) reporting” (14). Therefore, the current interview was divided into four main themes, and each theme consisted of four open-ended questions that were designed to answer different queries about the teachers’ experience with literature in the EFL classroom in relation to the current research objectives.

The first theme was about the instructors’ difficulties in teaching literature. The first question aimed at explicitly asking teachers about the frequent problems they encounter while teaching literary texts to their EFL students. The second and third ones tackled the different approaches that teachers rely on in the classroom to facilitate the students’ understanding of literary texts and their students’ reactions to them. The last one dealt with the difficulty of implicitness in literary texts by asking teachers how they guide their students in grasping these indirect authors’ intentions.

The second theme of the interview was related to the teachers’ training of teaching specifically literature. The first question aimed at revealing the particularity of literature in comparison with the other disciplines. The second question asked explicitly teachers about whether they received training in teaching literature. The third question aimed at revealing teachers’ perceptions of the importance of training them and the reason behind its necessity in EFL teaching. The last question involved teachers on the topic of the training program by asking them to mention their suggestions about what they want to learn in their training.

The third theme is about the role of linguistics in teaching literature. It aimed at revealing teachers’ attitudes toward the implementation of linguistic strategies to analyze literary texts. The first question required explicitly the teachers to share their opinion about the use of these strategies in the classroom. The second one asked teachers whether they use linguistic strategies in the classroom by explaining the reason behind it. The third one dealt with revealing the teachers’ frequency of use of the linguistic choices of the writer while teaching the analysis of literary text in the classroom. The last one asked teachers whether the stylistic

module is taught in their English department and why it is included or excluded as a module in the EFL classroom.

The fourth theme of the interview tackled the use of CTS in literature classes. The first question aimed at detecting the teachers' awareness about the strong relationship between literature and CT by inviting them to describe it. The second one revealed the teachers' part in triggering the students' CTS while studying literature. The third one asked the teachers to explain their techniques of figuring out whether their students are using their CTS to analyze literary texts or not. The last question aimed at knowing the teachers' opinions regarding the level of their students' interpretations of literary texts.

### **3.4 Data Collection procedures**

The current study employed four research instruments: classroom observation, students' questionnaire, tests, and teachers' interviews. In order to make sure that these instruments were well organized and suitable for the students and teachers in terms of feasibility and clarity, they were piloted before using them with the selected participants.

#### **3.4.1 The Piloting and Administration of the Research Instruments**

The piloting of the research instruments is an important step in conducting any study. It was defined as “a small preliminary investigation of the same general character as the major study, which is designed to acquaint the researcher with problems that can be corrected in preparation for the larger research project” (Treece and Treece 137). In an educational website, it was mentioned that “... pilot testing means finding out if your survey, key informant interview guide or observation form will work in the “real world” by trying it out first on a few people” (“Pilot Testing Data Collection Instruments” 1). Ort revealed five main reasons for conducting a pilot study:

- (1) To determine the feasibility of the major study

- (2) To identify problems in the research design
- (3) To refine the data collection and analysis plan
- (4) To test the instrument to be used in the major study
- (5) To give the researcher some experience with the subjects, methodology, and instruments (qtd in. Lackey and Wingate 288).

Therefore, piloting a study gives a clear idea to the researcher about the efficiency of the instruments. It also helps him/her in detecting the weaknesses of a given research tool. In addition to that, it provides a clear picture of whether the instrument is suitable for the level and knowledge of those particular participants (Van Teijlingen and Hundley).

The participants involved in the pilot study should be from the same population of the participants that were chosen for the study (Lackey and Wingate 289). The size of the pilot study participants should be about 10% of the current target population; “If we were to carry out a project using 100 people as the sample, a pilot study participation of 10 subjects should be a reasonable number. This number would give some indication of the major problems that will arise in the research study” (Treece and Treece 138).

The piloting of a study has several steps that were summarized by Treece and Treece (see fig. 3.1).



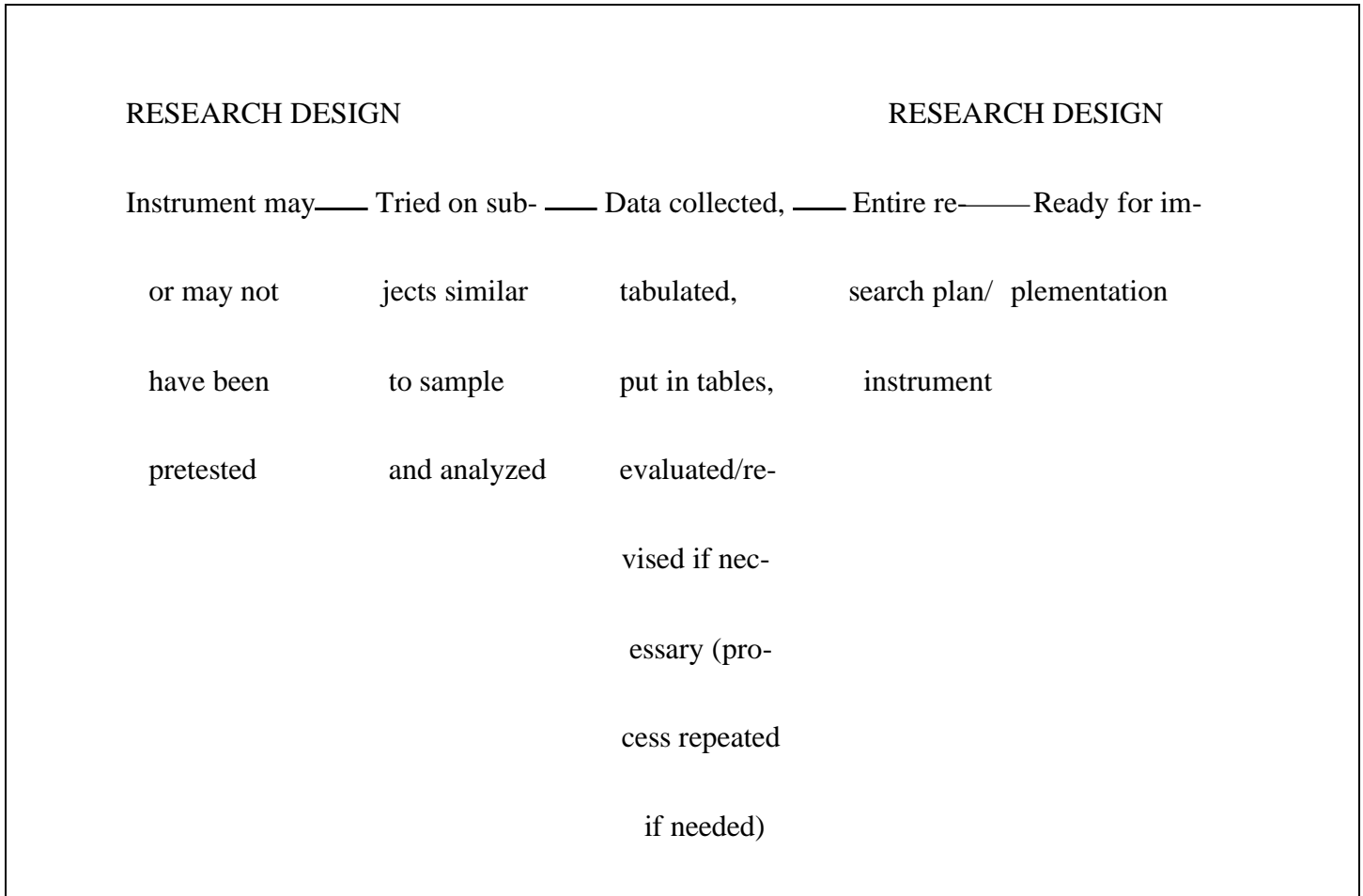


Fig. 3.1. Steps of Conducting a Piloting Study, introduced by Eleanor Mae Walters Treece and James William Treece in 1977 (Treece; Eleanor Mae Walters and James William Treece. 1977. Elements of Research in Nursing; <https://archive.org/details/elementsofresear00tree/page/138>.)

These steps were followed in the current study to pilot all of the classroom observation, students' questionnaire, the pre-test, the post-test, and the teachers' interview. Moreover, a detailed explanation of the administration of the research instruments will be mentioned in the following lines.

### 3.4.2 Piloting the Classroom Observation

Piloting the observation is an important step before starting it officially; “piloting an observational approach will help indicate any problems in the selected approach and any modifications that may need to be made” (Lancaster 108). In this study, the classroom observation was organized in a grid that was described beforehand. The functioning of that grid was piloted for a period of one week. In that week, the researcher attended three sessions (African literature, Middle English literature, and American literature) and each one lasted three hours. The piloting revealed different problems that were present in the observation grid:

- In the first main category of the grid, the lecturing part was measured by a yes/no answer from the researcher, however; it was observed that the lecturing was neither completely present nor completely absent. Therefore, the yes/no answer did not pay justice to what was happening in the classroom; thus; there was a need to switch it into a rank scale.
- In the second part of the grid, i.e., classroom discussion/activities; the same thing happened in the lecturing part, students were having some discussion from time to time and also activities, therefore, a yes/no question was substituted by a rank scale.
- In the second main category of the grid that is related to the stylistic and traditional analysis, it was noticed that there was no need to use a rank scale but rather a yes/no answer since teachers were whether using them or excluding them from the session.
- An additional column was added at the end of the second sub-categories under the name of “others”. It was included because, during the observation, teachers came up with some approaches or ideas that were not mentioned in the traditional/stylistic’ sub-categories.

### **3.4.3 The Administration of the Classroom Observation**

After the piloting study, the different remarks and problems faced during that period were analyzed, thus; the observation grid was modified. Then, an official observation started to take place on the 7<sup>th</sup> of November 2017. The researcher didn't introduce himself to the students to avoid affecting their behavior, therefore; they thought it was a new student in the classroom. However, the researcher talked with teachers and showed them the authorization paper that she received from the head of the department. The researcher started to attend every Monday, Tuesday, and Wednesday during the whole semester. The main sessions that she was observing were African literature, Middle English literature, and American literature. One observation grid was devoted to each session, however; when the teacher changed the topic, which happened sometimes, the researcher used a new grid.

### **3.4.4 Piloting the Students' Questionnaire**

Piloting the questionnaire is a crucial step for the validity of the results. It allows you to detect different mistakes in your instrument, as Wilkinson and Birmingham stated; "During the piloting stage, you can observe how long it takes respondents to complete the instrument. Does it fall within the magical twenty minutes' completion time? If not, are there questions you can omit? Are there any open-ended questions that can be converted to closed questions (thereby reducing the amount of time taken to complete them)?" (19).

In order to pilot the questionnaire, several steps were identified by Peat in table 3.1:

Table 3.1

## Steps of Piloting a Questionnaire

Table 3.23 Pilot study procedures to improve internal validity of a questionnaire
<ul style="list-style-type: none"> <li>• administer the questionnaire to pilot subjects in the same way as it will be administered in the main study</li> <li>• ask the subjects for feedback to identify ambiguities and difficult questions</li> <li>• record the time taken to complete the questionnaire and decide whether it is reasonable</li> <li>• discard all unnecessary, difficult or ambiguous questions</li> <li>• assess whether each question gives an adequate range of responses</li> <li>• establish that replies can be interpreted in terms of the information that is required</li> <li>• check that all questions are answered</li> <li>• re-word or re-scale any questions that are not answered as expected</li> <li>• shorten, revise and, if possible, pilot again</li> </ul>

Source: Peat, Jennifer. *Health Science Research: A Handbook of Quantitative Methods*. SAGE Publications, 2002, p. 138.

During the piloting, the questionnaires were given to seven students of master one of literature and civilization from Blida 2 university, which represented about 10% of the participants. These students were chosen randomly and asked to fill the questionnaire and share with the researcher any valuable remarks or faced problems while answering the questions.

After finishing, three of the students pointed at two multiple-choice questions (4 and 6 of section A) and mentioned that they wanted to choose more than one answer but they didn't know whether it was possible or not. Besides, two of them asked about the meaning of an open-ended question (how does the writer express his ideas). Finally, a student claimed that in question 8 of section A, he wanted to add a different idea that wasn't mentioned in the choices but he didn't find a place where to add it and he didn't know whether he was allowed to do it or not.

In order to fix the different problems and make the questionnaire more valid, the students' comments were taken into consideration and the following changes were done:

- The option of choosing more than one answer was added to question 4 and 6.
- The ambiguous open-ended question was modified into a close-ended question where they have to choose between two choices (indirectly, directly).
- The option of others was added to question 8 to give more flexibility for students and provide them with the opportunity to express different ideas that were not mentioned in the choices.
- The time allocated for the questionnaire was 20 minutes after the piloting 5 minutes were added.

### **3.4.5 The Administration of the Questionnaire**

After the piloting of the questionnaire, some modifications were made for the questions and the allocated time. In a session of American literature, the researcher asked permission from the teacher of the participants to give her 25 minutes from his session to hand over questionnaires for students. After he accepted, the researcher explained to students that they were kindly asked to answer some questions in 25 minutes concerning literature. The researcher pointed out to students that they weren't asked to write their names, thus; they could

feel free to share their opinions. She also asked them to take the questionnaire seriously since it was part of an important Ph.D. research and their answers contribute to gathering valuable data. In order to make sure that everything would happen in good condition, the researcher preferred to be present while students were answering the questionnaires to receive any questions or clarify any ambiguities for the participants. After the participants finished answering, she took back the questionnaires and thanked all of the teachers and the students for their support.

### **3.4.6 Piloting the Tests**

The pre and post-tests were also piloted in this study to avoid any difficulties with the participants during the day of the current tests. As Muijs claimed, “The single most effective strategy to minimise problems is to make sure you pilot your instruments...to see if there are any unusual response patterns that could indicate that certain items have not been properly understood” (51). Therefore, the researcher chose six students of Master 1 of literature and civilization from Blida 2 university. These students received the test in the same conditions that were prepared to be held with the official testing. After reading the students’ responses, the researcher realized that the questions were well understood. However, the time allocated to the test have to be changed since it took the sample population 1:30 hour to finish the test instead of 1 hour.

Concerning the post-test, the researcher selected 3 students from the experimental group and 3 others from the control group. The students of both groups took the test under the same conditions and in the same classroom. The students of the control group found no problem with the test. However, since the students of the experimental group were asked to refer to the TR strategy that they studied in the treatment, they claimed at the end of the test that it took them too much time to finish organizing the poem in the different PTs of the TR. They added that it was easy to organize them but they still lack practice to do them fast. Consequently, this

group spent 2 hours to finish the test, whereas; the control group spent only 1 hour and a half. The experimental group mentioned also that in some questions they found it a little bit confusing which specific PTs of the TR system they should refer to. Therefore, the following modifications were made:

- Students received additional papers with their tests where they have the full TR analysis of the poem to help them concentrate more on using those PTs of TR to analyze the poem and think critically to answer the test's questions instead of losing unnecessary time to organize the clauses in the PTs.
- Additional remarks about what exact PT the students should refer to while answering to some questions of the test were put between brackets to guide them through the process since they are newly trained on using the TR strategy.
- The time remained 1:30 because students of the experimental group were no longer asked to organize the poem in the TR system, they rather received it as an appendix.

### **3.4.7 The Administration of the Tests**

After the piloting of the pre-test, the researcher reorganized the tests and prepared them for the participants of the current study. There were four absences from the participants, thus; they were 56 students (28 students of the experimental group and 28 of the control group). She started by explaining to them that this test is part of experimental research and that they should take it seriously. She also stated that they should write their names and don't worry about it because they will be kept confidential. Finally, the researcher pointed out that they had 1:30 hour to answer the questions. At the end of the test, the researcher took back the tests' sheets from the participants and thanked them for their participation in the study.

In the post-tests, there were no absences, thus; 58 students took the test where 28 students were part of the experimental group and the remaining 28 were part of the control

group. The researcher explained that the appendix of the TR strategy and the remarks that are between brackets after some questions concerned only the experimental group, and that the control group didn't study the strategy, thus; they answer the questions just as they did in the pre-tests.

### **3.4.8 Piloting the Teachers' Interviews**

Piloting an interview helps the researcher to overcome several difficulties of interviewing and avoid making several mistakes in asking questions:

When you plan your interview, you will, of course, be trying to develop questions that elicit the kinds of information you are seeking. But despite your best intentions, you may create questions that are ambiguous or misleading or that yield uninterpretable or otherwise useless responses. You can save yourself a great deal of time over the long run if you fine-tune your questions before you begin data collection. You can easily find the weak spots in your questions by asking a few volunteers to answer them in a pilot study. (Leedy and Ormrod 195)

Therefore, a pilot study for interviews helps in reorganizing the questions and gives an idea about how it will happen with that particular type of questioning (Wilkinson and Birmingham 51). It also strengthens the validity of the instrument in the study; "The pilot study can, therefore, be of value for testing the feasibility of both research instruments or data collection instruments like questionnaires, interview schedules, or other testing instruments and also of the research process itself" (Calitz 259).

In order to pilot the interview, two teachers of literature (one male and one female) were selected for the pre-testing of the instrument. The researcher asked the interviewees about the time and place that suit them for the interview. After that, she started meeting them one by one according to the timing that they gave her. As a result of the piloting, some modifications were included in the interviews' questions:



- In the second part of the interview (the training of teaching literature), the second question was an open-ended question that asks directly teachers how were they trained in teaching specifically literature. However; the teachers were confused and couldn't answer the question since they weren't trained at all, thus; the question was switched into a closed-ended question that asks them whether they were trained or not.
- The first question of the third part that concerns the role of linguistics in teaching literature was ambiguous and too broad for the teachers in the piloting (what do you think about linguistics in teaching literature?), therefore; it was elaborated and specified (What do you think about the use of linguistic strategies to analyze literary discourse?).
- The second question of the third part was closed-ended but in the piloting teachers seemed willing to say more and explained their yes/no answer, thus; the question was followed by an open-ended question: "why?".
- In the last part that is related with CT, there was a mistake in the third question since teachers were asked about what makes them think that their students are using their CTS, however; they may not think so, thus; the words "or not?" were added to the question.
- After the piloting, the time allocated to the interview was 15 minutes instead of 20 minutes.

### **3.4.9 The Administration of the Teachers' Interviews**

After the piloting of the interviews, the researcher modified and clarified the questions. Then, she chose 5 teachers of literature from Blida 2 university who were teaching the participants of the study and who were observed in the first semester. They accepted to be part of the study and told the researcher when they can be available for the interview.

Concerning the place, three teachers invited the researcher to their office, and the remaining ones were held in a classroom. All interviews were conducted in a quiet and suitable atmosphere where teachers were feeling at ease to answer all the questions and the researcher wasn't interrupted while interviewing. Therefore, the interviews were well recorded and facilitated the task for the researcher while transcribing them.

### **Conclusion**

This chapter has described the different used methods and research instruments to conduct the study. It has introduced the population and sample selected for the research that are Master students of literature by explaining the reason behind choosing them. It has also defined and described the four research tools that were used in this experimental study which consists of a classroom observation, a students' questionnaire, pre-tests, post-tests, and teachers' interviews. This opened a room for mentioning the reasons for the implementation of each tool in this study.

The program used to analyze the results of the pretest-posttest experiment was also presented. It is called the SPSS program that would help the analysis of the results and work better with this type of research. In addition to the mentioned elements, the main steps of the piloting and administration of the instruments were described. The piloting has proved to be useful since it has contributed to improving and enhancing the validity of the research tools.

# **CHAPTER FOUR: DATA ANALYSIS AND DISCUSSION OF THE FINDINGS**

**Chapter Four: Data Analysis and Discussion of the Findings**

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## **Introduction**

This chapter aims at exposing the main results of the experimental study by analyzing data. First, it tackles the organization of the findings of the classroom observation into qualitative and quantitative data in different charts and descriptive language. Next, the analysis of the students' questionnaire will be presented in mixed methods to sort out answers for the research questions and sub-questions that were formulated for this study. Thus, some answers will be displayed in charts and some others will be rephrased.

A significant part of this chapter is devoted to the statistical analysis of the results of the pre-tests and the post-tests. The aim of these analyses is to test the hypotheses that consist of figuring out the effect of the TR strategy on both triggering the students' CT and facilitating the readability of literary texts. In the end, the teachers' interviews are analyzed into qualitative and quantitative data to consolidate and find out different queries that concern the teaching of literature in the EFL context at Blida 2 university.

### **a. Analysis and Discussion of the Classroom Observation**

The classroom observation aims to reveal the main approaches used by teachers of literature in the classroom, in other words; it is about finding out whether they are following modern or traditional ones. It also has the objective to look at the role of linguistics in the literature classes by observing the teacher's strategies in analyzing literary texts with students in the classroom, thus; it was observed whether teachers are using the stylistic analysis or not. The last aim consists on revealing the role of teachers in fostering CTS among their learners, and their students' current use of those skills.

The three main parts of the classroom observation grid (teacher's/student's centeredness, teacher's strategies of analyzing literary discourse, and critical thinking skills) are analyzed quantitatively and presented in several charts. The additional notes that are also

part of the observation grid are explained in a form of qualitative data. The first main category is demonstrated in fig .4.1.

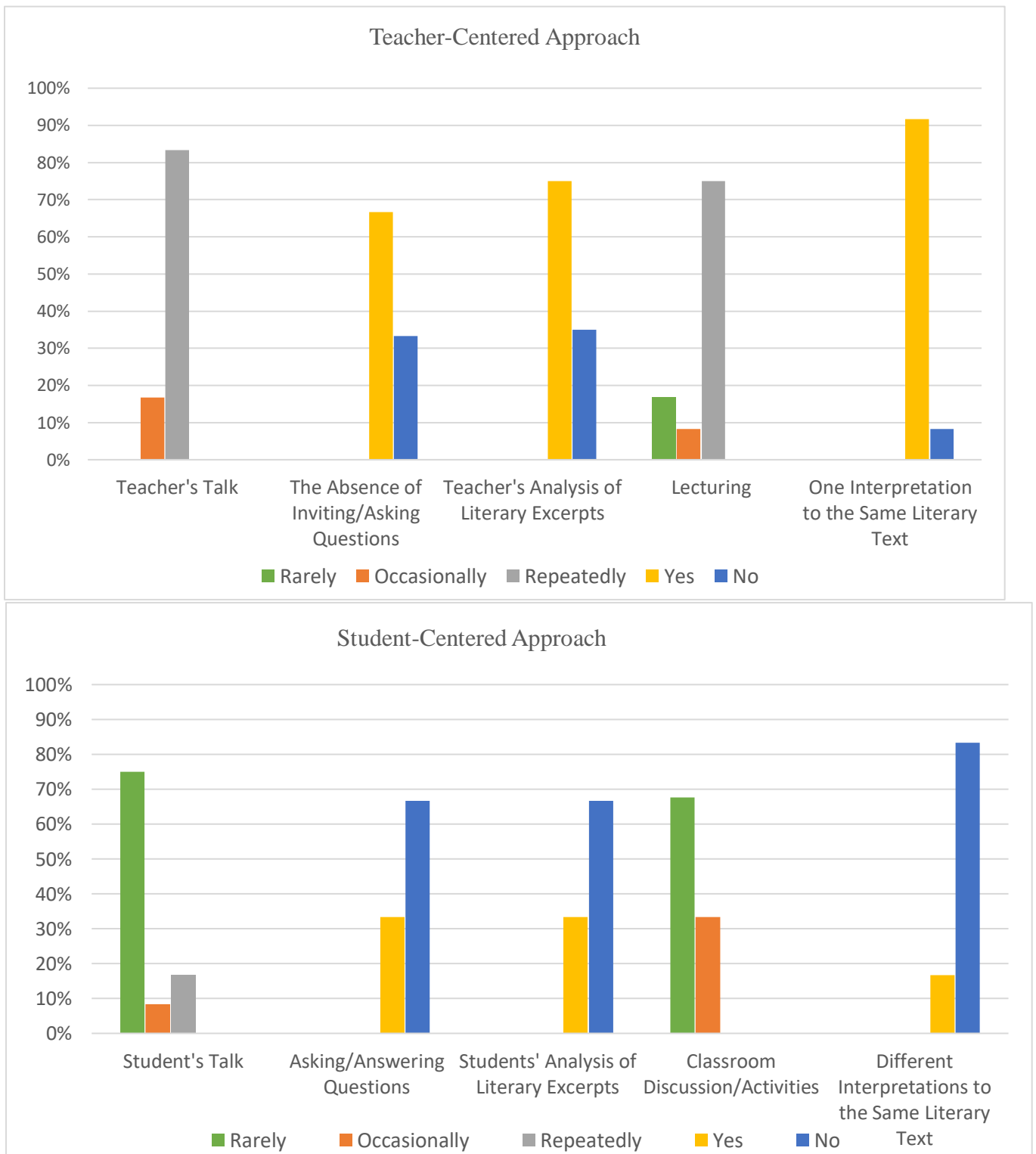


Fig.4. 1 Teachers' and Students' Centered Education

In the teacher-centered part, the teachers' talk was dominating the session since the majority of them are set on "repeatedly". In the second sub-category, the yes answer is quite present, thus; there were frequent absences of inviting or asking questions from teachers in the classroom. Since teachers were taking part in the main talk in most of the sessions, the majority of the time they were the ones analyzing the literary excerpts. In other words, in the texts' analysis, about 75% of the sessions were led by teachers, and only 25% were dedicated to the learners. Concerning the lecturing method, it was extremely used by the teachers in the classroom, i.e., 75%. The results of the last sub-category demonstrated that teachers were the ones who give the interpretation of the literary passage since the majority of the sessions (92%), teachers revealed their interpretation of a literary excerpt as a final one, which means there were no other possible interpretations.

On the other hand, the second main part of the grid was dedicated to student-centered education. Since the teachers' talk prevailed, there were very slight opportunities for students to talk, in other words; 75% of the sessions witnessed a rare participation of students. In the second sub-category, despite the absence of inviting/asking questions from teachers, 33% of the students were still determined to learn and ask. Concerning the analysis of literary excerpts, a small room was given to students to participate in the analysis, i.e., 33%. The classroom discussion and activities were rarely taking place in the classroom, but happened from time to time. The last sub-category indicates that students hold the same traditional belief as their teachers, for them, the interpretation of the literary text that they receive from their teachers is the only possible and correct one.



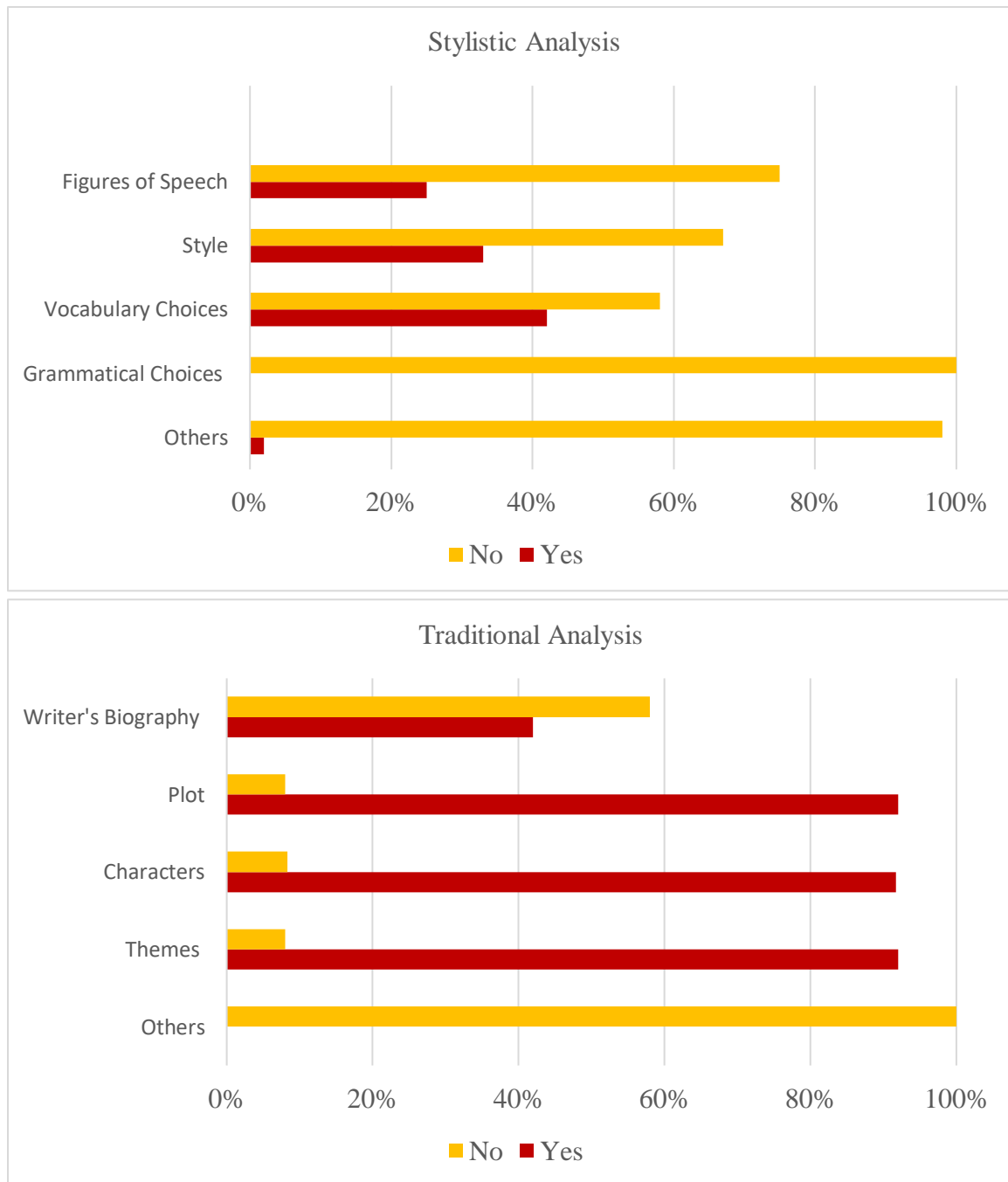


Fig. 4.2 Teacher’s Strategies of Analyzing Literary Discourse

In the stylistic analysis category, teachers didn’t give too much importance to the figures of speech. Only 25% of the observed sessions, teachers referred to them and their significance. About half of the observed classes, teachers were mentioning the style of the writer. The vocabulary choices were discussed in the classroom occasionally, i.e., 41%. Concerning the

grammatical choices, teachers never discussed or referred to them while teaching literary texts. In the 'others' column, teachers used the historical and the psychoanalytical approaches in about 2% of the sessions. There were no noticeable stylistic elements by the teachers in the column 'others. Therefore, the stylistic analysis was neglected by the teachers.

In the second main category, the presence of the elements with 'yes' is dominating the chart. The majority of the time (92%), teachers were dealing with literary texts by analyzing elements like plot, characters, and themes. Teachers relied also on the writer's biography since it was present in about 42% of the observed sessions. Thus, teachers were using traditional analysis while teaching literature in the classroom.



Fig. 4.3 Critical Thinking Skills

The category of CT was divided into the teacher's role in triggering the students' CTS and the students' current use of those skills. In the teachers' part, it was found that they were not making much effort to push students to draw their conclusions since this action was absent in about 83% during the whole observation period. The second skill of guessing games and activities was completely absent, thus; neglected by the teachers. Teachers were sometimes

asking indirect and tricky questions about the literary texts since this skill was marked present in about 41% of the sessions. Little opportunities (25%) were given to students to interpret the LD. For the last skill, teachers opened a room for classroom discussion and evaluation since it was witnessed in 41% of the sessions.

In the students' part, the inference skill wasn't mastered by the learners because 83% of "no answers" were chosen by the observer during the literature classes, which implies the absence of the use of this skill by the participants. The second skill was also neglected by the learners, they weren't recognizing assumptions, in other words; it was used only 17% of the sessions by the learners. Concerning deduction, learners were occasionally (33%) interfering to deduce meanings of literary texts tackled in the classroom. The skills of interpretation and evaluation were not too much used by the students, i.e., 75% represented their absences in the classroom.

#### ❖ Short Notes

The short notes part of the observation grid was devoted to highlight qualitatively some additional remarks or descriptions that were not presented in the quantitative elements and occurred in the classroom during the literature classes. It was based on summarizing what the teacher taught in general during that specific session. The main results are summarized in the following lines:

- The teacher asked students to analyze a literary excerpt from "heart of darkness" and limited the time to 10minutes.
- The teacher gave the opportunity to one student to present research about cultural hybridity in a period of 15minutes.
- The teacher explained the idea of colonialism by illustrating from real life and by referring to the psychological nature of the human being.

- The teacher connected the presentation of cultural hybridity with the novel “No Longer at Ease”.
- The teacher analyzed the theme of marriage in African literature in the poem “Lawino and Ocol”.
- Three students were asked to choose a literary passage to analyze it and interpret it in a presentation where the teacher was occasionally interfering.
- The teacher explained some important themes in African realism works, for example; alienation and nostalgia.
- As a warming up to the poem of Eliot “The Burial of the Dead”, the teacher explained certain points related to modernism and the impact of Eliot towards other writers.
- The teacher highlighted the difference between the novel “Petals of Blood” with “The Beautiful Ones are not yet Born”; he mentioned that they both talked about neo-colonialism but differently.
- The teacher explained how death was symbolized in the poem of “The Burial of the Dead”, in other words; he tackled the theme of death and symbolism.
- A student prepared a PowerPoint presentation about Marxism and post-colonialism and presented it in the classroom where the teacher was interfering several times.

## **4.2 Analysis and Discussion of the Students’ Questionnaire**

### **Section A: The Student’s Difficulties in Analyzing Literary Discourse**

**Question A1:** Do you enjoy reading?

- a. Yes
- b. No

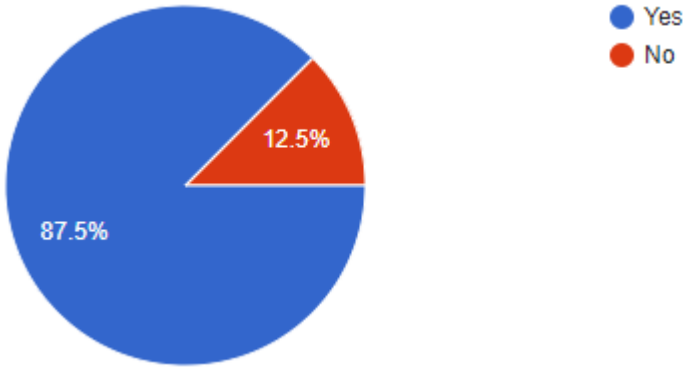


Fig. 4.4 The Students' Enjoyment of Reading

This question aimed to figure out whether the lack of motivation and interest in reading was also one of the problems that those students of literature were facing. Figure 4.1 showed that the majority of students enjoy reading since about 87.5% of the answers were positive. Only 12.5% responded no, in other words; they don't find pleasure in the process of reading.

**Question A2:** What genre of literature do you like to read? Why?

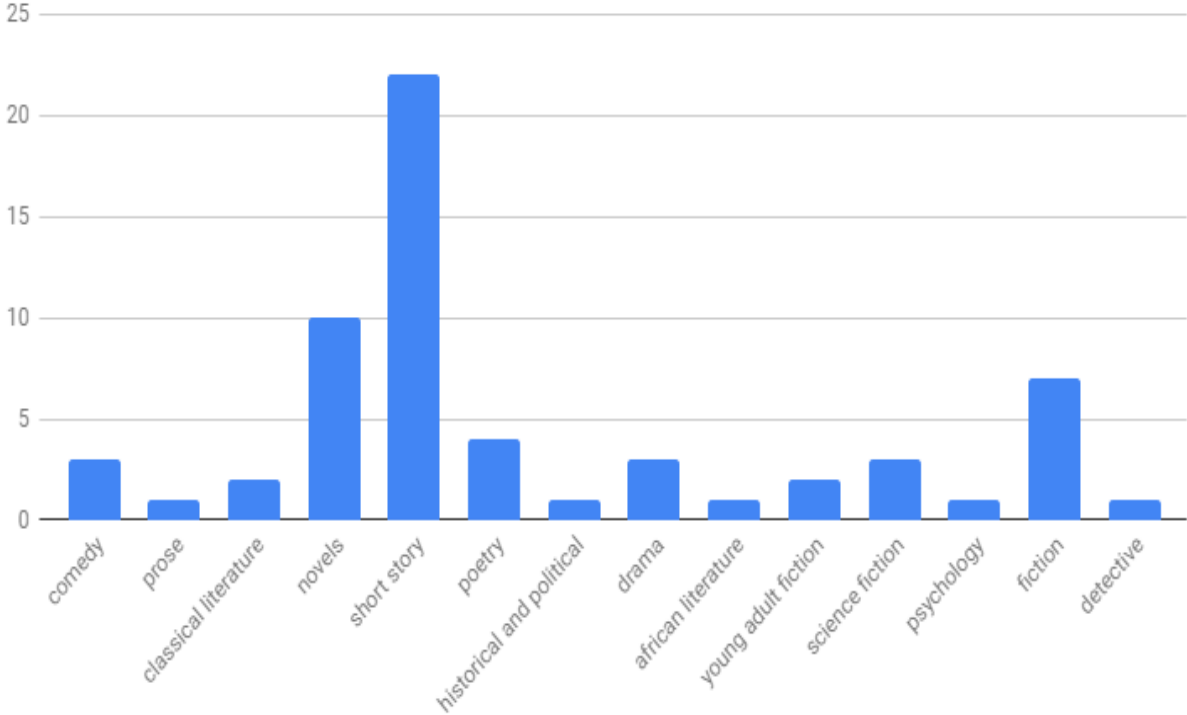


Fig. 4.5 Students' Favorite Genre of Literature

The majority of students prefer to read short stories that are more related to fiction. Many reasons pushed these students to choose short stories, for instance; one mentioned that he/she can easily be involved in the actions happening in short stories. Another student claimed that it is easier and more enjoyable than the other types. They also explained that science fiction stories are modern and dive you into a different world from their own. The ones who choose novels explained that they like them because of their detailed descriptions in comparison to other genres of literature. On the other hand, the ones who responded poetry didn't justify their answers, except one who said that he/she enjoys poetry but only that of a specific writers' style.

**Question A3:** How do you find literary texts?

- a. Very difficult
- b. Difficult
- c. Neutral
- d. Easy
- e. Very Easy

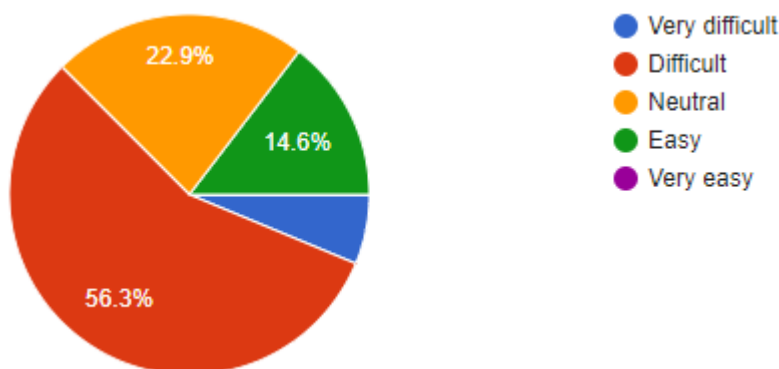


Fig. 4.6 The Level of Difficulty of Literary Texts

Figure 4.6 demonstrates that half of the participants find literary texts difficult to understand. About 23% of the respondents opted for neutral, whereas; only 14.6% considered it easy. The remaining participants (6.2) perceived literary texts as very difficult.

**Question A4:** What are the difficulties that you face when reading literature? (You can choose more than one answer)

- a. Vocabulary
- b. Authors' hidden intentions
- c. Figures of speech
- d. Themes
- e. Plot
- f. Characters' role
- g. Grammatical structures

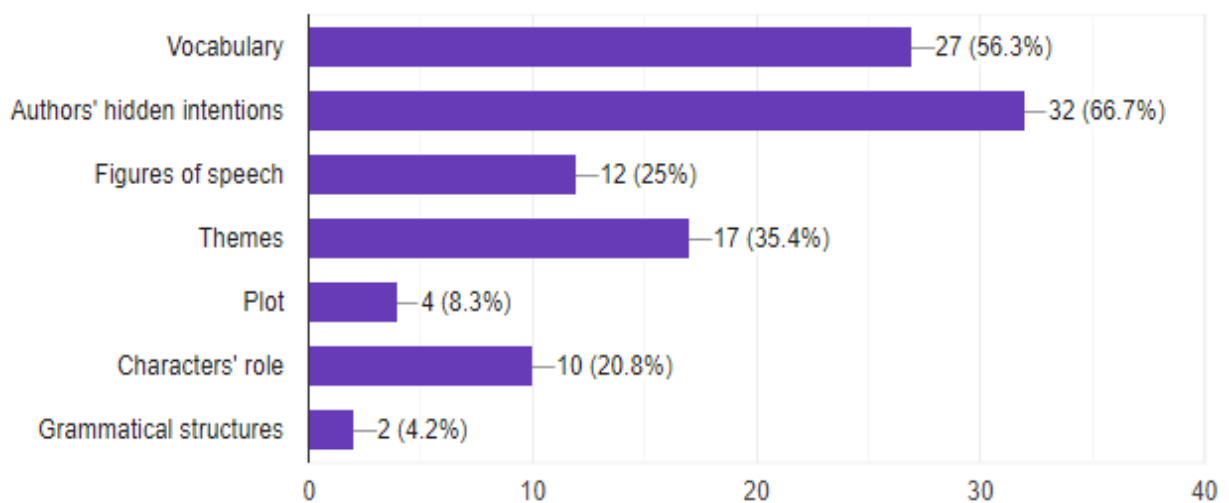


Fig. 4.7 The Students' Difficulties of Reading Literature

The main difficulty that students face when reading literary texts is depicting the authors' hidden intentions from the text; more than half of the participants opted for this difficulty. The vocabulary was also a constraining factor for the students' readability since 56% of the learners considered it as one of the difficulties of literary texts. According to the participants' answers, the understanding of the different themes of the LD, the explanation of



the figures of speech, and the characters' role in the text had also their part in making the text harder to grasp. The lowest percentages (8.3% and 4.2%) were given to the plot and grammatical structures, in other words; only a few students who regard them as difficult.

**Question A5:** How often do you need the help of a teacher to analyze a literary text?

- a. Always
- b. Sometimes
- c. Never

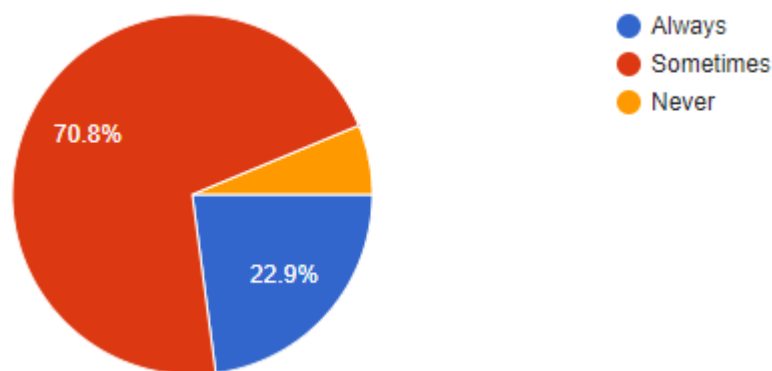


Fig. 4.8 The Students' Need of the Teachers' Assistance in Literary Texts' Analysis

A vast majority of the participants (70.8%) claimed that they sometimes need the help of a teacher to analyze literary texts. About 23% of them responded that they always need the assistance of a teacher. Only a few others (6.3%) who mentioned that they can do the literary analysis without receiving support from teachers.

**Question A6:** What are the techniques you use to facilitate your interpretation of literary texts?

(You can choose more than one answer)

- a. Dictionary
- b. Internet
- c. Asking your teachers
- d. Asking your classmates

e. Others (specify please)

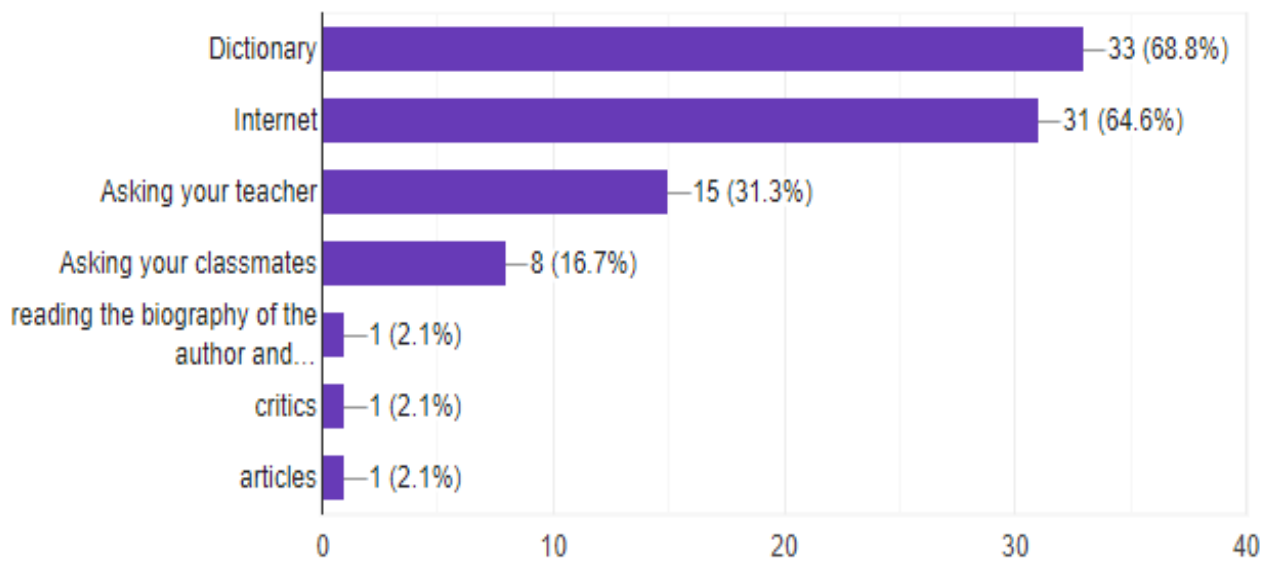


Fig. 4.9 The Techniques Used to Facilitate the Interpretation of Literary Texts

The two most used techniques by students to help them analyze LD are dictionaries and Internet (68.8% and 64.6%). After these, students chose to ask their teachers (31.3%) and some others preferred to ask the help of their classmates (16.7%). The lowest percentage was given to the choices of the students who chose to add more suggestions to the list, they included reading the biography of the author and the school he belongs to, reading what critics said about the literary piece, and reading articles tackling the topic of that literary text.

**Question A7:** Have you been taught strategies to analyze literary texts?

- a. Yes
- b. No

If yes, what are they?

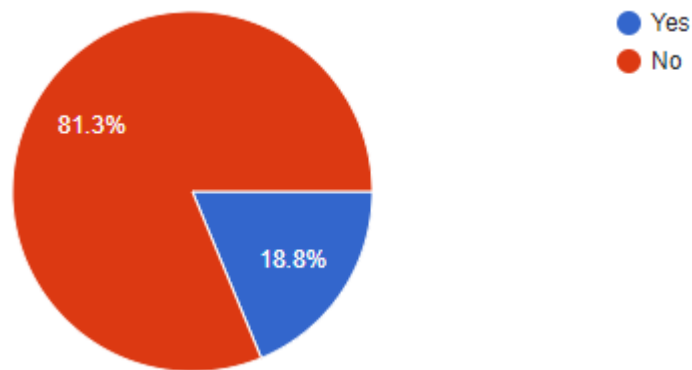


Fig. 4.10 The Teaching of Literary Texts' Analysis Strategies to Students of Literature

An overwhelming majority of the participants (81.3%) denied receiving any classes that teach them strategies to analyze literary texts. On the other hand, 18.8% claimed that they have been taught strategies, however; only a few of them mentioned the name of these strategies. One of the students stated that the strategies that she/he has been taught are reading the author's biography and his cultural background, and previewing. Besides, two students pointed out that they have been taught Marxism, post-colonialism, structuralism, psychoanalysis, and post-structuralism. Another student claimed that they were taught the strategy of using the authors' background and read between the lines. The remaining students who answered "yes" didn't mention any strategy.

**Question A8:** How do you analyze a story in the classroom?

- a. You identify the components of the story (characters, plot, theme, etc.)
- b. You explain the figures of speech (connotation, imagery, symbolism, etc.)
- c. You interpret the writer's hidden intentions
- d. You explain the linguistic choices of the writer (grammar, tense, syntax, etc.)
- e. Others (specify please)

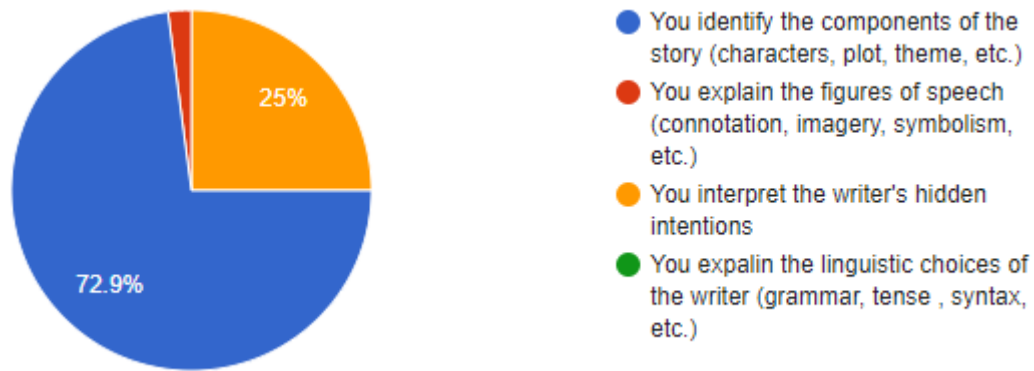


Fig. 4.11 The Students' Techniques of Analyzing a Story in the Classroom

There was a considerable number of students (72.9%) who responded with the first option which is identifying the components of the story (characters, plot, theme, etc.) to analyze a literary piece in the classroom. Some students (25%) chose the third option which is interpreting the writer's hidden intentions. Only 2.1% who opted for explaining figures of speech (connotation, imagery, symbolism, etc.) and none of the respondents chose the last option which is explaining the linguistic choices of the writer (grammar, tense, syntax, etc.)

**Question A9:** How many interpretations can a literary text have?

a. One possible interpretation

Why?

b. Several possible interpretations

Why?

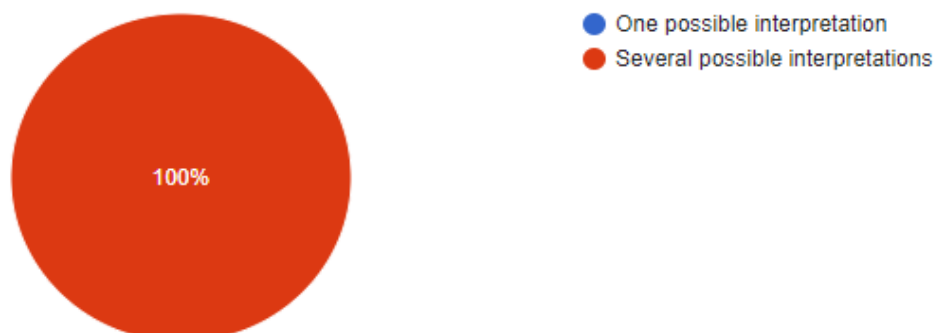


Fig. 4.12 The Possible Number of Interpretations of a Literary Text

All the participants (100%) answered that there are several possible interpretations of the same literary texts. Therefore, all of them rejected the traditional belief that there is only one possible interpretation of literary texts. For the justifications, most of them mentioned that the interpretation depends on the personal understanding and the background knowledge of the reader. Some claimed that it depends on the approach chosen to read the text, whereas; some others said that it depends on the theme. One student explained that the diversity of literary theories leads to the diversity of interpretations. Another student pointed out that relying on different disciplines to analyze the literary text would make the interpretation different.

**Question 10:** Can the linguistic and grammatical choices of the writer contribute to meaning?

- a. Yes
- b. No

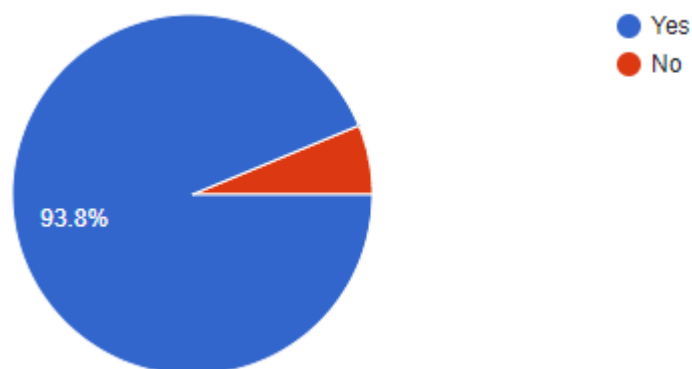


Fig. 4.13 The Contribution of the Linguistic and the Grammatical Choices of the Writer in Making Meaning

A great number of students (93.8%) answered that the linguistic and the grammatical choices of the writer have their role in shaping the literary texts' meaning. A minority of 6.2% of the participants denied the idea.

### **Section B: The Student's Use of Critical Thinking Skills in Literature**

**Question B1:** Do you read literary texts as you read the non-literary ones?

a. Yes

Why?

b. No

Why?

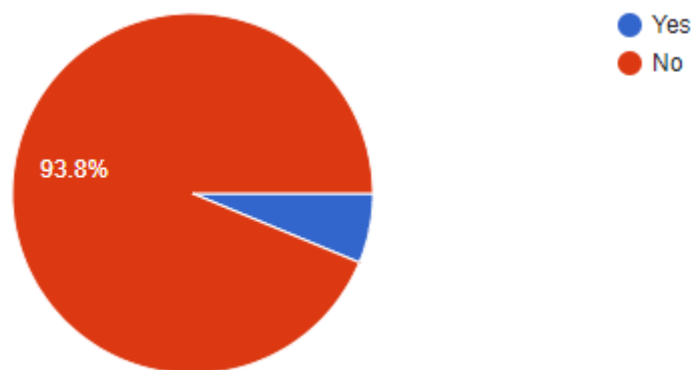


Fig. 4.14 The Difference between Reading Literary Texts and Non-Literary Ones

The chart demonstrates that nearly all the students read literary texts differently from non-literary ones. Only 6.2% of the participants who read both types of texts in the same way.

The yes answers were justified by several students:

- The majority explained that they don't read them the same way because literary texts contain hidden meanings and connotations to decode.
- "Literary texts are unique in the way we read and interpret".
- "Literary texts have deep meanings".
- "Literary texts feed their knowledge in the field of literature".
- "Literary texts require techniques and theories of interpretation".
- "In literary texts, more efforts and attention are needed to read them".
- "Literary texts are more ambiguous, whereas; non-literary ones are direct and clear".

- “Literary texts are more complex so we need to read the text very well to understand the writer's intentions, vocabulary, and meanings”.
- One student explained that when reading literary texts, he/she has to read critically and use his/her own interpretations, analysis, and critics.

**Question B2:** Do you know what is critical thinking?

- a. Yes
- b. No

If yes, what is it?

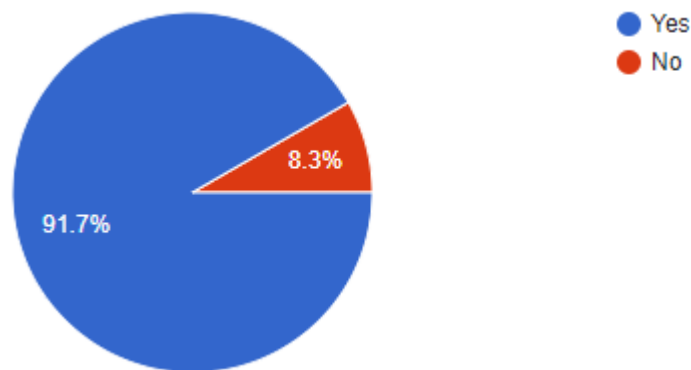


Fig. 4.15 The Students' Awareness of the Meaning of Critical Thinking

An overwhelming majority (91.7) claimed that they do know the meaning of CT, and only 8.3% who ignored its definition. Many definitions were given by students and summarized in the following lines:

- “It means you don't believe everything you see, so you give your interpretation about a topic”.
- “The ability to question and evaluate a piece of writing”.
- “The ability to analyze and question any information”.
- “It is reading with the ability to analyze and evaluate the arguments of the author and not accepting everything we read”.

- “The ability to understand beyond what is said”.
- “It is the questioning of information”.
- “Criticize the author’s point of view on a topic”.
- “It is about reading between the lines and developing an active interaction with the text”.
- “It is your reaction and response about something you have read”.
- “It is to be objective and give your judgment mainly through analyzing, synthesizing, and evaluating the information you read”.
- “It is to give your opinion by thinking critically which means by giving your point of view about something”.
- “The ability to question the norms if they fail to appeal to one’s logic”.
- “It is questioning and the ability to have a stance and not accepting everything”.
- “It is about reading and analyzing the text in order to know what ideas come behind it”.
- “It is having the ability to be analytically clever and do not take things for granted”.
- “It is going beyond the verbal meaning by synthesizing the pieces of information to produce one’s own understanding”.
- “It is a professional thinking engaged in the analysis and interpretation”.

**Question B3:** What does the expression “reading between the lines” mean in literature?

Students pointed out several explanations of the expression that were organized as follows:

- Most answers stated that “it is about getting the hidden, indirect, or implicit meaning of the writer”.
- “To get the real meaning of what is said in a passage”.
- “It means being critical and reading the author’s intentions”.
- “Each line contains an idea behind or let’s say a binary opposition”.
- “It is to try to decode ambiguities”.



- “To be more open in the hidden truth given by the writer because the writer sometimes says things indirectly so when reading between lines, we try to understand his real feeling or what he really means”.
- “It refers to the process of converging hidden, implicit, indirect elements in the text such as the intention, ideology, and the message, etc.”

**Question B4:** How does the writer express his ideas in literature?

- a. Directly
- b. Indirectly

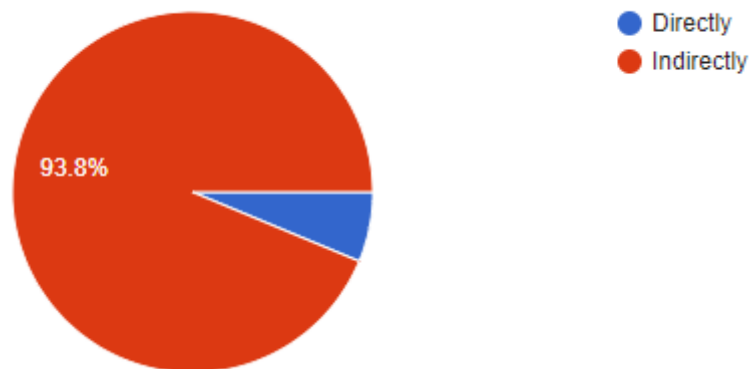


Fig. 4.16 The Writers' Way of Expressing Ideas in Literature

This question aimed to figure out whether students are aware of the implicit intentions and differences of the writers' techniques of sending messages through their literary pieces in comparison with non-literary ones. The great majority of the students claimed that the writer indirectly expresses his/her ideas. Only 6.2% of the participants think that writers have a direct way of transmitting their ideas.

**Question B5:** How do you decode the messages sent by the writer in literary texts?

The answers to this question varied from one respondent to another, and they were summarized in the following lines:

- “By identifying the components of the story, explaining the hidden meaning, and explaining the use of some strategies to facilitate the interpretation”.
- “Excessive reading, reading between the lines, applying theories depending on the work, and the cultural context of the work”.
- “According to the author’s tone and diction”.
- “By knowing his background, and analyzing his choice of words”.
- “To investigate the writer’s background and relating it with the text, and analyzing the language of the writer”.
- “Deconstructing the language used to decode messages”.
- “Before reading the novel, I check on the Internet about the summary of the novel, then I read the novel and search for symbols”.
- “Read well and focus on keywords, read the literary work as a whole, and I always relate elements to each other”.
- “By reading his biography, contextualizing the work, looking for textual hints and inter-textual links with other works”.
- “Decoding the language and breaking its components to understand it”.
- “Read the text many times and analyze it”.
- “According to the background we have about his writing, and what he writes and his vocabulary”.
- “Project them to my understanding of life”.
- “By relating the literary text with the context and the author’s background”.
- “By reading the author’s biography”.

**Question B6:** Do you draw your own conclusions after reading a literary text?

- Always
- Sometimes

- Never

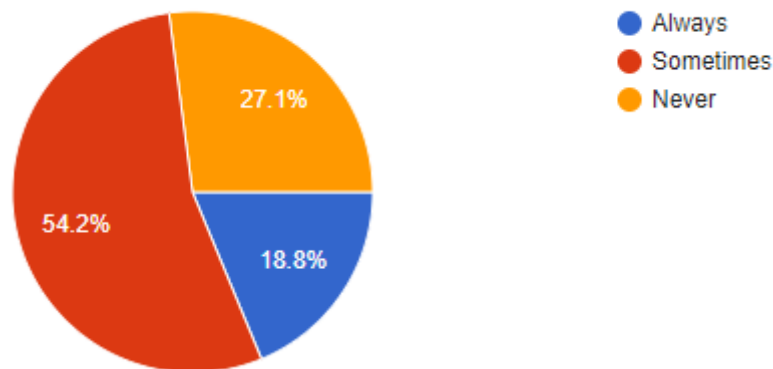


Fig.4.17 The Students' Use of the Inference Skill of Critical Thinking

This question aimed to figure out whether students are using the inference skill of CT in the classroom. Half of the participants claimed that they sometimes draw their own conclusions after reading a literary text. About 27% of the students said that they never do it, and the remaining ones (18.8%) stated that they always do it.

**Question B7:** When you start reading a novel, do you try to guess the end of the story?

- Always
- Sometimes
- Never

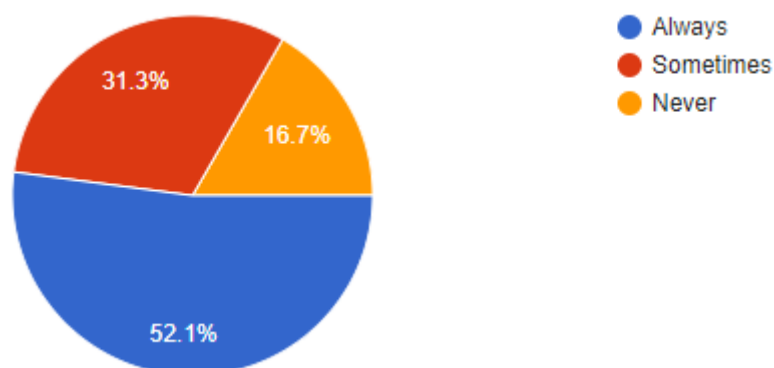


Fig. 4.18 The Students' Use of the Recognition of Assumptions Skill of Critical Thinking

This question aimed to determine whether students are trying to recognize different assumptions of literary texts by asking them about the guessing sub-skill. About 52% of the students mentioned that they always try to guess the ending of the story. Some other students indicated that they sometimes guess the ending. Only a few students (16.7%) who said that they never attempt the guessing step.

**Question B8:** How often was your guessing right?

- Always
- Sometimes
- Never

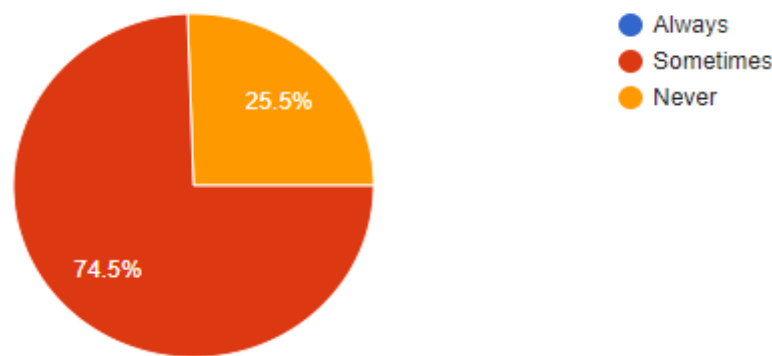


Fig. 4.19 The Students' Level of Guessing the Right Ending of a Story

The action of guessing the end of the story was followed by another question to determine how many times the student's guesses were right. The chart shows that 74.5% of the students could sometimes find the ending before reading it, and the remaining students said that they never got it right.

**Question B9:** Are you able to deduce the meaning of a literary passage that was expressed indirectly?

- Always
- Sometimes
- Never

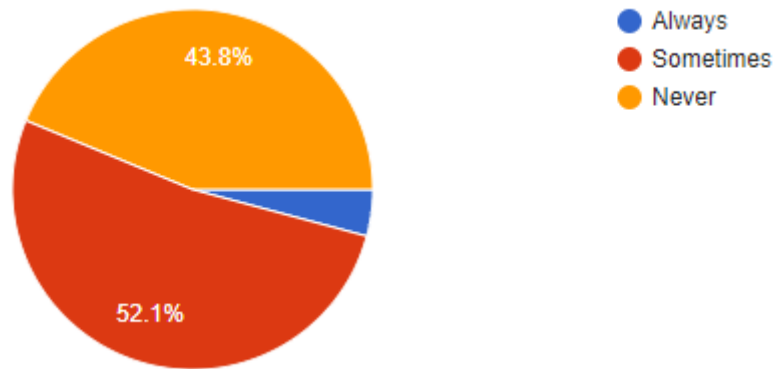


Fig. 4.20 The Students' Use of the Deduction Skill of Critical Thinking

The aim of this question was to know whether students are able to use the deduction skill of CT when reading an implicit literary excerpt. About half of them mentioned that they can sometimes deduce meaning, whereas; 48.8% said that they never could deduce the implicit meaning of literary texts. Only 4.1% of the participants claimed that they are always able to do it.

**Question B10:** Do you interpret a literary text without asking for help?

- Always
- Sometimes
- Never

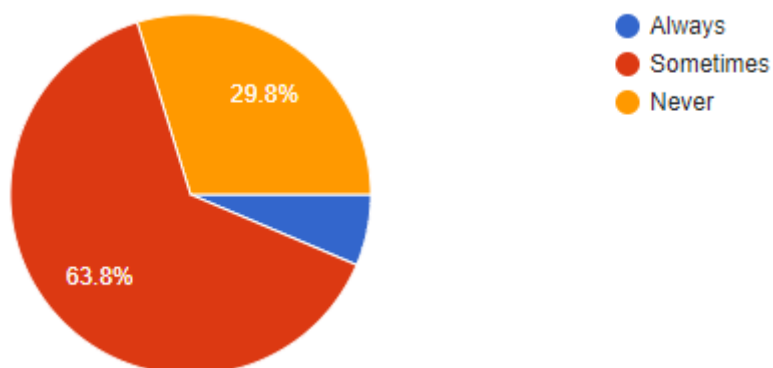


Fig. 4.21 The Students' Use of the Interpretation Skill of Critical Thinking

More than half of the participants stated that they can sometimes interpret a literary text without using any help, and 29.8% mentioned that they can never do the interpretation step alone. A minority of 6.8% claimed that they can always interpret a text alone.

**Question B11:** In a classroom discussion about a novel that you have read, are you able to evaluate the extent of validity of your classmates' arguments?

- Always
- Sometimes
- Never

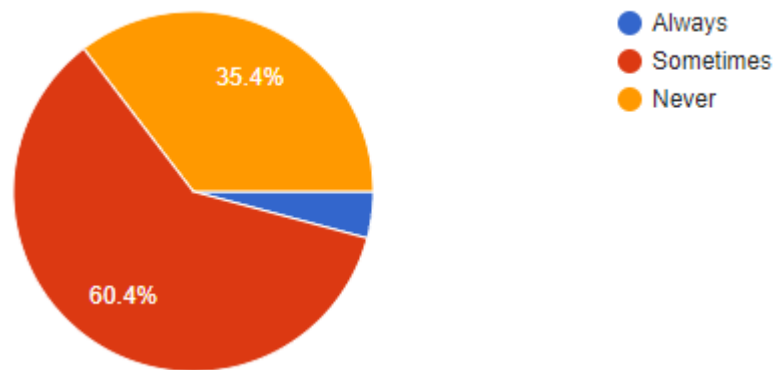


Fig. 4.22 The Students' Use of the Evaluation of Arguments Skill of Critical Thinking

More than half of the students claimed that they sometimes try to evaluate the arguments of their classmates during a classroom discussion about a literary text. However, 35.4% of the students said that they never used this skill of CT in the classroom. The minority (4.2%) mentioned that they always do it.

### 4.3 Analysis and Discussion of the Pre-tests

The pre-tests' results of both the control and experimental groups were analyzed and presented in different tables and charts.

### 4.3.1 Pre-tests' Results of the Control Group

The following tables demonstrate the score of the control group. The pre-tests were tackling three different literary genres, therefore; the scores of the test of poetry, drama, fiction genres were presented in separate tables.

Table 4.1

The Control Group's Pre-test Final Scores in the Fiction text's Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
2	5.5
2	6.5
4	8
4	8.5
5	9
1	9.5
2	10
1	11
2	11.5
2	12.5
1	13
1	13.5
1	14

The lowest mark was 5.5 points, and it was scored by 2 students. There were also some other marks under the average, i.e., 6.5, 8, 8.5, 9, 9.5. The highest mark was 14 which was scored by 1 student. There were other good marks; 13, 13.5, 14 but were each scored by only

one student. The remaining participants got between 10 and 12.5 points. These results were summarized in fig. 4. 24.

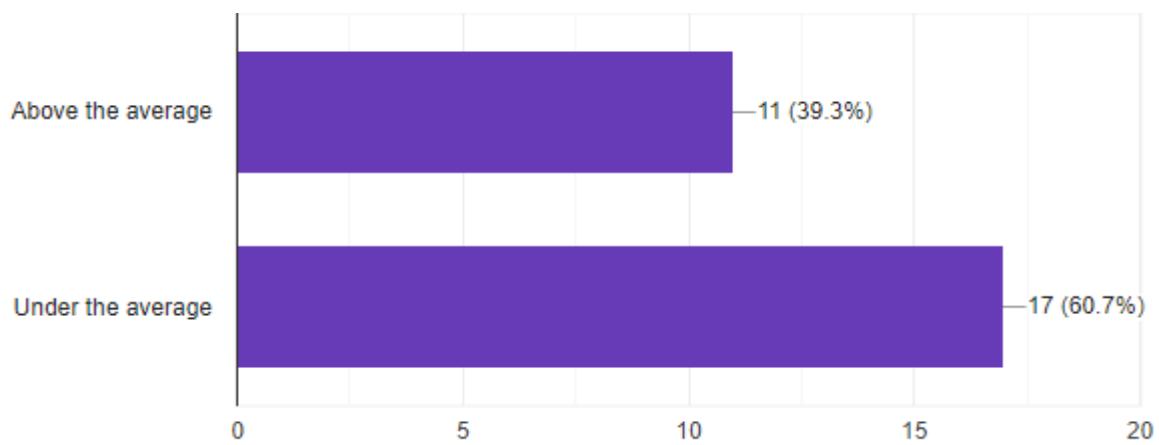


Fig. 4.23 The Scores Under and Above the Average of the Pre-test of the Control Group in the Fiction Text's Analysis

The chart demonstrates that the majority of students (60.7%) scored under the average, whereas; less than half of the participants (39.3%) got above the average in the pre-test of fiction analysis.

Table 4.2

The Scores, Mean and Standard Deviation of the Control Group in the Fiction Text's Analysis

Scores	Mean	Standard Deviation
5.5	9.42	2.28
5.5	9.42	2.28
6.5	9.42	2.28
6.5	9.42	2.28
8	9.42	2.28
8	9.42	2.28
8	9.42	2.28



8	9.42	2.28
8.5	9.42	2.28
8.5	9.42	2.28
8.5	9.42	2.28
8.5	9.42	2.28
9	9.42	2.28
9	9.42	2.28
9	9.42	2.28
9	9.42	2.28
9	9.42	2.28
9.5	9.42	2.28
10	9.42	2.28
10	9.42	2.28
11	9.42	2.28
11.5	9.42	2.28
11.5	9.42	2.28
12.5	9.42	2.28
12.5	9.42	2.28
13	9.42	2.28
13.5	9.42	2.28
14	9.42	2.28

---

Table 4.2 represents the mean and the standard deviation of the control group in the fiction text analysis. The mean or the level of students in this group is fairly weak (9.42) since

it didn't reach the average (10). Therefore, students are not good at the analysis of the fiction genre.

Table 4.3

The Control Group's Pre-test Final Scores in the Poetry Text's Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
3	2
3	4.5
3	5
4	6
2	8
4	9
3	9.5
2	10
2	11
1	11.5
1	13

In the second test that consisted of analyzing poetry, there were several low scores; the mark of 2, 4.5, and 5 were each scored by 3 students. The marks of 6, 8, 9 and 9.5 were scored by 4, 2, 4, 3 students respectively. Concerning the students who got the average, the marks of

10 and 11 were each scored by 2 students, and the remaining marks of 11.5, and 13 were each scored by 1 student.

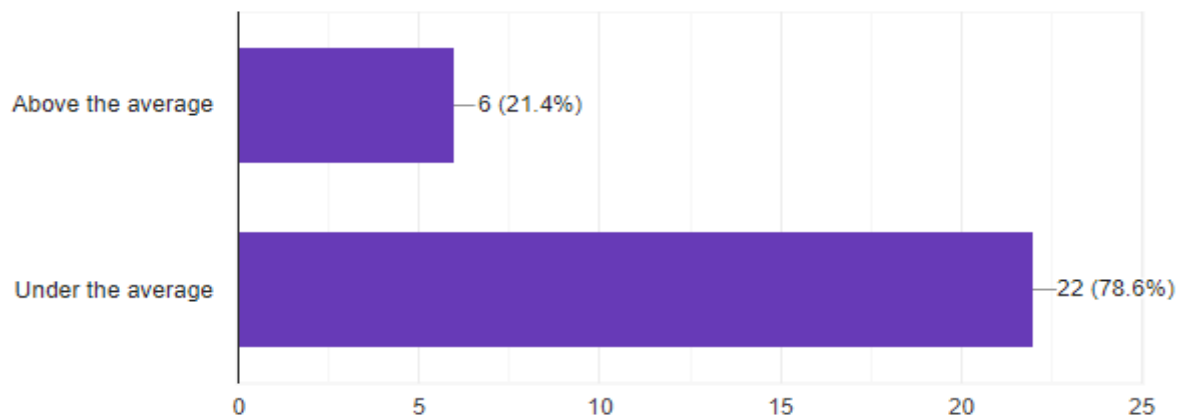


Fig 4.24 The Scores Under and Above the Average of the Pre-test of the Control Group in the Poetry Text's Analysis

The chart demonstrates that the overwhelming majority of students (78.6%) scored under the average, whereas; only 22% of the participants got above the average in the pre-test of poetry analysis.

Table 4.4

The Scores, Mean and Standard Deviation of the Control Group in the Poetry Text's Analysis

Scores	Mean	Standard Deviation
2	7.33	3.04
2	7.33	3.04
2	7.33	3.04
4.5	7.33	3.04
4.5	7.33	3.04
4.5	7.33	3.04
5	7.33	3.04
5	7.33	3.04

5	7.33	3.04
6	7.33	3.04
6	7.33	3.04
6	7.33	3.04
6	7.33	3.04
8	7.33	3.04
8	7.33	3.04
9	7.33	3.04
9	7.33	3.04
9	7.33	3.04
9	7.33	3.04
9.5	7.33	3.04
9.5	7.33	3.04
9.5	7.33	3.04
10	7.33	3.04
10	7.33	3.04
11	7.33	3.04
11	7.33	3.04
11.5	7.33	3.04
13	7.33	3.04

---

Table 4.4 shows the mean and standard deviation of the control group in the analysis of poetry. These participants have a poor level in analyzing poetry since the mean (7,33) is quite far from the average.

Table 4.5

The Control Group's Pre-test Final Scores in the Drama Text's Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
2	7.5
4	8
4	8.5
4	9
4	9.5
2	10
3	11
2	11.5
1	12
1	13
1	14.5

In the third test, the lowest mark was 7.5, and it was scored by 2 students. The mark of 8, 8.5, 9, and 9.5 were each scored by 4 students. Concerning the marks above the average, 10 and 11.5 were each scored by 2 students, and 3 students got 11. The remaining marks of 12, 13, and 14.5 were each scored by only one student.

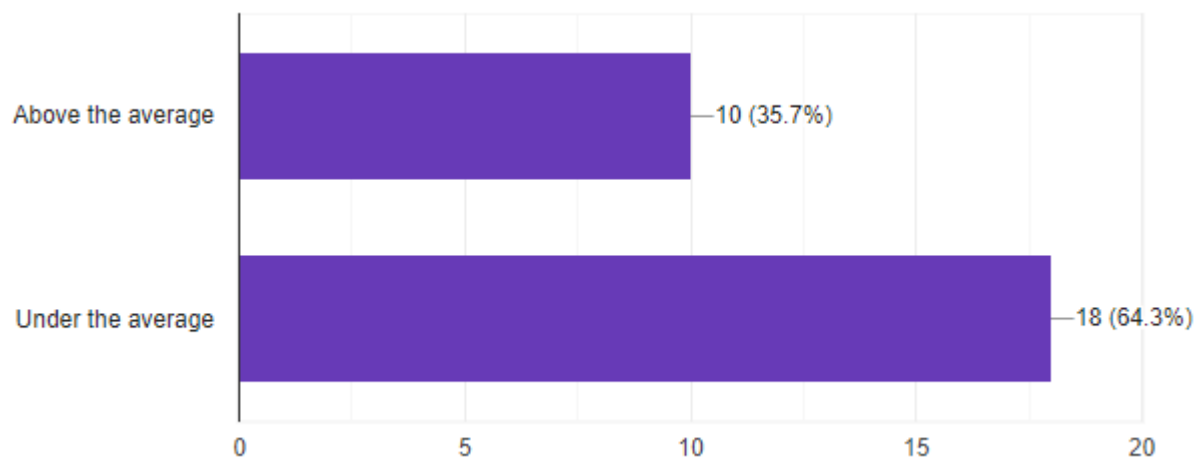


Fig. 4.25 The Scores Under and Above the Average of the Pre-test of the Control Group in the Drama Text's Analysis

The chart shows that more than half of the participants (64.3%) scored under the average, and the remaining students (35.7%) got above the average in the pre-test of the drama genre.

Table 4.6

The Scores, Mean and Standard Deviation of the Control Group in the Drama Text's Analysis

Scores	Mean	Standard Deviation
7.5	9.66	1.72
7.5	9.66	1.72
8	9.66	1.72
8	9.66	1.72
8	9.66	1.72
8	9.66	1.72
8.5	9.66	1.72
8.5	9.66	1.72
8.5	9.66	1.72

8.5	9.66	1.72
9	9.66	1.72
9	9.66	1.72
9	9.66	1.72
9	9.66	1.72
9.5	9.66	1.72
9.5	9.66	1.72
9.5	9.66	1.72
9.5	9.66	1.72
10	9.66	1.72
10	9.66	1.72
11	9.66	1.72
11	9.66	1.72
11	9.66	1.72
11.5	9.66	1.72
11.5	9.66	1.72
12	9.66	1.72
13	9.66	1.72
14.5	9.66	1.72

---

Table 4.6 shows the mean and standard deviation of the control group's scores in the analysis of a drama text. The mean is 9,66 which reveals that these participants have a fairly weak level in analyzing drama text.

### 4.3.2 Pre-tests' Results of the Experimental Group

The following tables demonstrate the score of the experimental group. As the case with the control group, there were three pre-tests of different literary genres. Thus, the three tables indicate the tests' results of the analysis of fiction, poetry, and drama texts of the experimental group.

Table 4.7

The Experimental Group's Pre-test Final Scores in the Fiction Text's Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
1	6
2	6.5
4	7.5
5	8.5
6	9.5
2	10
1	11
1	11.5
2	12
1	13
2	13.5
1	14



The lowest mark is 6 which was scored by one student. There were also 6 other marks under the average: 6.5, 7.5, 8.5, and 9.5; they were scored by 2, 4, 5, 6 students respectively. Concerning the ones who got the average, 10, 12, and 13.5 were each scored by 2 students, and 11, 11.5, 13, and 14 were each scored by 1 student. Thus, the highest mark (14) was scored by only one student.

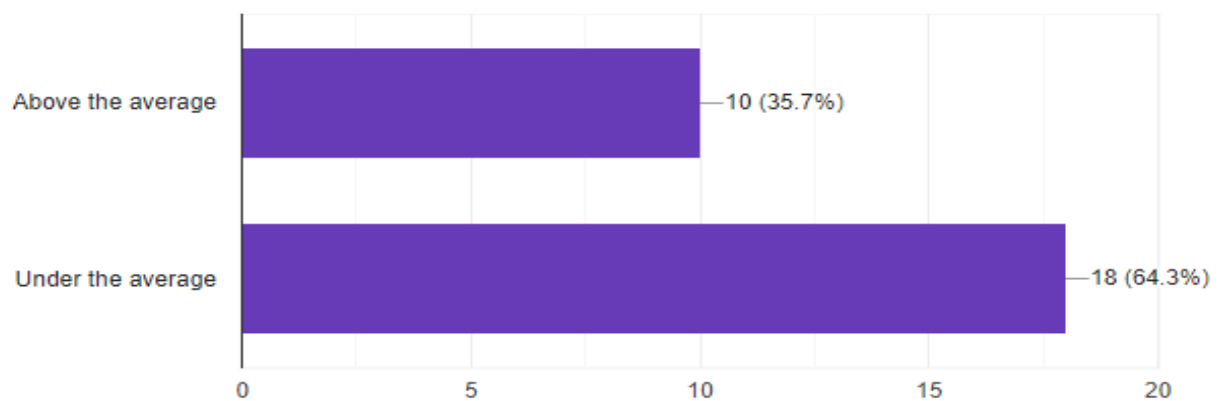


Fig. 4.26 The Scores Under and Above the Average in the Pre-test of the Experimental Group in the Fiction Text's Analysis

The chart shows that about 64.3% of the students' scores were under the average, and 35.7% of them got above the average. Therefore, the majority of marks were less than 10 out of 20 points in the fiction text's analysis.

Table 4.8

The Scores, Mean and Standard Deviation of the Experimental Group in the Fiction Text's Analysis

Scores	Mean	Standard Deviation
6	9.60	2.23
6.5	9.60	2.23

6.5	9.60	2.23
7.5	9.60	2.23
7.5	9.60	2.23
7.5	9.60	2.23
7.5	9.60	2.23
8.5	9.60	2.23
8.5	9.60	2.23
8.5	9.60	2.23
8.5	9.60	2.23
8.5	9.60	2.23
8.5	9.60	2.23
9.5	9.60	2.23
9.5	9.60	2.23
9.5	9.60	2.23
9.5	9.60	2.23
9.5	9.60	2.23
9.5	9.60	2.23
9.5	9.60	2.23
10	9.60	2.23
10	9.60	2.23
11	9.60	2.23
11.5	9.60	2.23
12	9.60	2.23
12	9.60	2.23
13	9.60	2.23
13.5	9.60	2.23
13.5	9.60	2.23

14

9.60

2.23

Table 4.8 demonstrates the mean and standard deviation of the experimental group in the analysis of the fiction genre. According to the mean (9.60), students have a fairly weak level in the analysis of literary texts that are based on the fiction genre.

Table 4.9

The Experimental Group's Pre-test Final Scores in the Poetry Text's Analysis

<b>Number of Students</b>	<b>Final Scores.../20</b>
1	2.5
2	3.5
2	5
4	6.5
4	8
5	9
3	9.5
3	10
3	11
1	14

In the test of poetry analysis, the lowest mark was 2.5 and it was scored by 1 student. There were also the marks of 3.5, and 5 which were each scored by 2 students. The marks of 6.5 and 8 were each scored by 4 students. The remaining marks under the average were 9, and 9.5 and they were scored by 4 and 5 students respectively. Concerning the marks above the

average, 10 and 11 were each scored by 3 students. There was only one student who got the best mark, i.e., 14.

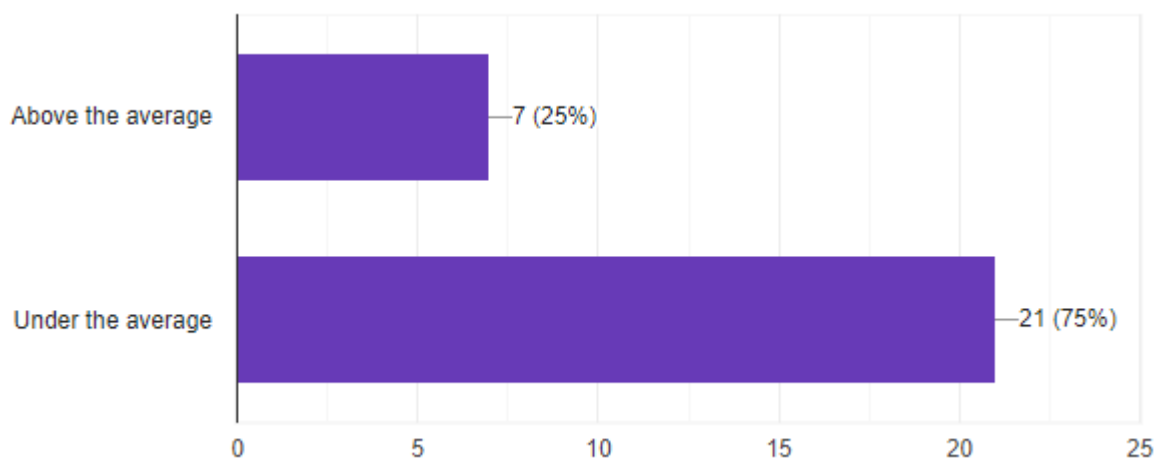


Fig. 4.27 The Scores Under and Above the Average of the Pre-test of the Experimental Group in the Poetry Text's Analysis

The chart illustrates the scores above and under the average of the experimental group in the test of the poetry text's analysis. Most of the participants (75%) scored under the average. The remaining ones (25%) got above the average.

Table 4.10

The Scores, Mean and Standard Deviation of the Experimental Group in the Poetry Text's Analysis

Scores	Mean	Standard Deviation
2.5	8.14	2.61
3.5	8.14	2.61
3.5	8.14	2.61
5	8.14	2.61
5	8.14	2.61
6.5	8.14	2.61
6.5	8.14	2.61

6.5	8.14	2.61
6.5	8.14	2.61
8	8.14	2.61
8	8.14	2.61
8	8.14	2.61
8	8.14	2.61
9	8.14	2.61
9	8.14	2.61
9	8.14	2.61
9	8.14	2.61
9	8.14	2.61
9.5	8.14	2.61
9.5	8.14	2.61
9.5	8.14	2.61
10	8.14	2.61
10	8.14	2.61
10	8.14	2.61
11	8.14	2.61
11	8.14	2.61
11	8.14	2.61
14	8.14	2.61

---

The table shows the mean and standard deviation of the control group in the analysis of a poem as a literary genre. The mean (8.14) reveals that in general students scored bad marks

in the test. Thus, they have a weak level in the analysis of poems and they are struggling to interpret them.

Table 4.11

The Experimental Group's Pre-test Final Scores in the Drama Text's Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
2	6
2	7
3	8
3	8.5
3	9
6	9.5
2	10
2	11.5
2	12
1	13
2	13.5

In the test of the drama text's analysis, the lowest marks were 6 and 7 and they were each scored by 2 students. There were also the marks of 8 and 8.5 which were each scored by 3 students. The remaining marks under the average were 9 which was scored by 3 students, and 9.5 that was scored by 6 students. Concerning those above the average, the marks of 10 and 11.5, and 12 were each scored by 2 students. The highest marks were 13 which was scored by 1 student, and 13.5 that was scored by 2 students.

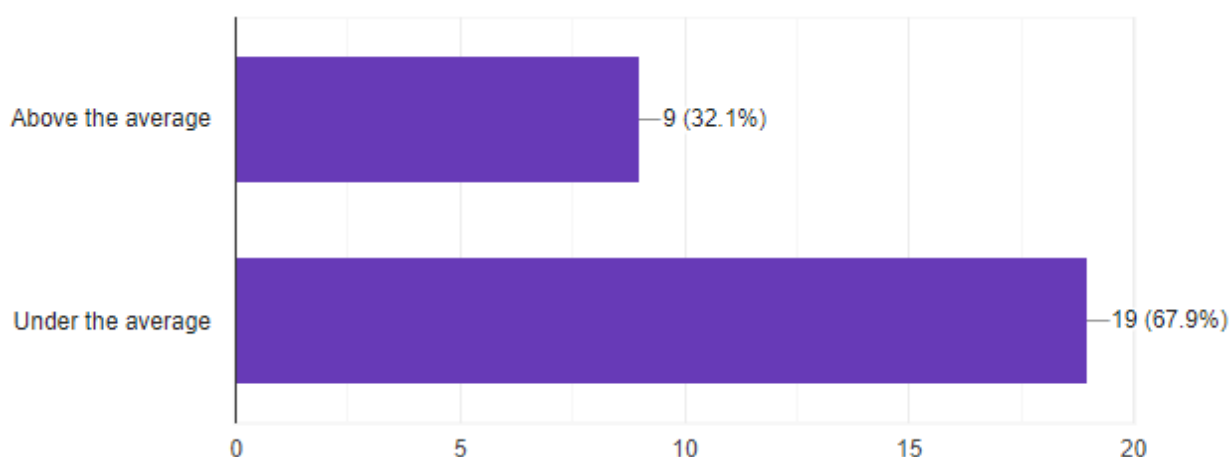


Fig. 4.28 The Scores Under and Above the Average of the Pre-test of the Experimental Group in the Drama Text's Analysis

The chart shows that more than half of the participants (67.9%) scored under the average, and there are 32.1% who got above the average in the third pre-test.

Table 4.12

The Scores, Mean and Standard Deviation of the Experimental Group in the Drama Text's Analysis

Scores	Mean	Standard Deviation
6	9.51	2.04
6	9.51	2.04
7	9.51	2.04
7	9.51	2.04
8	9.51	2.04
8	9.51	2.04
8	9.51	2.04
8.5	9.51	2.04
8.5	9.51	2.04

8.5	9.51	2.04
9	9.51	2.04
9	9.51	2.04
9	9.51	2.04
9.5	9.51	2.04
9.5	9.51	2.04
9.5	9.51	2.04
9.5	9.51	2.04
9.5	9.51	2.04
9.5	9.51	2.04
10	9.51	2.04
10	9.51	2.04
11.5	9.51	2.04
11.5	9.51	2.04
12	9.51	2.04
12	9.51	2.04
13	9.51	2.04
13.5	9.51	2.04
13.5	9.51	2.04

---

Table 4.12 demonstrates the mean and standard deviation of the experimental group in the analysis of a literary text of a drama genre. The mean (9.51) shows that the level of students is fairly weak.

#### **4.4 Analysis and Discussion of the Post-tests**



The post-tests' scores of both the control and experimental groups were analyzed and organized in quantitative data.

#### 4.4.1 Post-tests' Results of the Control Group

The following tables represent the scores of the control group in the post-tests. There were three post-tests just like the pre-tests. Therefore, the scores were about the results of the poetry, drama, and fiction texts' analysis of the control group.

Table 4.13

The Control Group's Post-test Final Scores in the Fiction text's Analysis

Number of Students	Final Scores ../20
1	5
1	7.5
5	8
6	8.5
3	9
3	9.5
2	10
1	11
3	12
1	12.5
1	13
1	14.5

In the post-test of the fiction text's analysis, the lowest mark was 5 and it was scored by one student just like the mark of 7.5. However, the number increased to 5 students for the mark of 8 and 6 students for a score of 8.5. The marks of 9 and 9.5 were each scored by 3 students. Concerning the marks above the average, there were two students who got 10, one student who scored 11, and 3 students who got 12. The remaining marks (12.5, 13, 14.5) were each scored by one student.

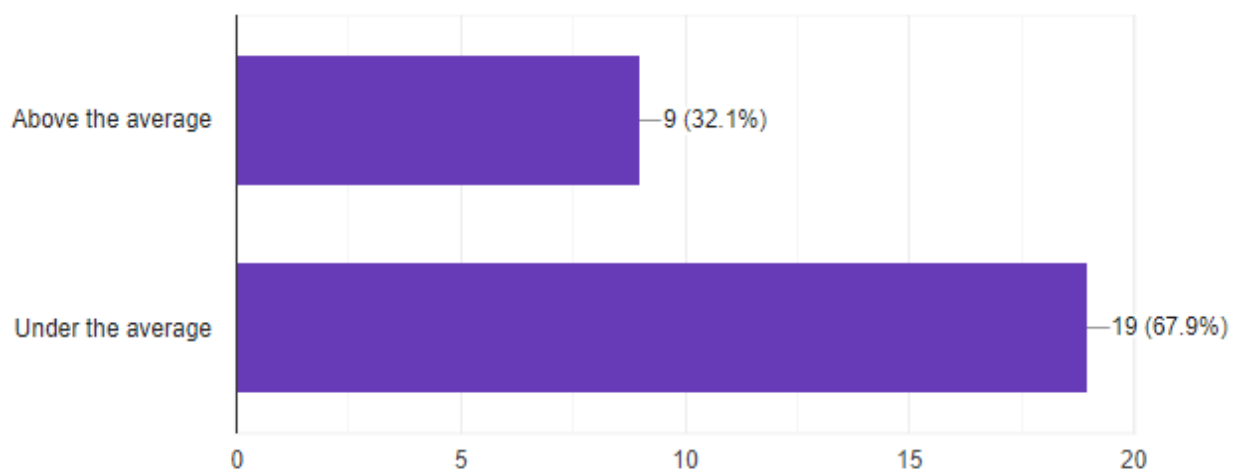


Fig. 4.29 The Scores Under and Above the Average of the Post-test of the Control Group in the Fiction Text's Analysis

The chart demonstrates that more than half of the participants (67.9%) got under the average, and the remaining students who represented the minority with 32.1% scored above the average.

Table 4.14

The Scores, Mean and Standard Deviation of the Control Group in the Fiction Text's Analysis of the Post-test

Scores	Mean	Standard Deviation
5	9.50	2.01
7.5	9.50	2.01

8	9.50	2.01
8	9.50	2.01
8	9.50	2.01
8	9.50	2.01
8	9.50	2.01
8.5	9.50	2.01
8.5	9.50	2.01
8.5	9.50	2.01
8.5	9.50	2.01
8.5	9.50	2.01
8.5	9.50	2.01
8.5	9.50	2.01
9	9.50	2.01
9	9.50	2.01
9	9.50	2.01
9.5	9.50	2.01
9.5	9.50	2.01
9.5	9.50	2.01
10	9.50	2.01
10	9.50	2.01
11	9.50	2.01
12	9.50	2.01
12	9.50	2.01
12	9.50	2.01
12.5	9.50	2.01
13	9.50	2.01

14.5

9.50

2.01

---

Table 4.14 shows the mean and standard deviation of the control group's results in the post-test of fiction text analysis. According to the mean (9.50), students have a weak level in the analysis of fiction texts.

Table 4.15

The Control Group's Post-test Final Scores in the Poetry Text's Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
6	6
6	6.5
6	7
2	8
2	8.5
1	9
1	9.5
1	11
1	11.5
1	12.5
1	14

The scores of the students varied from 6 to 14 points. The marks 6, 6.5, 7 were each scored by 6 students. The marks of 8, and 8.5 were each scored by 2 students. The remaining marks under the average were 9 and 9.5 which were each scored by one student. On the other hand, the marks above the average; 11, 11.5, 12.5, 14 were each scored by only one student. These results were clarified in fig. 4. 29.

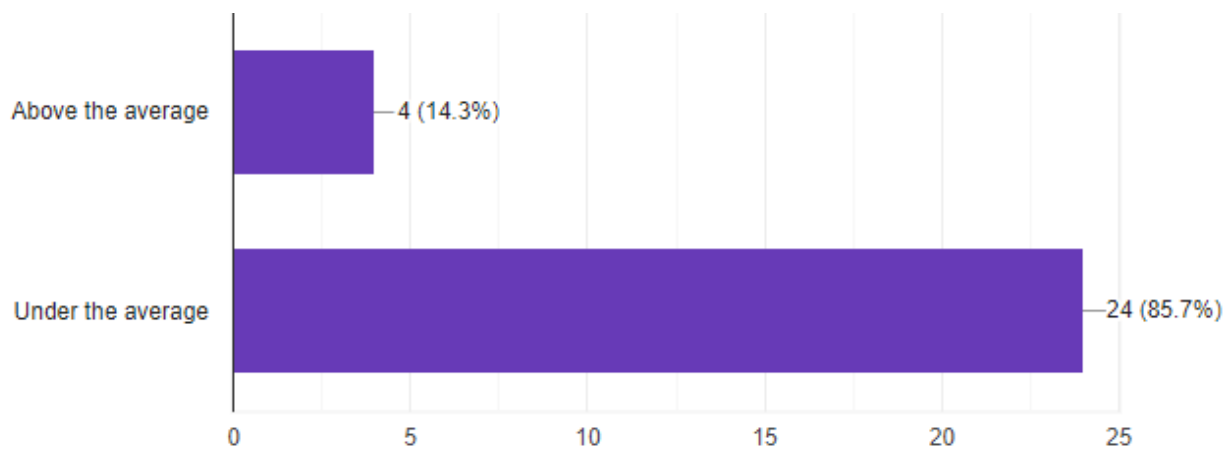


Fig. 4.30 The Scores Under and Above the Average in the Post-test of the Control Group in the Poetry Text's Analysis

The chart demonstrates that there are 85.7% of the students who got marks under the average, whereas; 14.3% of the participants got above the average in the post-test. In other words, the majority of students scored under the average.

Table 4.16

The Scores, Mean and Standard Deviation of the Control Group in the poetry Text's Analysis of the Post-test

Scores	Mean	Standard Deviation
6	7.76	2.13
6	7.76	2.13
6	7.76	2.13
6	7.76	2.13
6	7.76	2.13
6	7.76	2.13
6.5	7.76	2.13
6.5	7.76	2.13

6.5	7.76	2.13
6.5	7.76	2.13
6.5	7.76	2.13
6.5	7.76	2.13
7	7.76	2.13
7	7.76	2.13
7	7.76	2.13
7	7.76	2.13
7	7.76	2.13
7	7.76	2.13
7	7.76	2.13
8	7.76	2.13
8	7.76	2.13
8.5	7.76	2.13
8.5	7.76	2.13
9	7.76	2.13
9.5	7.76	2.13
11	7.76	2.13
11.5	7.76	2.13
12.5	7.76	2.13
14	7.76	2.13

---

The mean and the standard deviation of the results of the post-test show that students still have a weak level in the analysis of poetry.

Table 4.17

The Control Group’s Post-test Final Scores in the Drama Text’s Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
3	7
3	8
3	8.5
5	9
5	9.5
3	11
3	11.5
2	12
1	13

In the post-test of the drama text's analysis, the lowest marks were 7, 8, and 8.5, they were each scored by 3 students. The remaining marks under the average were 9 and 9.5 and they were both scored by 5 students. On the other hand, the marks above the average; 11 and 11.5 were each scored by 3 students, and 2 students got 12 in the test. The best mark was 13 and it was scored by 1 student. These results were illustrated in fig. 4. 30.

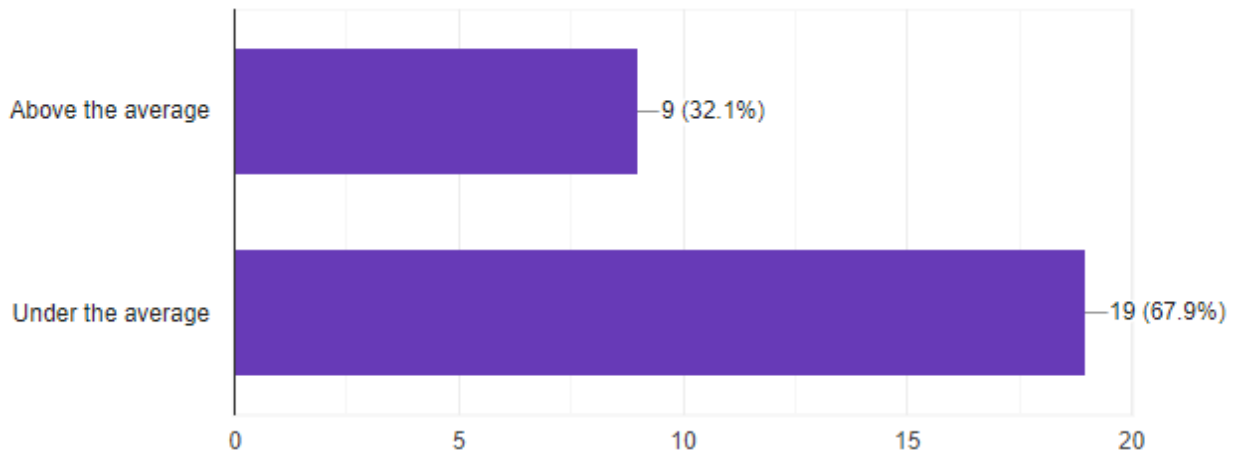


Fig. 4.31 The Scores Under and Above the Average in the Post-test of the Control Group in the Drama Text's Analysis

The chart demonstrates that there are 67.9 % of the students scored under the average, and there are 32.1% who got above the average. Therefore, the number of students who got under the average is superior to the number of participants who scored above the average.

Table 4.18

The Scores, Mean and Standard Deviation of the Control Group in the Drama Text's Analysis of the Post-test

Scores	Mean	Standard Deviation
7	9.55	1.64
7	9.55	1.64
7	9.55	1.64
8	9.55	1.64
8	9.55	1.64
8	9.55	1.64
8.5	9.55	1.64
8.5	9.55	1.64



8.5	9.55	1.64
9	9.55	1.64
9	9.55	1.64
9	9.55	1.64
9	9.55	1.64
9	9.55	1.64
9	9.55	1.64
9.5	9.55	1.64
9.5	9.55	1.64
9.5	9.55	1.64
9.5	9.55	1.64
9.5	9.55	1.64
11	9.55	1.64
11	9.55	1.64
11	9.55	1.64
11.5	9.55	1.64
11.5	9.55	1.64
11.5	9.55	1.64
12	9.55	1.64
12	9.55	1.64
13	9.55	1.64

---

The table represents the mean and standard deviation of the posttest results of the control group. The mean (9.55) shows that students have a weak level in the analysis of literary texts of a drama genre.

#### 4.4.2 Post-tests' Results of the Experimental Group

The post-tests were different for the experimental group since they had to rely on the TR framework to answer the questions. However, the tests were the same as the one for the control group, thus; they also tackled the three literary genres that will be presented with the students' scores in the following table.

Table 4.19

The Experimental Group's Post-test Final Scores in the Fiction Text's Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
2	8.5
1	9.5
2	10.5
2	11.5
3	12
6	13
6	14
6	15

The lowest final score of the experimental group is 8.5 points and it was scored by 2 students. The remaining mark under the average was 9.5 and it was scored by 1 student. The marks of 10.5 and 11.5 were each scored by 2 students. Also, the score of 12 was gotten by 3 students. The marks of 13 and 14 were each scored by 6 students. The best mark (15) was also gotten by 6 students.

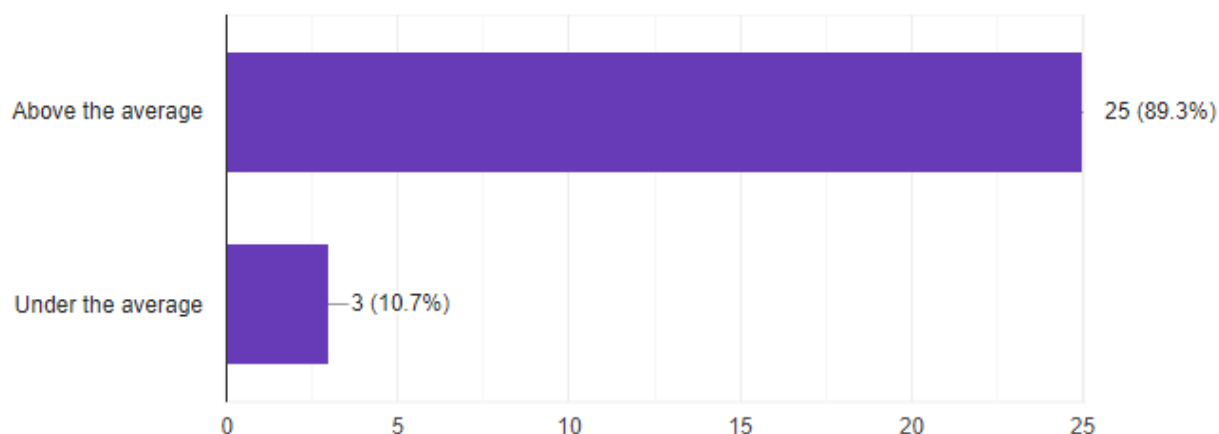


Fig. 4.32 The Scores Under and Above the Average in the Post-test of the Experimental Group in the Fiction Text's Analysis

Almost all the students got above the average (25), in other words, there are 89.3% from the experimental group who succeeded in getting the average in the post-test. On the other hand, there are only 3 students, i.e., 10.7 % of the participants who scored under the average.

Table 4.20

The Scores, Mean and Standard Deviation of the Experimental Group in the Fiction Text's Analysis of the Post-test

Scores	Mean	Standard Deviation
8.5	12.80	1.94
8.5	12.80	1.94
9.5	12.80	1.94
10.5	12.80	1.94



Table 4.20 demonstrates the results, mean, and standard deviation of the experimental group in the post-test. The mean shows that the level of students is good in the literary text's analysis of the fiction genre.

Table 4.21

The Experimental Group's Post-test Final Scores in the Poetry Text's Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
1	6.5
2	8
4	9
4	9.5
5	10.5
5	11
4	12.5
3	13

The lowest mark of the experimental group in the post-test of poetry analysis is 6.5 and it was scored by only one student. There were 2 students who got 8. The remaining marks under the average were 9, and 9.5 and they were each scored by 4 students. On the other hand, the marks of 10.5 and 11 were each scored by 5 students. The mark of 12.5 was scored by 4 students, and the best mark was 13 and was gotten by 3 students.

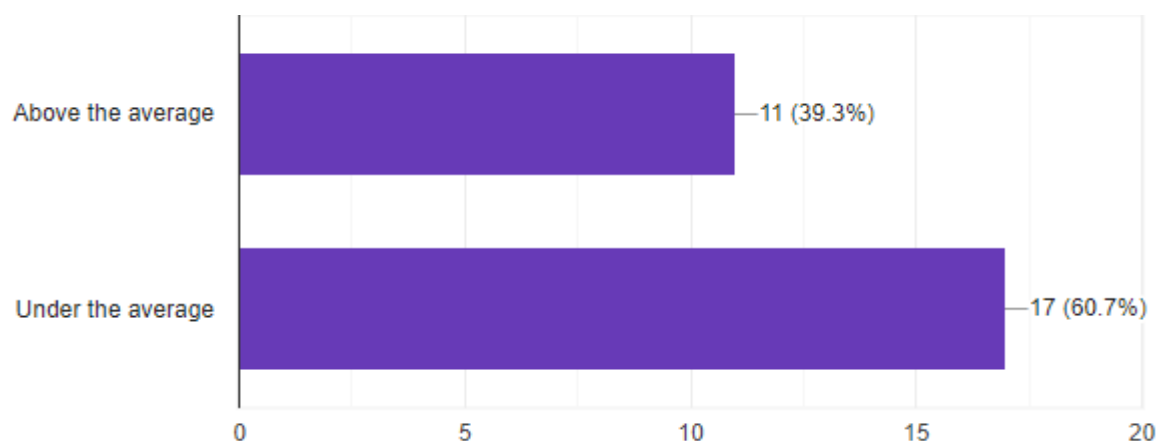


Fig. 4.33 The Scores Under and Above the Average of the Post-test of the Experimental Group in the Poetry Text's Analysis

The chart illustrates the post-test's scores above and under the average (60.7%) of the experimental group in the poetry analysis. More than half of the students got under the average, and about 39.3% of the students scored above the average.

Table 4.22

The Scores, Mean and Standard Deviation of the Experimental Group in the Poetry Text's Analysis of the Post-test

Scores	Mean	Standard Deviation
6.5	10.46	1.69
8	10.46	1.69
8	10.46	1.69
9	10.46	1.69
9	10.46	1.69
9	10.46	1.69
9	10.46	1.69
9.5	10.46	1.69

9.5	10.46	1.69
9.5	10.46	1.69
9.5	10.46	1.69
10.5	10.46	1.69
10.5	10.46	1.69
10.5	10.46	1.69
10.5	10.46	1.69
10.5	10.46	1.69
11	10.46	1.69
11	10.46	1.69
11	10.46	1.69
11	10.46	1.69
11	10.46	1.69
12.5	10.46	1.69
12.5	10.46	1.69
12.5	10.46	1.69
12.5	10.46	1.69
13	10.46	1.69
13	10.46	1.69
13	10.46	1.69

---

Table 4.22 shows the results, mean, and standard deviation of the experimental group in the post-test. The mean is above 10 which explains that students have an acceptable level in the analysis of poetry.

Table 4.23

The Experimental Group's Post-test Final Scores in the Drama Text's Analysis

<b>Number of Students</b>	<b>Final Scores ../20</b>
2	8.5
1	9
1	9.5
2	10
2	11
2	12
3	12.5
5	13
6	13.5
4	15

The lowest mark of the test that is related with the literary genre of drama was 8.5 and it was scored by two students. The marks of 9 and 9.5 were each scored by 1 student. On the other hand, the marks of 10, 11, and 12 were each scored by 2 students. The mark of 12.5 was scored by 3 students, and 5 students got 13 and 6 students who scored 13.5. The best mark was 15 and it was scored by 4 students.



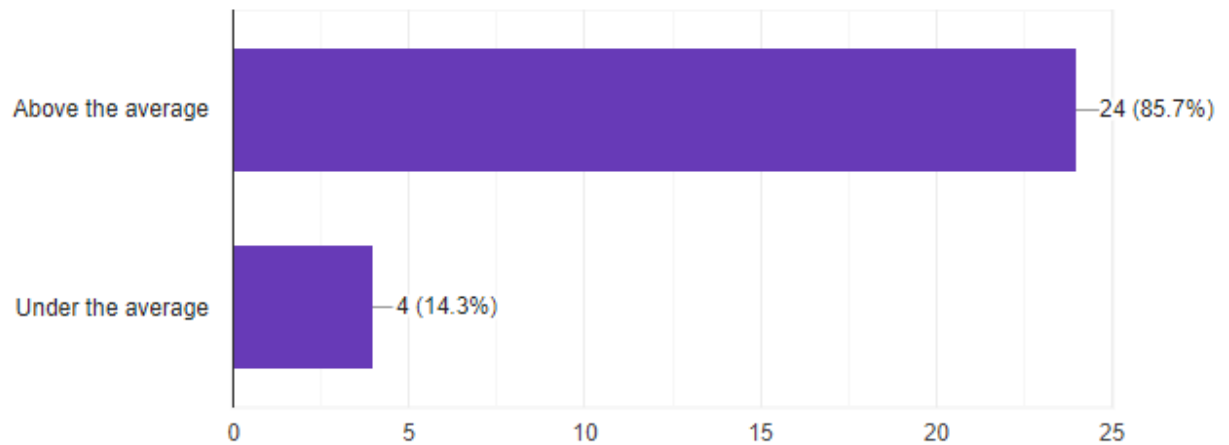


Fig. 4.34 The Scores Under and Above the Average of the Post-test of the Experimental Group in the Drama Text's Analysis

The chart illustrates the marks above and under the average of the post-test of the experimental group. The overwhelming majority of the participants (85.7%) got the average, and a minority of 14,3% got under the average.

Table 4.24

The Scores, Mean and Standard Deviation of the Experimental Group in the Drama Text's Analysis of the Post-test

Scores	Mean	Standard Deviation
8.5	12.32	1.94
8.5	12.32	1.94
9	12.32	1.94
9.5	12.32	1.94
10	12.32	1.94
10	12.32	1.94
11	12.32	1.94
11	12.32	1.94
12	12.32	1.94

12	12.32	1.94
12.5	12.32	1.94
12.5	12.32	1.94
12.5	12.32	1.94
13	12.32	1.94
13	12.32	1.94
13	12.32	1.94
13	12.32	1.94
13	12.32	1.94
13.5	12.32	1.94
13.5	12.32	1.94
13.5	12.32	1.94
13.5	12.32	1.94
13.5	12.32	1.94
13.5	12.32	1.94
15	12.32	1.94
15	12.32	1.94
15	12.32	1.94
15	12.32	1.94

---

The table 4.24 demonstrates the mean and standard deviation of the post-test results for the experimental group. The mean (12.32) shows that this group has a good level in the analysis of drama texts.

#### **4.5 Comparative Analysis of the Pre-test and Post-test Results**

This part of the chapter deals with comparing the results of the pre-test and post-test of the control and experimental groups in different literary genres.

#### 4.5.1 Comparative Analysis of the Pre-test and Post-test Results of the Control Group

The results of the control and experimental groups will be compared separately in both the pre-test and post-test, and they will be presented in different tables and graphs.

Table 4.25

The Overall Pre-test/Post-test Difference of Control Group in Fiction Text's Analysis

Number of Students	Tests	Means	Standard Deviation
28	<b>Pre-test</b>	9.42	2.28
	<b>Post-test</b>	9.50	2.01
	<b>Difference</b>	0.08	0.27

The difference between the mean of the pre-test and that of the post-test is 0.08. Thus, there is no significant improvement in the results of the control group in the fiction text's analysis.

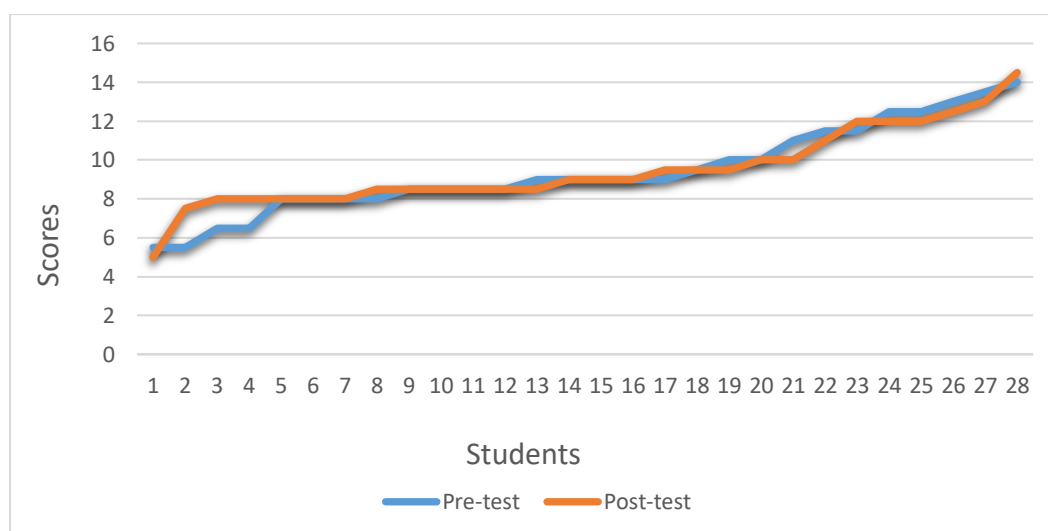


Fig. 4.35 The Pre-test/Post-test Difference of Control Group in Fiction Text's Analysis

The figure shows the difference between the two tests of the control group in the fiction genre. As shown, the lines are nearly in the same position, thus; there is no significant difference between the results of the pre-test and those of the post-test.

Table 4.26

The Overall Pre-test/Post-test Difference of Control Group in Poetry Text’s Analysis

Number of Students	Tests	Means	Standard Deviation
28	<b>Pre-test</b>	7.33	3.04
	<b>Post-test</b>	7.76	2.13
	<b>Difference</b>	0.43	0.91

The difference between the mean of the pre-test and that of the post-test is 1.02. Thus, there is a slight improvement in the results of the control group in the poetry text’s analysis.

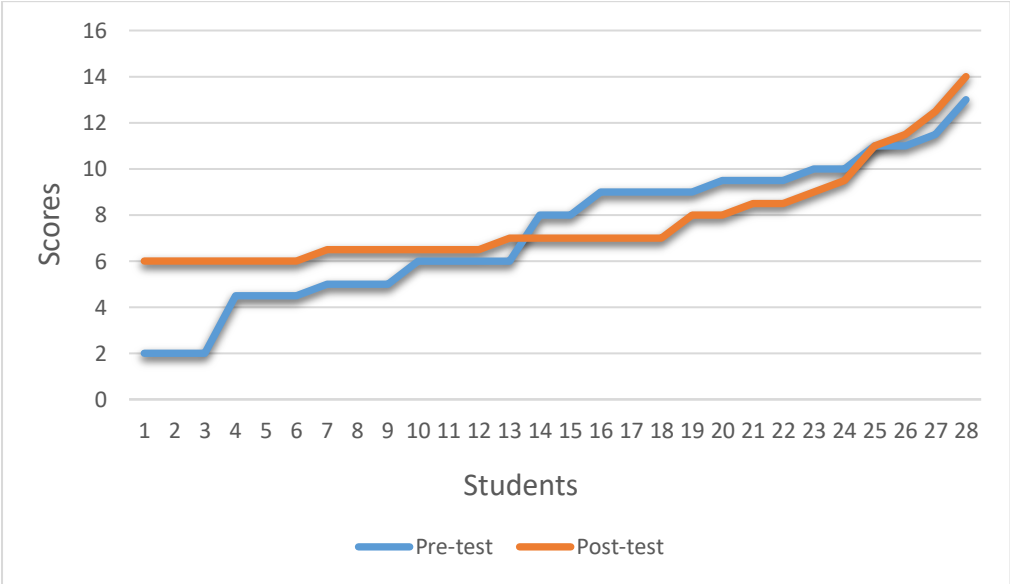


Fig. 4.36 The Pre-test/Post-test Difference of Control Group in Poetry Text’s Analysis

The figure represents the difference between the two tests of the control group in the poetry genre. The line of the post-test is most of the time slightly above that of the pre-test. Thus, there is a slight improvement in the results of the control group.

Table 4.27

The Overall Pre-test/Post-test Difference of Control Group in Drama Text’s Analysis

Number of Students	Tests	Means	Standard Deviation
28	<b>Pre-test</b>	9.66	1.72
	<b>Post-test</b>	9.55	1.64
	<b>Difference</b>	0.11	0.68

The difference between the mean of the pre-test and that of the post-test is 0.11. Thus, there is no significant difference or improvement in the results of the control group in the drama text’s analysis.

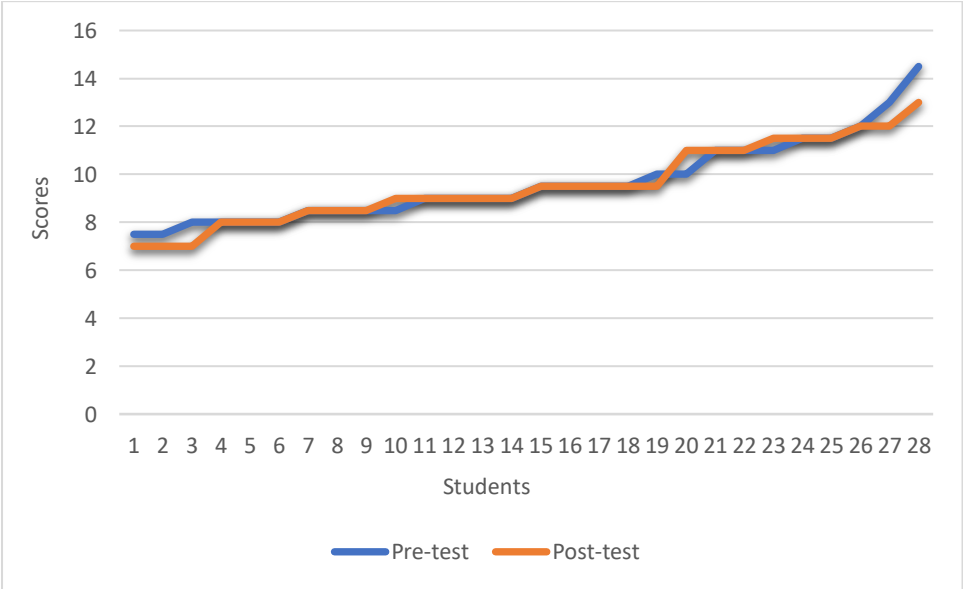


Fig. 4.37 The Pre-test/Post-test Difference of Control Group in Drama Text’s Analysis

The figure shows the difference between the two tests of the control group in the drama genre. As shown, the lines are nearly in the same position, thus; there is no significant difference between the results of the two tests.

#### 4.5.2 Comparative Analysis of the Pretest and Posttest Results of the Experimental Group

Table 4.28

The Overall Pre-test/Post-test Difference of Experimental Group in Fiction Text's Analysis

Number of Students	Tests	Means	Standard Deviation
28	<b>Pre-test</b>	9.60	2.23
	<b>Post-test</b>	12.80	1.94
	<b>Difference</b>	3.2	0.29

The difference between the mean of the pre-test and that of the post-test is 3.2. Thus, there is an improvement in the results of the experimental group in the fiction text's analysis.

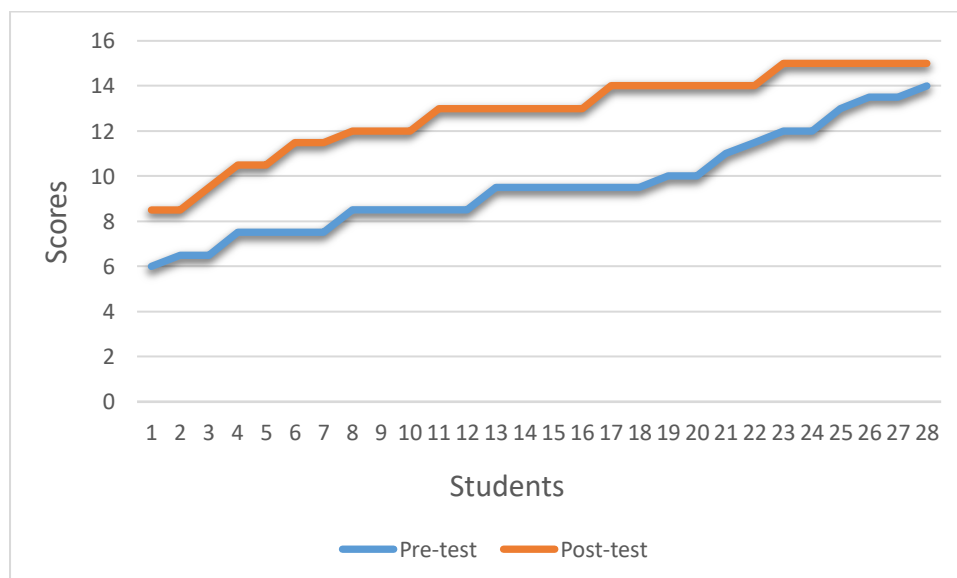


Fig. 4.38 The Pre-test/Post-test Difference of Experimental Group in Fiction Text's Analysis

The figure demonstrates the difference between the two tests of the experimental group in the fiction genre. The line of the post-test is clearly above that of the pre-test. Thus, there is a significant difference between the results of the two tests.

Table 4.29

The Overall Pre-test/Post-test Difference of the Experimental Group in Poetry Text’s Analysis

Number of Students	Tests	Means	Standard Deviation
28	<b>Pre-test</b>	8.14	2.61
	<b>Post-test</b>	10.46	1.69
	<b>Difference</b>	2.32	0.92

The difference between the mean of the pre-test and that of the post-test is 2.32. Thus, there is a significant difference or improvement in the results of the experimental group in the poetry text’s analysis.

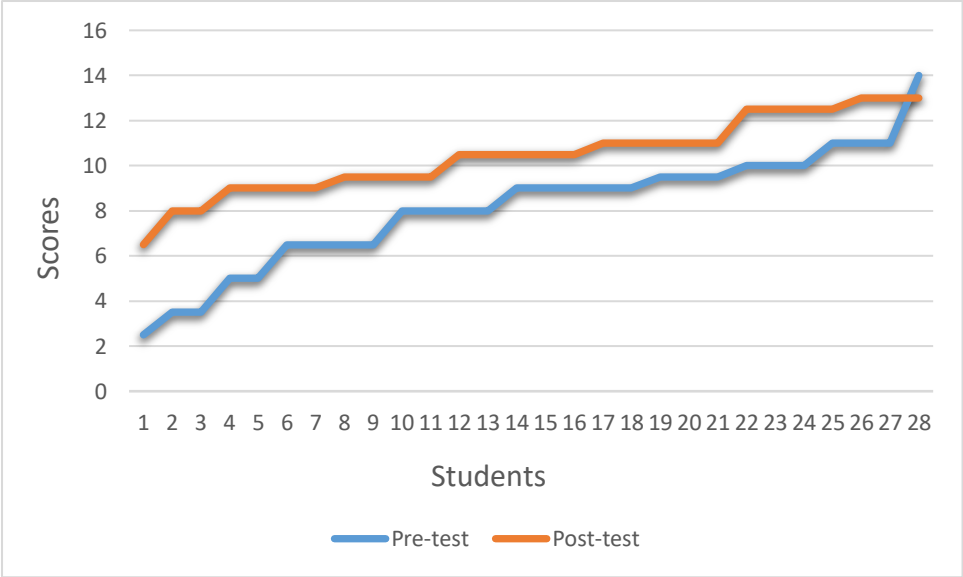


Fig. 4.39 The Pre-test/Post-test Difference of the Experimental Group in Poetry Text’s Analysis

The figure shows the difference between the two tests of the experimental group in the poetry genre. The line of the post-test is above that of the pre-test. Thus, there is a significant difference between the results of the two tests.

Table 4.30

The Overall Pre-test/Post-test Difference of the Experimental Group in Drama Text’s Analysis

Number of Students	Tests	Means	Standard Deviation
28	<b>Pre-test</b>	9.51	2.04
	<b>Post-test</b>	12.32	1.94
	<b>Difference</b>	2.81	0.1

The difference between the mean of the pre-test and that of the post-test is 2.81. Thus, there is a significant difference or improvement in the results of the experimental group in the drama text’s analysis.

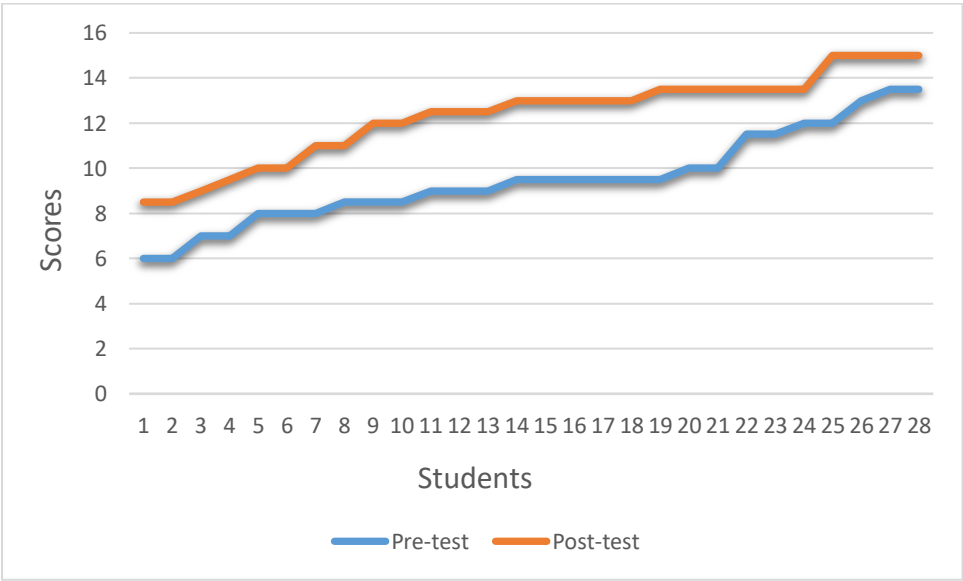


Fig. 4.40 The Pre-test/Post-test Difference of the Experimental Group in Drama Text’s Analysis



The figure shows the difference between the two tests of the experimental group in the drama genre. The line of the post-test is above that of the pre-test. Thus, there is an improvement in the results of the test after the experiment.

#### 4.6 Comparative Analysis between the Results of the Experimental and Control Groups

After comparing the results of the control group in the pre-tests and post-tests separately, and the results of the experimental group in both tests too, the comparison between the results of the experimental and control groups in the pre-tests and post-tests of the three literary genres were also organized in the following tables and graphs.

Table 4.31

Comparative Results between the Control and Experimental Groups in the Fiction Text's Analysis

Control Group				Experimental Group			
N	Tests	Means	Std deviation	N	Tests	Means	Std deviation
	Pre-test	9.42	2.28		Pre-test	9.60	2.23
28	Post-test	9.50	2.01	28	Post-test	12.80	1.94
	Difference	0.08	0.27		Difference	3.2	0.29

The table 4.31 demonstrates the comparison between the mean difference of the pre-test and post-test for both groups. The mean difference of the experimental group is quite significant than the one of the control group. Thus, there was an improvement in the experimental group in the fiction text’s analysis, but there was no significant improvement in the control group.

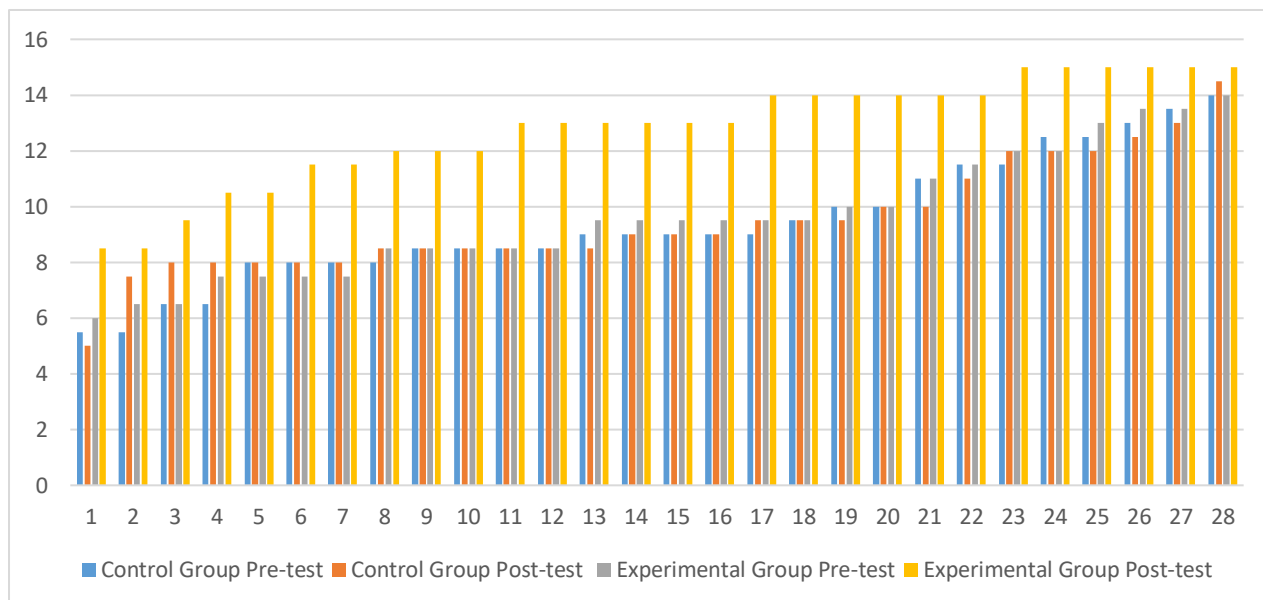


Fig. 4.41 Comparative Results between the Control and Experimental Groups in the Fiction Text’s Analysis

The chart demonstrates the results of the experimental and control groups in the fiction text’s analysis of both tests. It is clear that the results of the post-test of the experimental group are quite significant and higher than the ones of the pre-test and those of the control group. Therefore, there is an improvement in the analysis of the fiction genre after the treatment.

Table 4.32

Comparative Results between the Control and Experimental Groups in the Poetry Text’s Analysis

Control Group				Experimental Group			
N	Tests	Means	Std deviation	N	Tests	Means	Std deviation

	Pre-test	7.33	3.04		Pre-test	8.14	2.61
28	Post-test	7.76	2.13	28	Post-test	10.46	1.69
	Difference	0.43	0.92	Difference	2.32	0.92	

The table shows the comparison between the mean difference of the pre-test and post-test for both groups. The mean of the experimental group increased by 2.32, whereas; the one of the control group slightly increased by 0.43. Therefore, there was an improvement in the experimental group in the poetry text’s analysis.

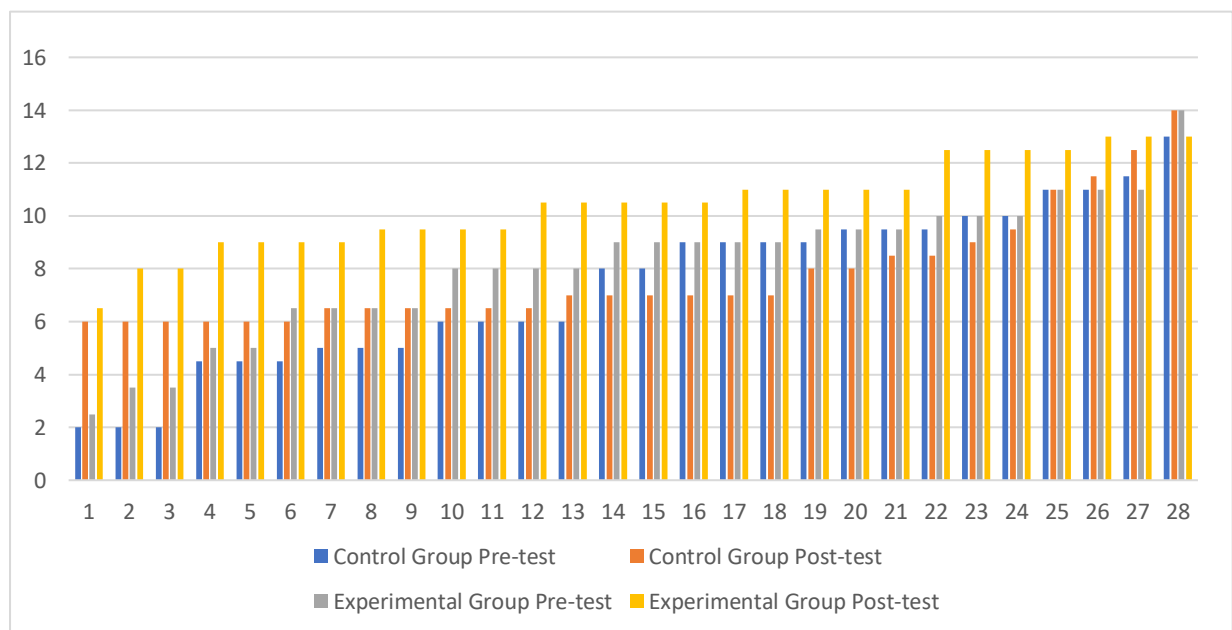


Fig. 4.42 Comparative Results between the Control and Experimental Groups in the Poetry Text’s Analysis

The chart represents the results of the experimental and control groups in the poetry text’s analysis of both tests. As it is shown, the results of the pre-test of both groups are nearly similar, however; the ones of the experimental group are different, in other words, the experimental group scored better results than the control group after the experiment.

Table 4.33

Comparative Results between the Control and Experimental Groups in the Drama Text’s Analysis

Control Group				Experimental Group			
N	Tests	Means	Std deviation	N	Tests	Means	Std deviation
	Pre-test	9.66	1.72		Pre-test	9.51	2.04
28	Post-test	9.55	1.64	28	Post-test	12.32	1.94
	Difference	0.11	0.68		Difference	2.81	0.1

The table presents the comparison between the mean difference of the pre-test and post-test of both the control and experimental groups. Unlike the mean of the control group, that of the experimental group is significant. Thus, there is an improvement only in the experimental group in the drama text’s analysis.

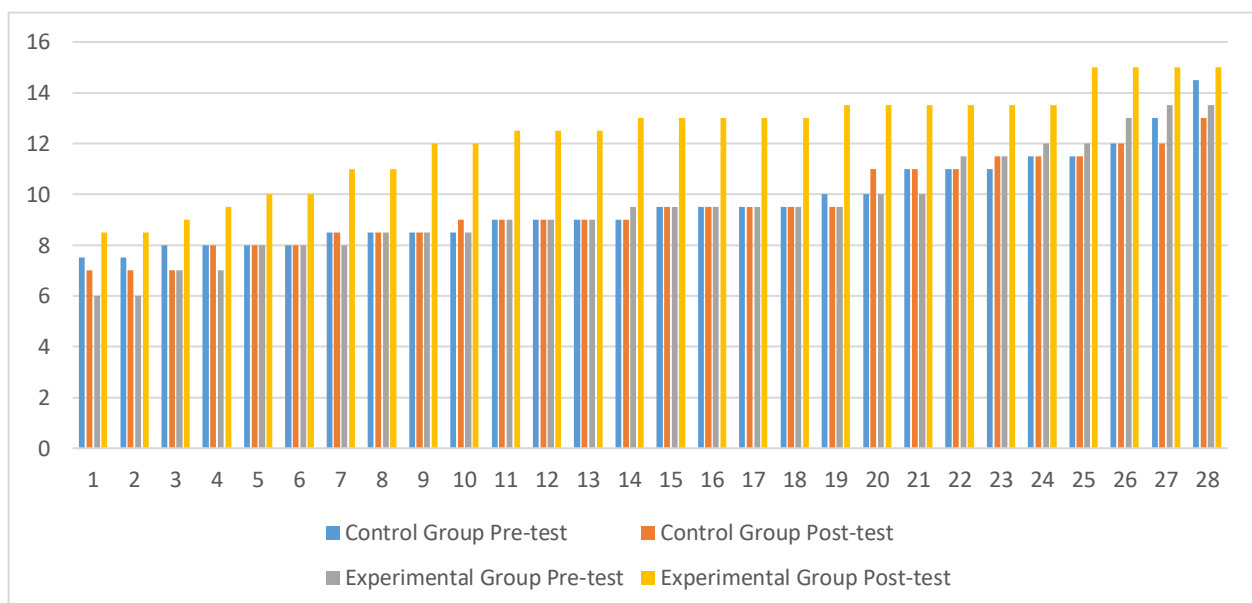


Fig. 4.43 Comparative Results between the Control and Experimental Groups in the Drama Text’s Analysis

The chart displays the results of the experimental and control groups in the drama text's analysis of both tests. It is clear that the results of the post-test of the experimental group are quite significant than the ones of the pre-test and those of the control group. Therefore, there is an improvement in the analysis of the fiction genre after the experiment.

#### **4.7 Hypothesis Testing**

After having used descriptive statistics to examine the students' performance in analyzing literary texts of the three literary genres (fiction, poetry, and drama), the next step will be a statistical test to confirm or disprove the hypotheses. In order to perform this test, a t-test is more convenient to be used to compare the means of the control and experimental groups; "We use t-tests to compare the means of two groups. A t-test looks at the two distributions... and determines whether or not their means are significantly different" (Flynn 27). There are two types of t-tests; the paired one, which is related to comparing tests of one group, and the unpaired test that is linked with comparing tests of two different groups like the case of this research (experimental and control groups). Thus, an unpaired t-test is used in testing the hypothesis of the study.

In this study, the hypothesis that should be proved is that the use of the TR system would trigger students' CT and facilitate the readability in analyzing LD of fiction, poetry, and drama genres. In order to confirm or reject the hypotheses, the following elements were selected:

- The independent sampled-test to check our hypotheses,
- 0.05 as a p-value which means that only 5% of the results is due to chance while 95% are likely to be sure. Small p-values suggest that the null hypothesis is unlikely to be true. The smaller it is, the more convincing is the rejection of the null hypothesis.
- Degree of freedom suitable for this T-test is:  $N+N$

These stages are used to calculate the unpaired t-test through the use of the following equations and apply it to the results of this study:

Calculate the two samples means ( $\bar{X}_1, \bar{X}_2$ ) using the formula:

$$\bar{X} = \frac{\sum X}{N}$$

Calculate the two samples variances  $S^2_1$  and  $S^2_2$  using the formula:

$$S^2 = \frac{\sum X^2}{N} - \bar{X}^2$$

Substitute the values of  $\bar{X}_1, \bar{X}_2, S^2_1$  and  $S^2_2, N^1, N^2$  in the computational formula for t:

$$t_{N_1+N_2-2} = \frac{\bar{X}_1 - \bar{X}_2 \sqrt{(N_1+N_2-2) N_1 N_2}}{(N_1 S^2_1 + N_2 S^2_2)(N_1+N_2)}$$

#### 4.7.1 Hypothesis Testing in the Literary Analysis of the Fiction Genre

The following hypotheses were formulated at the beginning of this research:

H1: The implementation of the transitivity system will trigger students' critical thinking and facilitate the readability of the literary discourse of the fiction genre.

H0: The implementation of the transitivity system will not trigger students' critical thinking and facilitate the readability of the literary discourse of the fiction genre.

Degree of freedom =  $N+N-2 = 28+28-2=54$

P value: 0.05 (5%)

Critical value: 1.67 (appendix M)

In order to reject the null hypothesis or accept it, the calculation of the t-test is required. However, before doing that it is necessary to know the means and squared means to calculate the differences between the pre-test and post-test's means of both groups in the three literary genres.

Table 4.34

Control and Experimental Groups' Scores Differences in the Literary Analysis of the Fiction

Genre

Experimental Group			Control Group	
Participants	Post-test scores	Post-test scores squared	Post-test scores	Post-test scores squared
1	8.5	72.25	5	25
2	8.5	72.25	7.5	56.25
3	9.5	81	8	64
4	10.5	110.25	8	64
5	10.5	110.25	8	64
6	11.5	132.25	8	64
7	11.5	132.25	8	64
8	12	144	8.5	72.25
9	12	144	8.5	72.25
10	12	144	8.5	72.25
11	13	169	8.5	72.25
12	13	169	8.5	72.25
13	13	169	8.5	72.25
14	13	169	9	81
15	13	169	9	81
16	13	169	9	81
17	14	196	9.5	81
18	14	196	9.5	81
19	14	196	9.5	81
20	14	196	10	100
21	14	196	10	100
22	14	196	11	121
23	15	225	12	144

24	15	225	12	144
25	15	225	12	144
26	15	225	12.5	156.25
27	15	225	13	169
28	15	225	14.5	210.25
$\sum X_1 = 358.5$		$\sum X_1^2 = 4682.5$	$\sum X_2 = 266$	$\sum X_2^2 = 2673.25$

#### 4.7.1.1 The Calculation of the T-test in the Fiction Genre

$$1) \bar{X}_1 = \frac{\sum X_1}{N_1} = \frac{358.5}{28} = 12.80$$

$$2) \bar{X}_2 = \frac{\sum X_2}{N_2} = \frac{266}{28} = 9.5$$

$$3) S^2_1 = \frac{\sum X_1^2}{N_1} - \bar{X}_1^2$$

$$4) = \frac{4682.5}{28} - 12.80^2 = 3.39$$

$$5) S^2_2 = \frac{\sum X_2^2}{N_2} - \bar{X}_2^2$$

$$6) = \frac{2673.25}{28} - 9.5^2 = 5.22$$

$$7) t_{N_1+N_2-2} = \frac{(12.80-9.5)\sqrt{(28+28-2)28 \times 28}}{\sqrt{(28 \times 3.39 + 28 \times 5.22)(28+28)}}$$

$$8) = \frac{3.3 \times 205.75}{\sqrt{94.92 + 146.16(56)}}$$

$$9) = \frac{678.975}{116.19} = 5.84$$

$$t = 5.84$$



#### 4.7.1.2 Interpretations

The value of the t-test (5.84) is greater than the critical value (1.67) for fifty-four degrees of freedom. Thus, the alternative hypothesis is accepted whereas the null hypothesis is rejected. In other words, the implementation of the TR system proved to have a positive effect on triggering students' CT and facilitating the readability of LD in the fiction genre.

#### 4.7.2 Hypothesis Testing in the Literary Analysis of the Poetry Genre

The alternative hypothesis in this area is:

H1: The implementation of the transitivity system will trigger students' critical thinking and facilitate the readability of literary discourse of the poetry genre.

H0: The implementation of the transitivity system will not trigger students' critical thinking and facilitate the readability of literary discourse of the poetry genre.

Degree of freedom=  $N+N-2= 28+28-2=54$

P value: 0.05 (5%)

Critical value: 1.67

Table 4.35

Control and Experimental Groups' Scores Differences in the Literary Analysis of the Poetry Genre

Experimental Group			Control Group	
Participants	Post-test scores	Post-test scores squared	Post-test scores	Post-test scores squared
1	6.5	42.25	6	36
2	8	64	6	36
3	8	64	6	36
4	9	81	6	36
5	9	81	6	36

6	9	81	6	36
7	9	81	6.5	42.25
8	9.5	90.25	6.5	42.25
9	9.5	90.25	6.5	42.25
10	9.5	90.25	6.5	42.25
11	9.5	90.25	6.5	42.25
12	10.5	110.25	6.5	42.25
13	10.5	110.25	7	49
14	10.5	110.25	7	49
15	10.5	110.25	7	49
16	10.5	110.25	7	49
17	11	121	7	49
18	11	121	7	49
19	11	121	8	64
20	11	121	8	64
21	11	121	8.5	72.25
22	12.5	156.25	8.5	72.25
23	12.5	156.25	9	81
24	12.5	156.25	9.5	90.25
25	12.5	156.25	11	121
26	13	169	11.5	132.25
27	13	169	12.5	156.25
28	13	169	14	196
<hr/>				
$\sum X_1 = 293$		$\sum X_1^2 = 3033.25$	$\sum X_2 = 210.57$	$\sum X_2^2 = 1812.75$
<hr/>				

## 4.7.2.1 The Calculation of the T-test in the Poetry Genre

$$1) \bar{X}_1 = \frac{\sum X_1}{N_1} = \frac{293}{28} = 10.46$$

$$2) \bar{X}_2 = \frac{\sum X_2}{N_2} = \frac{210.57}{28} = 7.52$$

$$3) S^2_1 = \frac{\sum X_1^2}{N_1} - \bar{X}_1^2$$

$$4) = \frac{3033.25}{28} - 10.46^2 = -1.08$$

$$5) S^2_2 = \frac{\sum X_2^2}{N_2} - \bar{X}_2^2$$

$$6) = \frac{1812.75}{28} - 7.52^2 = 8.19$$

$$7) t_{N_1+N_2-2} = \frac{(10.46-7.52)\sqrt{(28+28-2)28 \times 28}}{\sqrt{(28 \times -1.08 + 28 \times 8.19)(28+28)}}$$

$$8) = \frac{2.94 \times 205.75}{\sqrt{-30.24 + 229.32(56)}}$$

$$9) = \frac{604.90}{105.58} = 5.72$$

**t = 5.72**

### 4.7.2.2 Interpretations

The value of the t-test (5.72) is greater than the critical value (1.67) for fifty-four degrees of freedom. Thus, the alternative hypothesis is accepted and the null hypothesis is rejected. This proves that the use of the TR system helped in triggering students' CT and facilitating the readability of LD in the poetry genre.

### 4.7.3 Hypothesis Testing in the Literary Analysis of the Drama Genre

The alternative hypothesis in this area is:

H1: The implementation of the transitivity system will trigger students' critical thinking and facilitate the readability of literary discourse of the drama genre.

H0: The implementation of the transitivity system will not trigger students' critical thinking and facilitate the readability of literary discourse of the drama genre.

Degree of freedom=  $N+N-2= 28+28-2=54$

P value: 0.05 (5%)

Critical value: 1.67

Table 4.36

Control and Experimental Groups' Scores Differences in the Literary Analysis of the Drama Genre

Participants	Experimental Group		Control Group	
	Post-test scores	Post-test scores squared	Post-test scores	Post-test scores squared
1	8.5	72.25	7	49
2	8.5	72.25	7	49
3	9	81	7	49
4	9.5	90.25	8	64
5	10	100	8	64

6	10	100	8	64
7	11	121	8.5	72.25
8	11	121	8.5	72.25
9	12	144	8.5	72.25
10	12	144	9	81
11	12.5	156.25	9	81
12	12.5	156.25	9	81
13	12.5	156.25	9	81
14	13	169	9	81
15	13	169	9.5	90.25
16	13	169	9.5	90.25
17	13	169	9.5	90.25
18	13	169	9.5	90.25
19	13.5	182.25	9.5	90.25
20	13.5	182.25	11	121
21	13.5	182.25	11	121
22	13.5	182.25	11	121
23	13.5	182.25	11.5	132.25
24	13.5	182.25	11.5	132.25
25	15	225	11.5	132.25
26	15	225	12	144
27	15	225	12	144
28	15	225	13	169
<hr/>				
	$\sum X_1 = 345$	$\sum X_1^2 = 4353$	$\sum X_2 = 267.5$	$\sum X_2^2 = 2628.75$
<hr/>				

#### 4.7.3.1 The Calculation of the T-test in the Drama Genre

$$1) \bar{X}_1 = \frac{\sum X_1}{N_1} = \frac{345}{28} = 12.32$$

$$2) \bar{X}_2 = \frac{\sum X_2}{N_2} = \frac{267.5}{28} = 9.55$$

$$3) S^2_1 = \frac{\sum X_1^2}{N_1} - \bar{X}_1^2$$

$$4) = \frac{4353}{28} - 12.32^2 = 3.68$$

$$5) S^2_2 = \frac{\sum X_2^2}{N_2} - \bar{X}_2^2$$

$$6) = \frac{2628.75}{28} - 9.55^2 = 2.68$$

$$7) t_{N_1+N_2-2} = \frac{(12.32-9.55)\sqrt{(28+28-2)28 \times 28}}{\sqrt{(28 \times 3.68 + 28 \times 2.68)(28+28)}}$$

$$8) = \frac{2.77 \times 205.75}{\sqrt{103.04 + 75.04(56)}}$$

$$9) = \frac{569.92}{99.46} = 5.73$$

$$t = 5.73$$

#### 4.7.3.2 Interpretations

The value of the t-test (5.73) is greater than the critical value (1.67) for fifty-four degrees of freedom. Thus, the alternative hypothesis is accepted whereas the null hypothesis is rejected. This shows that the implementation of the TR system has a positive effect on triggering students' CT and facilitating the readability of LD in the drama genre.

#### **4.8 Summary of the Quantitative Findings**

In this section, the results of the pre-tests and post-tests were analyzed and compared. The hypotheses were tested and the three of them were accepted since the value of the t-test was superior than the critical value in the three cases. Therefore, the null hypothesis of the fiction, poetry, and drama genres were rejected. In other words, the TR system proved to be a useful strategy in teaching LD of the three literary genres.

#### **4.9 Analysis and Discussion of the Teachers' Interview**

The teachers' interview was divided into four main sections: Difficulties of teaching literature, the training of teaching literature, the role of linguistics in teaching literature, the use of CTS.

##### **4.9.1 Difficulties of Teaching Literature**

**Question 1:** What are the main difficulties you face when teaching literature to EFL students?

All the interviewed teachers agreed that the difficulty of teaching literature lies with their students. They mentioned that students of literature lack the motivation to read long literary texts and find it a challenge for them to get the idea of texts that were assigned to them. Thus, the lack of motivation and interest of their students made it difficult for them to teach literature. One of the teachers added that teaching literature in an overcrowded classroom is also one of the problems that teachers are struggling with.

**Question 2:** What are the major approaches you use to make literary texts more readable for EFL students?

Most of the teachers (3) said that the majority of the time they rely on traditional approaches like the use of the historical approach, lecturing, and introducing and explaining the main elements of the text. The remaining teachers encouraged some modern approaches with

specific techniques like asking students to listen to audiobooks, ask students to read the text and come up with their own interpretations, and respecting the students' ideas and analyses.

**Question 3:** Could you describe your students' reaction towards these approaches?

Teachers mentioned that their students are a little bit lazy so they don't read a lot, they are still relying on the teacher. However, all the teachers admitted that in every classroom there are some exceptions of active learners who like to share their opinions, analyze texts, and respond positively to the approaches. One of the teachers said that the most preferred approaches of her learners are the psychological, sociological, and postcolonial ones.

**Question 4:** How do you help your students grasp the implicit intentions of the writer?

All the teachers agreed that they should first ask students to interpret the literary text themselves and then decide about the general idea and the most suitable one in the classroom. Some of them mentioned that they create for their students the context by referring to the history of the text and the biography of the author.

#### **4.9.2 The Training of Teaching Literature**

**Question 1:** What makes literature different from other disciplines?

All the interviewed teachers stated that literature is an open-ended discipline where people can come up with different interpretations and ideas that one cannot reject or accept, as one of them said; "It has no rules, no final answers, and nothing is 100% correct or incorrect. It is a science of free minds. In other words, your opinion is wrong until you prove the opposite and vice versa." One of the teachers added that literature is more exciting than the other disciplines because of its aesthetic side. Another teacher claimed that imagination and creativity make literature special.

**Question 2:** Were you trained in teaching specifically literature?



All the teachers answered 'no', and one of them added that since they were never trained on how to teach specifically literature, they are trying to teach the same way that they were taught by their teachers.

**Question 3:** Do you think that teachers of literature should be trained? Why?

All the answers were positive. In other words, all the teachers considered that training the teachers of literature is necessary. Four of them stated that the training would help them to learn different approaches and modern techniques that contribute to improving their teaching. One of the teachers mentioned that this training would make teachers aware of the different strategies that develop their students' motivation.

**Question 4:** If there will be a training, what would you suggest to be included in it?

In this question, teachers came up with various but related suggestions. Two teachers focused their ideas on pedagogy, in other words; they claimed that there should be a clarified pedagogy to follow for teachers of literature that they should receive a training about it, and one of these two teachers mentioned some examples like setting objectives, selecting texts, choosing teaching strategies, and organizing a timing for reading. Two teachers said that they should be trained on how to get their students' attention and interest while reading and analyzing literary texts as well as how to make them autonomous learners. Moreover, a teacher stated some subjects to be included in the training; "Literary theories, discourse analyses, comparative literature, and most importantly motivation. Also, I think some history will be useful too".

#### **4.9.3 The Role of Linguistics in Teaching Literature**

**Question 1:** What do you think about the use of linguistic strategies to analyze literary discourse?

Nearly all the teachers considered the use of linguistic strategies in literature as one of the ways that help in the interpretation of literary texts. However, one of them confessed that those strategies are not necessary and she prefers to avoid them and focus more on the aesthetic side and teaching literature for its sake. On the other hand, one of the interviewed teachers insisted on the idea that the use of those strategies is not just a way but a must.

**Question 2:** Do you use linguistic strategies to analyze literary texts? Why?

All the teachers admitted that they don't use any specific linguistic strategies to analyze literary texts in the classroom. However, some of them added that although they don't use strategies, they use rather some common techniques as one of the teachers illustrated, "for me, I try to explain a word to define keywords to connect between the words". There was also another teacher who stated that she refers to the style of the writer.

**Question 3:** How often do you refer to the linguistic choices of the writer when teaching the analysis of literary texts?

The five teachers said that they refer to them "sometimes" and some of them elaborated their answers with justifications and examples. One teacher explained that there isn't always a need to do so, whereas; another one stated that she does this when her students can't interpret the literary text so she explains some vocabulary to clarify ideas. The last teacher said that the choice of word is so important since the writer doesn't select his/her vocabulary just like that but there is a reason behind it and he gave the example of the Marxist and Feminists, however; he admitted that he does it sometimes because "very often we are still teaching in a very traditional boring way".

**Question 4:** Is the stylistic module taught at your department? Why?

All the teachers admitted that stylistics is not taught at their English department of Blida 2 University. One of the teachers explained that the module of stylistics is taught only for

students of translation but not for those of literature, he added: "I don't know why but they include other things which are less important than stylistics".

#### **4.9.4 The Use of Critical Thinking Skills in Literature**

**Question 1:** How do you describe the relationship between literature and critical thinking?

All the teachers agreed that literature and CT are interrelated. They said that literature helps in developing students' CT, and the latter is important in interpreting literary texts.

**Question 2:** In the classroom, what do you do to trigger your students' critical thinking?

Most of the teachers stated that they trigger their students' CT by involving them in the process of interpretation and encouraging them to ask questions in the classroom. One of the teachers added that she incites her students to compare their interpretations with the other existing ones. Another teacher confessed, "I do many things but most of them are not in the service of triggering critical thinking".

**Question 3:** What makes you think that your students are using their critical thinking skills or not?

Teachers answered that they can know whether their students are using their CTS or not by the nature of their answers and interpretations in a classroom discussion. Another teacher mentioned that he could notice that his students are not critical thinkers because they are just repeating things that they have been taught without creating something original. He added also that, "they [students] are still the victims of parrot way of learning that they have inherited from the secondary education".

**Question 4:** What do you think about your students' interpretations of literary texts?

Concerning this question, teachers replied differently. Two of them said that their students' interpretations are acceptable, whereas another teacher claimed that the majority of

his students don't really interpret they just narrate. Another teacher stated that he can't reject or accept his students' interpretations because he has no proof that what they said is wrong. The last teacher said that he is not satisfied at all and he mentioned some reasons behind this low level of his students' interpretations; "... because the time for literature the timing the way it is taught the number of students their motivation the system as a whole the mentality of the people their frustrating experiences at all levels all these are obstacles."

### **Conclusion**

This chapter has exposed the qualitative and quantitative findings. The classroom observation and students' questionnaire's results were analyzed in mixed methods. There was consistency in the results of both instruments. They have proved that students of literature are still facing difficulties while analyzing literary texts. They have also shown that teachers are using traditional methods of teaching and have isolated linguistics from literature. Concerning the quantitative findings of the tests, the t-test of the three literary genres was higher than the critical value, in other words, there was an improvement after the treatment. Therefore, the TR system proved to be a suitable strategy in triggering students' CT and facilitating the readability of LDA of fiction, poetry, and drama genres. The last research instrument is the teachers' interview which was analyzed qualitatively.

The findings have proved that teachers of literature are relying on traditional methods since they were not trained, thus; they are teaching the same way they were taught. They also don't rely on linguistic strategies to analyze literature. Even though they are aware of the importance of CT in teaching literature, they admitted that they are not making enough effort to enhance it among learners. These results showed the need for proposing practical solutions and suggestions that will be mentioned in the coming chapter.

## **CHAPTER 5: INTERPRETATION OF THE FINDINGS, PEDAGOGICAL IMPLICATIONS AND FURTHER RESEARCH**

## **CHAPTER 5: INTERPRETATION OF THE FINDINGS, PEDAGOGICAL IMPLICATIONS AND FURTHER RESEARCH**

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## **Introduction**

This chapter is concerned with the interpretation of the results that were analyzed in the previous one, in addition to some pedagogical implications and further research. In the first section, these interpretations will be compared to previous studies that have found similar results in all of the classroom observation, students' questionnaire, pre-tests and post-tests, and teachers' interview. The comparison will shed light on different ideas that were the most conspicuous elements in this research, as the approaches used to teach LD in the EFL context, the place of stylistics and linguistic strategies in the analysis of literary texts, the effect of the strategy of TR in fostering students' CT and its contribution in promoting a better understanding of LD for EFL students of literature, and the teachers' role in the classroom of literature.

In the second section, the pedagogical implications will tackle both theoretical and practical changes that should be implemented in the teaching of literature. First, it will attempt to solve some issues in the syllabus by proposing practical solutions. Then, it will deal with integrating the theory of SFG with the use of TR in the teaching of LD by proposing some techniques to facilitate its use in the classroom. Teachers' training will also take a significant part in this section, since the previous chapter proved that teachers of literature haven't received any training on how to teach LD in the EFL classroom, thus; practical solutions will be proposed in both the pre-service and in-service training. At the end of this section, the limitations of this study and the various possibilities that offer the theory of SFG in teaching literature opened a room for several investigations and suggestions that will be tackled in the further research part.

### **5.1 Section One: Interpretation of the Findings**

The findings of the current study were analyzed and displayed in the previous chapter. This section will be devoted to the interpretation of the main results of the used research instruments i.e., classroom observation, students' questionnaire, tests, and teachers' interview.



The results will also be connected to other studies of the literature to support the different conclusions of this research.

### **5.1.1 Interpretation of the Classroom Observation Results**

The classroom observation aimed to figure out the approaches and strategies that are used by teachers and their contribution to developing students' CT. The results of the first main category proved that teacher-centered education was the most used approach in teaching literature. In other words, the majority of the time it was the teacher who lectures and interprets the text, whereas; students were rarely interfering in the classroom and they were rather passive receivers of the teachers' information. These results were consistent with many studies which confirmed that literature is still taught with traditional methods, mainly lectures and students got used to them (Spirovska Tevdovska 167; San Jose and Galang 46; EFL Literature Studies: Student Feedback on Teaching Methodology 124). Therefore, the results proved that teachers are not aware of the different modern strategies and approaches to teaching literature, instead, they are teaching their learners the same way they've been taught. This also involves the absence of training specifically teachers of literature since it would have helped them to update their knowledge and methods of teaching and thus applying them in the classroom.

The aim of the second main category of the observation grid was to know whether teachers are referring to the stylistic approach and whether they are still relying only on teaching the traditional elements of the literary texts or not. The findings proved that teachers are not giving credit to the stylistic approach and do not refer at all to functional grammar while analyzing LD. They rather teach the traditional elements of the text, mainly the writer's biography. Therefore, students got used to focusing their interpretations on the analysis of the traditional elements of a literary text and find it the easiest technique. These results were similar to the Spirovska Tevdovska study who reported that students selected this method as their preferred one (167). The findings of this category showed that teachers are isolating literature

from linguistics since they are teaching them as separate and distinct disciplines. They are also unaware of the modern stylistics that is based on a functional analysis of the text rather than the traditional one that is focused more on the author's style and figures of speech.

Critical thinking category aimed at both showing the contribution of teachers in fostering their students' CT and finding out whether their students are using critical skills or not. The results showed that teachers are relying only on classroom discussions to trigger their students' CT and ignored the other skills and techniques. Concerning their learners, almost all the skills were not apparent while they were participating in the classroom. Hence, teachers of literature are not taking the responsibility of developing the CT of their learners, this is one of the consequences of following a teacher-centered education. As one of the studies reported that traditional approaches neglect the creativity and CTS of students (Zaro Vera 164-167). Another reason behind underestimating these skills is the lack of training; those teachers are undoubtedly aware of the importance of CT in analyzing LD, yet they are not doing much to improve it among their learners, because they know the concept only theoretically as they already studied it but they were never trained on how to cultivate it in the classroom. In this concern, one of the researchers explained; "content knowledge is not sufficient for a teacher and may not effectively transform into instructional material. Teachers may have content knowledge but fail to teach the content successfully" (Sanoto and van der Walt 32). Therefore, these teachers need to receive training sessions on how to trigger their students' critical thought in the classroom.

Concerning the short notes that were added to the classroom observation, they were a brief description of what was happening in the classroom. It is clear that most of the actions were controlled by the teacher since only three times of all the sessions of the observation were devoted to students' presentations for only a period of 10 minutes. Therefore, it confirms the dominance of the teacher's talk in the classroom that again reflects the traditional teaching.

### **5.1.2 Interpretation of the Students' Questionnaire Results**

The questionnaire aimed to detect the difficulties of students of literature in analyzing and interpreting literary texts. It also attempted to confirm the results of the observation by figuring out whether students are using the CTS or not. The questionnaire was divided into two sections and each represented one of the mentioned aims. The findings of the first section (the student's difficulties in analyzing literary discourse) showed that students do enjoy reading, thus; motivation is not among the difficulties that those students are facing while studying literature. These results were similar to some researchers who claimed that at the beginning of the year students are motivated to read and study literary texts (Alfauzan and Hussain 4-5). Their favorite genre was short stories as they are simpler and shorter. Therefore, they choose what is easier for them since they are facing difficulties in interpreting literature. Few students selected poetry as their favorite genre but they did not justify their choice. Thus, poetry was the least favored because of its complexity. The same results were found in other studies where students preferred reading short stories and avoided poetry (Ghazali et al. 53; Chacko and Wan Yahya 38).

The third question was related to the students' perception of the level of difficulty of literary texts in general. Most of them admitted that they are difficult. In the following answer, students named those difficulties; the most mentioned ones were "depicting the author's hidden intentions from the text" and "vocabulary", and 22.9% mentioned that they always need the help of the teacher to interpret literature. Thus, students are still struggling to analyze and understand the language and the implicit meaning of literary texts which show that the traditional approaches and teacher-centered education are not helping students in the analysis of literature. Many studies reported similar results, in other words; the indirect intentions and the linguistic complexity including vocabulary were among the difficulties of analyzing literature (Mncwangol and Gazu 11; Knutson 14; Hasim and Din 126).

Concerning the strategies, students generally use dictionaries and Internet to make easier the interpretation of literary texts which means they do not refer to any specific strategies. This was confirmed by the next question where the overwhelming majority admitted that they have not been taught strategies that help them in the analysis of LD. The minority who said "yes" mentioned the author's biography and cultural background as the strategies that they have been taught. Therefore, students are unaware of the different strategies of analyzing literary text especially the ones that are related to linguistics, in other words; students are not introduced to the stylistic approach, because they are not taught the stylistic module in itself as mentioned in the section of the situational analysis. However, it is really important to involve students in detecting the linguistic choices of the writer while reading literature (McGee 5).

Most of the students claimed that they analyze a story in the classroom by identifying its components (characters, plot, theme, etc.). This confirms the results of the classroom observation because teachers were relying on analyzing those components to interpret literature. In other words, since students are used to this method of teaching, they are still using it to analyze literature, which was the case of students in many other studies (Fogal, *Lit Studies: Learner Feedback on Teaching Styles*; Spirovska Tevdovska 167; Fogal, *EFL Literature Studies: Student Feedback on Teaching Methodology* 124). All the students admitted that there are several possible interpretations of the same literary text which oppose the traditional belief. However, in the classroom observation, it was clear that teachers were the only ones who come up with final interpretations as the only correct and possible ones. Thus, these students are aware of the modern belief but they are still prisoners of the traditional approaches that are used by their teachers.

Similarly, in the last question of this section, the majority of the participants admitted that the linguistic and grammatical choices of the writer contribute to making meaning of literary texts, yet in the observation teachers did not refer to them in any session. Hence,

students do not underestimate the importance of linguistic strategies to analyze literary texts but they lack knowledge about how to use them. In other words, they are victims of a traditional methodology and this was revealed in a study that concerned the teaching of literature in the EFL context, it exposed the idea that teachers are isolating literature from linguistics (Zaro Vera 164-167).

In the second section of the questionnaire “the student’s use of critical thinking skills in literature”, most of the students were aware of the difference between literary and non-literary text and that they are not supposed to read them the same way. They also well justified their answers. Moreover, nearly all the students were able to define CT that was nearly similar to explaining the expression “reading between the lines”. These prove that students have a good theoretical knowledge of the concept of CT since many studies proved the strong connection between literature and CT (Paul 1; Khatib 575). However, there is a huge gap between theory and practice.

Students are also aware of the indirect and implicit techniques that are used by the author in literary texts. However; when it came to answering how they should decode those messages they were still mentioning the only method they have been taught with, which is identifying the background knowledge of the story and including the author's biography. Only some of them referred to language analysis. Therefore, it is the practical part of the students’ learning process that should be developed rather than the theoretical one since those students know every concept as they are aware of their importance, and they are motivated to read, however; in practice, they have not been introduced to how to use modern or stylistic strategies. These results were similar to a study conducted with students of literature, they pointed out that they were taught with a teacher-centered education and they complained about this approach which made them passive learners as it also ignored their opinions (Padurean 198-199).

The remaining questions were related to the students' use of CTS based on "Watson and Glaser Critical Thinking Appraisal". Most of the skills were "sometimes" or "never" used by the students while analyzing literary texts in the classroom except the guessing technique. These results were consistent with the classroom observation ones since it showed that teachers were not contributing to developing their students' CTS in literature classes; as a result, students were not using those skills. This is due to the fact that there was no specific strategy or method that teachers used to enhance those skills among their learners (Bobkina and Stefanova 681), and they need assistance from teachers to learn how to use them (Slater 193-194). Therefore, there is a need for implementing practical strategies of modern approaches, stylistic approach, and CTS while teaching literature.

### **5.1.3 Interpretation of the Pre-tests and Post-tests Results**

There was no significant difference in the mean of the pre-test and the post-test of the control group in the fiction and drama text's analysis and there was a slight improvement in the poetry genre. Also, the mean of the three literary genres showed that students have a low level in the analysis of literary texts especially poetry (7.33; 7.76). These results confirm those of the classroom observation and students' questionnaire since they showed that students are facing a lot of difficulties while studying literature. They also prove that the traditional approaches and methods of teachers are not useful in developing their learners' CTS and facilitating the readability of LD since the tests were based on questions related to the text's comprehension and the Watson and Glaser Critical Thinking Skills. In this regard, in a research, it was found that lectures as the main traditional method of teaching literature drive students into many problems of grasping information in the classroom (Durant 2). Another study confirmed that traditional methods have a negative effect on the students' learning (Padurean 197).

Concerning the experimental group, there was a significant improvement in the results of the post-tests in comparison with the pre-tests. The best scores were in the fiction genre since

this last was used most of the time in the classroom which made it easier for students to apply the TR system on the fictional text, thus; better results were displayed. The other literary genres (poetry and drama) also marked improvement in the results of the post-test. However, the improvement in the poetry genre was the least significant when compared to the other genres. This is due to its very complex structure as one of the researchers reported (Hasim and Din 116-117). Another reason would be the lack of strategies from teachers to help their students overcome the poetry analysis difficulties (Fakeye and Temitayo 51).

Since the tests were based on questions related to the readability and CT achievement with also a stylistic analysis, the improvement of the experimental group in the post-test proves and confirms the hypotheses of this study which is that TR helps in triggering students' CT and facilitate the readability of LD of the three literary genres in the EFL context. These results were consistent with other studies which reported that SFG theory and TR framework function as a suitable strategy in developing the students' CTS (Baraceros 395; Hart 23). Other researchers also claimed that this strategy makes the text more readable for students since it is based on extracting the linguistic and grammatical choices of the writer that in turn reveals his/her ideology (Thompson 9; Hart 21-23).

#### **5.1.4 Interpretation of the Teachers' Interview Results**

The first section of the interview was about detecting the difficulties of teaching literature to EFL learners. They mentioned that the lack of motivation and enthusiasm of their learners while studying literature made it difficult for them to teach it. Thus, for those teachers, motivation is the key to success in literature classes. However, some studies reported that students were motivated at the beginning of the year but in the following semester, they lost this motivation to study literature (Alfauzan and Hussain 9-11). Therefore, teachers need to know how to keep their students motivated, yet it is not the only problem of EFL learners.

After asking the teachers about the approaches and methods that they use to facilitate the LD for their learners, most of them mentioned traditional ones (lectures, historical approach, and biographical approach). These results were consistent with the observation and questionnaire since these last reported that teachers were relying on traditional methods in the classroom. However, few teachers try to use some modern strategies to involve their students. Therefore, teachers are relying more on the traditional ones although many researchers claimed that modern approaches have a positive effect on students of literature (Flynn 80-81; Spiegel 42; Mattisson 6; Rosenblatt 14).

The teachers complained about their students by mentioning that they are not making too much effort to read, thus; most of them have negative attitudes towards the mentioned approaches except some minority. As a researcher reported, it is more complicated to read a literary text that is written with a foreign language than the one that is written with the students' native language (Purves 11). Thus, the problem does not rely on their unwillingness to read but on the lack of guidance on how to read a foreign language in literature.

Teachers considered encouraging students to interpret literary texts would help them to grasp the indirect meanings that were put by the writer. However, many studies reported that learners are unable to interpret literary texts alone for myriad difficulties. In this regard, it was found that students need a practical strategy to help them interpret texts and overcome the common difficulties of literature (Mary Lee Bretz and Persin 165).

In the second section that is about the training of teaching literature, all the teachers agreed that literature is quite different and special in comparison to the other disciplines. However, all of them confessed that they have not been trained on how to specifically teach literature despite the fact that all of them consider training as an important element in their teaching career. As a consequence, these teachers are not updated to new strategies and approaches and they are always relying on the ones whereby they were taught. Similarly, a



study reported that there is not a specific training for EFL teachers of literature (Mary Lee Bretz and persin 165). It was also recommended to train teachers of literature on how to use several approaches including stylistics (Fakeye and Temitayo 54).

In the third section of the interview “the role of linguistics in teaching literature”, the interviewed teachers stated that they are still reluctant about the use of linguistics in literary classes since the majority of them admitted that there is a possibility to use it as a tool to analyze literature, but they did not highlight its importance thereof. Consequently, most of the teachers neglect the use of linguistic strategies in the classroom, especially that they do not teach the stylistic module at the level of their department. Similarly, a study found that there is a small room for linguistics in teaching literature (Baba 236).

In the last section of the interview that was related to the use of CTS in literature, the answers of the teachers proved that they are widely aware of the importance of CT in literature. However, in the practical stage, teachers have limited and basic knowledge of the techniques that they should follow to help their students develop those skills. Consequently, there is a lack of creativity in the classroom and teachers are not satisfied with most of their students' interpretations of literary texts. This is due to the over-reliance of the teachers on traditional approaches, as some studies reported that these last hinder students from using their CTS and create passive habits in the classroom (Zaro Vera 164-167; Verma 333-334). In this context, another study reported that the stylistic approach is suitable to develop students' CT (Dhanapal 237). Therefore, teachers should promote the use of the stylistic approach while teaching literature in the EFL classroom.

## **5.2 Section Two: Pedagogical Implications and Future Research**

The previous section presented the different interpretations that were concluded from the results of the experiment where several problems were highlighted. The current section is

concerned with proposing different solutions and strategies to overcome the mentioned issues of teaching literature in the EFL context.

### **5.2.1 The Reconsiderations of the Syllabus of EFL Students**

As mentioned in the situational analysis section, little attention is given to the module of literature in postgraduate years. In other words, learners are studying literature only 1 hour and a half per week in the first and second years, and 3 hours in the third year. After choosing literature in the Master's degree, they find themselves with a little background about the field. Moreover, students of literature are struggling to analyze literary texts.

In addition to the increase of the time allocated to the teaching of literature, there are considerable other important changes that should be made in the syllabus of EFL students in general and master students of literature in specific. The most important ones are bridging the gap between theory and practice, implementing an interdisciplinary method of teaching, including the SFG theory in teaching literature, and the use of ICT.

#### **5.2.1.1 Bridging the Gap between Theory and Practice**

Despite the several complaints about the use of lectures in language teaching, they are still an unavoidable important method in transmitting any type of knowledge. However, its overuse may hinder the students' learning process and deprive them of transferring the theoretical knowledge into practice. In this regard, Colwell and Pollard mentioned that there are four main learning goals in any field: knowledge, skills, dispositions, feelings (199). Hence, the overuse of lectures would develop only knowledge as a learning goal and neglect the others since the mentioned method is used only to transfer a set of information and knowledge. Lucas summarized this idea, he stated:

The lecture generally is not an effective method for stimulating interest, promoting creativity, or helping students develop responsibility, imagination, or creativity. The lecture is

not a good approach for helping students develop skills in synthesizing, internalizing, or expressing themselves...the lecture is only equally as effective for immediate cognitive gain and is significantly less effective for retention over a period of three weeks or longer. (Lucas 1975 qtd in Kenneth T.henson what's the use of lecturing? 116).

Therefore, it is important to use teaching methods and strategies that involve students in the process of active learning and CT. Besides, it is necessary to vary those approaches and strategies according to the material and discipline being taught, for instance: literature. As Colwell and Pollard claimed, "...how something is learned depends upon what it is, as well as upon the developmental characteristics of the learners" (198). Thus, teachers cannot rely on the same method to teach different disciplines, for instance, lecturing, and teaching literature should be different from teaching other disciplines. Hence, the overuse of lectures is not the best way to teach it, instead, it is among the negative points. In this respect, Glicksberg argued that:

...the lecture system has many serious drawbacks. Some subjects do not lend themselves too readily to the method of lecture presentation. Literature, for example, unlike science, does not work in terms of facts, figures, formulas, abstractions, hypotheses, and "laws". A poem, a work of art, must be imaginatively lived through, responded to, aesthetically enjoyed before it can be adequately appreciated. (26)

Therefore, teachers of literature should give more space for their students to participate in the classroom and practice the acquired knowledge rather than only teaching or lecturing theoretically. In order to reduce lecturing, teachers can replace it with different techniques and strategies that will be mentioned in the coming sections.

#### **5.2.1.1.1 Inquiry Learning**

Teachers should promote inquiry learning for students, this type of learning is defined as "...a series of learning activities that emphasizes the process of thinking critically and

analytically to seek and find their own answer to the problem in question. Inquiry learning is built on the assumption that humans have an innate urge to find their own knowledge.” (Sanjaya qtd in Andrini 38-39). In order to develop the inquiry method in the classroom of literature, teachers can provide time for students to seek information related to a particular literary work, reflect upon it, experience the text, and come up with personal interpretations before dealing with it in the classroom. Consequently, students would practise their CTS and autonomous learning. In this respect, Alameddinea and Ahwalb said that “Promoting critical thinking and structured inquiry in the language/literature classroom not only gears future generations with more a professional, analytical exchange, but it also lays the fundamental foundations of a solid future to come.” (335). Thus, it will enhance their learning experience and will help them in their future career.

#### **5.2.1.1.2 Classroom Discussion**

Teachers can choose a specific topic or theme related to a given literary text and try to create a suitable atmosphere for students to discuss, agree, and disagree by sharing their ideas objectively. The classroom discussion helps students to reflect on their own learning, “Literature discussion plays, I argue, a central role in developing students' self-conscious reflection” (Miller 290). It also helps them in sharing and exchanging different interpretations, “Literature learning, in this view, involves creating and elaborating responses and interpretations within the constraints and resources of the text and classroom conversations - as a means of learning to enter into larger cultural conversations about interpretations and possible meanings” (Applebee, 1996 qtd in Miller 289 ). In other words, it gives them the opportunity to develop their ideas and learn new ones by interacting with their classmates and listening to different opinions and interpretations of the same literary texts being discussed.

### **5.2.1.1.3 Implementing Practical Strategies**

One of the most conspicuous problems in language teaching is that students are taught a specific amount of knowledge related to a certain field but they are not introduced to strategies on how to use and practise the received knowledge. In other words, asking students of literature to interpret a literary text is not enough to promote active and autonomous learning if those students are not aware of the right techniques to do it. As the memory speed reading expert said in one of his interviews:

School is a great place to learn what to learn: math, history, science, Spanish, important subjects on what to learn, but how many classes were on how to learn?... how many classes were on how to think critically? How to make good decisions? how to solve problems? how to focus and concentrate? how to read faster? how to remember more? ... what about recall? what about retention? (Kwik, 00:02:30 - 00:03:00)

Therefore, it is necessary to include new modules for teaching students how to analyze literary text and make use of their CTS by introducing them to different strategies. In this study, the TR strategy proved to be useful in promoting a better understanding of literary texts and developing students' CTS, thus; it can be implemented in the syllabus of first-year master students of literature, and the following sections would describe how to teach this strategy for specifically students of literature.

### **5.2.1.2 Interdisciplinary Method of Teaching**

In this study, it was observed that literature is taught in isolation from other disciplines though linguistics proved to be important in the teaching of literature. As Fabb claimed:

Linguists have studied the symbols and rules/constraints operating in all three areas: in the language faculty, in central cognition (e.g. the study of pragmatics), and in specialized central modules (e.g. linguistic studies of meter or narrative), and linguistics offers much insight

into their nature and operations. Given that literature draws on all three kinds of cognition, this suggests that linguistics has a special role in the study and teaching of literature. (3).

Thus, there is a strong relationship between literature and linguistics which justifies the necessity of implementing linguistic strategies in the classroom of literature. In other words, students of literature need to receive an interdisciplinary method of teaching based on modern approaches. In this regard, teachers of linguistics can participate in enhancing the background knowledge of students of literature by introducing them to some basics in linguistics that they need while analyzing literary texts:

- An overview of the main branches of linguistics (semantics, syntax, pragmatics, morphology, phonology, DA, etc.)
- The link between the mentioned branches and the study of literary texts which would justify the role of stylistics in teaching literature.
- Introducing the SFG theory to students of literature since it has a strong relationship with the use of linguistic structures and grammatical choices in conveying meaning.

### **5.2.1.3 Implementing SFG Theory in Teaching Literature**

As mentioned earlier, the current study proved that the TR system which is part of the SFG theory helped the participants in the analysis of literary texts, however; it is a bit difficult to teach a material that contains technical terms of a discipline that is not the field of study of the students. Therefore, the following techniques are suggested to simplify the task for teachers while introducing for the first time the TR strategy to their students of literature.

#### **5.2.1.3.1 Introducing the Theory of SFG**

As students of literature are less proficient in the domain, they should be introduced to the SFG theory by comparing it to the traditional grammar that they have dealt with in the previous years, since the best way to start a new topic for students is to relate it with something they already know (Bloor and Bloor 65). Therefore, the teaching of TR started with a general overview of FG and a comparison with TG by the use of the PowerPoint and blackboard and this lesson may last about one hour or more.

➤ **Objectives:**

- Define the SFG theory.
- Make the difference between TG and SFG.
- Make the difference between form and function.

**5.2.1.3.2 Introducing the Transitivity Strategy and the Process Types by Modifying the Linguistic Terminology**

After refreshing the students' memory about SFG theory, the teacher should introduce the concept of TR to the students with avoiding in-depth details and the linguistic terminology, as Fabb claimed "Literary scholars tend to take what might be called an ethnographic approach and work with rhetorical terms, while linguists tend to take a universalizing or mentalistic approach and work with theoretical terms. In the teaching of literature from a linguistic perspective, a middle way is useful..." (6). In other words, it is not possible to omit all the linguistic terms while teaching a linguistic strategy but it is still challenging to keep them all thus it is preferable to use only the most important ones and switch others by literary terms when it is possible. As the case with this research, many linguistic terms were simplified as in table 5.1.

Table 5.1

## The Linguistic-Literary Terminology in Teaching Transitivity

<b>Linguistic terminology of transitivity</b>	<b>Literature terminology of transitivity</b>
Process types	Literary medium
Participants in a process	Characters in the literary text
The language user	The author
Material	The character is performing an action
Mental	The character is using his senses
Verbal	The character is saying something
Relational	The character is described or identified
Behavioral	The character is behaving in a certain way
Existential	Something exists in the story
The circumstantial elements	Time and setting of the story

In addition to the changes made in the linguistic terms, different explanations should be given after introducing each ambiguous linguistic idea with examples related to literary texts.

### 5.2.1.3.3 Consolidating the Learning of the Different Process Types with Activities

Different activities can support the learning of the students of the TR system and the different PTs:



- Filling the gaps with the right PT, for example: if the character is performing an action, it is part of .....process, but if he/she, for instance, using his/her sense of sight, this is part of .....process. If the character is laughing, this makes it part of.....process. When the character is speaking, this is .....process. When the character is described, it is classified in ..... process. Finally, if there were things mentioned in the story this makes them part of .....process.
- Identifying the right process in different sentences extracted from literary excerpts, for example:
  - He is clever like white men (.....process).
- Asking them to extract different examples from the literary works that they are studying and identify each PT. For instance, they can mention from Heart of Darkness: I saw a face near my hand (mental process: the sense of sight).

#### **5.2.1.3.4 Introducing the Circumstantial Elements of the Transitivity Strategy**

Teachers should introduce the different circumstantial elements of SFG theory (Extent and location, manner, cause, and contingency). At the end of the lesson, students will be able to identify the different types of circumstance in a clause, and make the link between each type of circumstance with the different PTs of TR.

#### **5.2.1.3.5 Practising the Transitivity Strategy on Different Literary Excerpts in the Classroom**

After consolidating the different concepts and ideas related to the system of TR, teachers should move to a more practical part where students are asked to apply the strategy in literary excerpts rather than only simple sentences that would trigger their CTS. As the case with this

research, students were asked to analyze an excerpt from “Heart of Darkness” and “Song of Ocol and Song of Lawino” by asking them to rely on the following steps:

- Classify each clause into the right PT.
- Analyze the author's choices and their meanings.
- Connect these linguistic choices of the characters with the writer’s intentions.
- Compare the linguistic choices that were attributed to one character with others.
- Draw conclusions and interpretations of the literary excerpt.

#### **5.2.1.4 The Use of ICT Tools in Interpreting Texts with a Functional Grammar Analysis**

Computational linguistics is developing through time, concerning the SFG, there are different ICT tools (UAM CorpusTool, SysFan, Systemics, and Grammar Explorer) that can be used to facilitate the task for learners in doing the linguistic analysis of all types of discourse including the literary one. Matthiessen and WuThe proposed a computational tool labeled “SysFan”, it is the most linked tool with the analysis of LD by the use of the TR system, “The tool then allows each clause to be analysed into Transitivity, Mood and Theme structures (both structurally and paradigmatically)... SysFan allows the user to view various profiles over the text, such as what types of processes make up the text, and which participant types they use” (O’Donnell and Bateman 23). It is easy for teachers or students to access this tool since it is available for download online on the information on systemic functional linguistics’ website (<http://www.isfla.org>).

#### **5.2.2 Teachers’ Training**

In this research, the results of the interview proved that teachers of literature did not receive any kind of training before or while teaching a specific module. Hence, they found themselves teaching the same way they have been taught. In other words, they are unaware of

the new strategies and approaches of teaching literature and this last is taught like any other disciplines. Therefore, teachers of literature should receive pre-service and in-service training on how to teach specifically EFL students of literature.

### **5.2.2.1 Pre-service Training**

This kind of training "... is expected to furnish EFL trainees with the required specialized knowledge to be able to enter the world of EFL teaching... In addition to knowledge, pre-service programs are to furnish the trainees with opportunities to approach their future profession in real settings" (Messaoudi 5). Therefore, the in-service training provides teachers with both a theoretical background and the ability to practise it in a specific teaching context.

#### **5.2.2.1.1 Encouraging Autonomous Learning**

In theory, teachers can be taught different literature teaching strategies especially modern ones like reader-response theory, inquiry learning, TR strategy, deconstructionism, etc. These innovative strategies incite teachers to promote autonomous teaching and learning since they push learners to be actively involved in the interpretation of literary texts. In this respect, Reji Claimed that:

To understand better, the approaches to teaching literature, it is essential to understand the three main teaching methods in educational pedagogy: direct instruction, inquiry based learning and cooperative learning. These methods help the teacher obtain a clear understanding of how to take control over their classroom and help learners to be co-participants in the learning process. (246)

During the pre-service training, teachers can receive a considerable amount of knowledge about these methods (direct instruction, inquiry-based learning, and cooperate

learning) by providing examples of using them for specifically literature classes which would prevent them from following a teacher-centered education.

#### **5.2.2.1.2 Acquiring Basics in ICT**

Teachers of all disciplines need to know how to use ICT tools in the classroom especially nowadays when students are more attracted and fascinated by the development of technology in different domains including education. Therefore, in the practical part of the training; teachers can receive some courses on how to use ICT tools in general. In addition to that, they can be taught specifically how to use computational linguistics for the analysis of literary texts as the tool mentioned earlier (SysFan) by providing them with opportunities to practice those tools with the assistance of professionals in the domain.

#### **5.2.2.1.3 Collaboration and Team Work**

Teachers should be prepared in the training to work in groups and collaborate with their colleagues. They can be given classes where they receive feedback from their colleagues and other professionals. These teachers should be both from their domain and from other domains that have a direct or indirect relationship with their field. In this respect, Crowe et al stated that “Perspective-taking grows naturally when colleagues learn to know each other’s disciplinary thinking, knowledge base, and experiences” (202). Therefore, it is necessary to raise teachers’ awareness about the importance of connecting literature with other disciplines instead of teaching it in isolation from them, and the collaboration with different teachers would help them acquire a multidisciplinary amount of knowledge.

#### **5.2.2.1.4 Promoting Critical Thinking in the Classroom**

There is a strong link between literature and CT (Paul 1). Therefore, teachers should receive pre-service training on how to cultivate it in the classroom of literature. More specifically, teachers should be encouraged in the training to:

- Use a student-centered education by giving the opportunity for students to interact, ask questions, answer to the teachers' questions, discuss a topic, and this can be attained by organizing particular teaching sessions based on that purpose during the training.
- Practice some strategies that encourage CT in the classroom of literature, for instance, TR, classroom discussion, guessing games about literary texts, and students' presentations.
- Design a checklist in a group of teachers of literature that consists of the different CTS as the ones of Watson and Glaser Critical Thinking Appraisal (Inference, recognition of assumption, deduction, drawing conclusions, interpretation) where they check the number of skills practised after every session in an organized checklist. This would incite and encourage teachers to trigger their students' CTS as it would mechanize their teaching habits into cultivating those skills in the classroom.

### **5.2.2.2 In-service Training**

This kind of training is important for the development and improvement of the quality of teaching and learning (Zulkifli Che Omar 1). This improvement is attained through the different changes that are implemented in both the curriculum and the teaching approaches and methods that are acquired from the active training of instructors throughout their teaching career.

#### **5.2.2.2.1 Participating and Organizing Conferences, Study Days, and Workshops**

The organization of conferences and other types of academic events like study days, workshops, and seminars are considered among the means whereby teachers and researchers extend and enrich their background in teaching. In this respect, Lawrence and Wilson claimed that "The professional development offered by teaching conferences can benefit teachers at all stages of their careers. Teaching conferences can help graduate students and new faculty

members expand their repertoire of teaching skills and techniques and develop their teaching philosophy and style” (37). Hence, in the in-service training, teachers and students should organize conferences and participate in different academic events to exchange information and develop their teaching skills.

#### **5.2.2.2.2 Creating a Reading Club**

Teachers should organize a reading club to increase their students’ interest and involve them in the process of reading. It was found that this method would allow students to read with enthusiasm and get involved in the different stories that they choose (Vannelli 71). It will also open a room for group discussions about a particular literary work where they exchange their opinions and share their different interpretations. In other words, a reading club would help learners to develop their CTS and create a suitable atmosphere that encourages them to read.

#### **5.2.2.2.3 Inviting Teachers of Multiple Disciplines**

Working with teachers from different disciplines and exchanging knowledge contribute in improving the teaching quality, as Crowe et al Stated, “If one of the principal purposes of universities remains the generation of new knowledge or the re-articulation of existing knowledge then work within and between the disciplines is of primary significance to all of our futures” (194). This can be achieved by observing sessions of other teachers who present material from a different discipline.

Concerning specifically teachers of literature, they can attend classes of linguistics to extend their knowledge of some linguistic strategies or learn new ones, for example, FG theory, TR strategy, mood and modality, theme and rheme, etc. It would also give them the opportunity to implement those strategies with students in LDA.

#### **5.2.2.2.4 Promoting Creativity in a Student-Centered Education**

Creativity is important in education; it promotes a student-centered approach by encouraging students to be more active and involved in the process of thinking, especially in literature. As Larson Stated, "Literature is one of the major domains where creativity can be observed and includes poetry, dramas and plays, prose such as fiction and essays, and oral literature, such as folktales or ballads" (2). Hence, teachers should foster their students' creativity by engaging them in myriad activities,

There are several activities that can be used to foster creativity among the students of literature:

- Asking students to write a different ending of the story.
- Encouraging the use of imagination to guess the coming events of a literary work.
- Participating in drama performance.
- Creating groups in social media for discussions about a literary piece.
- Organizing writing competitions of different literary genres.

#### **5.2.3 Further Research**

In this study, the focus was on the experiential metafunction as part of SFG theory which was represented through the system of TR. Future research could investigate the use of the remaining metafunctions (interpersonal and textual) in the analysis of LD with students of literature in the EFL setting since the interpersonal is based on the use of language in different kinds of relationships and the textual one looks at the organization of language and structures to convey a certain meaning. Thus, both can have a potential effect on the analysis of literary texts and triggering students' CT.

TR can also be used with a different case study, for instance, students of translation. Future studies could fruitfully explore the effect of TR in the analysis of other types of discourse, especially the political one which consists of a language that implicitly reflects power and ideology.

Future studies might also apply other strategies from different fields or sub-fields, for instance, pragmatics, this last focuses on interpreting meanings that speakers or writers may produce in different social contexts; “Since Pragmatics is the study of language in use (taking into account elements which are not covered by grammar and semantics), it is understandable that stylistics has become increasingly interested in using the insights it can offer” (Black 2). Thus, the possibility of using pragmatic strategies to analyze LD in the EFL classroom warrants further investigation.

### **Conclusion**

Several conclusions were drawn from the results of the study and the previous researchers in the domain. The main interpretations showed that teachers of literature are still relying on traditional methods, especially lectures. It was also confirmed that most of the teachers are not aware of the innovative approaches as they do not use linguistic strategies in the classroom. Moreover, the results of the test proved that TR is a suitable tool for EFL students of literature.

Therefore, in the implications, it was proposed to implement the strategy of TR to push students towards the application of several CTS by providing some activities and clarifications on how to teach it in the EFL classroom. It was also suggested to modify the time allocated to the teaching of literature and some transformations in the syllabus were proposed as the inclusion of linguistic strategies mainly TR. The implications also encouraged the use of modern methods that are based on student-centered education, for instance, inquiry learning,



classroom discussion, the use of computational linguistics, etc. Teachers' training was also based on fostering student-centered approaches and strategies by preparing teachers for such methods and cultivating the different CTS in the classroom. It was also suggested to train teachers on collaboration and teamwork to acquire a multidisciplinary amount of knowledge and use it in their careers.

In the future research part, further investigations were encouraged by testing other strategies that are derived from different metafunctions of language. The TR strategy was also suggested for other types of discourse, i.e., different populations. Finally, pragmatics was considered as a relevant sub-disciplinary in the domain of LDA, thus; future studies were supported.

# **GENERAL CONCLUSION**

## **GENERAL CONCLUSION**

The teaching of literature is considered difficult for EFL learners, yet its contribution to fostering countless skills and sub-skills among learners has restored its prominent place in the language curriculum. However, students are still struggling to grasp the indirect intentions of the writer, especially that they were not introduced to practical strategies to analyze literary texts. Hence, the objectives of this research were focalized on identifying the main difficulties that EFL students of literature are facing in the classroom and equipping those students with linguistic strategies to interpret literary texts as well as helping them to exploit their CT abilities in the analysis of literature. These objectives were attained through the implementation of the linguistic framework of TR.

After setting the objectives and research questions, the first chapter of the literature review pinpointed the concept of LD by providing its common definitions and comparing it with other types of discourse. This section aimed to show the specificity of the literary language to highlight its complexity and shed light on the idea that a literary text should be treated differently.

In order to explore more the difficulty of the literary text, the second section provided a description of the different problems of students of literature in different Algerian universities mainly that of the population, i.e. Blida 2 university. The next surge of effort was directed toward the main difficulties of literature in the EFL classroom, it was found that the main types of struggle were linguistic, cultural, and cognitive ones. This section also included the different strategies that were used in teaching EFL literature and the students' attitudes towards them. It was revealed that students got used to the traditional approaches, and still do not dare to take the responsibility of interpreting texts themselves since they were not taught the right techniques on how to do it.

The second chapter of the literature review was based on scrutinizing the TR strategy and relating it with the analysis of LD for EFL students. In order to explain this strategy, the first section presented its roots by introducing the theory of SFG which included different definitions. The three metafunctions of language took a significant part in this section since they have a direct relationship with both SFG and TR. The emphasis was on the experiential metafunction because the TR system was derived from it. The last part of the section presented the theory of TR by displaying its components which are composed of six PTs (material, mental, verbal, relational, behavioral, and existential) as well as the different kinds of the circumstantial elements (extent and location, manner, cause, and contingency).

As the previous section provided a theoretical background of the TR system, the second one aimed to explore it in practice. It first tackled the relationship between SFG and language teaching where many studies encouraged its use in the EFL classroom. This theory raised the importance of the functional meaning of grammar rather than the structural one. It was also connected with the teaching of LD by stating different studies that tackled the use of SFG, including TR, in the analysis of literature. It was found that this strategy helped in improving the students' level of interpretation and their ability to analyze literary texts in countless ways, like exploring the character's personalities and roles in the story, extracting the position of the writer and his/her ideology, exploring the linguistic choices of the writer and their contribution in making meaning, etc.

The remaining part of the second section dealt with mentioning the main assets of SFG and TR in the analysis of LD. It was found that there is a strong connection between SFG and CT, thus; an introduction to the concept of CT in literature was mentioned to detect the nature of the mentioned relationship. At the end of this part, it was explained that TR pushes students to use the different CTS since they need to make the connection between the linguistic choices

of the writer that are organized in the linguistic framework of TR and the literary texts to extract the indirect intentions. Therefore, this strategy is useful for EFL students of literature.

The second benefit of TR that was mentioned in the same section consisted of improving the readability of literary texts in the EFL classroom. It first explained the concept of readability where it was found that it is strongly linked with ideology in literature. As mentioned earlier, the linguistic choices of the writer are an indication of the author's ideology, hence, it was concluded that the use of TR helps in improving the readability and getting through the writer's ideologies.

In order to carry out the experiment, four research instruments were used and described in the third chapter. First, a classroom observation took place, it aimed at figuring out the different approaches and strategies that were followed by the teachers of literature, it was also used to observe the situation of CT in the EFL classroom of literature. The questionnaire was directed to master students of literature, it was mainly about finding out the students' difficulties in analyzing literary texts and consolidating the classroom observation results.

After that, the participants of the study were given pre-tests and then they received teaching sessions about the TR system. In the end, these participants were given post-tests to figure out whether the TR strategy helped learners in the interpretation of LD. The last research instrument that was described in the same chapter consisted of an interview with several teachers of literature. The interview aimed to find out teachers' perceptions regarding the integration of linguistic strategies as well as the CTS in the classroom of literature. The purpose of this tool was also to reveal the nature of obstacles that teachers are facing while teaching literature in an EFL setting and whether the lack of training contributes to these difficulties.

The results of the study were displayed in the fourth chapter. The classroom observation and the students' questionnaire aimed at answering the two sub-questions which concerned

finding out the main difficulties that hinder master students of literature to grasp the meaning of LD, and detecting the main approaches and strategies that teachers of literature are using in the EFL classroom. It was found that most of the students were passive learners since teachers were following traditional approaches based on lectures and no efforts were made to cultivate the different CTS in the classroom. Moreover, it was showed that little attention was given to the stylistic approach including the linguistic choices of the writer.

The results of the students' questionnaire revealed that the elements that make literary texts difficult for them are the implicit intentions of the writer and the complex vocabulary. The results showed also that students are unaware of the innovative approaches and strategies that help them in interpreting literary works. The second part of the questionnaire proved that the students are not using the different skills of CT while interpreting literary texts. Therefore, the traditional approaches, the lack of practical techniques and linguistic strategies, and the disregard of CTS are the main reasons that affected negatively both the level of readability and CT of the EFL students of literature.

The results of the classroom observation and questionnaire underpinned the idea of implementing a practical technique based on student-centered education in the EFL classroom of literature. This strategy is called TR which is derived from Halliday's SFG theory. First, the participants received three pre-tests of different literary genres (fiction, poetry, drama) to find out their level of comprehension and CT before receiving any treatment. The analyses revealed that the participants have a weak level in the three literary genres mainly poetry.

Next, the students of the experimental group were taught the linguistic framework of TR by including different literary works as examples and incorporating linguistic with literature terminologies. After the treatment, both groups received three post-tests of the same literary genres, by inciting the experimental group to refer to what they learnt from the TR system. The experimental group scored better results than the control group in the post-tests. In other words,

the strategy of TR helped in triggering students' CT and facilitated the task of interpreting literature.

In the same chapter, the interviews with different teachers of literature were analyzed. The results proved that those teachers are facing some difficulties while teaching literature in the EFL classroom. They also showed that they are following traditional approaches as well as the lecturing method. Consequently, students lost motivation and interest to study and read literary texts. In this respect, it was found that the main reason behind these problems of teaching literature is the lack of training on how to teach it specifically. In other words, teachers did not receive training sessions about the innovative approaches and strategies that are based on autonomous teaching and CT while dealing with the interpretation and analyses of literary texts with students in the EFL classroom. In addition to that, despite their awareness of the necessity of enhancing the CTS in teaching literature, little efforts were made to incite and cultivate those skills in the classroom. The findings of the interviews also revealed that teachers are isolating literature from the other disciplines since they did not give attention to the linguistic strategies and the modern stylistic approach as the results of all of the classroom observation, questionnaire, and interview indicated.

The last chapter was split into two sections, the first one was devoted to a discussion of the main findings that were derived from the four research instruments. Those results were also connected with the ideas that were tackled in the literature review. The second section raised practical solutions to peculiar problems that were found in this study. It was proposed to make some significant changes in the syllabus of EFL students to overcome the myriad issues that teachers and students of literature are facing.

First, it was suggested to focus more on practical strategies that are student-centered and avoid the overuse of lectures, for instance, the use of inquiry learning, classroom discussion, and TR. It was also mentioned that literature should be taught in relation to other disciplines

mainly linguistics. After explaining the importance of linguistics in teaching literature, a lesson plan sample that demonstrated how to teach the SFG theory including TR was provided in the same section. The main elements that should be relied on to teach TR are to alter some linguistic vocabulary into a literary one when it is possible and provide learners with some activities from well-known literary texts to practice the strategy. It was added that the TR can be practised through ICT tools namely SysFan, this one can display the functional analysis of literary texts and classify them into the system of TR which would help learners to save time and proceed directly to the interpretation step.

The results of the interview confirmed that teachers of literature did not receive any training before starting their career at the university or while teaching. Thus, in the section of pedagogical implications, multiple ideas were proposed to be included. In the pre-service training, it is important to prepare teachers on how to establish a student-centered education that is why receiving training sessions on how to cultivate autonomous and reflective teaching in the classroom as well as creating a suitable atmosphere for students to foster their CTS. Furthermore, it was suggested in the training to add ICT sessions for teachers including computational linguistics. In addition to the mentioned idea, collaboration and teamwork were also part of the training program since they induce teachers to connect their knowledge with their colleagues and exchange schema from multiple disciplines.

Concerning the in-service training, it was recommended for teachers to keep active in the domain of research by organizing conferences that tackle various themes and problems in relation to teaching EFL learners. Moreover, teachers were invited to create a reading club while teaching literature to increase motivation and improve the CTS of their learners as they were also encouraged to promote creativity in an autonomous classroom. At last and not least, it is beneficial for teachers of literature to attend, or observe sessions of other teachers from multiple



disciplines, mainly linguistics to learn and acquire new ideas that they can implement in their teaching.

At the end of the fifth chapter, some suggestions for further research were highlighted to open a room for researchers of applied linguistics and DA to investigate new studies in the domain. It was first proposed to rely on other metafunctions of language to test their ability to contribute in facilitating the interpretation of LD just like the experiential metafunction, i.e., TR. It was also suggested to implement TR to analyze other types of discourse, in other words, the possibility to use the strategy not only with literature but also with a population from distinct disciplines. The last and not the least point was about including pragmatics to interpret literary texts since it is strongly linked with the interpretation of meanings in different contexts.

In this study, the hypotheses were confirmed since it was found that the TR strategy facilitates the readability of LD in its three literary genres: fiction, poetry, and drama. It also triggers the students' CTS in the analysis and interpretation of literary texts in the EFL classroom. Therefore, this research has proved that adopting a student-centered approach does not consist only of providing students with more opportunities to interact in the classroom or take the responsibility of their learning, it also has to prepare them into becoming autonomous learners by teaching them the right strategies as was the case of TR in this study.

Similarly, teachers are facing challenges while dealing with EFL students of literature because they are not trained on the specificity of teaching literature in comparison with the other disciplines. Therefore, training teachers of literature on the new approaches and strategies that are based on CT and the myriad methods on how to develop it in the classroom would help them overcome many challenges in their careers. On the other hand, students would benefit from their teachers since the innovative methods, including the linguistic ones, would raise students' awareness about the importance of the linguistic choices of writers in making meaning. This also gives the opportunity for teachers to expose their learners to the different

techniques on how to transfer theoretical knowledge into practice as it contributes to creating a suitable atmosphere to foster their CTS while interpreting LD.

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# **APPENDICES**

**APPENDIX A:  
OBSERVATION GRID**



**Observation Grid**

**Observer :** Meissa Larbaoui

**Module:** .....

**Topic:** .....

Day ( ) ( / /2017)	Teacher's/ Student's Centeredness		Teacher's Strategies of Analyzing Literary Discourse		Critical Thinking	
	Teacher-Centered	Student-Centered	Stylistic Analysis (focus on linguistic components)	Traditional Analysis (elements of literature)	Teacher's Triggering Students Critical Thinking	The Student's Use of Critical Thinking
	Teacher's Talk	Student's Talk	Grammatical Choices	Themes	Inciting students to draw their own conclusions	Inference
	The Absence of Inviting/ Asking Questions	Asking/Answering Questions	Vocabulary Choices	Characters	Guessing games and activities	Recognition of Assumptions
	Teachers' Analysis of Literary Excerpts	Students' Analysis of Literary Excerpts	Style	Plot	Asking indirect and tricky questions	Deduction
	Lecturing	Classroom Discussion/ Activities	Figures of Speech	Writer's biography	Give the opportunity to students to interpret texts	Interpretation
	One Interpretation of the Same Literary Text	Different Interpretations of the Same Literary Text	Others	Others	Classroom discussion and evaluation	Evaluation
<b>Other Remarks</b>	..... .....					

**\*Boxes above might be filled with any of the following: Yes/No - Rank Scales: 1= rarely, 2= occasionally, 3= repeatedly – short notes.**

**APPENDIX B:**  
**STUDENTS' QUESTIONNAIRE**

### Students' Questionnaire

*Thank you for agreeing to participate in this research by answering to the questionnaire.*

*Feel free to share honest answers; they will be kept confidential.*

#### Section A: The Student's Difficulties in Analyzing Literary Discourse

*\*Please put a cross (x) in front of the choice of your answer.*

**A<sub>1</sub>: Do you enjoy reading?**    a. Yes     b. No

**A<sub>2</sub>: What genre of literature do you like to read? Why?**

.....  
 .....

**A<sub>3</sub>: How do you find literary texts?**

- a. Very difficult
- b. Difficult
- c. Neutral
- d. Easy
- e. Very Easy

**A<sub>4</sub>: What are the difficulties you face when reading literature? (You can choose more than one answer)**

- a. Vocabulary
- b. Authors' hidden intentions
- c. Figures of speech
- d. Themes
- e. Plot
- f. Characters' role
- g. Grammatical structures

**A<sub>5</sub>: How often do you need the help of a teacher to analyze a literary text?**

- a. Always
- b. Sometimes
- c. Never

**A<sub>6</sub>: What are the techniques you use to facilitate your interpretation of literary texts?  
(You can choose more than one answer)**

- a. Dictionary
- b. Internet
- c. Asking your teachers
- d. Asking your classmates
- e. Others (specify please).....  
.....

**A<sub>7</sub>: Have you been taught strategies to analyze literary texts?**

- a. Yes
- b. No

**If yes, what are they?**.....  
.....

**A<sub>8</sub>: How do you analyze a story in the classroom?**

- a. You identify the components of the story (characters, plot, theme, etc.,)
- b. You explain the figures of speech (connotation, imagery, symbolism, etc.,)
- c. You interpret the writer’s hidden intentions
- d. You explain the linguistic choices of the writer (grammar, tense, syntax, etc.,)
- e. Others (specify please).....  
.....

**A<sub>9</sub>: How many interpretations can a literary text have?**

- a. One possible interpretation?

**Why?**.....  
.....

- b. Several possible interpretations?

**Why?**.....  
.....

**A<sub>10</sub>: Can the linguistic and grammatical choices of the writer contribute to meaning?**

- a. Yes
- b. No

### Section B: The Student's Use of Critical Thinking in Literature

*\*Please put a cross (x) in front of the choice of your answer.*

**B1: Do you read the literary texts as you read the non-literary ones?**

a. Yes

Why? .....  
.....

b. No

Why? .....  
.....

**B2: Do you know what is critical thinking?**

a. Yes       b. No

If yes, what is it? .....  
.....

**B3: What does the expression «reading between the lines» in literature mean?**

.....  
.....  
.....

**B4: How does the writer express his ideas?**

a. Directly   
b. Indirectly

**B5: How do you decode the messages sent by the writer in literary texts?**

.....  
.....  
.....

<b>Questions</b>	<b>Student's Answers (x)</b>		
	<b>Always</b>	<b>Sometimes</b>	<b>Never</b>
<b>B<sub>6</sub></b> : Do you draw your own conclusions after reading a literary text?			
<b>B<sub>7</sub></b> : When you start reading a novel, do you try to guess the end of the story?			
<b>B<sub>8</sub></b> : How often was your guessing right?			
<b>B<sub>9</sub></b> : Are you able to deduce the meaning of a literary passage that was expressed indirectly?			
<b>B<sub>10</sub></b> : Do you interpret a literary text without asking for help?			
<b>B<sub>11</sub></b> : In a classroom discussion about a novel that you have read, are you able to evaluate the extent of validity of your classmates' arguments?			

**APPENDIX C:**  
**PRE-TEST (FICTION)**

Pre-test (fiction)

English Department, Blida 2 University

**Level:** Master 1

Literature and civilization

**Name:** \_\_\_\_\_

**The Literary Text Analysis: Readability, Critical Thinking and Stylistic**

Read carefully the literary excerpt in page (3) and answer to the following questions:

**I. Readability Achievement**

1. Who is telling the story?

.....

2. Describe Daisy and Tom relationship.

.....

.....

.....

3. Was Daisy faithful to her husband? Justify your answer.

.....

.....

4. What are the dominant themes?

.....

.....

.....



**II. Critical Thinking Analysis**

1. What are the reasons that pushed Daisy to marry Tom?

.....  
.....

2. In your opinion, what was inside the letter?

.....  
.....

3. In the last paragraph, Tom was noticed with another woman. Discuss.

.....  
.....  
.....

4. Interpret the following paragraph: “She wouldn't let go of the letter. She took it into the tub with her and squeezed it up into a wet ball, and only let me leave it in the soap dish when she saw that it was coming to pieces like snow.”

.....  
.....  
.....

5. Some critics said that Daisy married Tom for his fortune. Do you agree? Explain.

.....  
.....  
.....

**III. Stylistic Analysis:**

1. Define the following words: squeezed, shiver.

.....  
.....  
.....

2. « If he left the room for a minute she'd look around uneasily, and say: "Where's Tom gone?" and wear the most **abstracted expression** until she saw him coming in the door.» What does “abstracted expression” mean?

.....  
.....

3. What is the social class of the characters in this story? From the text, mention four words or expressions that represent this class.

.....  
.....  
.....

4. Extract one figure of speech from the first paragraph, and then explain it.

.....  
.....  
.....

5. Discuss the style of the writer.

.....  
.....  
.....

*The Great Gatsby by F. Scott Fitzgerald, (1925) pp.77-8.*

In June she married Tom Buchanan of Chicago, with more pomp and circumstance than Louisville ever knew before. He came down with a hundred people in four private cars, and hired a whole floor of the Muhlbach Hotel, and the day before the wedding he gave her a string of pearls valued at three hundred and fifty thousand dollars. I was a bridesmaid. I came into her room half an hour before the bridal dinner, and found her lying on her bed as lovely as the June night in her flowered dress—and as drunk as a monkey. She had a bottle of Sauterne in one hand and a letter in the other. "Gratulate me," she muttered. "Never had a drink before, but oh how I do enjoy it." "What's the matter, Daisy?"

I was scared, I can tell you; I'd never seen a girl like that before. "Here, dears'." She groped around in a waste-basket she had with her on the bed and pulled out the string of pearls. "take 'em downstairs and give 'em back to whoever they belong to. Tell 'em all Daisy's change' her mind. Say: 'Daisy's change' her mind!" She began to cry—she cried and cried. I rushed out and found her mother's maid, and we locked the door and got her into a cold bath. She wouldn't let go of the letter. She took it into the tub with her and squeezed it up into a wet ball, and only let me leave it in the soap dish when she saw that it was coming to pieces like snow. But she didn't say another word. We gave her spirits of ammonia and put ice on her forehead and hooked her back into her dress, and half an hour later, when we walked out of the room, the pearls were around her neck and the incident was over.

Next day at five o'clock she married Tom Buchanan without so much as a shiver, and started off on a three months' trip to the South Seas. I saw them in Santa Barbara when they came back, and I thought I'd never seen a girl so mad about her husband. If he left the room for a minute she'd look around uneasily, and say: "Where's Tom gone?" and wear the most abstracted expression until she saw him coming in the door. She used to sit on the sand with his head in her lap by the hour, rubbing her fingers over his eyes and looking at him with unfathomable delight. It was touching to see them together—it made you laugh in a hushed, fascinated way.

That was in August. A week after I left Santa Barbara Tom ran into a wagon on the Ventura road one night, and ripped a front wheel off his car. The girl who was with him got into the papers, too, because her arm was broken—she was one of the chambermaids in the Santa Barbara Hotel. The next April Daisy had her little girl, and they went to France for a year.

**APPENDIX D:**  
**PRE-TEST (POETRY)**

Pre-test (poetry)

English Department, Blida 2 University

**Level:** Master 1

Literature and civilization

**Name:** \_\_\_\_\_

**Poetry Analysis: Readability, critical thinking and Stylistic.**

Read carefully the poem on page (3) and answer to the following questions:

**IV. Readability Achievement:**

1. What are the different stages of life that are mentioned in the poem?

.....  
 .....

2. Who is the writer addressing to when using the pronoun ‘you’?

.....

3. Describe the writer’s attitudes towards the mentioned situations of life.

.....  
 .....  
 .....

4. What are the dominant themes of the poem?

.....  
 .....

**V. Critical Thinking Analysis:**

1. According to the writer, is hiding your pain a courageous act or not? Justify your answer.

.....  
 .....

2. In your opinion, why does the writer use the pronoun ‘you’ in the poem?

.....  
 .....

3. Interpret the following stanza: "...at the last moment when death opens the back door you'll put on your carpet slippers and stride out."

.....  
 .....

4. In your life, you don't need courage in the stage of childhood. Do you agree? Why?

.....  
 .....

5. It is important to be courageous in different situations of your life. Discuss.

.....  
 .....

**VI. Stylistic Analysis:**

6. Define the following words : Bargain, conceal

.....  
 .....

7. What does the expression "you'll bargain with the calendar" mean?

.....  
 .....

8. In the following stanza, what does the word "acid" resemble?  
 "you drank their acid"

.....  
 .....

9. Extract a figure of speech from the poem and explain it.

.....  
 .....

It is in the small things we see it.  
The child's first step,  
as awesome as an earthquake.  
The first time you rode a bike,  
wallowing up the sidewalk.  
The first spanking when your heart  
went on a journey all alone.  
When they called you crybaby  
or poor or fatty or crazy  
and made you into an alien,  
you drank their acid  
and concealed it.  
Later,  
if you faced the death of bombs and bullets  
you did not do it with a banner,  
you did it with only a hat to  
cover your heart.  
You did not fondle the weakness inside you  
though it was there.  
Your courage  
was a small coal  
that you kept swallowing.  
If your buddy saved you  
and died himself in so doing,  
then his courage was not courage,  
it was love; love as simple as shaving soap.  
Later,  
if you have endured a great despair,  
then you did it alone,  
getting a transfusion from the fire,  
picking the scabs off your heart,  
then wringing it out like a sock.  
Next, my kinsman, you powdered your sorrow,  
you gave it a back rub  
and then you covered it with a blanket  
and after it had slept a while  
it woke to the wings of the roses  
and was transformed.  
Later,  
when you face old age and its natural conclusion  
your courage will still be shown in the little ways,  
each spring will be a sword you'll sharpen,  
those you love will live in a fever of love,  
and you'll bargain with the calendar  
and at the last moment  
when death  
opens the back door  
you'll put on your carpet slippers  
and stride out.

*COURAGE by Anne Sexton*

**APPENDIX E:**  
**PRE-TEST (DRAMA)**



Pre-test 3 (drama)

English Department, Blida 2 University

**Level:** Master 1

Literature and civilization

**Name:** \_\_\_\_\_

**Dramatic Text Analysis: Readability, Critical Thinking and Stylistics.**

Read carefully the excerpt on page (3) and answer to the following questions:

**VII. Readability Achievement:**

5. What's the setting of the story?

.....  
.....

6. What's the idea that Medviedenko and Masha are arguing about?

.....  
.....

7. Describe the social class of the characters.

.....  
.....  
.....

8. What are the main themes of the text?

.....  
.....

**VIII. Critical Thinking Analysis:**

6. What's the relationship between the characters?

.....  
.....

7. In your opinion, why are the characters unhappy?

.....  
.....

8. Interpret the following sentences: “You wouldn't have us go without tea and sugar, would you? Or tobacco? Answer me that, if you can.”

.....  
.....

9. According to Medviedenko, why doesn't Masha love him? Justify your answer?

.....  
.....

10. The social class plays an important role in relationships. Do you agree? Why?

.....  
.....  
.....

**IX. Stylistic Analysis:**

10. Define the following words: mourn, indifference

.....  
.....

11. Explain the expression “There is no ground on which your soul and mine can meet”.

.....

12. What does the color black resemble in the story?

.....

13. Extract a figure of speech from the excerpt and explain it.

.....  
.....

MEDVIEDENKO. Why do you always wear mourning?

MASHA. I dress in black to match my life. I am unhappy.

MEDVIEDENKO. Why should you be unhappy?

(Thinking it over) I don't understand it. You are healthy, and though your father is not rich, he has a good competency. My life is far harder than yours. I only have twenty-three roubles a month to live on, but I don't wear mourning. (They sit down).

MASHA. Happiness does not depend on riches; poor men are often happy.

MEDVIEDENKO. In theory, yes, but not in reality. Take my case, for instance; my mother, my two sisters, my little brother and I must all live somehow on my salary of twenty-three roubles a month. We have to eat and drink, I take it. You wouldn't have us go without tea and sugar, would you? Or tobacco? Answer me that, if you can.

MASHA. (Looking in the direction of the stage) The play will soon begin.

MEDVIEDENKO. Yes, Nina Zarietchnaya is going to act in Treplieff's play. They love one another, and their two souls will unite to-night in the effort to interpret the same idea by different means. There is no ground on which your soul and mine can meet. I love you. Too restless and sad to stay at home, I tramp here every day, six miles and back, to be met only by your indifference. I am poor, my family is large, you can have no inducement to marry a man who cannot even find sufficient food for his own mouth.

MASHA. It is not that. (She takes snuff) I am touched by your affection, but I cannot return it, that is all. (She offers him the snuff-box) Will you take some?

MEDVIEDENKO. No, thank you. (A pause.)

**APPENDIX F:**  
**POST-TEST (POETRY)**

Post-test (poetry)

English Department, Blida 2 University

**Level:** Master 1

Literature and civilization

**Name:** \_\_\_\_\_

**Poetry Analysis: Readability, critical thinking and Stylistic.**

Read carefully the poem in page (3) and answer to the following questions:

**X. Readability Achievement:**

9. What is the relationship between the characters mentioned in this poem?

.....  
.....

10. Who is the one buried in the grave that the woman saw from the window?

.....

11. Compare the two characters' attitudes. (Use the help of transitivity: verbal process, verbiage, the words that introduce their speeches and their actions in material process)

.....  
.....  
.....

12. What are the dominant themes of the poem?

.....  
.....

**XI. Critical Thinking Analysis:**

11. What would you do if you were at the woman's position?

.....  
.....

12. Why does the woman have a different attitude compared to that of the man?

.....

.....

13. Interpret the following stanza: “I don’t know rightly whether any man can.” (Take a look at the mental process of the transitivity system)

.....

.....

14. The woman is more sensitive than the man, do you agree? Why? (take a look at the behavioral process)

.....

.....

15. How far does the story in the poetry reflect reality? Discuss.

.....

.....

**XII. Stylistic Analysis:**

14. Define the following words: Dull, cowered (try to infer their meaning from material and behavioral process)

.....

.....

15. What does the expression “wonted to it” mean?

.....

.....

16. In the following stanza, what does the word “little” resemble?  
 “The little graveyard where my people are!”

.....

.....

17. The following stanza contains a figure of speech, how do we call it? Explain it.  
 “Broad-shouldered little slabs there in the sunlight”

.....

.....

*Home Burial*

He spoke advancing toward her: "What is it you see  
From up there always?—for I want to know."

She turned and sank upon her skirts at that,  
And her face changed from terrified to dull.

He said to gain time: "What is it you see?"

Mounting until she cowered under him.

"I will find out now—you must tell me, dear."

She, in her place, refused him any help,  
With the least stiffening of her neck and silence.

She let him look, sure that he wouldn't see,

Blind creature; and a while he didn't see.

But at last he murmured, "Oh," and again, "Oh."

"What is it—what?" she said.

"Just that I see."

"You don't," she challenged. "Tell me what it is."

"The wonder is I didn't see it at once.

I never noticed it from here before.

I must be wonted to it—that's the reason.

The little graveyard where my people are!

So small the window frames the whole of it.

Not so much larger than a bedroom, is it?

There are three stones of slate and one of marble,

Broad-shouldered little slabs there in the sunlight

On the sidehill. We haven't to mind those.

But I understand: it is not the stones,

But the child's mound——"

"Don't, don't, don't, don't," she cried.

She withdrew, shrinking from beneath his arm

That rested on the banister, and slid downstairs;

And turned on him with such a daunting look,

He said twice over before he knew himself:

"Can't a man speak of his own child he's lost?"

"Not you!—Oh, where's my hat? Oh, I don't need it!

I must get out of here. I must get air.—

I don't know rightly whether any man can."

*Robert Frost*

**Slab:** a large, thick, flat piece of stone, concrete, or wood, typically rectangular.

**APPENDIX G:  
POST-TEST (DRAMA)**



Post-test 2 (drama)

English Department, Blida 2 University

**Level:** Master 1

Literature and civilization

**Name:** \_\_\_\_\_

**Dramatic Text Analysis: Readability, Critical Thinking and Stylistics.**

Read carefully the excerpt on page (3) and answer to the following questions:

**I. Readability Achievement:**

1. What is the relationship between the characters mentioned in the text?

.....  
 .....

2. Was Joyce happy to receive Marlene? Justify you answer. (Use the help of transitivity: take a look at the mental and relational processes).

.....  
 .....

3. Compare Marlene and Joyce’s attitudes while Angie wore the dress. (Take a look at the relational and material processes).

.....  
 .....  
 .....

4. Describe the different personality traits of Joyce and Marlene? (Take a look at the subtypes of the mental process).

.....  
 .....

**II. Critical Thinking Analysis:**

1. Angie asked Joyce whether she was glad about the coming of Marlene, comment on Joyce’s response.

.....  
 .....

2. In your opinion, why does Joyce treat Marlene that way? (Take a look at the material process)

.....  
 .....

3. Interpret the following sentence: “I’ll give you a surprise one of these days.” (Take a look at the mental process)

.....  
 .....

4. Does Angie love Marlene? Justify your answer? (Take a look at the verbal and mental process)

.....  
 .....

5. If you don’t know the name of the characters in the text, would you realize that they are females? Discuss. (Take a look at the mental process).

.....  
 .....

**III. Stylistic Analysis:**

1. Define the following words: scent, cross (try to infer their meaning from the relational and mental processes)

.....  
 .....

2. Explain the expression “doesn’t time fly?”.

.....  
 .....

3. Angie said: “beautiful beautiful”, what does the repetition of the word refers to?

.....  
 .....

4. Identify and explain the following figure of speech.

“The air smells different too”

.....  
 .....

**Top Girls**

**Marlene** I did wonder why you wanted to see me.

**Joyce** I didn't want to see you.

**Marlene** Yes, I know. Shall I go?

**Joyce** I don't mind seeing you.

**Marlene** Great, I feel really welcome.

**Joyce** You can come and see Angie any time you like, I'm not stopping you. / You know where we are. You're the

**Marlene** Ta ever so.

**Joyce** one went away, not me. I'm right here where I was. And will be a few years yet I shouldn't wonder.

**Marlene** All right. All right.

**Joyce** gives **Marlene** a cup of tea.

**Joyce** Tea.

**Marlene** Sugar?

**Joyce** passes **Marlene** the sugar.

It's very quiet down here.

**Joyce** I expect you'd notice it.

**Marlene** The air smells different too.

**Joyce** That's the scent.

**Marlene** No, I mean walking down the lane.

**Joyce** What sort of air you get in London then?

**Angie** comes in, wearing the dress. *It fits.*

**Marlene** Oh, very pretty. You do look pretty, Angie.

**Joyce** That fits all right.

**Marlene** Do you like the colour?

**Angie** Beautiful. Beautiful.

**Joyce** You better take it off, you'll get it dirty.

**Angie** I want to wear it. I want to wear it.

**Marlene** It is for wearing after all. You can't just hang it up and look at it.

**Angie** I love it.

**Joyce** Well if you must you must.

**Angie** If someone asks me what's my favourite colour I'll tell them it's this. Thank you very much, Aunty Marlene.

**Marlene** You didn't tell your mum you asked me down.

**Angie** I wanted it to be a surprise.

**Joyce** I'll give you a surprise / one of these days.

**Angie** I thought you'd like to see her. She hasn't been here since I was nine. People do see their aunts.

**Marlene** Is it that long? Doesn't time fly?

**Angie** I wanted to.

**Joyce** I'm not cross.

**Angie** Are you glad?

**Joyce** I smell nicer anyhow, don't I?

*Churchill Caryl (Scene 3: 205-208)*

**APPENDIX H:**  
**POST-TEST (FICTION)**

Post-test (fiction)

English Department, Blida 2 University

**Level:** Master 1

Literature and civilization

**Name:** \_\_\_\_\_

### **Fictional Text Analysis: Readability, Critical Thinking and Stylistics.**

Read carefully the excerpt on page (3) and answer to the following questions:

#### **IV. Readability Achievement:**

5. What are the changes that happened in the main character's life? (Use the help of transitivity: take a look at the material process and circumstances)

.....

.....

6. Describe the physical appearance of the main character using your own words. (take a look at the relational process).

.....

.....

7. Is life in Phoenix different from life in the new city where the main character moved? Justify you answer. (Take a look at the relational process).

.....

.....

.....

8. Why does the character think that she should look different from her actual appearance?

.....

.....

#### **V. Critical Thinking Analysis:**

6. Describe the personality traits of the main character. (Take a look at the relational, mental and existential process)

.....  
 .....

7. In your opinion, why is the character worried about joining a new school? (Take a look at the mental and relational process)

.....  
 .....

8. Interpret the following sentence: “tomorrow would be just the beginning.” (Take a look at the mental process)

.....  
 .....

9. Did the character choose to move to a new city? Justify your answer?

.....  
 .....

10. Do people in general have the same reaction as that of the main character when moving to live in a new city? Discuss.

.....  
 .....

**VI. Stylistic Analysis:**

5. Define the following words: constant, shallower

.....  
 .....

6. Explain the expression “what were my chances here?” (Take a look at the mental process).

.....  
 .....

7. In the following sentence, what does the word niche resemble? “And if I couldn't find a niche in a school with three thousand people”.

.....  
 .....

8. Extract a figure of speech from the text and explain it.

.....

I would be the new girl from the big city, a curiosity, a freak.

Maybe, if I looked like a girl from Phoenix should, I could work this to my advantage. But physically, I'd never fit in anywhere. I should be tan, sporty, blond — a volleyball player, or a cheerleader, perhaps — all the things that go with living in the valley of the sun.

Instead, I was ivory-skinned, without even the excuse of blue eyes or red hair, despite the constant sunshine. I had always been slender, but soft somehow, obviously not an athlete; I didn't have the necessary hand-eye coordination to play sports without humiliating myself — and harming both myself and anyone else who stood too close.

When I finished putting my clothes in the old pine dresser, I took my bag of bathroom necessities and went to the communal bathroom to clean myself up after the day of travel. I looked at my face in the mirror as I brushed through my tangled, damp hair. Maybe it was the light, but already I looked sallow, unhealthy. My skin could be pretty — it was very clear, almost translucent-looking — but it all depended on color. I had no color here.

Facing my pallid reflection in the mirror, I was forced to admit that I was lying to myself. It wasn't just physically that I'd never fit in. And if I couldn't find a niche in a school with three thousand people, what were my chances here?

I didn't relate well to people my age. Maybe the truth was that I didn't relate well to people, period. Even my mother, who I was closer to than anyone else on the planet, was never in harmony with me, never on exactly the same page. Sometimes I wondered if I was seeing the same things through my eyes that the rest of the world was seeing through theirs. Maybe there was a glitch in my brain. But the cause didn't matter. All that mattered was the effect. And tomorrow would be just the beginning.

Stephenie Meyer, *Twilight* pp. 8-9

**APPENDIX I:**  
**TRANSITIVITY SYSTEM (POETRY)**



## Transitivity System (Poetry)

### 1. Material Process

<b>Participant 1</b>	<b>Process (material)</b>	<b>Participant /circumstance</b>
She	Turned and sank	Upon her skirt at that
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
Her face	changed	From terrified to dull
<b>Medium</b>	<b>Material</b>	<b>Circumstance of manner</b>
She	refused	Him
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
She	let	Him look
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
That (referring to 'his arm')	rested	On the banister
<b>Medium</b>	<b>Material</b>	<b>Circumstance of location</b>
Not mentioned in the poem (Referring to 'his arm')	slid	Downstairs
<b>Medium</b>	<b>Material</b>	<b>Circumstance of location</b>
Not mentioned in the poem (referring to 'she')	Turned	On him (with such a daunting look)
<b>Agent</b>	<b>Material</b>	<b>Goal (Circumstance of manner)</b>

## 2. Mental Process

<b>Participant</b>	<b>Process</b>	<b>Participant (2)</b>
He	Wouldn't see	sure
<b>Agent-senser</b>	<b>Mental (perception)</b>	<b>Circumstance</b>
He	Didn't see	a while
<b>Agent-senser</b>	<b>Mental (perception)</b>	<b>Circumstance of time</b>
I (referring to 'the man')	Didn't see	It (at once)
<b>Agent-senser</b>	<b>Mental (perception)</b>	<b>Phenomenon (circumstance of manner)</b>
I (referring to 'the man')	Never noticed	It (from here before)
<b>Agent-senser</b>	<b>Mental (perception)</b>	<b>Phenomenon (circumstance of location and time)</b>
I (referring to 'the man')	understand	it is not the stones, But the child's mound
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Phenomenon</b>
I (referring to 'the woman')	Don't know	(Rightly) "whether any man can" phenomenon
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>(Circumstance of manner) Phenomenon</b>

### 3. Relational Process

<b>Participant 1</b>	<b>Process (relational)</b>	<b>Participant (2)</b>
Not mentioned in the poem (referring to 'he')	Not mentioned in the poem (referring to 'is')	Blind creature
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
I	Must be	Wanted to it
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
My people	are	The little graveyard
<b>Identified</b>	<b>Relational</b>	<b>Identifier</b>
Not mentioned in the poem (referring to 'the little graveyard')	Not mentioned in the poem (referring to 'is')	So small the window frames the whole of it
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
Not mentioned in the poem (referring to 'the little graveyard')	Not mentioned in the poem (referring to 'is')	Not so much larger than a bedroom
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>

## 4. Verbal Process

<b>Participant 1</b>	<b>Process (verbal)</b>	<b>Participant (2)</b>	<b>Verbiage (what is said)</b>
He	spoke	(Advancing toward) her	“What is it you see from up there always”, for I want to know
<b>Sayer</b>	<b>Verbal</b>	<b>(Circumstance of location) target</b>	<b>Verbiage</b>
He	Said	To gain time	“What is it you see?”
<b>Sayer</b>	<b>Verbal</b>	<b>Circumstance (cause)</b>	<b>Verbiage</b>
Not mentioned in the poem (referring to ‘he’)	Not mentioned in the poem (referring to ‘said...’)	/	“I will find out now you must tell me, dear”
<b>Sayer</b>	<b>Verbal</b>	/	<b>Verbiage</b>
He	Murmured	at last	“Oh,” and again, “Oh.”
<b>Sayer</b>	<b>Verbal</b>	<b>Circumstance (temporal)</b>	<b>Verbiage</b>
She	said	/	“What is it— what?” “just that I see.”
<b>Sayer</b>	<b>Verbal</b>	/	<b>Verbiage</b>
She	challenged	/	“you don’t,” Tell me what it is.”
<b>Sayer</b>	<b>Verbal</b>	/	<b>Verbiage</b>

She	cried	/	“Don’t, don’t, don’t, don’t,”
Sayer	Verbal	/	Verbiage
He	said	twice over before he knew himself	“Can’t a man speak of his own child he’s lost?”
<b>Sayer</b>	<b>Verbal</b>	<b>Circumstance (extent)</b>	<b>Verbiage</b>
Not mentioned in the poem (referring to ‘she’)	Not mentioned in the poem (referring to said or replied)	/	“Not you!—Oh, where’s my hat? Oh, I don’t need it! I must get out of here. I must get air”
<b>Sayer</b>	<b>Verbal</b>	/	<b>Verbiage</b>

**5. Behavioral Process**

<b>Participant 1</b>	<b>Process (behavioral)</b>	<b>Participant (2)/circumstance</b>
She	Cowered	Under him
<b>Behaver</b>	<b>Behavior</b>	<b>Circumstance of Location</b>
Her neck and silence	stiffening	/
<b>Behaver</b>	<b>Behavior</b>	/
She	Withdraw shrinking	From beneath his arms
<b>Behaver</b>	<b>Behavior</b>	<b>Circumstance of Location</b>

**APPENDIX J:**  
**TRANSITIVITY SYSTEM (DRAMA)**

**Transitivity System (drama)**

**1. Mental Process**

<b>Participant</b>	<b>Process</b>	<b>Participant (2)</b>
I (Marlene)	did wonder	Why you wanted to see me
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Circumstance (reason)</b>
I (Joyce)	didn't want	to see you
<b>Agent-senser</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>
I (Marlene)	know	/
<b>Agent-senser</b>	<b>Mental (cognition)</b>	/
I (Joyce)	don't mind	Seeing you
<b>Agent-senser</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>
I (Marlene)	feel	really welcome
<b>Agent-senser</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>
You (Marlene)	can see	Angie
<b>Agent-senser</b>	<b>Mental (perception)</b>	<b>Phenomenon</b>
You (Marlene)	know	where we are
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Circumstance of location</b>

I (joyce)	Shouldn't wonder	/
<b>Agent-senser</b>	<b>Mental (cognition)</b>	/
I (joyce)	Expect	You'd notice it
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Phenomenon</b>
The air	Smells	Different too
<b>Phenomenon</b>	<b>Mental (perception)</b>	<b>Circumstance of manner</b>
I (Marlene)	mean	walking down the lane
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Phenomenon</b>
Do you (Angie)	like	the colour?
<b>Agent-senser</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>
I (Angie)	want	to wear it
<b>Agent-senser</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>
I (Angie)	want	to wear it
<b>Agent-senser</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>
(Angie)	look	at it
<b>Agent-senser</b>	<b>Mental (perception)</b>	<b>Phenomenon</b>



I (Angie)	love	it
<b>Agent senser</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>
I (Angie)	wanted	it to be a surprise
<b>Agent-senser</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>
I (Angie)	thought	you'd like to see her
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Phenomenon</b>
People	do see	their aunts
<b>Agent-senser</b>	<b>Mental (perception)</b>	<b>Phenomenon</b>
I (Angie)	wanted	to (time fly)
<b>Agent-senser</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>
I (Joyce)	smell	nicer
<b>Agent-senser</b>	<b>Mental (perception)</b>	<b>Phenomenon</b>

## 2. Material Process

<b>Participant 1</b>	<b>Process (material)</b>	<b>Participant /circumstance</b>
You (Marlene)	can come	Any time you like
<b>Agent</b>	<b>Material</b>	<b>Circumstance of time</b>
I (Joyce)	am not stopping	you
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
Joyce	gives	Marlen a cup of tea
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
Joyce	passes	Marlen the sugar
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
(What sort of air) You (Marlene)	get	In London then?
<b>Agent</b>	<b>Material</b>	<b>Circumstance of place</b>
Angie	Comes	In (wearing the dress)
<b>Agent</b>	<b>Material</b>	<b>Circumstance of place (circumstance of manner)</b>
You (Angie)	Better take off	it
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
You (Angie)	Will get	it (dirty)
<b>Agent</b>	<b>Material</b>	<b>Goal (circumstance of manner)</b>

You (Angie)	Can't hang	It up
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
I (Joyce)	Will give	You a surprise (one of these days)
<b>Agent</b>	<b>Material</b>	<b>Goal (circumstance of time)</b>
She (Marlene)	Hasn't been	Here since I was nine
<b>Agent</b>	<b>Material</b>	<b>Goal (circumstance of location and time)</b>

### 3. Relational Process

<b>Participant 1</b>	<b>Process (relational)</b>	<b>Participant (2)</b>
You (Marlene)	Are	the one went away not me
<b>Identified</b>	<b>Relational</b>	<b>Identifier</b>
I (Joyce)	Am	Right here where I was and will be a few years
<b>Carrier</b>	<b>Relational</b>	<b>Circumstance of place</b>
It	is	Very quiet (here)
<b>Carrier</b>	<b>Relational</b>	<b>Attribute (circumstance of place)</b>
That (smell)	is	The scent
<b>Identified</b>	<b>Relational</b>	<b>Identifier</b>
(Angie)	(is)	very pretty
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
You (Angie)	do look	Pretty
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
That (dress)	Fits	All right
<b>Carrier</b>	<b>Relational</b>	<b>Circumstance of manner</b>

(the colour) not mentioned referring to the colour	Not mentioned referring to (is)	beautiful beautiful
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
It (dress)	is	for wearing after all
<b>Carrier</b>	<b>Relational</b>	<b>Attribute (circumstance of cause)</b>
It (time)	is	that long
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
I (Joyce)	am not	cross
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>

#### 4. Verbal Process

<b>Participant 1</b>	<b>Process (verbal)</b>	<b>Participant (2)</b>	<b>Verbiage (what is said)</b>
If someone	Asks	me (Angie)	what's my favourite colour
<b>Sayer</b>	<b>Verbal</b>	<b>Target</b>	<b>Verbiage</b>
I (Angie)	Will tell	them	it's this
<b>Sayer</b>	<b>Verbal</b>	<b>Target</b>	<b>Verbiage</b>
You (Angie)	Didn't tell	your mom	you asked me down
<b>Sayer</b>	<b>Verbal</b>	<b>Target</b>	<b>Verbiage</b>

**APPENDIX K:**  
**TRANSITIVITY SYSTEM (FICTION)**

**Transitivity System (fiction)**

**1. Mental Process**

<b>Participant</b>	<b>Process</b>	<b>Participant (2)</b>
I	looked	at my face in the mirror
<b>Agent-senser</b>	<b>Mental (perception)</b>	<b>Circumstance of location</b>
I	was forced to admit	that I was lying to myself
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Phenomenon</b>
I	didn't relate	well to people my age
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Circumstance of manner / Phenomenon</b>
I	didn't relate	well to people, period.
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Circumstance of manner</b>
I	wondered	if I was seeing the same things through my eyes that the rest of the world was seeing through theirs
<b>Agent-senser</b>	<b>Mental (cognition)</b>	<b>Phenomenon</b>
The cause	didn't matter	/
<b>Medium</b>	<b>Mental (affection)</b>	/
All that mattered	(mattered) was	the effect
<b>Medium</b>	<b>Mental (affection)</b>	<b>Phenomenon</b>

## 2. Material Process

<b>Participant 1</b>	<b>Process (material)</b>	<b>Participant /circumstance</b>
I	could work	this to my advantage
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
I	finished putting	my clothes in the old pine dresser
<b>Agent</b>	<b>Material</b>	<b>Goal (circumstance of location)</b>
I	took	my bag of bathroom necessities
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
(I)	went	to the communal bathroom to clean myself up after the day of travel
<b>Agent</b>	<b>Material</b>	<b>Circumstance of location/ cause/ time</b>
I	brushed	through my tangled, damp hair
<b>Agent</b>	<b>Material</b>	<b>Goal</b>
(I)	facing	my pallid reflection in the mirror
<b>Agent</b>	<b>Material</b>	<b>Goal (circumstance of location)</b>
If I	Couldn't find	a niche in a school with three thousand people, what were my chances here?
<b>Agent</b>	<b>Material</b>	<b>Goal</b>



### 3. Relational Process

<b>Participant 1</b>	<b>Process (relational)</b>	<b>Participant (2)</b>
I	would be	the girl from the big city, a curiosity, a freak
<b>Identified</b>	<b>Relational</b>	<b>Identifier</b>
Maybe if I	looked	like a girl from phoenix
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
But physically I	would never fit	in anywhere
<b>Carrier</b>	<b>Relational</b>	<b>Attribute (circumstance of place)</b>
I	should be	tan, sporty, blond, a volleyball player, or a cheerleader, perhaps, all the things that go with living in the valley of the sun
<b>Identified</b>	<b>Relational</b>	<b>Identifier</b>
I	was	ivory-skinned without even the excuse of blue eyes or red hair, despite the constant sunshine
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
I	had	Always been slender, but soft somehow, obviously not an athlete
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
I	didn't have	the necessary hand-eye coordination to play sports without humiliating myself and harming both myself and

		anyone else who stood too close
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
Maybe it	was	the light
<b>Identity</b>	<b>Relational</b>	<b>Identifier</b>
I	looked	sallow, unhealthy
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
My skin	could be	pretty
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
It (skin)	was	very clear, almost translucent-looking but it all depended on color
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
I	had	no color here
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
Even my mother, who I	was	closer to than anyone else on the planet
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>
(my mother)	was	Never in harmony with me, never on exactly the same page
<b>Carrier</b>	<b>Relational</b>	<b>Attribute</b>

Tomorrow	would be	just the beginning
<b>Identified</b>	<b>Relational</b>	<b>Identifier</b>

**4. Existential Process**

<b>Participant 1</b>	<b>Process (Existential)</b>	<b>Participant 2</b>
There	was	a glitch in my brain
/	<b>Existential</b>	<b>Existent (circumstance of location)</b>

**APPENDIX L:**  
**TEACHERS' INTERVIEW QUESTIONS**

## **Teachers' Interview Questions**

### **I. Difficulties of Teaching Literature**

1. What are the main difficulties you face when teaching literature to EFL students?
2. What are the major approaches you use to make literary texts more readable for EFL students?
3. Could you describe your students' reaction towards these approaches?
4. How do you help your students grasp the implicit intentions of the writer?

### **II. The Training of Teaching Literature**

1. What makes literature different from other disciplines?
2. Were you trained in teaching specifically literature?
3. Do you think that teachers of literature should be trained? Why?
4. If there will be a training, what would you suggest to be included in it?

### **III. The Role of Linguistics in Teaching Literature**

1. What do you think about the use of linguistic strategies to analyze literary discourse?
2. Do you use linguistic strategies to analyze literary texts? Why?
3. How often do you refer to the linguistic choices of the writer when teaching the analysis of literary texts?
4. Is the stylistic module taught at your department? Why?

### **IV. The Use of Critical Thinking Skills in Literature**

1. How do you describe the relationship between literature and critical thinking?
2. In the classroom, what do you do to trigger your students' critical thinking?
3. What makes you think that your students are using their critical thinking skills or not?
4. What do you think about your students' interpretations of literary texts?

**APPENDIX M:  
INTERVIEW'S TRANSCRIPT OF  
TEACHER 1**

**Notational Conventions:**

(...) inaudible or incomprehensible instances in recordings.

( ) added information or comments overlap.

+ hesitation timed up to 3 seconds.

++ pause timed between 4 and 6 seconds.

+++ long pause timed over 8 seconds.

— lengthened sound.

(**R**: Researcher / **T1**: Teacher 1, i.e., first interviewee).

**I. Difficulties of Teaching Literature**

**R:** What are the main difficulties you face when teaching literature to EFL students?

**T1:** Most students do not read the selected literary works like short stories + novels + plays + and poems ++ They they do not attend their lecture in order to get enough background for text analysis.

**R:** What are the major approaches you use to make literary texts more readable for EFL students?

**T1:** The approaches differ from one work to another + but the most useful ones include the historical the postcolonial + the psychological the sociological ++ euh and the humanist approaches.

**R:** Could you describe your students' reaction towards these approaches?

**T1:** Most of them are more attracted by psychological sociological + and postcolonial approaches.

**R:** How do you help your students grasp the implicit intentions of the writer?

**T1:** Euh we do so by relating each literary piece of writing to its context and the conditions under which it was produced ++ This is in addition to the li\_\_fe life of the author + and the major events that contributed to shape his works.

## II. The Training of Teaching Literature

**R:** What makes literature different from other disciplines?

**T1:** Unlike other restricted disciplines + literature is an open field for different debates and issues ++ It gives an opportunity for learners to interpret any work from euh different perspectives + and it gives more value to literary publications.

**R:** Were you trained on teaching specifically literature?

**T1:** Emm Though we have not a special training in teaching literature ++ most teachers of literature submitted either Magister or euh doctorate theses in literature.

**R:** Do you think that teachers of literature should be trained? Why?

**T1:** Yes + I do think so + because tea\_\_ching teaching is always in a process of evolution + and the old methods of teaching literature like giving everything to learners who used to be passive + should be replaced by debates + questions and discussions.

**R:** If there will be a training what would you suggest to be included in it?

**T1:** I suggest euh writing out a teaching philosophy + clarifying objectives and the teaching strategies euh + selecting the literary works ++ developing a reading schedule +and choosing assignments and projects for students.

## III. The Role of Linguistics in Teaching Literature

**R:** What do you think about the use of linguistic strategies to analyze literary discourse?

**T1:** Literary texts may be studied from the linguistic approach + in terms of language and style.

**R:** Do you use linguistic strategies to analyze literary texts? Why?

**T1:** Personally + I do not + but I speak about the style of each work.



**R:** How often do you refer to the linguistic choices of the writer when teaching the analysis of literary texts?

**T1:** We sometimes do this.

**R:** Is the stylistic module taught at your department? Why?

**T1:** No + the choice of modules is not our task.

#### **IV. The Use of Critical Thinking Skills**

**R:** How do you describe the relationship between literature and critical thinking?

**T1:** There is a complementary relationship between the two ++ Literature is an effective tool for engaging our critical thinking + Analyzing and evaluating literary works help us to develop our critical thinking skills.

**R:** In the classroom, what do you do to trigger your students' critical thinking?

**T1:** We do so by advising them to answer questions and interpret excerpts in their own way + far from other critics that sometimes hinder their thinking and imagination.

**R:** What makes you think that your students are using their critical thinking skills or not?

**T1:** It is the students' involvement in the classroom + and the way they answer the different questions that help the teacher to know if the students are using their critical skills or not.

**R:** What do you think about your students' interpretations of literary texts?

**T1:** Emm + Most of them do not interpret + instead they narrate.

**APPENDIX N:  
INTERVIEW'S TRANSCRIPT OF  
TEACHER 2**

## **I. Difficulties of Teaching Literature**

**R:** What are the main difficulties you face when teaching literature to EFL students?

**T2:** Students are not interested they don't read the text they are numerous + when I ask them to do research they don't do any research + they they are not motivated + they find literature something which is euh very hard to understand.

**R:** What are the major approaches you use to make literary texts more readable for EFL students?

**T2:** The major approaches + well I call them techniques it's better for me + so first of all I will introduce the background I will introduce the context I will explain the terms that are recurring + and that that are difficult to understand + and I let them do the rest.

**R:** Could you describe your students' reaction towards these approaches?

**T2:** Well + students their receptiveness is very low and slow to say to the least + but there are students who are good they respond perfectly to my advice + they do what I want them to do but there are students who are still victims of a traditional classical way of teaching ++ they are not used to their involvement in the text to their interpretation of the text.

**R:** How do you help your students grasp the implicit intentions of the writer?

**T2:** Well, for me I euh you know first of all I give them time to find intentions + I will ask them to do further reading to analyze a text in case they are able to do that + I will do it myself.

## **II. The Training of Teaching Literature**

**R:** What makes literature different from other disciplines?

**T2:** Literature normally ++ it is something that is an open-ended subject + we don't have exact information or data or a bit of information + but literature normally + it should be more exciting because literature euh + there are people who write it + it is more an art. The aesthetic side of literature should make it more interesting than other more academic + more scientific subjects so the literariness of the text is what should attract us all.

**R:** Were you trained on teaching specifically literature?

**T2:** Honestly + I'm afraid not ++ They don't train them I don't know why but this is the reality because the English department suffers from the lack of teachers even in big universities like Algiers.

**R:** Do you think that teachers of literature should be trained? Why?

**T2:** Yes of course + because a training helps them understand many approaches + they might discover approaches that seems very interesting or more interesting than what they are doing in the classroom.

**R:** If there will be a training what would you suggest to be included in it?

**T2:** The main one is how to teach literature + euh how or the ways of teaching (...) the different ways how to involve students + how to make them part of the learning process how to redefine the place of literature.

### **III. The Role of Linguistics in Teaching Literature**

**R:** What do you think about the use of linguistic strategies to analyze literary discourse?

**T2:** The use of linguistic strategies to analyze literary discourse + For me the literary discourse cannot be understood without understanding the language + so students are obliged euh are forced to understand for me it's a must must.

**R:** Do you use linguistic strategies to analyze literary texts? Why?

**T2:** Well + I do many things but I don't know whether they are qualified as strategies or not ++ but for me I try to explain a word to define keywords to connect between the words.

**R:** How often do you refer to the linguistic choices of the writer when teaching the analysis of literary texts?

**T2:** Yes of course + because literature euh + there is a diction diction is part of literature which is the choice of word because the choice of word is not innocent + especially in the Marxist feminist sometimes because very often we are still teaching in a very traditional boring way.

**R:** Is the stylistic module taught at your department? Why?

**T2:** It is but not for literature but for those who are studying translation + I don't know why but they include other things which are less important than stylistics ++ because the designers didn't add stylistics because we don't have teachers.

#### **IV. The Use of Critical Thinking Skills in Literature**

**R:** How do you describe the relationship between literature and critical thinking?

**T2:** Literature should teach critical thinking + critical thinking is a way of understanding literature ++ they are not too euh ++ we cannot teach literature if we don't relate it with critical thinking + because literature is not a ready-made information.

**R:** In the classroom, what do you do to trigger your students' critical thinking?

**T2:** What I do ah + well I do many things + but most of them are not in the service of triggering critical thinking + but it's always by asking them questions by trying to find

compare and contrast between idea ++ but critical thinking for me it is yet to be the first target in our department.

**R:** What makes you think that your students are using their critical thinking skills or not?

**T2:** Ah students are learning literature by heart ++ they are still the victims of parrot way of learning that they have inherited from the secondary education ++ few of them are at this stage and those who are at this stage they can go for further studies + most of them they are reproducing what they have been taught in the classroom.

**R:** What do you think about your students' interpretations of literary texts?

**T2:** Well + I'm not really satisfied because we have to get down to earth we have to call a spade a spade + so I cannot say that I'm satisfied euh I'm not here to give you a rosy picture of reality so reality is sad perhaps sadder than what I've already said but it is still encouraging students to be critical thinkers in interpreting texts + because the time for literature the timing the way it is taught + the number of students + their motivation + the system as a whole + the mentality of the people + their frustrating experiences at all levels all these are obstacles.

**APPENDIX O:  
INTERVIEW'S TRANSCRIPT OF  
TEACHER 3**

## **I. Difficulties of Teaching Literature**

**R:** What are the main difficulties you face when teaching literature to EFL students?

**T3:** An unneglectable number of students do not read the assigned works before class.

**R:** What are the major approaches you use to make literary texts more readable for EFL students?

**T3:** Generally the traditional approach + Assigning students works to read before the class + discussion of the in the class + discussing their interpretations and providing them with handouts containing the plot summary euh + analysis and the main point in the lecture and reminding them that any interpretations by them are accepted as long as they are logical ++ some “encouraging” methods/ techniques include designing both written and oral tests about the literary texts + designing certain passages of literary works and rating them + and giving extra credit/marks about any innovative ideas/ analyses provided by the students + as well as assigning them the task of examining certain literary trends or criteria within literary works.

**R:** Could you describe your students’ reaction towards these approaches?

**T3:** Owing to the fact that our students are rather interested in marks ++ it seems that students read at least the assigned works + with very few who do interesting readings and analyses.

**R:** How do you help your students grasp the implicit intentions of the writer?

**T3:** By asking them to give all the possible interpretations of the writer’s saying + sometimes making polls to select the most likely ones and sometimes telling them after discussion.

## **II. The Training of Teaching Literature**

**R:** What makes literature different from other disciplines?

**T3:** The need of combining imagination with thinking euh + the abundance of interpretations and creativity.

**R:** Were you trained on teaching specifically literature?



**T3:** No.

**R:** Do you think that teachers of literature should be trained? Why?

**T3:** Yes emm + Because teaching literature needs specific approaches and methods + specific only for it.

**R:** If there will be a training what would you suggest to be included in it?

**T3:** A formation in methods approaches models + as euh as well as in pedagogy ++ how to make students keen on reading studying literature for its sake not for the sake of marks.

### **III. The Role of Linguistics in Teaching Literature**

**R:** What do you think about the use of linguistic strategies to analyze literary discourse?

**T3:** Discourse analysis is essential as it enables students to make a variety of interpretations of one text.

**R:** Do you use linguistic strategies to analyze literary texts? Why?

**T3:** Discourse analysis especially.

**R:** How often do you refer to the linguistic choices of the writer when teaching the analysis of literary texts?

**T3:** Emm whenever I feel the need to do.

**R:** Is the stylistic module taught at your department? Why?

**T3:** No + Maybe because of the luck of teachers.

### **IV. The Use of Critical Thinking Skills**

**R:** How do you describe the relationship between literature and critical thinking?

**T3:** Critical thinking is necessary in literary analysis + as it makes students' interpretations inferences problem solutions + and judgments more rational.

**R:** In the classroom, what do you do to trigger your students' critical thinking?

**T3:** I tell euh tell them to think logically + and compare their interpretations + judgments etc to logic and to reality.

**R:** What makes you think that your students are using their critical thinking skills or not?

**T3:** If their answers ++ solutions etc are more rational and objective + it means that they have used some of the critical skills and vice versa.

**R:** What do you think about your students' interpretations of literary texts?

**T3:** They are generally acceptable + a few students excel and a few fail ++ but an acceptable number of students give acceptable interpretations.

**APPENDIX P:  
INTERVIEW'S TRANSCRIPT OF  
TEACHER 4**

## **I. Difficulties of Teaching Literature**

**R:** What are the main difficulties you face when teaching literature to EFL students?

**T4:** Usually students are not motivated to read + they underestimate the importance of reading novels and long stories because usually they don't have the patience to carry on with euh + 300 pages or so + or because they fea\_\_r reading in general they lack the critical sense that makes reading fun.

**R:** What are the major approaches you use to make literary texts more readable for EFL students?

**T4:** I start by knowing their general taste and what genre would attract them more + then I give them small and relatively easy texts to read ++ those who are not motivated at all I urge them to listen to audio books + also emm I I motivate them by listening to what they have to say about the literary text + because I think knowing that they can have opinions really motivates them to read mo\_\_re and analyze mo\_\_re.

**R:** Could you describe your students' reaction towards these approaches?

**T4:** I can tell that they like to have a say in the matter + they may not like the reading part so much but + they certainly like to analyze.

**R:** How do you help your students grasp the implicit intentions of the writer?

**T4:** By listening to what the students say and trying to guide them (...) the correct intention + eventually they will reach it on their own which is way better than just handing them an answer that they won't remember.

## **II. The Training of Teaching Literature**

**R:** What makes literature different from other disciplines?

**T4:** It has no rules no final answers + and nothing is 100% correct or incorrect + It is a science of free minds + your opinion is wrong until you prove the opposite and vice versa.

**R:** Were you trained on teaching specifically literature?

**T4:** No Not really + however I try to mimic how I was taught literature + I try to follow approaches that I liked being taught with emm + and I avoid the ones I hated as an EFL learner.

**R:** Do you think that teachers of literature should be trained? Why?

**T4:** Yes + and especially on how to motivate students to read + because not all of them know the importance of this point ++ student ha\_\_ve to like reading in order to be able to appreciate the literary work + and this is the teacher's duty.

**R:** If there will be a training, what would you suggest to be included in it?

**T4:** Literary theories euh discourse analyses comparative literature and most importantly motivation + also + I think some history will be useful too ++ Literature is extracted and influenced by something that can always be found in history.

### **III. The Role of Linguistics in Teaching Literature**

**R:** What do you think about the use of linguistic strategies to analyze literary discourse?

**T4:** It is a way euh (...) breaking the text from a linguistic point of view always helped to extract meaning from impossible pieces of literature.

**R:** Do you use linguistic strategies to analyze literary texts? Why?

**T4:** Not very often + I tend to use it only when other approaches do not work well.

**R:** How often do you refer to the linguistic choices of the writer when teaching the analysis of literary texts?

**T4:** Sometimes + when my students are really stuck and can't move with the analyses + I hint at the linguistic meaning of the piece and we try to move on from there.

**R:** Is the stylistic module taught at your department? Why?

**T4:** No + because it's important to know a\_\_ll the approaches in order to be able to call yourself a student of literature ++ and it's more important to master them to be able to teach them.

#### **IV. The Use of Critical Thinking Skills**

**R:** How do you describe the relationship between literature and critical thinking?

**T4:** They go hand in hand +b there is no way you read a lit work without critical thinking + o\_\_r it is called skimming not reading.

**R:** In the classroom, what do you do to trigger your students' critical thinking?

**T4:** I give them the freedom of thinking + it's just a guided freedom + I try to lead them to the correct resolution euh + and trough dealing with different types of text + they will gain some sort of critical thinking.

**R:** What makes you think that your students are using their critical thinking skills or not?

**T4:** The classroom discussion is how I know if it's their own critical thinking or they are just copying someone else.

**R:** What do you think about your students' interpretations of literary texts?

**T4:** They are true until I can prove them wrong + I tend to hear them out and try to rea\_\_son them to find a final and a global interpretation.

**APPENDIX P:  
INTERVIEW'S TRANSCRIPT OF  
TEACHER 4**

## **I. Difficulties of Teaching Literature**

**R:** What are the main difficulties you face when teaching literature to EFL students?

**T4:** Usually students are not motivated to read + they underestimate the importance of reading novels and long stories because usually they don't have the patience to carry on with euh + 300 pages or so + or because they fea\_\_r reading in general they lack the critical sense that makes reading fun.

**R:** What are the major approaches you use to make literary texts more readable for EFL students?

**T4:** I start by knowing their general taste and what genre would attract them more + then I give them small and relatively easy texts to read ++ those who are not motivated at all I urge them to listen to audio books + also emm I I motivate them by listening to what they have to say about the literary text + because I think knowing that they can have opinions really motivates them to read mo\_\_re and analyze mo\_\_re.

**R:** Could you describe your students' reaction towards these approaches?

**T4:** I can tell that they like to have a say in the matter + they may not like the reading part so much but + they certainly like to analyze.

**R:** How do you help your students grasp the implicit intentions of the writer?

**T4:** By listening to what the students say and trying to guide them (...) the correct intention + eventually they will reach it on their own which is way better than just handing them an answer that they won't remember.

## **II. The Training of Teaching Literature**

**R:** What makes literature different from other disciplines?



**T4:** It has no rules no final answers + and nothing is 100% correct or incorrect + It is a science of free minds + your opinion is wrong until you prove the opposite and vice versa.

**R:** Were you trained on teaching specifically literature?

**T4:** No Not really + however I try to mimic how I was taught literature + I try to follow approaches that I liked being taught with emm + and I avoid the ones I hated as an EFL learner.

**R:** Do you think that teachers of literature should be trained? Why?

**T4:** Yes + and especially on how to motivate students to read + because not all of them know the importance of this point ++ student ha\_\_ve to like reading in order to be able to appreciate the literary work + and this is the teacher's duty.

**R:** If there will be a training, what would you suggest to be included in it?

**T4:** Literary theories euh discourse analyses comparative literature and most importantly motivation + also + I think some history will be useful too ++ Literature is extracted and influenced by something that can always be found in history.

### **III. The Role of Linguistics in Teaching Literature**

**R:** What do you think about the use of linguistic strategies to analyze literary discourse?

**T4:** It is a way euh (...) breaking the text from a linguistic point of view always helped to extract meaning from impossible pieces of literature.

**R:** Do you use linguistic strategies to analyze literary texts? Why?

**T4:** Not very often + I tend to use it only when other approaches do not work well.

**R:** How often do you refer to the linguistic choices of the writer when teaching the analysis of literary texts?

**T4:** Sometimes + when my students are really stuck and can't move with the analyses + I hint at the linguistic meaning of the piece and we try to move on from there.

**R:** Is the stylistic module taught at your department? Why?

**T4:** No + because it's important to know a\_\_ll the approaches in order to be able to call yourself a student of literature ++ and it's more important to master them to be able to teach them.

#### **IV. The Use of Critical Thinking Skills**

**R:** How do you describe the relationship between literature and critical thinking?

**T4:** They go hand in hand +b there is no way you read a lit work without critical thinking + o\_\_r it is called skimming not reading.

**R:** In the classroom, what do you do to trigger your students' critical thinking?

**T4:** I give them the freedom of thinking + it's just a guided freedom + I try to lead them to the correct resolution euh + and trough dealing with different types of text + they will gain some sort of critical thinking.

**R:** What makes you think that your students are using their critical thinking skills or not?

**T4:** The classroom discussion is how I know if it's their own critical thinking or they are just copying someone else.

**R:** What do you think about your students' interpretations of literary texts?

**T4:** They are true until I can prove them wrong + I tend to hear them out and try to rea\_\_son them to find a final and a global interpretation.

**APPENDIX Q:**  
**INTERVIEW'S TRANSCRIPT OF**  
**TEACHER 5**

## **I. Difficulties of Teaching Literature**

**R:** What are the main difficulties you face when teaching literature to EFL students?

**T5:** + There are plenty of them but the most euh significant one is the lack of students' interest + most of them have no willingness to read the literary piece that we ask them to to analyze.

**R:** What are the major approaches you use to make literary texts more readable for EFL students?

**T5:** We\_\_ll + I think that there isn't a specific one + it depends euh however + the most used ones are the famous approaches + historical biographical + and psychoanalytic.

**R:** Could you describe your students' reaction towards these approaches?

**T5:** Students' reactions are different since there are some lazy ones who don't like to read or participate in the classroom + and there are active learners who like to share their ideas + so some a positive attitude and others have a negative one.

**R:** How do you help your students grasp the implicit intentions of the writer?

**T5:** I think that as teachers of literature + the the first thing we should do is to ask students to interpret the text be\_\_fore saying anything about it.

## **II. The Training of Teaching Literature**

**R:** What makes literature different from other disciplines?

**T5:** Well + emm the language the diversity of ideas and the way they are expressed + and also the fact that it can be interpreted from different perspectives make literature different.

**R:** Were you trained on teaching specifically literature?

**T5:** No + we didn't receive any training on that.

**R:** Do you think that teachers of literature should be trained? Why?

**T5:** Yes of course + euh it would give us the chance to be familiar with different approaches and help us euh + in our teaching career since as we said before literature is different from the other disciplines + there should be or must be a specific training.

**R:** If there will be a training what would you suggest to be included in it?

**T5:** Emm + the teaching approaches and strategies + some hints about how to follow a student-centered education in teaching literature + that would be useful.

### **III. The Role of Linguistics in Teaching Literature**

**R:** What do you think about the use of linguistic strategies to analyze literary discourse?

**T5:** Although I know that the linguistic elements are part of the literary text + I I euh don't see the importance of using linguistic strategies to analyze them honestly I think that this kind of strategies make literature bo\_\_ring and push students to think that literature is only about the analysis and forget all the feelings that emanate from it from its aesthetic part.

**R:** Do you use linguistic strategies to analyze literary texts? Why?

**T5:** Emm no I don't + as I said before it's not a necessity.

**R:** How often do you refer to the linguistic choices of the writer when teaching the analysis of literary texts?

**T5:** Sometimes.

**R:** Is the stylistic module taught at your department? Why?

**T5:** No because we don't have teachers of stylistics + I guess.

### **IV. The Use of Critical Thinking Skills**

**R:** How do you describe the relationship between literature and critical thinking?

**T5:** Critical thinking is part of the analysis of literary texts + and literary texts develop students' critical thinking + so there is a strong relationship between the two of course.

**R:** In the classroom, what do you do to trigger your students' critical thinking?

**T5:** I ask them to think about some possible interpretations + and this would involve them in the process of active thinking.

**R:** What makes you think that your students are using their critical thinking skills or not?

**T5:** Well since I ask them to interpret literary texts so + euh I manage to evaluate their interpretations which would help me to figure out whether they are critical thinkers or still need some help.

**R:** What do you think about your students' interpretations of literary texts?

**T5:** It depends it depends on the learners' level and the genre of the literary piece but in general they are acceptable.

**APPENDIX R:**  
**TABLE OF CRITICAL VALUES OF THE**  
**T- DISTRIBUTION**

Table entry for  $p$  and  $C$  is the critical value  $t^*$  with probability  $p$  lying to its right and probability  $C$  lying between  $-t^*$  and  $t^*$ .

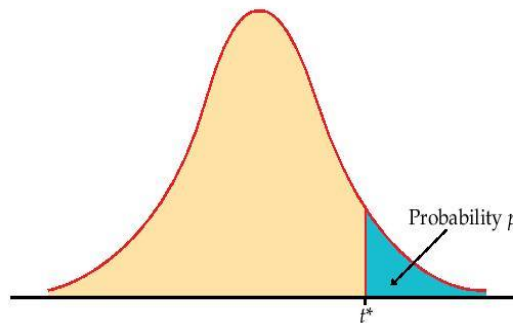


TABLE D												
t distribution critical values												
df	Upper-tail probability $p$											
	.25	.20	.15	.10	.05	.025	.02	.01	.005	.0025	.001	.0005
1	1.000	1.376	1.963	3.078	6.314	12.71	15.89	31.82	63.66	127.3	318.3	636.6
2	0.816	1.061	1.386	1.886	2.920	4.303	4.849	6.965	9.925	14.09	22.33	31.60
3	0.765	0.978	1.250	1.638	2.353	3.182	3.482	4.541	5.841	7.453	10.21	12.92
4	0.741	0.941	1.190	1.533	2.132	2.776	2.999	3.747	4.604	5.598	7.173	8.610
5	0.727	0.920	1.156	1.476	2.015	2.571	2.757	3.365	4.032	4.773	5.893	6.869
6	0.718	0.906	1.134	1.440	1.943	2.447	2.612	3.143	3.707	4.317	5.208	5.959
7	0.711	0.896	1.119	1.415	1.895	2.365	2.517	2.998	3.499	4.029	4.785	5.408
8	0.706	0.889	1.108	1.397	1.860	2.306	2.449	2.896	3.355	3.833	4.501	5.041
9	0.703	0.883	1.100	1.383	1.833	2.262	2.398	2.821	3.250	3.690	4.297	4.781
10	0.700	0.879	1.093	1.372	1.812	2.228	2.359	2.764	3.169	3.581	4.144	4.587
11	0.697	0.876	1.088	1.363	1.796	2.201	2.328	2.718	3.106	3.497	4.025	4.437
12	0.695	0.873	1.083	1.356	1.782	2.179	2.303	2.681	3.055	3.428	3.930	4.318
13	0.694	0.870	1.079	1.350	1.771	2.160	2.282	2.650	3.012	3.372	3.852	4.221
14	0.692	0.868	1.076	1.345	1.761	2.145	2.264	2.624	2.977	3.326	3.787	4.140
15	0.691	0.866	1.074	1.341	1.753	2.131	2.249	2.602	2.947	3.286	3.733	4.073
16	0.690	0.865	1.071	1.337	1.746	2.120	2.235	2.583	2.921	3.252	3.686	4.015
17	0.689	0.863	1.069	1.333	1.740	2.110	2.224	2.567	2.898	3.222	3.646	3.965
18	0.688	0.862	1.067	1.330	1.734	2.101	2.214	2.552	2.878	3.197	3.611	3.922
19	0.688	0.861	1.066	1.328	1.729	2.093	2.205	2.539	2.861	3.174	3.579	3.883
20	0.687	0.860	1.064	1.325	1.725	2.086	2.197	2.528	2.845	3.153	3.552	3.850
21	0.686	0.859	1.063	1.323	1.721	2.080	2.189	2.518	2.831	3.135	3.527	3.819
22	0.686	0.858	1.061	1.321	1.717	2.074	2.183	2.508	2.819	3.119	3.505	3.792
23	0.685	0.858	1.060	1.319	1.714	2.069	2.177	2.500	2.807	3.104	3.485	3.768
24	0.685	0.857	1.059	1.318	1.711	2.064	2.172	2.492	2.797	3.091	3.467	3.745
25	0.684	0.856	1.058	1.316	1.708	2.060	2.167	2.485	2.787	3.078	3.450	3.725
26	0.684	0.856	1.058	1.315	1.706	2.056	2.162	2.479	2.779	3.067	3.435	3.707
27	0.684	0.855	1.057	1.314	1.703	2.052	2.158	2.473	2.771	3.057	3.421	3.690
28	0.683	0.855	1.056	1.313	1.701	2.048	2.154	2.467	2.763	3.047	3.408	3.674
29	0.683	0.854	1.055	1.311	1.699	2.045	2.150	2.462	2.756	3.038	3.396	3.659
30	0.683	0.854	1.055	1.310	1.697	2.042	2.147	2.457	2.750	3.030	3.385	3.646
40	0.681	0.851	1.050	1.303	1.684	2.021	2.123	2.423	2.704	2.971	3.307	3.551
50	0.679	0.849	1.047	1.299	1.676	2.009	2.109	2.403	2.678	2.937	3.261	3.496
60	0.679	0.848	1.045	1.296	1.671	2.000	2.099	2.390	2.660	2.915	3.232	3.460
80	0.678	0.846	1.043	1.292	1.664	1.990	2.088	2.374	2.639	2.887	3.195	3.416
100	0.677	0.845	1.042	1.290	1.660	1.984	2.081	2.364	2.626	2.871	3.174	3.390
1000	0.675	0.842	1.037	1.282	1.646	1.962	2.056	2.330	2.581	2.813	3.098	3.300
$z^*$	0.674	0.841	1.036	1.282	1.645	1.960	2.054	2.326	2.576	2.807	3.091	3.291
	50%	60%	70%	80%	90%	95%	96%	98%	99%	99.5%	99.8%	99.9%
	Confidence level $C$											



## ملخص

لا يزال الأدب يشكل صعوبات كثيرة لمتعلمين اللغة الإنجليزية كلغة أجنبية. يرجع ذلك إلى عدم وجود استراتيجيات عملية تعزز التفكير النقدي للطلاب وتسهل تفسير الخطاب الأدبي. بمعنى آخر، يحاول المعلمون تشجيع النهج المتمحور حول الطالب، لكنهم لم يتدربوا على التقنيات والاستراتيجيات العديدة التي تساعد في تنمية مهارات التفكير النقدي المختلفة وتحليل النصوص الأدبية. في هذه الرسالة، كانت هناك محاولة لتنفيذ استراتيجية العبور لطلاب الماجستير بجامعة البليدة 2. تتمثل هذه الإستراتيجية في استخلاص الخيارات اللغوية للكاتب الذي تم الافتراض بأن لها امكانية تعزيز التفكير النقدي لدى الطلاب وتسهيل فهم الأدب. من أجل إجراء هذه الدراسة، تم استخدام الملاحظة الصفية، استبيان الطلاب، ومقابلة المعلمين كأدوات للكشف عن صعوبات تدريس وتعلم الأدب، وطبيعة النهج والأساليب التي يستخدمها اساتذة الأدب، و مكانة الاستراتيجيات اللغوية في القسم الخاص بأدب اللغة الإنجليزية كلغة أجنبية. كانت هناك أيضًا اختبارات قبل وبعد التجربة في الأدب القصصي، الشعر، و الدراما الأدبية لكل من المجموعة الثابتة والمجموعة التجريبية الذين تلقوا العلاج الذي يتألف من عدة حصص تعليمية لاستراتيجية العبور. أوضحت النتائج أن تلك الإستراتيجية تسببت في تطوير مهارات الطلاب في التفكير النقدي و تحسين فهم النصوص الأدبية، حيث تحسنت علامات المجموعة التجريبية بعد العلاج. لذلك، فقد أوصى المعلمون بتنفيذ نظرية النحو الوظيفي مع استراتيجية العبور في تدريس الأدب. واقترح أيضًا إعداد دورات تدريبية خاصة للمعلمين بناءً على ربط الأدب بالتخصصات الأخرى التي تساعد في تعزيز مهارات التفكير النقدي لدى الطلاب وفك شفرة النوايا الضمنية للمؤلفين في النصوص الأدبية.

**الكلمات المفتاحية:** التفكير النقدي، الخطاب الأدبي، العبور، القواعد الوظيفية النظامية، تدريس اللغة الإنجليزية كلغة أجنبية، قابلية القراءة.

## Résumé

La littérature a toujours été une discipline assez difficile pour les apprenants de l'anglais comme langue étrangère. Cela est dû au manque de stratégies pratiques qui améliorent la pensée critique des étudiants et facilitent l'interprétation du discours littéraire. En d'autres termes, les enseignants essaient d'encourager l'approche centrée sur l'élève, mais ils n'ont pas été formés sur les innombrables techniques et stratégies qui aident à cultiver les différentes compétences de pensée critique et l'analyse des textes littéraires. Dans cette thèse, il y avait une tentative de mise en œuvre de la stratégie de transitivité pour les étudiants de master de l'université Blida 2. Cette stratégie consiste à extraire les choix linguistiques de l'écrivain dont l'hypothèse est qu'elle peut améliorer la pensée critique des élèves et faciliter la compréhension de la littérature. Afin de mener cette étude, une observation en classe, un questionnaire des élèves et un entretien avec les enseignants ont été utilisés comme instruments pour détecter les difficultés d'enseignement et d'apprentissage de la littérature, la nature des approches et des méthodes utilisées par les enseignants de littérature, et la place des stratégies linguistiques dans la classe de littérature de l'anglais comme langue étrangère. Il y avait également des pré-tests et des post-tests de genres littéraires de fiction, de poésie et de théâtre pour un groupe témoin et un groupe expérimental qui ont reçu le traitement qui consistait en plusieurs séances d'enseignement de la stratégie de transitivité. Les résultats ont montré que la stratégie de transitivité déclenchait la réflexion critique des élèves et démystifiait la compréhension des textes littéraires des trois genres littéraires, car les scores du groupe expérimental s'étaient améliorés après le traitement. Par conséquent, il a été recommandé aux enseignants de mettre en œuvre la théorie de la grammaire fonctionnelle avec l'analyse de la transitivité dans l'enseignement de la littérature. Il a également été suggéré de préparer des sessions de formation spéciales pour les enseignants qui est basé sur l'association de la littérature avec d'autres disciplines qui aident à stimuler les compétences de pensée critique des élèves et à déchiffrer les intentions implicites des auteurs dans les textes littéraires.

**Mots Clés :** discours littéraire, grammaire systémique fonctionnelle, lisibilité, l'enseignement de l'anglais comme langue étrangère, pensée critique, transitivité.