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Thesis Title

**Innovative Approaches for Teaching Literature: the Case of some
Western Algerian Universities**

*Dissertation Submitted for the Requirements of Doctorate Degree in Didactics of
Literature*

Supervised by:

Prof. BOULENOUAR Mohamed Yamin

Presented by:

Miss. MOKEDDEM Hayat

Board of Examiners

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2021

Statement of Originality

I hereby declare, Hayat MOKEDDEM, that my doctoral thesis entitled 'Innovative Approaches for Teaching Literature: the case of Some Western Algerian Universities' is my own work and that it does not contain any material that has been submitted before for qualification of any other academic degree or diploma of university or institution. I also certify that the present research contains no plagiarism except where others are indicated and stated.

Signed: MOKEDDEM Hayat

20-04-2021

Dedications

*To my beloved Parents who are the world to me
My heartfelt thanks for their patience, unwavering love and endless
support.*

*To my Grandmother who has only ever inspired me to dream. She
has always been a source of tenderness, support, motivation and
happiness. No words can express my gratitude to her.*

*To my dearest sister Fatima and my dearest brothers, Mohamed,
Amine, Zakaria, Youcef and Ismail*

Your love lasts forever

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encouragement.*

*To Malek, Rahifa, Mohamed, Safaa, Imad, Zineb, Khadidja
who will be the best judges of the success of our university reform*

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Abstract:

Teaching literature in English language departments has always been a challenge for teachers due to the key role it plays in enhancing students' competencies and in paving the way for a good citizenry. Hence, teachers are seeking innovative strategies mainly through the use of new technologies in literature classroom settings to obtain better learning outcomes. Therefore, the present research investigates three main points: the first is about deciphering some Algerian teachers of literature views about the status of this subject under the new reform 'the New Common Core Programme' as well as it endeavours to elucidate their strategies and choices of the material 'literary texts'. The second part of the research focuses on surveying the effectiveness of utilizing Facebook as an accompanying instructional tool in a literature class for Second year LMD students at the Department of Literature and English language at Dr Tahar Mouley University- Saida. To do this, the study offers concrete insights through deciphering students' perceptions towards the use of Facebook in learning literature. Additionally, the study's third aim then is to advocate the use of Young Adult Literature (YAL) in association with Savvidou's Integrated Approach as a driving force for the students' cultural and personal growth where Sandra Cisneros's *The House on Mango Street* is taught to second year students as a case study. To achieve the aim of the study, three research tools are used: teachers' semi-structured interview, a classroom observation and students questionnaire in order to collect the necessary data about teachers' perceptions and practices vis-à-vis literature as a subject under the recent reform as well as students' opinions and behaviours after using Facebook as a supplementary tool for learning. The results showed that via Facebook and the suitable choice of texts, students can widen their knowledge about the target language as it can increase their interest in a literature class.

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List of Acronyms

DS: Digital Storytelling

EFL: English Foreign Language

MOOCs: massive open online courses

TAM: Technology Acceptance Model

YAL: Young Adult Literature

ZPD: zone of proximal development

NCCP: New Common Core Programme

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*General
Introduction*

General Introduction

The courage to teach is the courage to keep one's heart open in those very moments when the heart is asked to hold more than it is able so that teacher and students and subject can be woven into the fabric of community that learning, and living, require. (Parker Palmer, 1998)

Education has always been considered as a *future oriented* enterprise. Many centuries ago, Socrates shed light on its importance and exhorted about the necessity to provide rich educational opportunities for the coming generations. He mused: “Fellow citizens, why do you turn and scrape every stone to gather wealth and, yet, take so little care of your children, to whom one day you must relinquish it all?” (as cited in Iris C. Rotburg, 2010) Ergo, no one can ignore the critical role that education plays in securing the future of any country and the quality of life of its population. Teaching is a profession in which an ethical vision is always supposed to play an imperative role. Discussions are initiated on how one can develop oneself/ a student/ a future citizen into a qualified and competent personality to participate in the welfare of humanity, and to reflect upon the broader and deeper meaning of human life.

In fact, one cannot debate the benefits of education without unveiling some of the intricate patterns related to it and to education reform. The latter is not merely a national or regional effort but a global movement, it refers to change that is structural and tends to have a positive intent, if not always the outcome. Educational reform is the result of many factors related mainly to political, economic and the existing education policies. According to Iris C. Rotberg (2004), “a nation’s priorities are typically reflected in its education system. As a result, when a country is subject to major societal shifts—political,

demographic, or economic—it focuses attention on its education system and seeks to “reform” it in order to become more consistent with the changing societal context.” (Susan Nicolai, 2009, p. 43) That is why balancing change and tradition is a permanent challenge that faces policy makers where values and political structures may facilitate or limit change. Indeed, being a “homegrown” or a “borrowed” one, reform is the remedy that may treat, alleviate, or empower any educational system. In a similar vein, Isaac Asimov, the science fiction writer describes well the transformation that defines education, in all countries throughout the world through reflecting on change which is regarded by many as being the egg of the phoenix, he expresses an overarching perspective of change: “It is change, continuing change, inevitable change that is the dominant factor in society today. No sensible decision can be made any longer without taking into account not only the world as it is, but the world as it will be. This in turn, means that our statesmen, our businessmen, [our educators], our every man must take on a science fictional way of thinking” (as cited in Dale W. Lick, Karl H. Clauset and Carlene U. Murphy, 2013) also, Asimov’s statement foreshadows that planning for the future should be based on what will be true *then* as opposed to what is true *today*. Interestingly, due to the loss of closeness and connection among teachers, students, and even with the world beyond the academy which is reigning over; change has become the key ingredient that makes the class ‘nurtured and life-sustained’ as well as to make of it a greater community. Parker Palmer the American writer and activist who focuses on issues in education, community, leadership and social change asserts that ‘the origin of knowledge is love’ and echoed that “In education especially, this community connects us with the . . . ‘great things’ of the world, and with ‘the grace of great things.’ . . . We are in community with all of these great things, and great teaching is about knowing that community, feeling that community, sensing that community, and then drawing your students into it”. (as cited in Bell Hooks, 2003)

Unfortunately and yet truly, it is noteworthy to note that the outbreak of the Covid - 19 virus has subverted the globe and has shaken humanity in all its facets. It led to a sudden shift in the dynamics of workforce and learning behaviours in particular. Apart

from the sanitary aspect, the virus has struck the established order and caused real entropy that encroached on individuals' psychological, mental and social representations. The term *virus* means *poison* and *venom*, it does not merely attack and weaken the human body but also it paralyzes and is still doing so nearly the whole world where huge changes and brutal transition to the virtual were imposed. Due to this vicious cycle experienced by all humans, paradoxically both on an intimate and planetary scale; they are thrust to a deep introspection in search of answers to some inevitable existential questions as well as to find explanations for the feelings and repercussions provoked by this unprecedented supra event and chain of circumstances. In other more descriptive and realistic expressions, humanity is stumbled around with questions aching in her throat, questions leading to partial answers opening to other questions. Hence, as far as the present thesis is concerned, one may pose the query about what kind of reality educators in general and teachers of literature in particular find around them nowadays amid the actual niche.

In this day and age, literature studies like any other field is under technology's leverage where information is the defining element of a third Industrial Revolution. New inventions are changing humans' lives radically, for better and for worse. Hence, it is noteworthy to unveil that due to this enormous technological transformation an increasing pressure placed over arts and humanities, counting literature to bestow an account of themselves since their value - unlike science and technology- is not immediately noticeable.

Alas, Teachers of English in Algeria as many others all over the world find themselves compelled to adhere to this new paradigm imposed by the new circumstances. Hence, the pandemic coupled with globalization have created intense pressures if not traumas to teachers' ethical sensitivity as 'whose original role is to serve as epitomes of social consciousness' and has been forcing them into all sorts of dilemma and anxiety. Particularly, teachers of Literature who are locked in a situation where they have to adhere to various factors like: education reform, pedagogical approaches, and student needs. They are always obliged to find answers to questions like: which texts shall they teach and

towards what effect? What methods and techniques are required to teach well? To what ends do they teach? But seldom: who is the self that teaches? The way they relate to their subjects, students, the institution, colleagues, their world? are asked. In the same line of thought, regarding the value of literary education; many teachers are still struggling to articulate for themselves the purpose of that course and why reading literary texts is worthwhile. However, evidence suggests that literature instruction and literary reading may not often succeed at passing on its value. In other words, its apparent marginalization is due to the lack of a conception of its value. Yet, the fact that literature is one of the key manifestations through which language is expressed, its teaching has undoubtedly become one of the most important subjects within the current academic context.

However, many teachers still show no enthusiasm and are quite resistant to change. Especially when advocates of ‘innovating foreign language teaching’ claim for the urgency to change, teachers find themselves in ambiguous and confused situations. Principally, due to the rush toward the use and integration of the new technologies which become the “humanity’s savors’. Up till now, teachers, learners and the whole educational community were not prepared for that change; they find themselves in the middle of chaos where more and more universities are bound to rush towards work-from-home arrangements in an extremely short period. This reveals that it will be hopeless to think of introducing any innovation, if a culture of innovation is not really explained, understood and adopted.

More than ever, Information and Communication Technologies (ICTs), Internet, social media and innovative approaches are needed for teaching and learning. They come to rescue the educational sector as the dew on the grass to protect, nurture and foster a solid educational milieu. What is more, the widespread use of ICT in education has significantly changed teaching methods and materials as well as the learning environment. Adopting technology in the teaching and learning process has helped in emerging new sorts of academic learning such as the “Virtual Learning” and the “E-Learning”. In many universities, however, these new modalities of learning have not succeeded in fulfilling

their targets in improving students' achievement levels or to lessen teachers' anxiety due to the misuse of modern technology, emotionless learning environments and lack of training.

Moreover, as far as the teaching of English as a Foreign Language (EFL) in Algerian universities is concerned, it is noteworthy that it is highly affected under the above mentioned circumstances and especially after the reform that has taken place during 2013 '**the Common Core Programme**' (CCP). Under the aegis of the ministry of Higher Education and Scientific Research and in an attempt to address such matters like: what kinds of curriculum, initiatives would be most practical in moving English forward? , Framing a document for a National Curriculum in English became necessary and the new Common Core was introduced and implemented in 2013 to gain a licence in English. The CCP has revamped and updated the curriculum content, assessment criteria, and students' assignments and assessment. This Degree ' a Licence in English' is made up of a broad range of modules that enable the student to map out his own path through the history, theory, literature and practice of the English language. This new Programme was brought into the Algerian EFL classroom on a 'leap of faith.' Mainly in foreign language teaching, its aim is to make students acquire the critical thinking and writing skills that will enable them to excel in whichever career they choose next, to enhance students' English language proficiency, instill and inculcate the reading habit and promote cultural understanding in the Algerian context. Such righteous ambitions can only become a reality if classroom instructional practices are in tandem with the objectives outlined by the Common Core Programme. So, after the seeds have been sown, how can teachers support their students to reap the true benefits of such new curriculum? How can they make it a success?

Yet, unfortunately in the actual hustle to reform education; the teacher's voice on whom so much depends is disheartened and demeaned. Although, in a more descriptive portrait, teachers are exploring, creating and enlarging their worlds either in real classes or virtual ones, making up the rules as they go, waiting for their sails to fill with a wind from an unknown quarter, and poring over their map.

Accordingly, one of the main reasons that drive the researcher to conduct this study and to commence her doctoral project is first, her belief that it is high time to break '*the Altum Silentium*' which is like a thick dark cloud that prevents and stifles teachers from airing their voice, waiting for the wind to sweep it so as to see the bright stars behind them. Second, being a teacher of literature from 2012 (under the classical system, the LMD System and working with the New Common Core Programme) is a thrilling opportunity for her since she has been in charge for teaching different subjects related to literature. Third, her interest to discover whether the benefits identified in the academic literature about integrating technology and social media are reflected in the views of students and teachers and their justifications for using or not innovative approaches in their teaching.

This thesis seeks to investigate the use of innovative approaches for teaching literature in the departments of English language at some western Algerian universities to find out what teachers do, why they do it, and what the available resources are devoted for the English literature classroom in these departments. Also, a case study is conducted at the department of Literature and English at Dr Tahar Mouley university, Saida with Second Year English students during the academic year 2017-2018. Its main objective is to investigate the effect of social media in general and Facebook in particular as an additional tool for instruction, as well as to examine literature teachers' methods of instruction and students' educational progress in their Literature class.

The Statement of the Problem

As far as teaching literature is concerned, a clear incapability of literature courses to make students experience a worthwhile and meaningful reading process was highly related to the mode of instruction. Then, the aim of conducting this research is to examine if the usage of Facebook as one of Social networking sites -which has captured the attention of educators as well as academic researchers- can be used as an alternative tool for foreign language teaching and learning of Literature in the light of changes brought by the new millennium. Furthermore, this study endeavours to find out the benefits of using Facebook in teaching literature, hoping in this way to stimulate students' desire to read, to encourage

their response towards language learning as well as to examine their perceptions towards Facebook use in literature classes in order to give them a chance to voice their hidden feelings towards that matter. Thus, in order to facilitate the investigation regarding teachers' perceptions towards the status of literature module under the new reform and their teaching methods as well as students' perceptions towards the use of Facebook in learning Literature, the researcher forms the following research questions:

- a) What are the perceptions of the teachers towards the status of literature module under the New Common Core Programme?
- b) How can teachers assist students to accomplish meaningful encounters with literature?
- c) What are students' perceptions towards using Facebook as a supplementary tool to help them rejoice effective literature learning experiences?
- d) To which extent the use of Facebook as a learning tool can affect students in their literature attainment?

Out of these research questions some tentative hypotheses are formulated respectively:

- ✓ Literature teachers have negative attitudes regarding the status of literature module under the New Common Core Programme for various reasons, such as: time constraints, the coefficient allotted to the module and the absence of a clear curriculum.
- ✓ Teachers may assist students to accomplish meaningful encounters with literature through the suitable choice of literary texts and the use of outside virtual learning spaces afforded by social media.
- ✓ Students may have positive attitudes towards integrating Facebook as an accompanying tool in studying literature and reading literary texts.
- ✓ Students can work together to discuss and share ideas which may strengthen their critical literacy skills.

To prove the validity of these hypotheses, an empirical research is conducted at the department of English at Dr. Tahar Mouley University in Saida with forty (40) Second-

year LMD students and with five (5) literature teachers from different departments of English in some Western Algerian universities. The case study in this thesis is the researcher's own choice; i.e. it started with a recurrent observation of students' reluctance to study literary texts and failure to interpret them. The researcher adopts a triangulation of data collection instruments; namely: a questionnaire for students, a semi-structured interview for teachers and a classroom observation which was culminated by in- field notes having the opportunity of being teacher- researcher.

The thesis is organized in five chapters:

Chapter One: **a Historical Overview, Key Definitions and Principles.** Its main aim is to assemble an eclectic range of previous insights to make a brief outline of literature meanings, its development, its place, and its function. Also, it attempts to give answers from literature about various questions like: why literature matters in the twenty-first century and what is its value in education.

Chapter Two: **When Things Fall Apart: Teaching and Worrying** provides a context to the project, offering a synopsis of both theoretical and academic discourse around the benefits and challenges of using literature where questions are raised like: what kind of reality do teachers of literature find around them nowadays? How literary texts work and towards what effect? How can teachers assist students to accomplish meaningful encounters with literature? as it provides a short errand through the different theories of learning literature.

Chapter Three entitled: **Changing contexts: Learning, Pedagogies and Technologies** The purpose of this chapter then is to present some findings of the literature review on innovation, educational technology and E. Learning where a particular emphasis is devoted to decipher the world of social software and its intricacies with regard to foreign language teaching in general, and literature teaching in particular.

Chapter four: **Procedures of the Research: Literature Teaching under Investigation** offers in a nutshell a synopsis about the setting of the study and deals with

the practical side of the research focusing on both processes: data collection and data analysis.

Chapter five: **Recommendations and Practical Suggestions:** This chapter contains practical suggestions and recommendations for future researches.

Generally speaking, this work is an attempt to investigate teachers of literature views about the actual teaching scene, the choice of the material and the various practices used to help promote students' autonomy, to foster collaborative learning and raise learners' engagement with literary texts. It also pays a special emphasis on the role of social media in the teaching-learning arena. Besides, it investigates students' views and attitudes towards using Facebook as an outside learning space.

Section One: What is Literature

*Raise your words,
not voice. It is rain that
grows flowers, not thunder. Rumi*

1.1.1 Introduction

It is worth initiating the chapter by referring first to the Chinese proverb that tells: ‘The beginning of wisdom is to call things by their right names’. Hence, as far as the notion of the label ‘Literature’ is concerned, a wide-ranging debate surrounds it is still taking place. In the course of the nineteenth century, there was a rigorous attempt to found a particular branch of learning or studying literature and this attempt was eventually successful in the sense that literature became ‘professionalized’. The birth of the academic discipline of literary studies required a method of study along with a well determined field of research where a clear definition of literature was needed. Yet, it was necessary to transform some vague and non-theoretical notions like ‘literary work’, ‘literary text’ and even the concept of ‘literature’ into well-designed theoretical tools. For this reason, it is arguable that to this day no satisfactory solution has been found. Thus, the chapter’s main aim is to assemble an eclectic range of previous insights to make a brief outline of literature’s meanings, development, place, and function.

1.1.2 On the Notion of Literature

On the cusp of the millennium, questions about what is literature? What is not literature? And what is the nature of literature? are still surfing on the surface of the academic and critical studies. The scene is permeated with various views and avenues to distinguish or speak about literature. For some, the history of the term ‘literature’ is an interesting one in its own right and is significant to the analysis of the concept. René Wellek and Austin Warren in their masterpiece *Theory of Literature* which is considered to be the most influential and comprehensive analysis in the field of literary theory, methodology and criticism delved with the nature and function of literature. They endeavoured to bring the emphasis back on literary history and literary criticism which they opined should not be divorced from each other. Wherein they distinguished between literature and literary study and maintained that literature can only be defined in historical terms. Wellek and Warren echoed that the definition of literature “should be approached

through a study of the history of the word “literature” and its cognates” (as cited in Olsen and Pettersson, 2005, p. 65)

Moreover, it is also worth referring to Roger Fowler’s view about “Literature” who explained in the *Encyclopaedia of Literature and Criticism* (2003) that he uses the concept with capitalized L in order to indicate its prized and special status shared by its advocates. He diverges from other critics and theorists who used to see Literature as a single *entity* that needs to be defined and explained by listing a fixed set of criteria and this process can be realized through associating it with *theory* and the field of literary studies to make it plain sailing. Fowler refutes this taken for granted assumption and unveils that “Literature is rather a cultural category to which a whole range of characteristics has been attributed”(as cited in M. Coyle, P. Garside, M. Kelsall & J. Peck, 2003, p. 7) and this fact directs ‘the fruitless debate’ about the *whatness* of literature towards a new track where Literature is seen as *a universal entity* but it is realized *differently* in various cultures. (p. 10)

In fact, there are many literatures rather than one ‘Literature’, it may connote different things to different people; that is why, it is difficult to find a unitary definition for the term since each literature has its own innate, self-identifying essence. Ergo, by drawing these lines of thought together, it is very significant to chart the history of the originating classical discourses of the concept literature, to go deeply into its cultural and historical variability and conceptual history. Thus, the researcher finds it feasible and relevant for her endeavour to understand its contemporary conceptions. There is a widespread agreement that though the *phenomenon* of literature has existed since deepest antiquity; the *notion* of ‘Literature’ has not, and this fact causes the nub of the problem regarding the ‘definitional vacuum’ that circulates around various writers, critics, and historians, to categorize or find a unitary, meaningful and essentialist definition of the concept ‘Literature’. (Peter Widdowson, 2004, p. 26)

1.1.3 The Everyday Concept of Literature

‘The everyday concept of literature’, as Anders Pettersson has called it; is the one generally glossed in dictionaries and encyclopaedias wherein ‘literature’ is regarded as an umbrella concept under which several notions are found but do not fall under the same logical type. He opines that there is ‘a unified-concept mistake’ committed by a lot of scholars and critics apropos the term which is in need of deeper theoretical clarification. There is, on the one hand, the ordinary concept of literature that tells the English word literature derives, either directly or by way of the cognate French *littérature*, from the Latin *litteratura*, the root-word for which is *littera* meaning ‘a letter’. It had three distinct senses: ‘writing formed of letters’, ‘the science of language, grammar, philology’ and general learning or erudition. (S. Olsen & A. Pettersson, 2005, p.63)

In other more simple views to distinguish between the different meanings of literature, the definite article “the” is either placed or left out to signal which type of ‘literature’ the user is referring to i.e.; ‘I’m reading the *literature* on advertisement, business, innovation, teaching...etc’, here with lower-case ‘l’ one is referring to scientific, theoretical or critical literature. Whereas, when talking about ‘literary’ writings as in ‘I’m studying *Literature* at the university’ for example, an upper-case ‘L’ is utilized and the definite article is omitted, and it signifies as Matthew Arnold said “the best that has been known and said in the world.” (as cited in Peter Widdowson, 2004, p. 4)

1.1.4 Literature Journey through the Ages

Throughout the different eras: The Classical and The Romantic (at the turn of the Eighteenth century), *poetry* was the generic term for literature. It is worthwhile to pause here for a moment to discover how poets and poetry were tackled during the 4th century B.C. by many Greek philosophers. Plato sees all art as being poetry and all poetry as being creation; according to him: ‘All that causes the passage of something from non-being into being is a “poesy” or creation’. In his works, most of poetry’s types were banned from his ideal *Republic*. For Plato, poetry is - meretriciously mimetic and more precisely it is an imitation of an imitation, that leads far away from the truth- since it imitates ‘the created

world' that imitates also 'the ideal world'. This double imitation could have a persuasive power on people; it may corrupt instead of educate them. Aristotle 'Plato's disciple', in his *Poetics*, and convinced by the idea that 'art imitates life' (*mimesis*) initiates the aesthetic discourse in the definition of Literature due to his interest in the formal construction of literary texts. According to him, art is superior to *history*: "The distinction between *historian* and *poet*...consists really in this, that the one describes the thing that has been, and the other a kind of thing that might be." (Widdowson, 2004, p. 28) It evokes a higher reality in revealing the essential structures of being. Hence, poetry is something more philosophic and of a graver import than history.

Later on, and during the Neoplatonist tradition, Plotinus (third century AD) thought that poets are 'almost God-like in their ability to create' and they had a truly noble role since their art touched the realm of Platonic 'Ideas' on which the created world was modelled. Centuries after, examples of developed 'literary' art flourished throughout the Greek and Roman periods and also in the so-called 'Dark Ages'. They comprise works in classical languages as well as in the vernacular ones.

Subsequently, the English poet Sir Philip Sidney who was considered the ideal gentleman of his day and whose *Astrophel and Stella* is regarded as the finest Elizabethan sonnet, defined poets as simply 'makers', and poetry (counting poetic drama and prose romances, fables and sagas) was what they created by 'the arte of making'. Also, the Scottish poet and essayist James Beattie (1776) referred to Fielding's novel, *Tom Jones* and Shakespeare's play, *The Merry Wives of Windsor* as "the two finest Comic poems...in the world". (as cited in Widdowson, 2004, p. 26) Above and beyond, fertility spells and incantations, chants, hymns, proverbs, myths, ballads, folktales, riddles, epics and satires were the major literary genres that noticeably characterized the *preliterate* cultures. The original written works which distinguished the *literate* cultures were mainly the Sumerian poetry from the Third millennium BC (like the Epic of Gilgamesh) and Egyptian poems

and myths going back to 2000 BC, at the same time as Indian, Chinese and Greek written poetry can be dated back many centuries before Christ. (p.27)

Widdowson has made a compendious résumé of some of the received ‘classics’ of the Western literary tradition so as to establish the fact that literature in a wide range of languages and genres anticipates even the first appearance of the word ‘literature’ in European languages (could not have conceived of itself as comprising ‘Literature’ since the term enters the English language in the late-fourteenth century). His review includes the following instances which were ‘literary’ oeuvres:

Table 1.1: synoptic selection of some of the received ‘classics’ of the Western literary tradition (adapted from Peter Widdowson, 2004)

Classicsof the Western Literary Tradition	Period
➤ Virgil’s Eclogues and his epic poem the Aeniad	First century BC
➤ Ovid’s Ars Amatoria and Metamorphoses	First century BC/ First century AD
➤ The early prose fictions of the Roman writers <ul style="list-style-type: none"> • Petronius: The Satyricon • Apuleius: The Golden Ass 	First century AD Second century AD
➤ The oral tradition	Dating from c. ninth-century
➤ The prose epic sagas of Iceland and Norway	The twelfth and thirteenth centuries
➤ The Anglo-Saxon epic poem, Beowulf	
➤ The Middle High German epic, the Nibelungenlied <ul style="list-style-type: none"> • Guillaume de Lorris’s Romance of the Rose • The French courtly-love poems of Chrétien de Troyes (twelfth century) 	Most likely in the twelfth century
➤ The Irish stories of CúChulainn	Dating from c. eighth century, although not written down until the twelfth
➤ Italian poems of Dante (the Commedia and La Vita Nuova)	The thirteenth/fourteenth-century
➤ Stories of Boccaccio (the Decameron)	
➤ The lyric poetry of Medieval Latin, Provençal and Middle French	
➤ The Middle English alliterative poem, Sir Gawain and the Green Knight (and the shorter poems in the same manuscript, Pearl, Patience and Purity)	
➤ The works of the English poet, Geoffrey Chaucer <ul style="list-style-type: none"> • Troilus and Criseyde (c. 1382–85) • The Canterbury Tales (c. 1388–1400). 	The fourteenth-century

Afterwards, *The Oxford English Dictionary* offers three principal meanings of the word ‘literature’. The first listed sense of literature was an Acquaintance with ‘letters’ or ‘books’. The second sense: ‘[l]iterary work or production’ from 1779, or in other words; ‘the activity or profession of a man of letters’. Last, the third sense is ‘[l]iterary productions as a whole’ from 1812 referring to the body of writings in a particular country or in a particular period and is ‘applied to writing which has claim to consideration on the ground of beauty of form or emotional effect’(Widdowson, 2004;Olsen and Pettersson. 2005).

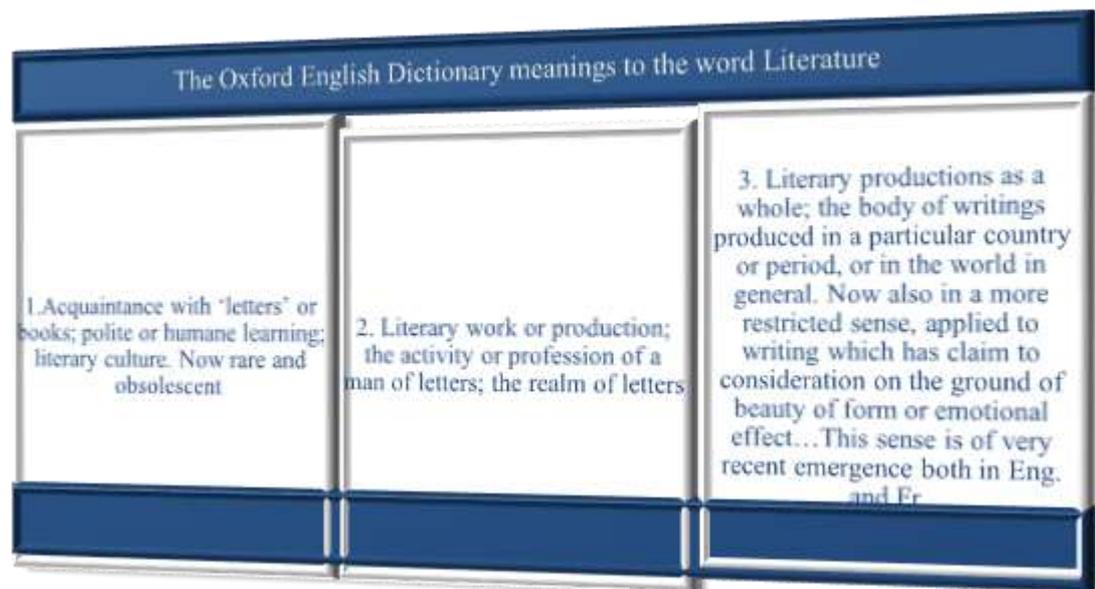


Figure 1.1: *The Oxford English Dictionary*'s three principal meanings of the word 'Literature'.

Therefore, it may be safely affirmed that during the middle of the seventeenth century, a new way of considering 'literature' came to the surface. For instance, Samuel Johnson, in his *Dictionary* (1755), glossed that the word literature signalled 'Acquaintance with "letters" or books; polite or humane learning; literary culture' (as cited in Miller, 2002, p. 2). During this period 'poetry' started progressively to mean metrical composition or verse, it ceased to be the preferred label for the whole range of literary writing as it used to be amongst the Romantic poets. It would be highly interesting to point out William Wordsworth's critical view about that matter. In his 'Preface' to the 1802 edition of *Lyrical Ballads*, he distinguished between poetry and prose and muses that: "I here use the word 'Poetry' (though against my own judgement) as opposed to the word 'Prose', and

synonymous with metrical composition”. Besides, he argues that art holds a mirror up to nature and poetry is the “most philosophic of all writing”(Richard L. W. Clarke, 2002, p. 1)He adds that the poet is “a man speaking to men” but he is different from others since he feels things more keenly and thinks more deeply and expansively than others “a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind. Whence, and from practice, he has acquired a greater readiness and power in expressing what he thinks and feels.” (William Wordsworth, 1802,p. 8) his preface has gained a great fame as his poems, it offered readers and critics a genuine critical essay encompassing a network comprised of the poet, the reader and the language and their intricate characteristics. Thus, since poetry was being used in two senses ‘imaginative or creative’ literature and ‘metrical composition’ caused a sense of terminological awkwardness that drove many writers and critics to treat poetry as a sub-part of some more all-encompassing category of creative writing.

Accordingly, around the turn of the eighteenth century new and differentiated uses of ‘Literature’ gradually emerged. It was ‘a written text’, as René Wellek confirmed: “[H]istorically, literature has been used to define writings of some significance” regardless of subject-matter, therefore “[s]ome criterion of quality or value (intellectual, moral, aesthetic, political, national) is implied”.(Olsen and Pettersson, 2005, p. 64) During the same era, works of history, philosophy and even of natural science were considered to be literature. The modern meaning of ‘imaginative Literature’ was attributed to the term ‘Literature’ by Matthew Arnold whose work directs the literary canon towards a full transition to Literature’s aesthetic sense, a canon that will be founded by: (1) a list of literary works, (2) the development of specific characteristics which qualified them as ‘art’ and (3) the creation of a specific descriptive terminology. ((as cited in M. Coyle, P. Garside, M. Kelsall & J. Peck, 2003, p. 10)

Then, by the beginning of the nineteenth century, literature was restricted to ideas of *valued* plays, poems and fiction. The concept-word literature was mingled with two important ingredients: *period* and *nation*. Henry Thomas Buckle, the English historian called “the Father of Scientific History” (1875) sheds light on this new born concept of literature, and noted that “Literature, when it is in a healthy and unforced state, is simply the form in which the knowledge of a country is registered, the mould in which it is cast” (p. 193) he elucidates that the word literature he used includes everything which is written, it is an application of letters to the records of facts, attitudes and views. Yet, Wellek highlighted other processes that affected the word. According to him, literature was shaped by a process of “nationalization” and “aestheticization” where this latter mutes to the creative and imaginative aspects of writing from the 1760s onwards.

By the second half of the nineteenth century, through a symbiotic relationship with criticism; the modern meaning of ‘aestheticised’ literature was mainly shaped and became current. Even the term ‘culture’ had an equally profound impact on later conceptions of the value and function of ‘Literature’. However, Matthew Arnold, the Victorian poet and critic who is most influential in the English-speaking tradition and who primarily established the leading notion of an ‘*aestheticised*’ Literature of high cultural value for the modern period. He portrayed Literature (as cited earlier) with capital L as ‘the best that has been known and said in the world’ (as cited in Crowley, 2012) where the effect of the art-literature-upon its readers realizes the creative process and makes the difference between merely good and excellent literature. He confronts the malaise of modernity which was characterized by loss of faith and values as well as the spiritual fragmentation and alienation at the heart of contemporary literature.

Also, Arnold asserted that ‘the best literature is a dynamic education on how to live life. It is an authoritative register of individual and collective dignity and greatness.’ In other words, literature can affect individuals’ usual ways of ordering and understanding the world, it conveys a vision of how they live to both the reading audience for whom the literary text was written, and to the contemporary reader (p. 39). Arnold’s project for

education is that it can free individuals to find new critical consciousness and recover the moral authority of aesthetic judgment. Literature, through its ideas and aesthetic phenomenon, affords a glimpse of efflorescence and implicitly, it teaches wisdom and beauty (p.18). He assumed that a fundamental educational reform can be achieved just if literature is read as ‘a natural practice’ to divulge a deeper and wider nexus of reality which human nature shares with the physical world. His key ideas were based on the following points:

The elevation of ‘Literature’ (‘poetry’, ‘culture’) as a crucial humanising force

The importance of recognising a tradition of great works from the past

The creation of a healthy culture based on creativity, criticism plays an important role in selecting ‘the best’ literature from the rest. An intellectual élite (‘critics’/’aliens’) are the agents of this process.

Figure1.2: Arnold’s Ideas in the Construction of the concept of ‘Literature’ (adapted from Widdowson, 2004)

As a modern cultural discourse, literature was affected by many events that were alchemized together and contributed in its evolution. To promote English literary culture in education, literature becomes a central element in achieving a full personal development of a properly balanced citizen. It was used as a crucial means to forge a sense of national identity. To state it succinctly, the table below illustrates some of the major intellectual, influential and significant events that fuelled the evolution of ‘Literature’ as a modern cultural discourse and led to its institutionalisation in the academy (to communicate the intellectual relevance and vitality of literature and the contemporary study of it) in the British scene, the Anglo-American one or throughout large chunks of the world. Certain recent theoretical movements are sketched also to show how they have affected the concept of ‘Literature’:

Table1.2: key events and Figures that affected the notion of ‘Literature’ through Time

Time	Key Events/Key Figures	Main Characteristics
1921	The publication of The Board of Education ‘the Newbolt Report’	The report was primarily concerned with fostering the educational centrality of the ‘National Literature’. It was a further development in the evolution of ‘Literature’ as a <i>modern cultural discourse</i>
1917	The introduction of Cambridge University’s ‘Literature, Life and Thought’ tripos	It included papers on Tragedy, Literary Criticism, Special Subjects, the English Moralists and ‘Practical Criticism’. The birth of The recognizably modern conception of ‘Literature’, and of its professional critical study.
The 1920s and 1930s	The Cambridge academics, I.A.Richards, William Empson and F.R.Leavis.	A new generation of professional critics emerged who had a thoroughly symbiotic relationship with contemporary Modernism. They were key figures in generating the new kinds of ‘practical-critical’ analysis
1924-1926	I.A.Richards	It is poetry which ‘is capable of saving us’ (Richards 1926). He produced his widely-influential and innovative books, The Principles of Literary Criticism (1924) and Science and Poetry (1926), in which he attempted to lay down an explicit theoretical base for literary study.
1943	F.R.Leavis- Education and the University (1943)	His whole project was to establish ‘English’ /‘Literature’ at the centre of the education syllabus. He sees literature as a weapon in the cultural politics of battling with the modern world. He highlighted the need to identify the ‘true’ great works of ‘Literature’ and to further establish the Arnoldian and Eliotian ‘Tradition’.
Emergence: 1920-1930 1940-1950	New Criticism Cleanth Brooks and Robert Penn Warren’s textbooks Understanding Poetry (1938) and Understanding Fiction (1943)	Literature and New Criticism were regarded as selective and valuable aesthetic and moral resources for whole generations of academics and students overwrought by war and political strife.
The 1960s and 1970s	Feminism and Postcolonial literary and critical thinking: Ellen Moers’s Literary Women (1976), Elaine Showalter’s A Literature of Their Own (1977), and Mary Jacobus’s Women Writing and Writing About Women (1979)	‘Literature’ and the ‘Western Canon’ were deconstructed by Feminism and Postcolonialism mainly through: Exposing their ideological nature; allowing for a creative re-reading of past ‘classic’ works; and bringing into view other literatures A new emphasis was the reconstitution of the Canon to include many more female writers A dynamic emergence of black, Asian and Latino/a writers; Radical opposition to a patriarchal ‘Literature’; A radical new focus on female sexuality, male sexuality;

		Both the ‘Western Canon’ and ‘colonialist’ literature were challenged by the postcolonial project to ‘write’ a history of the unvoiced colonized, a history of their own.
	The birth of the buzz-word ‘Interdisciplinarity’	Changes in the ‘English’ or ‘Literature’ syllabus were most rapid and apparent. A new syllabus included courses on sub-genres such as ‘Gothic Literature’, ‘Romance’, ‘Fantasy’, ‘Working-class Writing’, ‘Women’s Writing’, ‘Black Writing’ and ‘Popular Fiction’
1976	The Federation of Worker Writers and Community Publishers (FWWCP)	The rationale behind the FWWCP’s foundation was to “disestablish” literature, making writing a popular form of expression for all people rather than the preserve of a metropolitan or privileged élite’

Moreover, both in the English and the American context, literature was considered as the repository of moral and spiritual values, that is why a growing regard for its value in engendering and enhancing a human national culture has taken place. An increasing professionalization in the critical study of literature as -a significant element in the education process-has taken place, especially; because of its democratizing, civilizing and humanizing potential. In England, English began to take its place at the heart of the school curriculum as the one subject essential for every child’s education in a fully ‘national’ educational system. This was mainly the result of the Education Act of 1902, and the foundation of the English Association in 1907 with its Arnoldian principles to promote English literary culture in education. In the course of the later nineteenth and early twentieth centuries, there had been a tendency to separate out the study of the English Language and Literature. Pre-First World War imperialism was a further factor in engendering the need to celebrate the national heritage of ‘English Literature’ in order to forge a sense of national identity, works crafted by Joseph Conrad, Rudyard Kipling etcetera have contributed either to spread or warn readers from the British hegemony and the myth of the white man burden.

Hence, due to the enormous cultural disruption caused by The First World War and its aftermath, literature was perceived as a quintessence of the best thoughts of the best minds and was awarded for its spiritual influence which might ameliorate the morose conditions

of the individual; in order to avoid deplorable consequences. It served as a bond to preserve national unity and it embodies both contemporary and eternal elements that manifest literature's noble and universal values that can never be outdated.

1.1.5 Literature and Literariness

Another huge debate was raised by theorists and critics searching for the inherent properties of literary works and to find answers to the question of the distinctiveness of 'literary language' and if there is any language 'peculiar' to literature. A discussion of this point was made earlier by Rene Wellek who claimed that it is crucial to discern the particular use made of language in literature where distinctions should be drawn between the literary, the everyday, and the scientific uses of language. He depicts literature's language role as: "language is the material of literature as stone or bronze is of sculpture, paints of pictures, or sounds of music but one should realize that language is not mere inert matter like stone but is itself a creation of man and is thus charged with the cultural heritage of a linguistic group". (p. 22) in addition to that Wellek echoes that the literary language is highly expressive and connotative. It conveys the writer's or speaker's tone and mind-set and it seeps into the humans' memories, relationships, historical circumstances and accidents aiming to "... to influence the attitude of the reader, persuade him, and ultimately change him" (p. 23). Some of the hand-me-down proposals have suggested that there are specific syntactic and semantic features defining literature and literary works. But these attempts were rejected by most theorists today. Lamarque and Olsen broached that literature cannot be defined solely in terms of fictionality or fictional discourse, they called for an *institutional* definition of the concept (2005, p.68). In their view, Literature is '[a]n institutional practice', which is 'constituted by a set of conventions and concepts which regulate and define the actions and products involved in the practice', a practice that involves authors as makers of 'the craft' 'the text', texts, and readers (p. 68). Their theory is anchored on two fundamental dimensions of a literary work: the imaginative and the mimetic. G. Hall viewed literary language as both an ordinary and

poetic language, he claimed that “If language found in literary texts is difficult, this may often be because of its sheer range. Literature (or a component, like Narrative or Metaphor) is a kind of super-genre which can demand more of its readers than more predictable genres like the business letter or a medical report. Hence linguistically, paradoxically, literature is central or at least special because it is not special: ‘all life is there!’” (2005, p.37)

Useful in this context would be to elucidate some of the inept points related to the concept ‘literature’ that can engender confusion on one’s perceptions vis-à-vis its utility. Olsen and Pettersson (2011) construe that, approximately; there exist six different types of concepts about literature which were highlighted in modern literary and aesthetic encyclopaedias. Literature was regarded as an umbrella concept that covers a broad category of other notions and meanings:

1. The first concept of literature was launched by the Russian Formalists back in the 1910s until 1960. It was originated on the notion of ‘foregrounding’ where phonological, syntactic, and semantic structures were taken into consideration.
2. From the 1940s onwards, a second notion based on fictionality- as an essential aspect in the concept of literature- attained wide acceptance.
3. The third concept was related to the notion of ‘practice’, that considers literature as solely language used in a certain determinable way
4. In the 1970s, two other related and well standing concepts of literature emerged. Literary texts were far to be ‘works of art’, they were considered as ‘just texts’ without any intrinsic artistic or aesthetic value.
5. Due to a combination of post-structuralist and deconstructionist theory with certain versions of Marxism and feminism, literature was conceived to have a political function. It was regarded as an ideological tool for imposing certain political and social values.
6. A ‘binding reference’ for the concepts of ‘literary work’, ‘literary text’, and ‘literature’ was claimed by many critics who were embracing a new way of

thinking, of ‘critique’ of the concept of literature due to the post-structuralist and Marxist/feminist thoughts.

Torsten Pettersson tiptoed on another way of reasoning, he contended that there are three components, that he called *values*; central to a full conception of literature shared by authors and readers and neither perspective can be neglected. They play a part in *literariness* as well as *in literary competence* (the ability to read and interpret literature in accordance with current conventions). He identified the three values of literariness as: expressiveness, representativity, and form. Yet, he pointed out that though considered together; this network does not fully constitute the concept of literature, since a modest dose of functionality should be injected to make a text totally expressive, representative, and eloquently formed. First, by expressiveness, he meant that a literary work is seen as the result of a creative process which reflects the artistic persona and aspirations of the author. Second, representativity is about literary characters and events. It is the work’s relation to the world. Third, by form, he refers to the internal makeup of the work (p. 86-87).

Hence, Widdowson in explaining his vision about “literariness’ and ‘literary’ for instance; he claimed that it is crucial to mull over literature as being founded by ‘a shifting web of socially produced relations, judgments, and distinctions’ and is therefore open to change and cultural variation, he claimed:

My notion of ‘the literary’, then, is intended to identify a category of writing which is distinguished, first, from ‘writing’ in general—both in its own self-consciousness of being ‘literary’ and in its reader’s apprehension of that property; and second, from other conventionally related art-forms such as music, painting and film. These distinctions will be based principally on an assessment of the social and cultural effects of ‘the literary’ rather than on any attempt to locate intrinsic aesthetic or linguistic characteristics of ‘literariness’. (2004, p. 95)

1.1.6 Literature as an Open Concept

In a discussion like this of the concept of literature, other points should be given special emphasis. Given the difficulties associated with literary conceptions of literature due to the “institutions” that organize and regulate the discourses of literature, culture, and pedagogy. A new debate resides in the arena about the sociality of Literature seeking to add new highlights to the *whatness* of literature. Hence, criticism tends to treat the literary text “as a

document to be related to some context outside literature” (Tony Bennett, 1990, p. 279) Bennett contributed in the debate about the inside/outside polarity of literature. According to him, the key general principle is that literature has no “outside.” It does not exist in a separate domain, an “outside” sphere from which it can be interpreted. Rather, it is defined, established, and contested “inside” social and political institutions. Bennett scrutinizes that “Literary relations” are themselves “social relations” and adds that once literature’s inside is identified and accorded its proper foundational place within the critical enterprise, then its outside’s critical relevance seems to fall naturally into place (T. Bennett, 1990, p. 282) In this light, the literary formation is the concept proposed by John Frow to substitute the essentialist concept of literature, which he defines as follows:

The concept designates a set of practices of signification which have been socially systematized as a unity and which in turn regulate the production, the reception, and the circulation of texts assigned to the category. It thus constitutes a common form of textuality for formally and temporally disparate texts, although this shared space may be riven by antagonistic regimes of signification corresponding to different class (or race or gender or religious) positionings and their different institutional bases. (Cited in T. Bennett, 1990, p. 282)

According to Bennett, what Frow would call the modern literary formation; is not something which social foundations must be sought elsewhere; but it is a multitude of social circumstances and situations and its study is realized through identifying the outcomes of these circumstances. (p.282)

1.1.7 Literature and the Human Psyche

Other voices defined literature a propos its role and impact on the human psyche. Daniel Schwartz in ‘*In Defense of Reading*’ highlighted that art assists humans/readers to make sense of the world; he defined literature through its genuine ability to transform a ‘world into words and words into world’, it is a window onto ‘who we were and who we are’ (The preface, 2008). Literary texts drive readers to embark on their private journeys, sealing them off from other worlds; in order to wander “within their complexities and traps, their seeming interpretive solutions undermined by further problems, their potential for leading us astray arresting our progress with puzzling moments, and their capacity for

opening our eyes.” (2008, p.1)The charm of this ‘odyssey of reading’ resides in its magic key that readers can find after finishing the last word of a specific book to use it later to open the door and initiate another ‘odyssey of reflection’, or as the light that readers may encounter at the end of the tunnel that will illuminate their path. Schwartz compared readers’ experience vis-à-vis reading as their same experience while travelling since he was interested in travel-writing genre and was an admirer of reading and travelling . His insight gleaned from substituting the word ‘travel’ in his poem entitled ‘*Travel*’ by the word ‘reading’ just to illuminate the pure nature of that experience, he penned:

Travel is for me hermetic,
an ordering: each trip
a life, with its own defined
beginning and ending,
an escape from
thick textures
of adult life—heavy weights
of work and relationships.
Travel is world
out of time:
anxieties controlled,
mortality put off,
attention distracted.
Trip is oasis,
an abbreviated lifetime,
sealing world.

Moreover, others described literature as being a tool that lends a hand to readers in order to discover and delve into their psyches and buried selves. By way of example, the Turkish novelist and the recipient of the 2006 Nobel Prize in Literature Orhan Pamuk regards literature as the most precious means that humankind has found in its pursue to comprehend itself. He talks about the necessity to read good books and explained that “to read well is not to pass one’s eyes and one’s mind slowly and carefully over a text: it is to immerse oneself utterly in its soul. This is why we fall in love with only a few books in a lifetime. Flaubert was right to say that if a man were to read ten books with sufficient care, he would become a sage” (2007, p. 127). With the corollary of a novel, a poem or a play... etcetera; the writer can uncover the obscured wounds in order to discern and illuminate them and above all to “make them a conscious part of our spirits and our writing”. (Cited

in D. Schwartz, 2008, p. 9-10) Pamuk sheds light on the writer's craft in divulging his/others inherent needs, hopes, demands, disenchantments and obsessions. He adds that thanks to reading; neither the author nor the reader is going to be haunted by feelings of loneliness and isolation since words are going to be their solace. He penned:

A writer is someone who spends years patiently trying to discover the second being inside him, and the world that makes him who he is [...]. To write is to transform that inward gaze into words, to study the world into which we pass when we retire into ourselves, and to do so with patience, obstinacy, and joy. [...] But once we have shut ourselves away we soon discover that we are not as alone as we thought. We are in the company of the words of those who came before us, of other people's stories, other people's books—the thing we call tradition. (p. 9)

For the researcher's purposes, she defines literature as an umbrella term that is used to symbolize special aspects of the human experience and envelops a set of creative crafts: poetry, short stories, novels, and plays. These genres are largely consisting of descriptive language and imagined worlds appealing to the senses. Literature reveals human motives and psyches through the intricacies of language, it knits a continuity between reading texts and reading lives. It is a fusion of the aesthetic, the cultural, the ethical, the historical and the political, they are inextricably linked. All in all, no single concept and no single analysis can adequately offer a concise and precise definition for the concept.

Section Two: Literature, A Search for Legitimacy

1.2.1 Introduction

For anyone who wants to make a case for the importance of something, what better way to do so than by showcasing its uniqueness? Indeed, researchers and critics all over the world continue to prompt and underwrite productive research and publication projects for literature across an expanded spectrum of topics and fields in an attempt to re-imagine the statue and role of literature in the new millennium as well as to draw out new visions/ (in)sights and approaches to render literature studies more relevant to the contemporary emerging realities. The Canadian playwright and author Sheila Cavanagh stated that “our famous inability to market ourselves to the world at large is no longer sustainable” (as cited in Cristina V. Bruns, 2011, p. 1) ;commenting on scholars of literature who were/are

facing the need to *justify* the value of reading and studying literature. Various questions for why literature matters in the twenty-first century and what is its value in education were raised. So, the following part attempts to consider some of the contemporary analyses about the welter of benefits gained from reading literary works while a special emphasis will be on teaching literature in the FL classroom which have been proffered by a variety of authors.

1.2.2 The Mechanism of Literature's Effects and its Importance

First of all, it is worth commencing by referring to the American poet William Carlos Williams (1883-1963) and his long late poem '*Asphodel, that Greeny Flower*', it is one of the most beautiful affirmations of the power of love and one of the memorable love poems in English written for a wife (his spouse of 40 years, Florence Herman Williams, or Flossie). Yet, the poem contains a passage that gets close to the core of the utility of literature:

Hear me out
do not turn away
I have learned much in my life
from books
Look at
what passes for the new
You will not find it there but in
despised poems.
It is difficult
to get the news from poems
yet men die miserably every day
for lack
of what is found there.

Through the above verses, one can deduce that William's moral is that there may be no medium that can help humans learn to live their lives like poetry or - literature in general- can do (though others may find these lines overstated and idealizing) Without such *truth* inherent in words, one is in danger of living a life without meaning, without intensity or aim. Many argued that literature can make readers so close to nature and to cleanse them of all life's stupidities and evils. The idealist thinker Friedrich Schiller; who has fervently engaged in analysing the moral value of literature more than any other thinker/scholar;

recognized the inherent value of art and the moral value of literature where he links the autonomy of art with its wholeness and harmony; the experience of harmony has an effect on individuals' souls and is viewed as a prerequisite for the moral regeneration of society.(M. Roche, 2004, p. 12)

By way of examples; the narratives and characters of *-Robinson Crusoe, King Lear, The Great Gatsby, Macbeth, Animal Farm, Nervous Conditions, Dubliners or The House on Mango Street* etcetera weave between real or imaginative stories, diverse traditions, various virtues and authentic insights are offered about the human being. In the same vein, Paul Klee embraces the idea that art makes visible those veiled parts of reality, or what tends to be neglected “Art does not reproduce the visible, but rather renders visible” (M. Roche, 2004, p. 19). In other words, through Literature; a voice is given to the essence of the human behaviour and psyche. It proffers the reader with an array of appealing experiences and alternative perceptions that widen and refine his mind's eye to see hidden connections, project meanings and draw conclusions. Likewise, Roche argues that literature is awash with ethical models and it does engage questions of value, it takes readers' gaze from the inessential to the essential. In order to effectively capture Roche's argument, the following quote will act as a further gloss on much of what was said above:

... When we read literature, we discover stories of prudence, justice, fortitude, and temperance, tales of faith, hope, and charity as well as narratives that depict pride, envy, anger, sloth, avarice, gluttony, and lust...Virtually every substantial work of literature engages moral questions, and through these encounters with fictional characters we gain a subtler sense of virtue and vice. The reader encounters imaginative and compelling situations that he has yet to experience, and these literary encounters are capable of giving him a more differentiated grasp of life as well as a wider and more nuanced moral compass...Artworks are one means of portraying the dignity and wretchedness of humanity. If literature had no ethical value, it would be a mere diversion that we needn't take seriously. (2004,p. 21)

A work of art can catch the attention of any reader because the author is able to *craft* something that grabs readers' senses, something of value to a broader awareness and of a general interest that affords another way of seeing things and that nurture the sense of critical thinking as well as that takes part considerably to the formation of a culture's collective identity. Thanks to the art's sensuous aspects, its stories, its symbols and its

emotional plea one can learn to recognize, face, and trounce his/her past and contemporary crises.

Above and beyond, in an attempt to “legitimize” literature; two other crucial arguments: *particularity* and *universality* were emphasized. The former means that a literary opus divulges issues and problems particular to its age while the latter refers to the insights sketched by the author and which are of universal significance: “Each age will seek newer, more diverse manifestations of beauty, which harmonize universal principles with the particular needs of the age” (Roche, 2004, p. 24). Roche adds in support of his *plea* to defend the virtues of literature, that the reader’s mission, in his aesthetic experience; is to use his imagination and thoughtfulness to explore and interpret the text’s different layers so as to discover hidden connection, to project meaning by deciphering-*the said, the unsaid* and *the unsayable*- and to gain pleasure due to aesthetic reading: “Literature may render visible hidden aspects of the present, it may rebuke the present in its limitations, or it may embrace it in its emerging possibilities” (p. 71). Thus, literature does not merely reflect upon the themes of a specific age but it also tempts frequent readings by subsequent generations during other epochs since its themes resonate universally- whether via parallel or contrast.

1.2.3 On Their Odyssey(s) of Reading

Other researchers, in an aim to prove literature’s utility; leaned to focus on readers’ experiences and perceptions through different stages; before starting their reading journey, while undertaking it and even after their arrival, after the journey comes to an end. Inasmuch as their interactions with texts are deciphered through unveiling their ‘literary moment’. On this topic, Proust in describing his own reading experience after finishing a book by Gautier; he admits that:

I would have wanted him, the only wise beholder of the truth, to tell me exactly what I was to think of Shakespeare, Saintine, Sophocles, Euripides, Silvio Pellico....above all, I would have wanted him to tell me whether I had more chance of arriving at the truth by repeating or not my first year at the Lycée and later being a diplomat or a lawyer at the Court of Appeals.... I was reduced to asking myself what other books Gautier had written that would better satisfy my aspiration and would finally let me fully know his thought. (as cited in Philip Davis, 1992)

All in all, he is just similar to many other readers who perceive the books they are reading as ‘heroes’ , ‘teachers’ or ‘guides’; who can give answers to all their preoccupations and to enlighten their paths. Philip Davis claimed that thanks to literature and literary thinking in particular; readers can gain the mental tools that may assist them to cope with and comprehend their lives. He offers a superb portrayal of a marvellous kind of interaction with texts that stir up readers’ attraction or compulsion to satisfy a need to read literature, he elucidates the type of reader ‘*the serious reader*’ that is his concern“... so with *the serious reader* whom I have in mind. For that is what I am after: the idea of a reader who takes books personally-as if what the book describes had really happened to him or to her, as if the book meant as much to the reader as it had in the mind of the writer behind it”. (as cited in Cristina V. Bruns, 2011,p.8) Many years later, he described, his book ‘Reading for Life’ as a hybrid work that needs art in order to trigger life, but needs life to take art and to show art outside itself:

Literary. I hate the word, and love the thing, compared to the deadness of the merely literal and normative. But the real-world cases and examples in this book make me believe in literature more than ever, in the power of a literary language to release the individual, the human and the emotional, the buried memory; to trigger life and the translation of meaning... Reading literature makes for a more creative form of human thinking, related to feeling, which people who are not writers themselves can still have, even so, by being readers, and becoming deeper thinkers as a result of their reading. And this helps create at least temporarily—single word again—a warmer world, more honest and more innerly-turned-out, in place of customary defaults and defences. ‘Literary’ then: just a name for qualities of thinking and feeling and being that can and ought to exist outside literature, and which literature seeks to transfer and re-call there. (p. 283)

He confessed that his mantra stems from Charles Dickens’ novel ‘David Copperfield’, when the protagonist himself said:“when I think of it, the picture always rises in my mind, of a summer evening, the boys at play in the churchyard, and I sitting on my bed, reading as if for life”. ‘*as if for life*’ engulfs the essence of literary reading, it is the zest gained by readers/students after their meaningful encounter with literary texts that will inspire life-long reading. William Wordsworth in his poem ‘*Simon Lee: The Old Huntsman*’ named his imaginary reader as ‘*gentle reader*’, as if through the verses he was

seeking to educate him to be patient while reading, to invite him later to perceive ‘*A tale in everything*’ or more, to create his own one ‘*Perhaps a tale you'll make it*’. Or as if he was paving the way for his reader to discover ‘the good of literature’:

O Reader! had you in your mind
Such stores as silent thought can bring,
O gentle Reader! you would find
A tale in every thing.
What more I have to say is short,
And you must kindly take it:
It is no tale; but, should you think,
Perhaps a tale you'll make it.

Moreover, on describing his personal experience of reading and its intricacies, Marcel Proust tells that when he leafs through the pages of a book, strong sentiments of love, curiosity and attachment are born due to the authors’ talent in painting pictures that seem to give him an ephemeral glimpse of a wonderful place unlike anywhere else in the world. Thus, this act nurtures the reader’s desire to penetrate this portrait and to satisfy his longing. He echoed:

‘Bring us with you,’ we wish we could say to Maeterlinck, to Madame de Noailles, into ‘the Dutch garden where owners long out of fashion grow’, along the way perfumed ‘with clover and artemisia’, and to all the places on earth which you never told us about in your books but which you judge to be just as beautiful.. .What makes these places seem different to us, and more beautiful than anywhere else in the world, is that they bear, on their surface, like an elusive reflection, the impression they made on a genius, a reflection we would have seen playing, strangely and tyrannically, upon the indifferent and submissive surface of any other terrain that he or she depicted. (Marcel Proust, 1992, p. 35)

In another attempt to defend literature, Daniel R. Schwarz in: *In The Odyssean Reader or the Odyssey of Reading: “Of Ourselves and of Our Origins”* he talks about his ‘own exciting odyssey of reading’ and describes how he lingers over the textures and rhythms of words that can lure him away from his everyday life in search of heightened sensations and pure pleasures. He portrayed the reader’s experience through a text as a kind of journeys that he called them ‘odysseys’, when one starts reading the first letter of an oeuvre as if he/she is going to embark on a trip or an errand –either with himself alone or with the author- in which, he revealed “With their (odysseys) complexities and traps,

their seeming interpretive solutions undermined by further problems, their potential for leading us astray, arresting our progress with puzzling moments, and their capacity for opening our eyes” (2008, p. 1-2)the reader is going to wander, discover, find, wonder, and learn. A marvellous scene of an imaginative voyage of beginnings and endings, departures and arrivals as well takes-offs and landings was painted just to reach by the end *the odyssey of reflection* when readers/ travellers come to know themselves.

What is more, in his preface to the 1992 edition for ‘Man’s Search for Meaning’, Victor E. Frankl expressed his view about the writer’s role in aiding readers to grasp literature’s goal. He made it clear that through sharing his own experiences with readers, he can assist them in their search for meaning for their lives:

I had wanted simply to convey to the reader by way of a concrete example that life holds a potential meaning under any conditions, even the most miserable ones. And I thought that if the point were demonstrated in a situation as extreme as that in a concentration camp, my book might gain a hearing. I therefore felt responsible for writing down what I had gone through, for I thought it might be helpful to people who are prone to despair. (p. 12)

Other researchers, early before, like Viktor Shklovsky in “*Art as Technique*”(1917), leaned to shed light on the relation that exists between literature and society in the modern world, he claimed that literature has the ability to ‘defamiliarise’ individuals’ everyday world, to make readers perceive afresh the phenomenal and social world around. Art, he adds, should ‘de-automatise’ or ‘de-habitualise’, it removes objects from the automatism of perception in several ways. Shklovsky contends that literature in particular amounts to “special way of thinking and knowing” and it is distinguished from the practical uses of language by the use of “special techniques”. He stated that:

Habitualization devours works, clothes, furniture, one’s wife and the fear of war. ‘If the whole complex lives of many people go on unconsciously, then such lives are as if they had never been.’ And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects ‘unfamiliar’, to make forms difficult, to increase the difficulty and length of perception because the process of perception is an end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important. (p. 12)

While others ponder on matters related to art and feeling, for instance in ‘*A Scream Goes through the House*’, Arnold Weinstein draws a relation between the two orbs. He reveals that feeling makes art in the same way as art makes feeling: “Art gifts individuals a picture of the broader sentient universe, a universe that extends across the usually accepted boundaries of time and space as well as it offers them a ticket to travel there as well; Space signifies the larger stage—family, society, universe—on which ‘readers’ are located and Time would be the three-way flow from past to present to future and back”. (2004) Literature, in particular; enables readers to see themselves anew, the external world is ignored when the reader is so absorbed by the work, he loses himself in what he is reading. In explaining why art and literature matter, he penned: “I am claiming that art overwhelms us with its news of feelings and relationships, that it brothers and sisters us, binds us in some almost visceral way beyond our choosing. The mere encounter with an image, the absorption of a story, are events grafted onto your flesh, entered into your body and blood and heart as well as your brain.” (2004)

When the reader deciphers the text’s world, he will encounter great treasure. Literature is that light that illuminates readers’ fuzzy and opaque lives inside the universal opaqueness they are living in, in other words, it is “The only light we’ve got in all this darkness.” Literature offers him a moment of leisure, repose and meditation. It frees him from action and teaches patience, especially nowadays as M. Roche commented when it becomes “a neglected virtue in a culture where time is highly regulated and technology dramatically reduces the distances of space”. (2004, p. 215)

1.2.4 Why Literature Matters: A Source of Pleasure/ Instruction

Nowadays, the theoretical debate about the value of literature is looming in the sphere of academy. The current critical scene yields contrasting convictions on literature, value, and use. While some scholars have valued literature for its instructive capacity and left its potential for delight in a subordinate role, others acknowledged the delight or pleasure of literary reading; alone this pleasure, is a sufficient justification of the practice. When readers/learners pick up a book or open a novel they enter an imagined world with

its own cosmology and grammar of motives. They are expected to find their own way into a literary work, not to parrot the interpretations of others. Various attempts to elucidate the nature of that encounter between the reader and the text, and what intellectual or affective responses are involved have taken place. Yet, contemporary theories sought to give guidance on such questions where richer and deeper accounts of how selves interact with texts were conveyed.

Before commencing the following part, it is necessary to cite the first Professor of Literature in London John Morley's, (1882-1894) opinion and perception, especially to denote what values and morals literature offers to students particularly and to the humankind in general. He asserts:

Literature consists of all the books – and they are not so many – where moral truth and human passion are touched with a certain largeness, sanity and attraction of form. My notion of the literary student is one who through books explores the strange voyages of man's moral reason, the impulses of the human heart, the chances and changes that have overtaken human ideals of virtue and happiness, of conduct and manners, and the shifting fortunes of great conceptions of truth and virtues...This is what makes literature, rightly sifted and rightly studied, not the mere elegant trifling that it is so often and so erroneously supposed to be, but a proper instrument for a systematic training of the imagination and sympathies, and of a genial and varied moral sensibility. (As cited in G. Hall, 2005, p. 42)

Accordingly, for the span of the following pages, the researcher plans to pursue some lines of thoughts about those who defend literature's utility and its impact on students' lives and their educational attainment either as being a source of pleasure, instruction or other reasons.

- **A Source of Pleasure**

Many researchers/allies of literature anchored their case on the necessity -to have in advance- clearer ideas and a better understanding of why it is valuable to read literary texts, before endeavouring to prove their utility; Marjorie Perloff asserted that “just a matter of convincing those crass others, whether within the university or outside its walls, that they really need us and can use our products” (cited in Cristina Brunsp, 2011, p.1). On this note, if teachers of literature lack an adequate conception of the value of literary reading, it is doubtful that S/he will be able to instil in students a motive for reading as well

as to convey to them why both reading and studying literature is valuable“... without clear-cut notions of why it is worthwhile to read literary texts, whether by established or marginalized writers, in the first place, the study of ‘literature’ becomes no more than a chore, a way of satisfying distribution requirements” (p.2).

‘The real thing’ was Frank Lentricchia’s description of literary texts. In explaining why he has chosen to abandon his professional practice of literary criticism, he expressed his private love of reading literature as if reading is something upon which his very survival seems to depend on. For him, literature can be an enjoyable and a delightful experience as well as a disturbing and a disrupting one. He expands his view and says: “I confess to never having been able to get enough of the real thing. I worry incessantly about using up my stash and spending the last years of my life in gloom, having long ago main lined all the great, veil-piercing books. Great because veil-piercing.” (as cited in Cristina Brunsp, 2011, p. 16) In her book *Uses of Literature* Rita Felski sheds light on describing the literary experience of common readers whom she called ‘heterogeneous and complex microcosms’, she insisted that as critics, researchers or teachers need to learn to see – to really see – what lies right under their noses. They are urged “to do justice to how readers respond to the words they encounter, rather than relying on textbook theories or wishful speculations about what reading is supposed to be since texts are unable to act directly on the world, but only via the intervention of those who read them.”(2008, p.17) Felski demonstrated why these *modes of textual engagement* can motivate reading and are worth the renewed attention of theorists and critics. According to her, reading literature can create forms of social knowledge, and produce experiences of *enchantment*, *recognition*, and *shock*. She elucidated that “reading involves a logic of recognition; that aesthetic experience has analogies with enchantment in a supposedly disenchanted age; that literature creates distinctive configurations of social knowledge; that we may value the experience of being shocked by what we read” (p. 14). These modes are made clear in the following notes:

- **Recognition**

An indispensable means of making sense of texts and of the world; a flash of connection leaps across the gap between text and reader; an affinity or an attunement is brought to light. Readers becoming absorbed in scripts that confound their sense of who and what they are. In fact, “recognition is not repetition; it denotes not just the previously known, but the becoming known.” (p. 23) Felski added that through the process of reading, an experience of affiliation may take place since reading may offer the reader a solace and a relief not to be found elsewhere, confirming that he is not entirely alone, that there are others who think, or feel like him. Through this, he feels as if he is rescued from the fear of invisibility or from the terror of not being seen “Such moments of recognition, moreover, are not restricted to private or solitary reading; they resonate with special force when individuals come together to form a collective audience for a play or a film. Aesthetic experience crystallizes an awareness of forming part of a broader community.” (2008, p. 33)

- **Enchantment**

Enchantment is characterized by a sense of being so entirely caught up by an aesthetic object that nothing else seems to matter. It is often compared to the condition of being intoxicated, drugged, or dreaming. The reader is mesmerized, hypnotized, possessed. Felski beckoned her argument with The US critic and queer theorist Joseph Boone who defends his desire to linger over the textures and rhythms of words and to spin out intricate webs of textual analysis, he confesses that “close reading is about intoxication rather than detachment, rapture rather than disinterestedness. It is, above all, about learning to surrender, to give oneself up, a yielding that is not abject or humiliating, but ecstatic and erotically charged.” He adds “Through the act of reading we can experience a condition of absolute powerlessness, enacting the intense human desire to let go – to be released, to yield to an ‘other’.” (as cited in Rita Felski, 2008, p. 51) Enchantment robs readers of their autonomy and will power, being enchanted is being enclosed in a bubble of absorbed attention that is entirely different from the hit-and-miss qualities of everyday perception.

- **Knowledge**

Felski highlights literature's potential merits as a guide to self-interpretation and self-understanding while according to her, the question of literature's relationship to knowledge remains an open one especially in a time when "Literary theorists feel obliged to pour cold water on commonsense beliefs about what texts represent, yet such purifying rituals are unable to dislodge a widespread intuition that works of art reveal something about the way things are." (p. 77) she considers Literature as a genuine form of social knowledge which divulges the world beyond the self and reveals about people and things, mores and manners, symbolic meanings and social stratification. Literary texts engage readers not simply because they are surprising or seductive, but also because they can augment, enlarge, or reorder readers' sense and understanding of how things are. She adds that literary re-descriptions' relationship to worldly knowledge do not merely represent, but make newly present, significant shapes of social meaning and above all they crystallize an essential interwovenness of the readers' being in the world.

- **Shock**

when shock is applied to literary texts, it refers to the impact of a text on the reader's psyche, a reaction to what is startling, painful and even to what is horrifying. Felski broached shock with regard to art as a means to assist individuals' in their own advanced consciousness; she opines that shock can lead to: "blur the distinction between self and other, to unravel the certainty of one's own convictions rather than sustaining them. Shock in this sense is not a blithe herald of future freedom from all tyrannies and oppressions but a graphic illustration of the internal as well as external obstacles that lie in the way of such freedom." (p. 110) in Felski's view, aesthetic shock is continuous with modernity since people nowadays due to modern routines feel an extreme desire for great sensations and "an addiction to the adrenalin rush of intense emotion" she makes it clear when she revealed that "To be modern, it seems, is to be addicted to surprise and speed, to jolts of adrenalin and temporal rupture: to be a shockaholic." (p. 121)undeniably, the

contemporary literary scene is permeated with literary oeuvres which reflect on modern experiences and negative reactions of discontinuity, suddenness, surprise, disgust, repulsion, or horror...etcetera which are a source of chock for the reader where readers are eager to experience such emotions or to vigorously seek them out. Hence, contemporary readers may reap a variety of pleasures from such visceral responses.

To sum up, the four categories shown below are frequently intertwined and even interfused and they ponder on how literature changes readers' understanding of themselves and of the universe as well as how it affects their psyche.

In the same vein, the American philosopher and critic Marjorie Perloff was one of the advocates for literary reading as a source of pleasure. In her essay *Crisis in the Humanities? Reconfiguring Literary Study for the Twenty-first Century*, she writes "Such study, I believe, will come back into favour for the simple reason that, try as one may, one cannot eliminate the sheer jouissance or pleasure of the text" (2004,p. 17).The 'sheer joy' of literary texts, according to her, is a sufficient justification for their reading and their study. Perloff's argument was driven from Aristotle's *The Poetics*, who talks about early in the past about *the aesthetic pleasure*, particularly the two pleasures he takes to be associated with artworks: the "*pleasure of representation*" and the "*pleasure of recognition*": "Speaking generally, poetry seems to owe its origin to two particular causes, both natural. From childhood men have an instinct for representation, and in this respect man differs from the other animals in that he is far more imitative and learns his first lessons by representing things. And then there is the enjoyment people always get from representations." (as cited in Marjori Perloff, 2004, p. 17)She adds that the sheer joy in fictive or poetic works is the greatest thing that can teach readers the meaning of life. Literary reading brings the reader pleasure because it involves the exercise of his imagination in a way that draws him towards other lives.

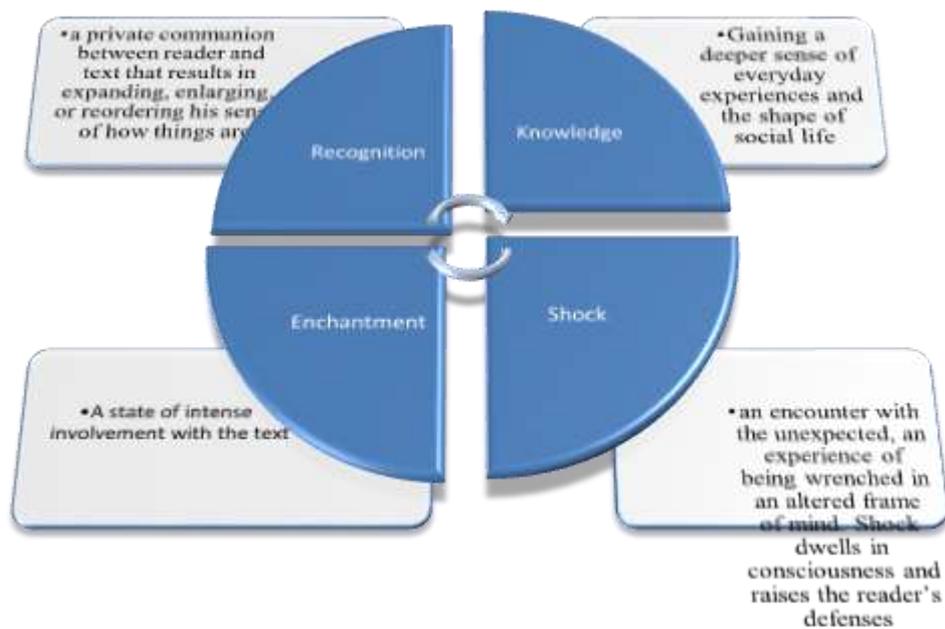


Figure 1.3: Modes of Textual Engagement (adapted from Rita Felski *Modes of Textual Engagement*, 2008)

Further, in “The Practice of Reading”, the Irish literary critic Denis Donoghue echoed that through literature readers are able to move beyond themselves, to penetrate into others' perspectives. He writes: “The pleasure of reading literature arises from the exercise of one’s imagination, a going out from one’s self toward other lives, other forms of life, past, present, and perhaps future. This denotes its relation to sympathy, fellowship, the spirituality and morality of being human.” (2000, p. 75) He construes this experience as a pleasurable imaginative activity that can motivate the practice of literary reading. This latter is a source of pleasure because it is “a going out from one’s self toward other lives” it is a means to ease loneliness, to experience a sense of connection with others as well as it allows for a moment of leisure, repose, and contemplation. When readers are really immersed in a literary work, they forget the external world, lose themselves in what they are reading and they become more patient, contemplative, and concentrated. On this connection, the American essayist and literary critic Sven Birkerts writes:

Through the process of reading we slip out of our customary time orientation, marked by distractedness and surficiality [sic], into the realm of duration. Only in the duration state is experience present as meaning. Only in this state are we prepared to consider our lives under what the philosophers used to call ‘the aspect

of eternity,' to question our origins and destinations, and to conceive of ourselves as souls. (as cited in M. Roche, 2004, p. 215).

In another view that deciphers the beauties of reading great literature, C.S. Lewis builds his argument on humans' fundamental impulse which is their search for "an enlargement of their being" in order "to go out of the self, to correct its provincialism and heal its loneliness" (p. 138). In his (1961) book *An Experiment in Criticism*, he describes expressively the kind of unliterary reader who is confined to seeing the world through a narrow lens "he maybe full of goodness and good sense but he inhabits a tiny world. In it we should be suffocated. The man who is contented to be only himself, and therefore less a self, is in prison". Thus, he thinks that reading gives individuals the ability to see an infinite number of perspectives all while remaining themselves. Lewis explains:

Literary experience heals the wound, without undermining the privilege, of individuality. There are mass emotions which heal the wound; but they destroy the privilege. In them our separate selves are pooled and we sink back into sub-individuality. But in reading great literature I become a thousand men and yet remain myself. Like a night sky in the Greek poem, I see with a myriad eyes, but it is still I who see. Here, as in worship, in love, in moral action, and in knowing, I transcend myself; and am never more myself than when I do. (p. 140)

In other words, through reading literature readers can share in other lives without losing a sense of their own autonomy as well as without risking their own individuality. Hence, as today's society becomes increasingly more global, it seems that a pervasive sense of alienation grows as well, making any practice that might ease loneliness appealing in its provision of comfort. For this reason, reading literary texts is an imaginative voyage that can transport readers into other worlds, to dwell in other places that fascinate them and that give breadth and depth to their emotional lives. Through the immersion and reflection stirred up by reading, various smells, tastes and visions could take place to alleviate pain as well to evoke amusement especially for postmodernist readers who are sceptical, suspicious, and even cynical. According to Schwartz's credo, literature is by humans, for humans, and about humans. Literary texts divulge human motives and psyches through the intricacies of language. He claimed that there is continuity between reading texts and

reading lives. Yet, there is no ideal reading, it is always somewhat a function of the reader's personality, social milieu, education, and historical moment, it is the journey of the mind to understand a world beyond itself:

We read to satisfy our curiosity about other times and places, to garner information about what is happening in the world beyond our lives, to gather the courage to try new things even while considering admonitions not to try dangerous ones, and to learn about experiences we might try in the future. Our reading helps formulate narratives—of personal hopes, plans, putative triumphs—that help us both to understand our pasts and to make plans for our futures... We read for company when we are lonely, for solace when we are in pain, and to rescue ourselves from the painful, sad and lonely world we at times live in—a world that can be fraught with political and personal problems. We read, paradoxically, to rest from the slings and arrows of outrageous fortune and the challenges of our lives as well as to become more alert to those challenges. (2008,p. 3-4)

Literature can play a mediating role when one feels estranged and lonely from his own immediate milieu. Reading is the therapy to follow in order to realize self-recognition and readers can experience powerful sensations and emotions. Especially, in a time when scientific progress has deprived the world from any sense of the sacred, and of ultimate meaning. The German sociologist and historian Max Weber described this social reality as a disenchantment with the world, a world seen as rationalized wherein the sense of being is robbed of transcendental meaning:“There are no mysterious incalculable forces that come into play . . . one can, in principle, master all things by calculation. This means that the world is disenchanted. One need no longer have recourse to magical means in order to master or implore the spirits, as did the savage, for whom such mysterious powers existed. Technical means and calculations perform the service.” (as cited in Rita Felski, 2008, p.58)

Conversely, other critics claimed for the idea that modernity is awash with enduring enchantments where individuals can rejoice feelings of wonder, surprise and affective attachments. For instance, the critic J. Hillis Miller described his early experiences of being carried away by a book and writes how he was enchanted by what he reads, heaved into a bizarre hallucinatory state of consciousness more similar to dreaming than waking. A literary work, according to him, is “like an abracadabra or hocus pocus that open up an unfamiliar world; its opening words transport us, as if through sorcery, into an alternative

universe”(as cited in Rita Felski,2008, p. 61)Yet, in both cases literature proved to be humans’ magical production that fuses cognitive and affective impulses and drives the reader to look outward to the world as well as inward to the self.

The Iranian-American writer Azar Nafisi (2003) speaks eloquently in her Memoir *Reading ‘Lolita’ in Tehran* of the power of books to transform lives at a time in Tehran when many universities are closed and western canonical texts forbidden. She claimed that books have urgency and significance by raising crucial issues related to cultural differences and similarities that can enlarge students’ imagination and sow the seeds for knowing and tolerating the ‘other’. They can provide an opportunity to understand and encourage an even more open and multicultural society. Speaking about literature can be extremely beneficial, by doing so students will be exposed to distinct viewpoints that help them better conceive and find new alternatives. Additionally, on her experience of teaching *The Great Gatsby* she echoed that a good novel is one that shows the complexity of individuals, a cocktail of protagonists and antagonists, love and empathy, hatred and envy, which creates enough space for all these characters to have a voice and to air it without fear and without agony.(2003, p. 131)

On literature and its role in imparting ethical values, there are a number of literary oeuvres roughly in all cultures which present ethical values overtly or covertly. Literature is needed today more than ever due to the onslaught of globalization which has created intense traumas to individuals’ ethical sensitivity.V. Ganeshan commented on this notion extensively and stated:

There are various issues which literary texts draw our attention to in this context like the duties of an individual towards community in which one is living, the rights of the individual in contrast to the powers of institutional(ised) authorities, the desire and attempt of an individual to fight against injustice in the world, the conflict between one’s principles and value system on the one hand and the compromises one has to make on the other hand in order to survive in a society and still coming to terms with it and the question of accountability of leaders to those whom they want to lead.(2005,p. 49)

In the same line of thought, but from a different part of the globe, in his chapter, *'On Reading: Words or Images'*, Orhan Pamuk expresses his faith in the power of words on humans lives, and says:

Words (and the works of literature they make) are like water or like ants. Nothing can penetrate into the cracks, holes, and invisible gaps of life as fast or as thoroughly as words can. It is in these cracks that the essence of things—the things that make us curious about life, about the world—can first be ascertained, and it is good literature that first reveals them. Good literature is a piece of wise counsel that has yet to be given, and as such it has the same aura of needfulness as the latest news; that is mainly why I still depend on it. (2011,p.129)

Interestingly, many questions can come to mind about what is the secret for making an opus attractive to be later a source of pleasure and enjoyment? Maybe the events described in the story and the spiritual and emotional responses they provoke, the descriptions of the landscape, and the portrayal of the epoch or the force of the author's prose, the sharpness of his/her intelligence, his/her élan, his/her way of going straight to the heart of the matter. In addition, there are many reasons that make reading literary oeuvres a pleasurable act that renders the readers to be in possession of another world that can bring them glee and amusement. Reading could be seen as escapism, even if only in the readers' imagination, it can elevate their consciousness, and thereby give shape to their soul as well as it can also raise their self-awareness. Thus, reading enables an encounter with other places and times, an encounter with the extraordinary, an imagining of the impossible and an openness to pure otherness. It can transport readers into a different world as if they are on a magic carpet fascinated by the experience and curious to discover what is waiting them in the unknown.

- **A Source of Instruction**

In order to justify literature's place as an academic subject, another conception of the value of literary reading emphasizes its capacity for instruction and mainly in improving skills of interpretation, critical thinking, problem solving, and oral and written communication,; which are widely recognized as necessary in today's world to construct an aware and a responsible citizenry. These skills can be developed through reading and

writing about texts. For instance, based on John Dewey's key viewpoint in which he believes that the point of education is to provide opportunities and spaces that will stimulate personal growth, boost critical thought, and aid students in finding their authentic ways to improve society, using literature in teaching English as a Foreign Language goes in tandem with these principles, it fosters opportunities for critical thought, imagination, and unique experiences. He does not explicitly link literature and education, though he says that through discussion, art becomes a valuable educational resource. Furthermore, he states that the value of literature lies in its impact on the present and the way in which it raises awareness about possible futures. The teaching of literary texts in L2 literacy education was considered necessary for several reasons:

- Literature is ubiquitous across many L2 instructional contexts (Gilroy & Parkinson, 1996; Maley, 2001; Paran, 2006; Rogers & Soter, 1997)
- Integrating literary texts in EFL instruction results in a number of favourable outcomes (Aebersold & Field, 1997; Carter & Long, 1987, 1991; Collie & Slater, 1987; Gajdusek, 1988; Gajdusek & van Dommelen, 1993; Heath, 1996; Lazar, 1993; Spack, 1985)
- Teaching with literary texts in EFL settings creates unique challenges that teachers are required to consider, address and prepare for carefully (Aebersold & Field, 1997; Carter & McRae, 1996; Collie & Slater, 1987; Fecteau, 1999; Gajdusek, 1998; Lazar, 1993).

Additionally, it is worth referring to L. Rosenblatt work which has survived with generation after generation and proving its relevance to decade after decade of critical and pedagogical revolution. She says that the experience of reading literature is akin to a "mode of living" and writes that insights into humanity found in literature help bring about a more unified understanding of society when she asserts that: "imaginative sharing of human experience through literature can thus be an emotionally cogent means of insight into human differences as part of a basic human unity" (p. 53). She construes that the literary experience may provide students the emotional tension, lively personal feeling and

conflicting attitudes needed for generating the kind of thinking that can later be assimilated into actual behaviour: “The emotional character of the student’s response to literature offers an opportunity to develop the ability to think rationally within an emotionally coloured context” (1995, p. 155). Literature proffers the student a process of self-scrutiny, he/ she may have come to understand himself/herself, as well as the outside world, better, a process of reflection that leads him/her to seek additional information concerning the literary work, the author, and their social setting as a basis for understanding of himself and of literature. Also, the reader becomes more aware of the various verbal clues—the diction, the rhythmic pattern, structure, and symbol —and increases or deepens his understanding of concepts such as voice, persona, point of view, genre. So, it seems reasonable to suggest, that in both the literary experience and the life experience, reflective thinking could be nurtured and fostered since the process previously outlined may stimulate the individual/the student to engage in this kind of reflection and mental habits, it tends to become habitual and then, a readiness to reflect on his own attitudes toward people and situations -as a prelude to passing insightful judgment or deciding on action- is going to be set up. Literary sensitivity is the germ that can either make of the students’ literary experience a successful one or not. It is teachers’ responsibility to take care and consider students’ personal responses and attitudes to literary works and to the characters and situations they present. Yet, any attempt to ignore or repress students’ reactions would destroy the very basis on which any greater literary sensitivity could be built.

Along similar lines, another crucial gain and an impassioned argument for using the arts as a tool for opening minds and for breaking down the barriers to imagining the realities of worlds was exhibited by Maxine Greene (1995). Her philosophy is cherished by a humane and communal sort of imagination, one that impels humans to open their minds to the other experiences:

A community of people able to communicate in words, gestures, images, and sounds and who can leap beyond their own habits and begin to imagine what other lives might be like to live. These other lives, both real and imagined, are available to us through the arts, through books and poems, images and music, dance and theater. In one sense, we could say that the hard work has been done for us:

alternative worlds have been created. We have but to be willing to enter them. And teachers need to teach students how to love doing that. (as cited in E. Vallance, 1996, p. 104)

Thus, Greene suggests that the role of imagination in individuals' lives could be understood through "the recovery of literary experiences that have been significant at various times in our lives" (p. 105) by integrating arts into the curriculum, individuals/students can be actively helped to gain a higher self-esteem and to think of themselves as having some worth. They can retain a sense of individuality. She views that the benefits of studying literature lay in its potential to encourage imagination and provide hope: "literary works of art have the capacity to move readers to imagine alternative ways of being alive" (p. 101). She believes that "art offers life; it offers hope; it offers the prospect of discovery; it offers light" (p. 133).

By the same token, Lisa Zunshine used some principles from Mind Reading, a term used by cognitive psychologists, interchangeably with "Theory of Mind" which means "the ability to explain people's behaviour in terms of their thoughts, feelings, beliefs, and desires" (2006). Her view about reading literature was based on the work of the British psychologist Simon Baron-Cohen, she suggests that "fiction engages, teases, and pushes to its tentative limits our mind-reading capacity" (2006) she asserts that reading fiction engages and exercises two broad mental faculties that are essential for social functioning: the ability to explain people's behaviour in terms of their thoughts, feelings, or beliefs and the ability to keep track of the source of what was told even through several levels of "embedment" Zunshine elucidates that "Theory of Mind is a cluster of cognitive adaptations that allows us to navigate our social world and also structures that world. Intensely social species that we are, we thus read fiction because it engages, in a variety of particularly focused ways, our Theory of Mind" (2006). Hence, reading fiction helps people to decipher the world around them and brings pleasure because they both need and enjoy the engagement of these cognitive faculties. Literature may evolve students' cognitive architecture to distinguish between real and fictional people. All in all, reading fictional

works may engage in the students a constant construction of the possible states of mind of the people they encounter—negotiating among their own reports of how they feel, others’ suppositions of what they might feel, and their intuitions of what a smile, a turn, a pause, a rise may mean in a given context. In Zunshine words “Fiction helps us to pattern in newly nuanced ways our emotions and perceptions; it bestows new knowledge or increased understanding and gives the chance for a sharpened ethical sense and it creates new forms of meaning for our everyday existence”. (2006)

Drawing on recent works on learning from fiction, many critics advocate that fiction refers to the actual world, namely Walton’s criteria *Reality Principle* which denotes that fictional worlds are as much as possible in accordance with the actual world and that literature can lead readers “attend to the world and what is in it, in a way that will involve the exercise of all our faculties” (Cora Diamond cited in Andrea Selleri, 2016, p.136). In the same vein, Gendler sees *narrative as clearinghouse*, an inferential mechanism that operates in the following manners: “I export things from the story that you the story-teller have intentionally and consciously imported, adding them to my stock in the way that I add knowledge gained by testimony” (2000, p. 76). He calls this inferential process to explicate how empirical truths about the actual world could be inferred from fictional contents. Besides, he calls a second inferential process “narrative as factory: I export things from the story whose truth becomes apparent as a result of thinking about the story itself. These I add to my stock the way I add knowledge gained by modeling.” (p. 136) in this way literature can deepen readers’ knowledge, by making salient to them details of the world.

Once more, Mark Edmundson in his book *Why Read?* pointed out that readers/students need to undertake passages that lead them to find the heart of true literature, passages they need to grapple to their souls so as to become genuinely educated. Yet, this latter cannot be realized without mastering the interpretation of literary works which its aim is to bring forth “the philosophy of life inherent in them, the works of poets, novelists, painters, and composers are “better ways to apprehend the world” (2007, p. 77). He advocates that the truth of a work or its value for a reader can be ascertained by asking

questions like: “Can the reader live it? Can he/she put it into action? Can the reader use the language of this work to talk to both himself and others so as to live better? Hence, Edmundson calls for making literature matter by giving it an important use in instruction for life through a meaningful intellectual engagement with a text, yet it requires much additional work of analysis and reflection in order to identify how or whether a literary work might be ‘lived’. According to him, teachers themselves became true teachers of literature because reading changed their lives and they want to offer others/their students the same chance, enjoyment and opportunity to be transformed. As Wordsworth(1770-1850) says in the conclusion to the Prelude of his master piece *Lyrical Ballads* in a very achingly beautiful fragment “What we have loved, others will love, and we will teach them how; instruct them how the mind of man becomes a thousand times more beautiful than the earth on which he dwells...”. Though he was addressing his friend Coleridge, he speaks to all the humankind who have been changed by art and want to pay it forward and pass it along, his philosophy can be transformed to be a literary educational philosophy which is rooted in a longstanding humanist tradition and meets a range of utilitarian and moral aims.

To sum up and within the same spirit, Parkinson and Reid Thomas (2000,p. 9-11) have resumed ten (10) benefits of why it is crucial to integrate literature in foreign language classroom:

1. Cultural enrichment: Reading literature promotes cultural understanding and awareness.
2. Linguistic model: Literature provides examples of “good” writing, linguistic diversity and expressive ranges.
3. Mental training: Literature trains the mind and sensibility.
4. Extension of linguistic competence.
5. Authenticity: Literature is a genuine linguistic material.
6. Memorability: It can be a memorised archive of linguistic usage.
7. Rhythmic resource: Poems assist the learner in assimilating the rhythms of a language.

8. Motivating material.

9. Open to interpretation and foster interaction.

10. Convenience: Literature is a handy (photocopiable) resource

In the light of these claims for the instructive value of using literature, Geoff Hall accentuated on cultural awareness that can be endorsed effectively through language and literature. This latter, can also prompt learners' growing awareness of their own individual and cultural identities, beliefs and values. Schwarz calls for a 'spirited defence of the joys of serious reading', an intelligent and active one that contributes to the development of the mature personality. Hence, he proposed a model that consists of various stages which enable readers to move from a naive response to a critical interpretation:

- Immersion in the process of reading and the discovery of imagined worlds: a meeting between the reader, the text and the author where the reader's sense of the real world is suspended to enter another imagined world.
- Quest for understanding: the reader's search for necessary information to confirm who he is and how to proceed either in his learning process or in his daily life.
- Self-conscious reflection. Though, while reading a text readers bring their - imaginations, prior experiences, moral and social values, memories, thinking processes and historical knowledge- they may adjust their perspective or see new ones.
- Critical analysis.
- Cognition in terms of what we know.

To conclude this part, the researcher refers back to Orhan Pamuk when he says that the reading process happens in the form of a mental film version created by the reader where his mind is solely occupied with filming that imaginary world in the work of art neglecting any other external factor. By doing so the reader gains and creates –as being both a spectator and a creator- a full picture of that fictional world and which will lead him/her to extreme contentment and delight, a certain state of 'bliss in seclusion'. He muses that: "it's

that bliss-in-seclusion that makes reading books, reading great works of literature, so alluring to all and so essential to the writer” (p. 131).

Pamuk’s outlook is well-matched with what contemporary psychology is heartening, its belief that “the really important things in the education of youth cannot be taught in the formal didactic manner; they are things which are experienced, absorbed, accepted, incorporated into the personality through emotional and aesthetic experiences”(Frank 214, cited in L. Rosenblatt, 1995). Literature has an effect on the actual life of the student; since its ultimate value depends on its assimilation into the very marrow of personality. It can play an important part in the process through which the individual becomes integrated into the cultural pattern because it is filled with a varied spectrum of images of behaviour and ways of thinking and feeling from the characters’ actions and lives. Thus, readers may assimilate such images from the experiences offered by books—from sharing the emotions and ideas of the poet, from participating in the lives of the people created by the novelist, the dramatist, or the biographer. Besides, literature not only makes possible the experience of diverse patterns of the past and present; it also offers the opportunity to envisage new and more desirable patterns and avenues.

Having said all of this, teachers of literature in the technological age should be intensely engaged with the artwork so as to convey to their students both the appreciation and the relevance of literary works. This path may lead students to think through their various facets and ask what books may tell them about life and above all to pave their way for a better comprehension of the world “we would do well to return to the classical wisdom of Horace, that art should both delight and educate, as he elucidates it in the most famous passage of *On the Art of Poetry*”. (Roche, p. 84) Literature leads to a higher reality, it awakens a greater poetic sense of the universe and of nature as well as it gives a broader and more meaningful appreciation of the world.

1.2.5 Literature, Technology and Ethics

Nowadays, education like any other field is under technology's leverage where information is the defining element of a third Industrial Revolution. New inventions are changing humans' lives radically, for better and for worse. According to Heidegger, technology is the essence of contemporary cultures where the transformation and loss of human essence are the real dangers in this modern world; a world which is characterized by a dislocation from tradition as well as by a sense of unease and restlessness. Due to this enormous technological transformation an increasing pressure had been placed over arts and humanities, counting literature to bestow an account of themselves since their value - unlike science and technology- is not immediately noticeable.

The researcher could not find a better illustration about the new face of the modern age with the corollary of technology than the philosophical trilogy *The Sleepwalkers* (1930) crafted by the Austrian writer Hermann Broch because it offers one of the richest analyses of the modern age. The trilogy of 'modernist' novels is 'a portrait of a world tormented by its loss of faith, morals and reason'. Broch was spiritually a part of that generation of apocalyptic authors who bore witness to the crisis facing Western European culture in the first decades of the twentieth century and was concerned with the debilitating effect of modern civilization on the individual psyche. He discusses the concept of partial or autonomous value systems, the trilogy's main sections bear the names and the worldviews of each section's protagonist: "Pasenow, or the Romantic," who is a man of honour, a believer in order and tradition "Esch, or the Anarchist," who has lost faith in the old values and is seeking a new faith at any cost. And "Huguenau, or the Realist" who is a realist in the sense that his approach to every situation in life is cold, methodical and business-like. The three main characters are each distinguished by a particular relationship to technology; flight (Pasenow), protest (Esch), and embrace (Huguenau). Unlike earlier eras, where one single value provided an overarching framework for the different spheres of life, the modern world is characterized by a splintering of life's spheres into autonomous subsystems, each of which has its own inner logic. Broch asserts:

The logic of the soldier demands that he shall throw a hand-grenade between the legs of his enemy; . . . the logic of the businessman demands that all commercial resources shall be exploited with the utmost rigor and efficiency to bring about the destruction of all competition and the sole domination of his own business, whether that be a trading house or a factory or a company or other economic body; the logic of the painter demands that the principles of painting shall be followed to their conclusion with the utmost rigor and thoroughness, at the peril of producing pictures that are completely esoteric and comprehensible only to those who produce them; . . . war is war, l'art pour l'art, in politics there's no room for compunction, business is business,—all these signify the same thing, all these appertain to the same aggressive and radical spirit, informed by that uncanny, I might almost say that metaphysical, lack of concern for consequences, that ruthless logic directed toward the object and the object alone, which looks neither to the right nor to the left; and this, all this, is the style of thinking that characterizes our age (cited in M. Roche, p. 144).

Moreover, the specific technical innovations of the age have influenced not only societies in general but also art and especially literature. In the Pre-modern era, for instance, poets frequently drew metaphors from the world of technique; In contrast, the modern poets rarely employ metaphors from today's technology, like the jet engine or the nuclear reactor. For instance, the Swiss dramatist Friedrich Dürrenmatt sheds light on a key feature that characterizes technology and employed a descriptive image that depicts in a precise way the actual state of technology and poetics, in his words “the technology that has become impenetrable” (p. 4) thus, a break was engendered due to human's distance from modern technology's inner workings, the invention of new-fangled gadgets and the alteration of many views and principles that reigned in the past like art which was portrayed as a divine ideal and the artist as the medium through which this ideal becomes visible especially.

Although, innovation stands to be prized and regarded as the highest principle of art. Meaningful innovation is indeed desirable and often aesthetically pleasing. Harold Bloom justly elevates this category in his discussion of the literary canon: “Originality, in the sense of strangeness, is the quality that, more than any other makes a work canonical” (cited in M.Roche, p. 88) Innovation should be recognized as valuable, perhaps even a necessary, but certainly not a sufficient, condition of great art. Alone it does not guarantee quality but it must be combined with other features of artistic excellence, such as meaning and subtlety. The great problems of the age were and should still be addressed by

literature, it can help orient humans toward the ideal “it should regenerate—all this follows from its dependence on truth in the broadest sense of the word” (p. 135).

In the same vein, early before, Kant reflected on the issue of literature and its ethical value. He acknowledged the significance of the moral sphere for the essence of humanity by arguing that if humans immerse themselves in art that does not engage questions of value, they shall reduce art to “a diversion, of which one continually feels an increasing need in proportion as one has availed oneself of it as a means of dispelling the mind’s dissatisfaction with itself, with the result that one makes oneself ever more and more wasteful and dissatisfied” (cited in M. Roche, 2004, p. 21).

Literature in particular drives readers to experience both moments of truth and sensuousness since its universal principles are compatible and enriched with nowadays diversity brought by modernity and technology .i.e.; each age will seek newer, more diverse manifestations of beauty, which harmonize universal principles with the particular needs of the age. M. Roche tiptoes on Kant’s theory and assumes that through investigating the moral value of literature, art, both in its trans-historical dimensions and in its specific manifestations today, can address technology and its consequences. He highlighted the ways in which aesthetic experience counters some of the defining features of the technological age. He distinguished between “moral conventions,” that is, the moral claims and customs of a certain society at a given point in history, and “morality,” that is, the moral claims legitimated by reason after measuring and evaluating specific moral conventions. He sheds light on crucial issues related to why can artistic, and in particular literary, activity be morally excellent, and how can it realize this ideal? in an age mainly characterized by ‘elevation of technical reason’, Roche explains the intrinsic value of art, in general, and an object of beauty or aesthetic in particular and construed that:

As something aesthetic, the object is a combination of the sensuous and the spiritual, neither just sensuous, as is fit for desire, nor just spiritual, as is fit for thought. Ironically, precisely this preservation of the aesthetic as what is intrinsically valuable, neither to be consumed nor to be left behind, makes it

valuable as a counterforce to the instrumental, giving it a privileged position within the organic field of human activity in general and especially today.(p. 206)

In drawing on the above concerns, such crossings and connections between literature and technology are encouraged because both spheres can be enriched when interaction and reflection surface in both directions. Though any contemporary crossing of these spheres -technology is creative, and literature follows certain laws- can be immensely more difficult and qualitatively different from those of former periods. In describing the actual status of both art and artists in an age swayed by technology, M. Roche comments insightfully:

We find ourselves today in a complex position. Artists and critics tend to bracket moral questions. Art increasingly becomes a sophisticated game devoid of moral value, or it is reduced to commercial entertainment and kitsch. In a climate in which the value of art is not part of a broader sphere and the dominant subsystem of modernity, the economic, determines value through an elevation of instrumental reason, not only society's but also the artist's recognition of the value of art begins to wane. We become further and further estranged from the questions of why art is legitimate and valuable and which art should be preferred. The predicament of the artist in such an age is difficult. (M. Roche, 2008, p. 7)

Literature favours a return to certain questions that have been neglected in modernity, maybe it can be the best way to open up new vistas for modernity. Writers are creators of meanings, where their 'creations' are conducive to rich interpretations. Such works help individuals grasp the ways in which the various aspects of life can be understood as complex but meaningful narratives. Through a particular story, image, poem or drama, the writer conveys a broader meaning that is embedded within the artwork but simultaneously transcends it. While technology dominates humans' world view and it gives them a superficial sense of being connected through a disjointed and flat process, art allows individuals to see and recognize more. Through literature's intrinsic value, a deeper immersion and real connection with the world is permeated. It evokes and teaches through the process of deciphering the complexities and variousness of a literary work as well as through the stories and language of others. It enriches individuals' understanding and helps them gain a broader perspective on life and teaches the intrinsic value of human life due to its ability to address neglected or lost values in the modern age and its simple vitality.

Self-transcendence is one of the major benefits proffered by literature nowadays, since it offers individuals new and different spaces and spheres of encounter with different models so as to free them of the narcissistic impulse to reflect constantly on their own private world. This self-transcendence denotes humans' relation to the essence of what makes an individual being a human, like: sympathy, fellowship, spirituality and morality. Further, as the modern technical world becomes increasingly rationalized where collective identity is less and less formed by tradition or community, art and literature can help bring humans closer to tradition and to one another, it may help encourage a warmer attachment to broader cultural institutions and to boost a meaningful collective identity which becomes highly required more than before.

Thus, in the new millennium and in age of overspecialization, literature's genuine mission is to address the new challenges. Its literary values lie in its potential for weaving together the various branches of knowledge, the various 'codes,' into a manifold and multifaceted vision of the world. The researcher returns back to Arnold's work wherein he recommends literature as a tool to turn inward to recover moral capacities for unity with nature and the human community, to raise individuals' consciousness and interpret life through a critical spirit. He claimed that the aesthetic experience 'through literature' can provide individuals with moral interpretations of life, with its essence. It responds to the inner emptiness that is plaguing today's society. For Heidegger the danger in this modern world of '*enframing*' (an era characterized by the elevation of causality and the question) is not the atom bomb, or any other specific technical apparatus, but the transformation and loss of human essence. If only technical rationality is valid, ethics vanish from the intellectual landscape, when technology becomes the signature force of the age; the paradigm affects the humanities as well. Yet, the balanced self requires not only rationality, analysis, discipline, and creation but also playfulness, feeling, relaxation, and contemplation that literature holds out.

All in all, as in science fiction, literature proffers humans a vision into the future which combines detailed scientific-technical knowledge with imagination, fantasy, and in many cases archetypal structures. Hence, science fiction represents a privileged synthesis of two spheres normally separated; it is capable of addressing the distant effects of human action in the technological age and is thus strikingly contemporary. In an age that elevates negativity and dissonance, an age that is no longer ordered by a coherent worldview and that knows the destructive as well as seductive capacities of modern technology, an age waned by questions of a lack of ecological consciousness and energy along with the problem of waste and the threat of self-destruction and the violation of social justice; satirical and dystopian works were to diagnose these problems. Roche has resumed in an interesting manner various categories of the technological age and the ways in which great literature can respond to them (p. 237):

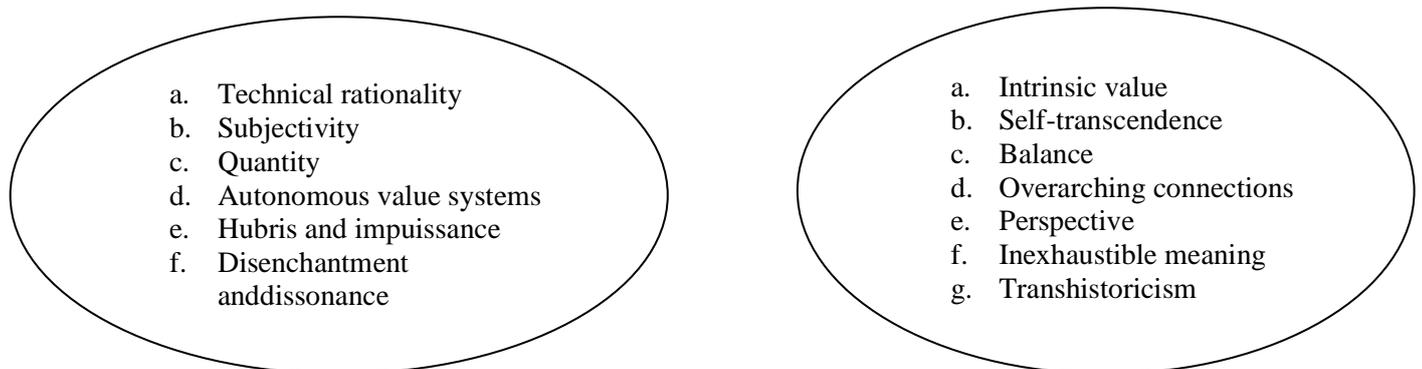


Figure 1.4: Categories of How can Literature Respond to the Technological Age (adopted from M. Roche, 2004)

Having said this, artists find themselves compelled to reflect on more normative questions like: which forms are most appropriate? and which topics are most worthy of exploration? Not surprisingly, in an age of technology the environment should be central in both literature and literary criticism, along with an environmental consciousness and social-justice, including racial, issues that arise as a consequence of the unjust distribution of environmental waste and pollution. Fortunately, literature value-nowadays- resides in

aiding the humankind to discover the neglected blind spots and to sift them more carefully, it triggers a balance between the ideal and material spheres which is very beneficial for an age that pushes his individuals into one sphere at the expense of the other. Especially in an age that becomes plagued with selfishness and ignorance, literature can nurture again the lost sense of collective identity. It does not possess the magical remedy to cure humans' actual dilemmas, but rather it can help and lead for better understanding about their hazardous effects and about social and ecological problems. It can provide a map to better guide the humanity in visualizing or undertaking promising and unpromising directions. In short, it can restore some of what is lacking in the technological age.

1.2.6 Conclusion

Maxine Greene described herself recently as “stumbling around with mostly questions, questions that continually arise, questions aching in my throat, questions leading to partial answers opening to other questions.” Undeniably, questions related to literature and its value in this day and age are leading also to half-done responses and opening the debate to other queries. Indeed, literary texts enable an encounter with the extraordinary, an imagining of the impossible and an openness to pure otherness. Hence, it is the duty of the artist and the teacher to make the difference; they are the ones who make the difference. Literature more than before is needed to preserve its place first so as to help the humankind-being a reader, a teacher, a student, or a scholar- as being an aesthetic object to decipher its genuine essence just to arouse in them a moment of pleasure, enthusiasm, excitement, elation, or ecstasy, to hook them to their worlds so as to loosen their sense of alienation or to alter their perception of the world.

Section one: When Teaching Matters

2.1.1 Introduction

Teaching is a profession in which an ethical vision is always supposed to play an imperative role. Discussions are initiated on how one can develop oneself/ a student/ a future citizen into a qualified and competent personality to participate in the welfare of humanity, and to reflect upon the broader and deeper meaning of human life. As far as teaching literature is concerned, teachers' ideas about literature and what they ask of students is crucial for the relevance and effectiveness of the profession. Yet, regarding the value of literary education; many teachers struggled to articulate for themselves the purpose of that course and why reading literary texts is worthwhile. However, evidence suggests that literature instruction and literary reading may not often succeed at passing on its value. In other words, its apparent marginalization is due to the lack of a conception of its value. Hence, questions like: what kind of reality do teachers of literature find around them nowadays? How literary texts work and towards what effect? How can teachers assist students to accomplish meaningful encounters with literature? are going to be taken up in the following pages.

2.1.2 Teaching Literature: Between Joy and Challenge

In the twenty-first century teachers of literature are exercising their job in an age when they need to be sensitive to the complexity of a diverse student body especially because this profession is undergoing change and is challenged too. Teachers' aim is to patrol the boundaries of their field with considerable alacrity and passion and they are ploughing through to select the parts that could contain meaningful material. On the other

side of the coin, students are, for the most part, eager to learn and curious about books and ideas. Undeniably, this is the perfect scenario that any one prefers to hear but what about the inherent truth that resides in this community, or that hovers around the atmosphere of classrooms? In describing her teaching career, Bell Hooks in her book *Teaching Community: A Pedagogy of Hope* gives voice to sentiments that she and many other teachers harbour. She avows that the university classroom ‘has been an exhilarating place’ but in recent years it has become a trap where teachers and students are “caught” up, they are in somewhere else where a loss of closeness and connection among teachers, students, and even with the world beyond the academy is reigning over. Similarly, in *The Courage to Teach*, Parker Palmer construes that when teachers are no longer positively engaged in their mission, they are doing harm to themselves, in his words ‘doing violence to the self’: “in the precise sense that it violates my integrity and identity . . . When I violate myself, I invariably end up violating the people I work with. How many teachers inflict their own pain on their students, the pain that comes from doing what never was, or no longer is, their true work.” (cited in Bell Hooks, 2003, p. 15)

Thus, to remedy this dilemma Hooks called for “a time out” “a time away” from her job as a teacher to find herself again, to be connected with her vocation as well. She expresses her feelings vis-à-vis herself as a teacher in her last stages of burnout, her students and all other factors that intervened during her career as a teacher as if -in an indirect way- she was warning herself from being that kind of teacher who just gets up, gets dressed, and goes to work. Teachers who dread the classroom and begin to abhor and detest students, teachers who feel doomed and condemned to stay in the prison of work, and above all teachers who feel a desperate need to leave the world of academe in all its ramifications. She confesses:

I was burning out. Entering the classroom at the big city university where I taught, I began to feel as though I was entering a prison, a closed-down space where, no matter how hard I tried, it was difficult to create a positive context for learning. At first I blamed my sense of gloom on the size of the classroom, the gap in skill and aptitude of my students, the intensified spying on the part of administration and faculty (usually taking the form of grilling students about what happened in my

classrooms, and on the basis of their comments, giving me unwanted critical feedback). In actuality, these obstacles had always been a part of my teaching experience. My capacity to cope with them in a constructive ways was diminishing. I needed time away from teaching. (2003, p. 13)

Thus, in order to cope with such alarming situation in case of not being able to find ‘time out of the classroom’ it is better to find solutions to save this latter from being trapped in such *ennui*. According to her, classroom could be ‘nurtured and life-sustained’ in order to make of it a greater community. She invited teachers to try to work with the reality that they are responsible for producing the conditions for learning. Hooks added that when “interbeing” and “collective presence” are practiced in the classroom and when transforming this latter to a one community, a new atmosphere is going to be created and a new world is going to be experienced and lived so as to make both the teacher and the student come to the place where they are real. (pp.173-174)

In the same line of thought, Palmer shares the same opinion as Hooks, he echoed that “In education especially, this community connects us with the . . . ‘great things’ of the world, and with ‘the grace of great things.’ . . . We are in community with all of these great things, and great teaching is about knowing that community, feeling that community, sensing that community, and then drawing your students into it”(cited in Bell Hooks, 2003). Since learning is fundamentally a quest to find one’s authentic self, these are the seeds that can bear fruits everywhere. There are other dilemmas nowadays teachers are struggling with. In an age where the method *du jour* is glorified, teachers who exercise their job differently are devalued and forced to measure up to norms not their own. Palmer described in a very expressive and real way the inner state of the ‘good teacher’ during his perilous journey that he/she embarks on to master the competence of ‘connectedness’. This latter is a vital criterion to describe the notion of good teaching as it assists ‘good teachers’ to knit a complex web of connections among themselves, their students, and their subjects to empower students to weave a world for themselves at the journey’s end. From *The Heart of a Teacher Identity and Integrity in Teaching*, Palmer comments:

As good teachers weave the fabric that joins them with students and subjects, the heart is the loom on which the threads are tried, the tension is held, the shuttle flies, and the fabric is stretched tight. Small wonder, then, that teaching tugs at the heart, opens the heart, even breaks the heart—and the more one loves teaching, the more heartbreaking it can be. The courage to teach is the courage to keep one's heart open in those very moments when the heart is asked to hold more than it is able so that teacher and students and subject can be woven into the fabric of community that learning, and living, require(1998, p.2).

In other words, teachers are locked in a situation where they have to adhere to various factors like: education reform, pedagogical approaches, and student needs, they are always obliged to find answers to questions like: what subjects shall they teach? What methods and techniques are required to teach well? To what ends do they teach? But seldom: who is the self that teaches? The way they relate to their subjects, students, the institution, colleagues, their world? are asked. Yet, unfortunately in the actual rush to reform education; the teacher's voice on whom so much depends is disheartened and demeaned. Teachers are exploring, creating and enlarging their worlds, making up the rules as they go, waiting for their sails to fill with a wind from an unknown quarter, and poring over their map. Early before, L. Rosenblatt has described this thorny situation which is still taking place and that hampers the teacher from initiating and guiding a process of inductive learning. She muses:

One of the banes of educational systems today is the pressure on the teacher to work out neat outlines of the ideas about literature that his students are to acquire. Once such a plan is made, there is a great temptation to impose it arbitrarily. The teacher becomes impatient of the trial-and-error groping of the students. It seems so much easier all around if the teacher cuts the Gordian knot and gives the students the tidy set of conclusions and labels he has worked out. Yet this does not necessarily give them new insights.(1995, p. 164)

Since a meaningful teaching experience emanates from the character and uprightness of the teacher Palmer asserts that good teaching cannot be reduced to a mere technique because the connections made by good teachers are not held in their techniques solely but in their hearts since it is the place where intellect, emotion and spirit will converge in the human self, and above all the source of good teaching. He revealed that after his long experience of his vocation to teaching, of three decades of teaching, trying to learn his job that he named 'craft', he realized that the methods he is using are not sufficient

alone but his self-awareness and self-esteem gave depth and breadth to his experience. He echoed that: “Face to face with my students, only one source is at my immediate command: my identity, my selfhood, my sense of this ‘I’ who teaches-without which I have no sense of the ‘Thou’ who learns.”(2007)

In view of that, a need to open up and explore this marginalized territory, this inner terrain which is called ‘the inner landscape of the teaching self’ is advocated. This exploration should be based on the combination/ the wholeness of the three elements mentioned above: intellect, emotion and spirit. He warned: “reduce teaching to intellect, and it becomes a cold abstraction; reduce it to emotions, and it becomes narcissistic; reduce it to the spiritual, and it loses its anchor to the world”(2007). According to Palmer, the following figure illustrates the three paths that should be taken to explore the inner landscape of a teacher’s life:

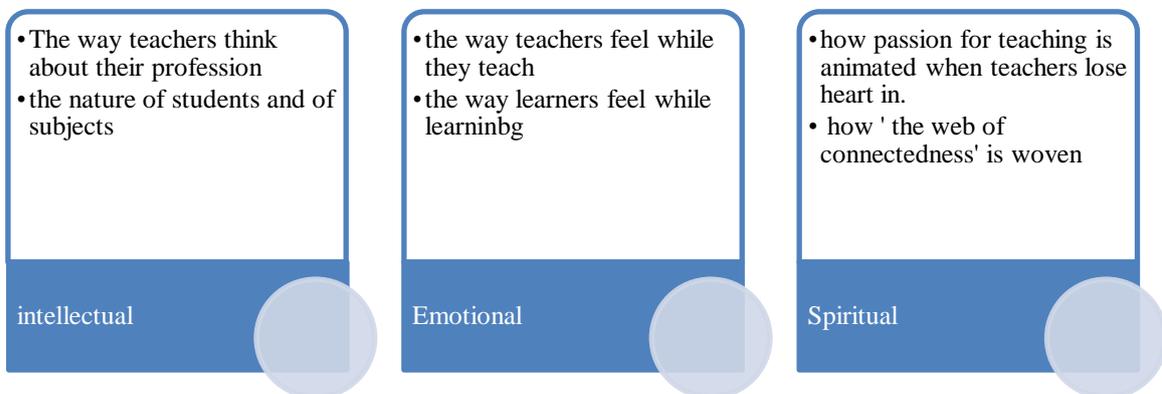


Figure 2.1: The Inner Landscape of a Teacher’s Life (adopted from *The Heart of a Teacher Identity and Integrity in Teaching* by Parker J. Palmer, 1998)

Accordingly, good teaching is a ‘courageous act’ that results both from the teacher’s intimate relation with the subject matter as well as his will to discover, learn and confront “great things” together with his students. More precisely it is a valiant act for both teachers and students to conquer the fear caused by many obstacles; that have tried to keep both of them afraid from taking risk and choosing diversity instead of sameness. Getting rid of this fear that paralyses everyone could be achieved solely by transforming the class into a meaningful community of shared values just to find out what connects one to the

other. Moreover, the quest to go beyond fear can be realized when one confronts differences with no need to obliterate them, begin to learn new ideas, new ways of seeing the world. Palmer confesses: “I am fearful. I have fear. But I don’t need to be my fear as I speak to you. I can approach you from a different place in me—a place of hope, a place of fellow feeling, of journeying together in a mystery that I know we share.” (P. Palmer, cited in B. Hooks, p. 197)

Currently, many educators concerned with the study and learning of new ways of thinking and teaching claimed for *a pedagogy of hope*. Hopefulness empowers teachers to continue their work. Educating is always a vocation rooted in hopefulness as the Brazilian educator Paulo Freire contends: “Whatever the perspective through which we appreciate authentic educational practice—its process implies hope.” (Cited in B. Hooks, 2003, p xiv) By embracing this thought while teaching, teachers can awaken in themselves and in others the need as well as the taste for hope. Hence, this latter is the adequate remedy to heal any educational system that is plagued by the loss of a feeling of community, not just between teachers, colleagues and students, but also the loss of a feeling of connection and closeness with the world beyond the academy. Teachers are expected to reflect upon the broader and deeper meaning of human life and to realize that ‘a holistic approach to education’ is necessary as Jane Tompkins has said:

A holistic approach to education would recognize that a person must learn how to be with other people, how to love, how to take criticism, how to grieve, how to have fun, as well as how to add and subtract multiply and divide. It would not leave out of account that people are begotten, born, and die. It would address the need for purpose and for connectedness to ourselves and one another; it would not leave us alone to wander the world armed with plenty of knowledge but lacking the skills to handle the things that are coming up in our lives. (1996, Preface)

2.1.3 Teachers’ Green Light: Setting the Scene

In *The Great Gatsby* (1925), Scott Fitzgerald employed one of the most memorable and arresting images ‘the green light’, he writes, “Gatsby believed in the green light. The orgastic future that year by year recedes before us. It eluded us then, but that’s no matter—tomorrow we will run faster, stretch out our arms farther” Gatsby is no longer the only one

reaching for this symbol, all human beings universally ‘stretch out their arms’ hoping to reach it or better to reach towards it in the darkness to lead them to their goals. Equally, teachers’ green light resides also in their hope to assist students to find their own answers to questions like: “What is life?” what is their role in life?

For instance, the German Philosopher Arthur Schopenhauer, in an attempt to bring to light art’s ability to illuminate readers’ mind eye in order to discover and find answers to the above-mentioned queries and ambiguities surrounding them, he said:

The works of the poets, sculptors, and representative artists in general contain an unacknowledged treasure of profound wisdom. ..Everyone who reads the poem or looks at the picture must certainly contribute out of his own means to bring that wisdom to light; accordingly he comprehends only so much of it as his capacity and culture admit of; as in the deep sea each sailor only lets down the lead as far as the length of the line will allow. (p. 180)

The rest of the present section is devoted to decipher how teachers of literature use a piece of art, in this case a novel, a short story, a poem, a play... etcetera to convince their students that books as Ralph Waldo Emerson said are “the best of things, well used; abused, among the worst. What is the right use? What is the one end, which all means go to effect? They are for nothing but to inspire”.(as cited in M. Edmundson, 2004) Before starting the why and the how of teaching literature, it is worth referring back to *The American Scholar* (1837) where Emerson laid a hand on a pivotal aspect that is vital to a true education in the humanities, where he asked ‘his student’ to use a book as an imaginative goad, a process of enlargement in which he moves from the *centre of his being*, off into gradually more expansive ways of life. He describes the ‘ideal student’ in his work as:

One must be an inventor to read well. As the proverb says, 'He that would bring home the wealth of the Indies, must carry out the wealth of the Indies.' There is then creative reading as well as creative writing. When the mind is braced by labor and invention, the page of whatever book we read becomes luminous with manifold allusion. Every sentence is doubly significant, and the sense of our author is as broad as the world. (p. 13)

This eloquent passage breeds many questions as well as it gets close to the core of what a literary education should be about, especially, in paving the way for the student to

achieve his quest in *discovering oneself* and *to see glimpses of both the self and the world* he wants to create or re-create against the harsh odds. preparing the next generation of readers, teachers and students to enrich a community of serious readers is the visceral task of literary studies where a healthy respect for close reading—with its emphasis on form—and to think about how language works in specific literary contexts are needed to be preserved. It highly required emphasizing how literature reveals human motives and psyches through the intricacies of language.

Regarding the relevance and effectiveness of teaching literature, establishing a link between teachers' ideas about literature and what they ask of students is of paramount importance. It is required to communicate to students why reading literature is worthwhile so as to assist students succeed to reap the fruits of their literature courses and become aware of the value of the texts they have read. Yet, evidence demonstrates that literature instruction may not often succeed at passing on its value. Marcel Proust reflects on the relation he wants to strike with his readers through their reading process in an aim to boost them to cherish a sense of autonomy and to expand their consciousness, he imagined a kind of readers who are readers of their own selves, he compared his book to a kind of 'magnifying glass' that permits them to see and read what is residing in their inner-selves. He concluded that his aim was not to ask his readers "to praise me or to censure me, but simply to tell me whether 'it really is like that.' I should ask whether the words that they read within themselves are the same as those which I have written. (cited in M. Edmundson, 2004, p.13)In other words, this is the zest, the heart of the matter about what to get from a literary education.

In describing the nature of the literary experiences that envelops the reader/the student and the literary work, the teacher's task is to foster fruitful interactions and transactions between individual readers and individual literary texts, he needs much insight into the complex nature of the literary experience in order not to cripple the students from enjoying a fruitful understanding of what literature offers. The creation of a suitable setting

for personal response is basic, as is a situation in which students stimulate one another to organize their responses and formulate their views. A novel or poem or play remains merely ink spots on paper until a reader transforms them into a set of meaningful symbols. The literary work exists in the live circuit set up between reader and text: the reader infuses intellectual and emotional meanings into the pattern of verbal symbols, and those symbols channel his thoughts and feelings. Out of this complex process emerges a more or less organized imaginative experience. More recently than Emerson and Proust, Edmundson calls for a liberal arts education which utilizes books “to rejuvenate, reaffirm, replenish, revise, overwhelm, replace, in some cases (alas) even help begin to generate the web of words that we’re defined by” (2004, p. 35). words with a history, personal and collective meanings and connotations which are valued and felt in readers own way.

As far as teaching literatures and ethics are concerned, V. Ganeshan in his article entitled “Grounding Language and Literature Studies in Ethics or *Altum Silentium*” claimed that literature studies started on an ethical foundation since in all cultures ‘ethics’ was a pivotal element of education and personality building. People were educated to first become good human beings and then they were taught professional skills on the job. Interestingly, literary texts were used to teach young learners good behaviour and right thinking, they played a crucial role in promoting ‘an ethics based education’. Alas, this kind of Literature Studies is becoming more and more difficult in the world today since “It is unfortunate and yet true that the onslaught of globalization has been creating intense traumas to our ethical sensitivity as teachers and has been forcing us into all sorts of ethical dilemma” where “The individual is only a tiny part of a big machinery and is not even conscious of the whole machine! One has absolutely no control over one’s behaviour and actions in life due to the terms dictated by the system and sub-systems”. (2005, p. 43) Yet, it is more important than before that teachers do not give up their pursuit of some variant of education with implicit ethical aims, they are pedagogically engaged to thrive in ‘producing’ students who would want to be useful members, aware of their citizenry and willing to work for the welfare of a society which they will be happy and proud to value

and protect. By changing their attitudes, they will effectively change the world in a positive manner, especially through breaking the 'Altum Silentium' (Deep Silence) that paralyzed them both teachers and students from learning, acting and living.

Undeniably, in a literature class, most students are likely -so dutifully- to perform a set of mechanical tasks with the texts they are assigned to read, showing little evidence that a text has worth for them. In his undergraduate literature courses, Sheridan Blau (2003) observes his students' initial way of reading and interpreting literary texts, he notes that students rather than address any of the issues that might illuminate a text for them who cares about it or account for why a text might be important or interesting, they perform as if they are compelled to hunt for symbols, engage in automatic discussions of prearranged universal themes, or pointlessly compare and contrast characters. Given this difficulty, he opines that students need to learn to how to admit to and then grapple with what they do not understand about a text through posing questions based on what puzzles or mystifies them. Hence, an inquiry-based approach is crucial in a literature class where both the teacher and the students are engaged in a process of re-reading or revision of their initial readings. In view of that they will be able to formulate new interpretations, to formulate fresh wonderings, hypotheses or hunches about texts, themes, or ideas as well as to bridge the gap that hampers struggling students and overwhelmed teachers to reap the fruits of their literature class. As Blau comments:

Experienced readers know that their first vision of a text may be entirely misdirected or so minimal as to appear worthless . . . But they also know that such a reading is merely a zero draft, a starting place for a series of rereadings that will gradually yield an increasingly more adequate and illuminating sense of a meaning that they are constructing to reconstitute the text in front of them. Inexperienced readers may regard all encounters with difficult texts to be worthless, because they have never progressed beyond the inchoate and apparently pointless zero draft represented by their first reading. Thus, based on their experience, they will declare quite accurately that for them the reading of poetry (or most other challenging texts) is an utterly worthless enterprise. (as cited in Richard Beach et al., 2011, p. 14)

Other researchers leaned to describe the connection between the methods of literature instruction and students' production and attainment as being a duty just to satisfy

teachers' expectations on exam assignments'. This situation impedes their enjoyment and educational attainment.

Once more, the American literary critic Jane Tompkins prefaced her memoir *A Life in School: What the Teacher Learned* with a very alarming declaration, she asserted: "At the age of forty-nine, having spent most of my conscious years inside the walls of academic institutions, I realized I no longer had much use for the things I'd learned in school. By this I don't mean that what I had learned was worthless, but that the subjects I had studied and taught, and the way I had studied and taught them, were secondary to the real concerns of my life"(1996, preface). Tompkins airs her voice to speak the truth about her experience as being a student first, then a teacher hoping that what she records in her memoir will render the experience of others more alive: "Of course, as professors, we don't see the ways in which what we do as teachers narrows and limits our students: for we ourselves have been narrowed and limited by the same process". She described the actual educational process as one 'that infantilizes students, takes away their initiative, and teaches them to be sophisticated rule followers.' She calls for a way of teaching and learning that is not just task-oriented but for a method that would never fail to take into account that "students and teachers have bodies that are mortal, hearts that can be broken, spirits that need to be fed" as well as for "An approach to teaching that acknowledges the humanness of both teachers and students" (1996).

Based on her experiences as a student and later on as a teacher, she echoed her suffering as many others from the disjunction between literature instruction and relishing literary texts. She revealed that as a student, her experience with literary texts was spoiled by her education but later as a professor she struggled to recover her love of literature as well as to see in literary reading a great personal importance. Further, the scholarly approaches taken toward texts in recent decades may also thwart students' opportunities to enjoy literary reading; these approaches to texts prevent students from discovering for themselves the good of literature. Teachers' beliefs about the importance of reading in

general nurture their desire and ability to transmit their beliefs to their students, Mark Edmundson is one of the advocates who believe in literature as being the medium for relishing a strong and true sense of life. He echoed: “Reading woke me up. It took me from a world of harsh limits into expanded possibility. Without poetry, without literature and art, I (and I believe many others, too) could well have died miserably. It was this belief in great writing that, thirty years ago, made me become a teacher.” (2004, p. 11)

As a result, a lack of an adequate conception of the value of literary reading is due to a clear incapability of literature courses to instil in students a sense of its value. Students’ inability to experience a worthwhile and meaningful reading process is often hampered by teachers’ attitudes, they ‘become guards on the parapets, keeping others out’. They are standing between their students and their aspirations to create and experience a life full of meaning, intensity and focus, a life worth of living.

More and more, Daniel Schwarz is one of the few professors who still hold literature in high regard and believe in the place of the aesthetic in the twenty-first century. He views a teacher as a Humanist whose role is to focus attention on what is special and distinct in the human enterprise, that his aim is not solo to make a career or to get a professorship but to take pleasure in the joys of teaching and appreciate what he as a teacher does. He makes it clear that as a literature professor his main interest is upon creativity, that through teaching ‘an empathetic reading’ of a text, readers/ students can discern the conscious and the unconscious patterns of the text’s language; those patterns convey a vision of how humans live to the contemporary reader. He expresses his passion for teaching literature in what follows:

My pleasure in being an academic derives not from chasing down rhetorical tropes, but from teaching students how to read carefully and perspicaciously, to think analytically and critically about why people speak and write as they do within and outside literary texts, to write lucidly and precisely, and to speak articulately and confidently. I feel pleasure when students fulfill their intellectual curiosity, widen the boundaries of their interests, learn to love the very texture of words, and become able to synthesize what they have learned— from texts and contexts—into cogent written and oral arguments, presentations, and constructions. Challenging students to think and write beyond the levels they thought they could and watching

them succeed brings immeasurable satisfaction and makes me thankful every day that there is such a job as the one I have. (2008, p. XIV)

In the same way as Schwarz and his claim for ‘empathetic reading’, the eminent literary critic and theorist of pedagogy Robert Scholes also puts the accent on protocols of reading and ‘productive reading’ in particular through which students are equipped with the necessary tools to produce oral and written texts and to discover not just what a text means, but also how it means. He called for a redefinition of a teacher’s role since its true task is not to intimidate his students and to frighten them with his “superior textual production” but to raise their confidence and self-esteem as well as to boost their own textual practice. He pointed out that teaching literature is teaching response to literature mainly in - an age of verbal manipulation –when students are in need more than before of critical strength and more efficient and student-centered approaches to literary studies since teachers are not the only repository of a ‘secret knowledge’ to which students may aspire. In his work *Textual Power: Literary Theory and the Teaching of Literature* (1985), he proposes that teaching literature must stop and studying texts start :

Now we must learn instead to help our students unlock the textual power and turn it to their own uses. We must help our students come into their own powers of textualization. We must help them to see that every poem, play, and story is a text related to others, both verbal pre-texts and social sub-texts and all manner of post-texts including their own responses, whether in speech, writing, or action. The response to a text is itself always a text. Our knowledge is itself only a dim text that brightens as we express it. This is why expression, the making of new texts by students, must play a major role in the kind of course we are discussing. (cited in M.Grosman in S. Duangamosorn (et al.), 2005, p. 244)

Literary reading may offer not only “literary” values but also some approach to life, some images of people working out a common fate or some assertion that certain kinds of experiences, certain modes of feeling, are valuable. Since students may absorb from their reading psychological, social, and ethical concepts, the teacher should be aware of the potential absorption or rejection of these social attitudes, and he needs to investigate his own role in this process. In order to accompany students in their literary competence and textual power development, teachers need to stimulate students’ articulation of their opinions, questions and interpretations by attentive listening, by empowering their self-

esteem, by voicing their respect and appreciation, and by finding all possible ways of how to elude such responses and avoid stifling them with their own opinions and ‘superior’ judgements.

A philosophy of teaching based on a balanced recognition of the many complex elements that make up the literary experience -Those who see in literature only social documents and those who admit only so-called pure aesthetic values- can foster the development of more fruitful understanding and appreciation of literature. Though, one may come to the conclusion that it is not sufficient for teachers to be convinced of the value of literature and to be interested in the theoretical ideas about how to teach it. The students themselves are the most important factor; who have to be persuaded of literature’s utility and literary competence, since as long as the students do not share this persuasion, they will not develop a lifelong interest in literature.

➤ **An Alienated Teacher/an Alienated Learner**

All of Marx, Hegel and Ludwig Feuerbach attempted to divulge the intricacies of *alienation*; a concept that has played a significant role in modern thought as it is a greater issue of the technological age. Marx recognized in his fragment “Alienated Labour” that alienation arises insofar as individuals are estranged from their ideal fulfillment and from nature, he stressed on the importance of harmony with nature. Although, alienation is not restricted merely to Capitalism, but it swells in the literal sense of the term when more persons are displaced and more persons travel to encounter a work. Similarly, Roche commented on this matter by infusing the absence of art from peoples’ lives that deepens their sense of alienation and estrangement in the same way as Marx’s opinion about being alienated from nature. Roche through a very descriptive pointed portrait airs his preoccupation:

...Impermanent architectural boxes without character force us into a disjunction not only between our homes and nature but also between our homes and our higher selves. In an environment of speed, noise, repetition—an environment of technology—we seek to reduce our sensuous intake, to withdraw, to become indifferent to the stimuli. We may find a metaphorical space of reflection, but this is

a triumph of spirit over matter gained at the price of harmony. The spiritual expands only at the expense of the sensuous, which has been negated in order for the self to survive. Or a second alternative arises: the self does not escape into another world but is simply deadened by the stimuli, which weaken the energy needed for the development of one's spiritual self. (2004, p. 158)

Accordingly, teachers of literature are also concerned by this state of alienation and dissonance described either by Marx or Roche. This lack of harmonized unity is prevailing either with the teacher himself, within his students or within the community in general and mainly in the contemporary world. But when one realizes, recognizes and becomes conscious that alienation is his dilemma, he will be able to realize the first step toward its resolution, towards his integration, belonging and connectedness, since being aware of a problem is often the first move toward its overcoming. Besides, the individual will regain back his sense of a coherent worldview and of harmony. Precisely in this context, the value of art is recognized which would assist the reader/ the teacher or the student to see alienation as alienation.

Ergo, through the imaginative spaces that literary texts grant to the reader a journey from one's self toward other lives, other forms of life, past, present, and perhaps future so as to free him/herself of the narcissistic impulse to reflect constantly on one's own private world, to gain a broader perspective on life and to stretch his/her horizons. Based on (Hegel, Goethe, Vico, Iris Murdoch, Denis Donoghue) views vis-à-vis the role of literature in assisting the reader to realize a *self-transcendence* and attentiveness that proffer him/her an emotional richness as well it expands his/her options in life. Roche reveals that it is of paramount importance to have an idea about the other to realize a kind of equilibrium, and to gain a sense of belonging and integration with oneself, his society and the outside world. He sheds light on a very crucial matter regarding the issue of when an X culture for example becomes unable to satisfy its individuals, embracing and being open to other culture is necessary, he expressively commented on that:

Precisely when a culture reaches a point where its artforms lack the ability to address contemporary concerns satisfactorily, when its art becomes repetitive or narcissistic or unable to gain a grip on the problems of the age, impulses from another culture can regenerate it. An example is the reinvigoration of modern art

through its integration of some of the values of primitivism, including its immediacy and spontaneity. Good reason exists to study “modern” authors from countries that have been slower to advance technologically and who may have perspectives, forms of intersubjective experience, and an emotional richness that we may have forgotten. (Roche, 2004, p. 210)

It is unfortunate and yet true to say that teachers are both victims and responsible for their malaise these days. Teachers of various subjects grouped together under the term ‘humanities’ and ‘social sciences’ are today undergoing a crisis since they are, to a large extent, losing their importance in society due to commercialization of education through the resetting of priorities by the economically powerful lobbies coupled with the persuasive pervasion of a consumerist culture. The onslaught of globalization has been creating intense traumas to teachers’ ethical sensitivity and the repercussions of political, economic, religious, and environmental problems on their psyche as well as on their physical well-being nowadays is evident.

Particularly, it is more imperative that teachers of language and literature do not give up their mission with implicit ethical aims. They need to be aware and conscious more than before about the ethical improvement they can forge in their worlds so as to loosen their sense of alienation and to sow the germs in their classes just to give birth to well assimilated and engaged students who would want to be useful members of the society and who will be willing to work for its welfare. Alienation, boredom and passivity are like handcuffs that restrain teachers and students from having taste again once teachers can be able to break free , they can pass on to all students that they have/can learn, to act, and to live accordingly.

2.1.4 Literature’s Benefits and Challenges in the EFL Classroom

John S. Hedgcock and Dana R. Ferris have enumerated some of the potential benefits and advantages of literary study in foreign language context. Though, according to them, EFL teachers may find themselves occasionally challenged under some circumstances where the selection and study of literature might rarely if ever be appropriate. Hence, in order to overcome that dilemma, teachers need to “devote adequate effort to selecting appropriate literary texts, and provide in- and out-of-class support for

students as they read, it is quite possible that the reading experience will be successful for students and yield long-term affective and motivational benefits.” (2009, p. 259) Many of the benefits will be cast in a positive light. Examples include the work of Collie and Slater (1987) who approach literature as a window into culture and argue that literary sources embody a wealth of cultural information “a full and vivid context in which characters from many social backgrounds can be depicted. A reader can discover their thoughts, feelings, customs, possessions, what they buy, believe in, fear, enjoy; how they speak and behave behind closed doors” (p. 4). Thus, literature can raise students’ cultural awareness (as it prevails religious views and socio-political ideologies) and it is an authentic and engaging way for students to cultivate communicative competence: It “can quickly give the foreign reader a feel for . . . a real society” (Collie & Slater, 1987, p. 4).

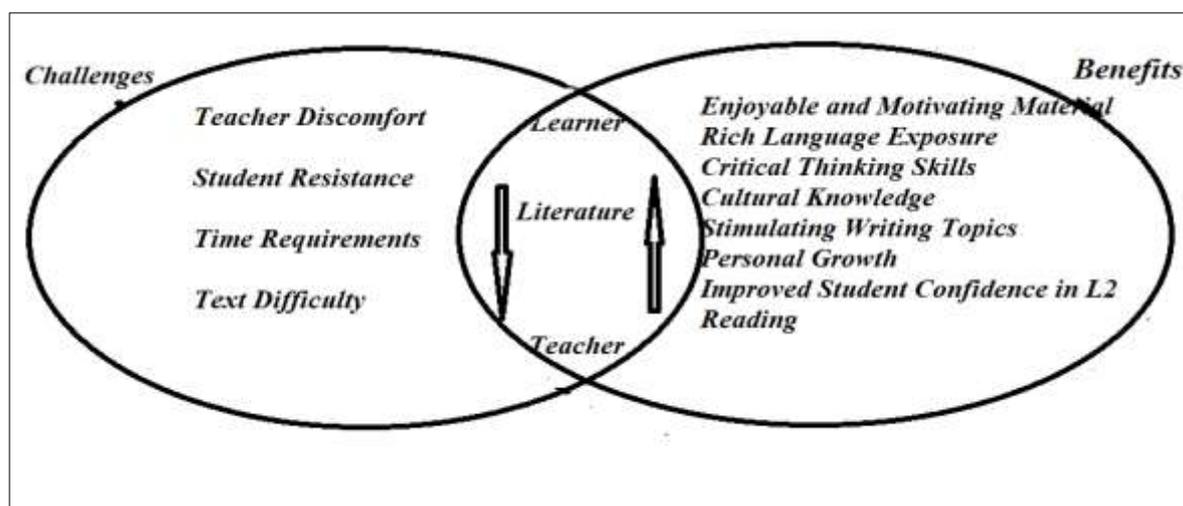


Figure 2.2: Literature’s Benefits and Challenges in an EFL Classroom
 (Adopted from John S. Hedgcock and Dana R. Ferris, 2009)

A strong argument made in favour of using literary texts with L2 students is that they can promote language acquisition by providing stimulating and authentic content for some production tasks like class discussion, oral presentation, and writing tasks. They offer both an input and a rich exposure for language acquisition. As expressively put by Collie and Slater (1987):

[L]iterature provides a rich context in which individual lexical or syntactical items are made more memorable. Reading a substantial and contextualized body of text, students gain familiarity with sentences, the variety of possible structures, the different ways of connecting ideas . . . The extensive reading required in tackling a

novel or a long play develops the students' ability to make inferences from linguistic clues, and to deduce meaning from context, both useful tools in reading other sorts of material as well. (As cited in John S. Hedgcock and Dana R. Ferris, 2009, p. 250)

One of the most appealing aspects of reading and understanding literary texts stems from the fact that they are considered to be enjoyable, motivating and confidence booster material since they can lift EFL students' self-confidence and esteem as well as they generate intrinsic motivation for further reading. If students are asked to respond personally to texts, Lazar (1993) construed that "they will become increasingly confident about expressing their own ideas and emotions in [their L2]. They will feel empowered by their ability to grapple with the text and its language" (As cited in John S. Hedgcock and Dana R. Ferris, 2009, p.251).

Moreover, based on Lazar's point of view that literature "can stimulate the imagination of our students . . . and increase their emotional awareness," (2009) it is widely recognized that literary texts can participate in engaging students' emotions and in their personal growth. Further, literature tends to reflect broad human experience that transcends cultural and historical boundaries through its central themes, conflicts, symbols and character development. The EFL students find themselves intrigued to decipher that imaginary world to have a clear idea, to interpret, to criticize, to defend, or to condemn. Thus, through engaging these rational, mental and sentimental thoughts, students are exercising and putting in action their critical thinking skills as Gajdusek & van Dommelen (1993) echoed:

if we can use the attitudes and techniques of critical thinking to solve the exciting "problems" of exploring a literary text in the ESL classroom, we can (1) produce genuine, student-centered interaction with the text; (2) model the techniques of critical thinking; and (3) facilitate the transfer of those same techniques to the writing tasks of the composition classroom. (As cited in John S. Hedgcock and Dana R. Ferris, 2009, p. 254)

2.1.5 Literature and Critical Theories

Over the past few decades, a lot has been said about the reader, the author, the text and the world...etc.; also, new approaches have appeared as part of a dramatic shift that has taken place in literary criticism. Many critics and novelists shared their opinions either

about their passion for reading books, their ardour for writing stories or their insight about the intricacies and interpretations of literary opuses. The other part of the equation is about students who used to read with either a biographical, historical, or formalist approach, but the situation is dramatically different today because the forms of criticism available has grown more numerous and complex. Hence, the field of teaching literature has been affected by these new conditions. Because of the multiplicity of readings provided by the numerous critical approaches, no single interpretation will suffice and teachers who once were regarded as dispensers of knowledge and wisdom found themselves relieved by inviting students' interpretations to take place in the class. In today's classroom, students are no more the passive receptors of information or experience.

Accordingly, the study of literature is considered to be an important element of liberal education due to its value in cultivating students' intellectual virtues. Students who argue for or against a particular interpretation learn the formal skills of weighing and assembling evidence. It also nurtures an awareness of the necessity to be ever open to new perspectives and arguments. For instance, due to the visible gaps found in some literary works, the reader is driven to think through different interpretive possibilities, entering into active dialogue with the work and bringing into play his imagination, this activity hones his cognitive abilities. Through this interpretive process and the encounter with the content and form of literary works, a new life is given to them, a greater sensibility is gained and the way is well paved for the students to be acquainted with great and different traditions and to be better able to analyse problems in the world as well. Roche puts in plain words but expressively in which ways the study of literature can do good to the reader:

...The study of literature teaches us to look at the whole and not just at parts, to synthesize the parts into a whole. It allows us to recognize that meaning may unfold slowly and that the whole may be disclosed to us only as we recollect diverse parts and begin to discern patterns. It teaches us to weigh the significance of an event or occurrence or an encounter and to imagine alternatives. It teaches us how to synthesize evidence, articulate a complex view, and draw appropriate conclusions. It teaches us to respond to life with emotion and sympathy as well as analysis and judgment, and it teaches us the importance of reason and evidence in an emotionally charged arena. To understand ever new facets of a work contributes to flexibility of mind and an awareness of the need for breadth and balance. The study

of literature can enhance what Robert Lane calls “mental clarity” and “citizen education”. (2004, p. 59)

It may be added here as a corollary that critical theories can accompany and guide readers/students to avoid over simplistic or one-sided readings that ignore the different layers of literary works and free them from narrow or aberrant predispositions. To talk about literature means knowing the language of criticism, a language that assists the reader/ the student to discover the inexhaustible richness of reading critically. Harold Bloom ‘the prodigious literary critic’ who has crafted a lot of magnum opuses has undertaken the most celebrated recent attempt to defend the canon through an existential argument. About literature, he declared that it offers opportunities for intense experience, hard-won pleasure; he extends his argument to the point that it allows the reader ‘to enlarge a solitary existence’. And about Aesthetic criticism, Bloom pointed out that it “returns us to the autonomy of imaginative literature and the sovereignty of the solitary soul, the reader not as a person in society but as the deep self, our ultimate inwardness” (cited in Roche, 2004, p. 250).

Hence, it is of paramount importance to define the above-mentioned concepts like critical theory and literary theory so as to have a clear vision before initiating the following part. A better understanding of a literary critic can be gained by investigating the etymology of the word critic itself. It is derived from two Greek words, *Krino*, meaning ‘to judge’ and *Krites*, meaning ‘a judge or a jury person’ or *Kritikos* ‘a judge of literature’. Literary criticism is a well-organized activity that endeavours to depict, study, interpret, examine, justify, and evaluate a literary text. Literary critics are either engaged in *Theoretical criticism* (the theories and principles of the value and nature of a work of art) or *Practical criticism* which is also recognized as *Applied criticism* (the application of the theoretical criticism to a specific work). Without theory, practical criticism could not exist.

Literary theory is about readers’ understanding of the ideas, concepts and intellectual assumptions upon which rests their actual literary critique. In order to succeed in grasping the meaning of a literary text, According to Charles E. Bressler, readers

construct a kind a mental framework that holds their expectations or presuppositions (conscious or unconscious expectations about the basic makeup of the world) when reading any type of literature and this framework impacts their values and aesthetic opinions about a text “Each reader’s theory may be conscious or unconscious, whole or partial, informed or ill informed, eclectic or unified...a well-defined, logical, and clearly articulated theory enables readers to develop a method by which to establish principles that enable them to justify, order, and clarify their own appraisals of a text in a consistent manner” (Charles E. Bressler, 2001, p. 8). In short, how the reader constructs meaning through or with the work of art is what matters.

➤ **Reader/Author Relationship**

Starting first by illuminating the value of texts by emphasising reader/author relationship, Holden Caulfield in the opening of J.D. Salinger’s *The Catcher in the Rye*(1951) sets up a general question for literary criticism and theory, he voiced his thought and feeling about the connection he has with the books he reads and also about the author, he says “What really knocks me out is a book that, when you’re all done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it. That doesn’t happen much, though.” (cited in A. Bennett and N.Royle, 2016, p. 19) Salinger through this passage sheds light on a very important subject about the ‘I’, the author and the reader, and particularly about reader’s engagement with the literary text and its writer. Furthermore, A. Bennett and N.Royle infer that the passage denotes a set of undeniable truths about the effects of literature mainly through drawing a relation between the reader, the text and the author:

Literary texts can generate powerful feelings of identification, not only between reader and character but also, perhaps more enigmatically, between reader and author. The author is an absent presence, both there and not there. You may feel that you understand like nobody else what it is that the author is saying; and you may be willing to acknowledge that this author can express your opinions, thoughts and feelings as well as or even better than you yourself could. (2016, p. 20)

This is the well-known and common formula that assembles all the parts: text, author, reader. Or better, one may say these are the pieces of the puzzle that by the end of the reading experience, the reader succeeds to join them together in the same way he is going to join all the critical ideas he gained from his experience. Wolfgang Iser assigned the reader an indispensable role; he used the term “the implied reader,” in his reader-oriented literary theory. He claims that a novel’s meaning resides ‘in between’: ‘in the text and in the context in which it is read’. He adds, neither the text nor the reader should be studied in isolation.

Rather, the text produces certain ‘blanks’ or ‘gaps’ that the reader must attempt to complete: the reader “is drawn into the events and made to supply what is meant from what is not said” (Iser, 1995, p. 24). Other critics like Barthes and Foucault, among many others, were concerned with literature in ways that do not rely on regarding the author as the authoritative ‘presence’ in that text or as the origin of its meaning. For instance, the oft-cited expression ‘the death of the author’ is a paradoxical idea that refers to his death; explicitly in a figurative or metaphorical manner that the author is absent from the text. Such catch-phrase primarily was written and used by the French poststructuralist Roland Barthes (1967) “the death of the author’ which coincides with ‘the birth of the reader” (p. 21).

➤ **The Familiar Approaches**

Ann B. Dobie (2012) resumed a set of the traditional approaches or as she described them in her book ‘Theory into Practice’ *familiar approaches* that represents some of the earliest literary criticism in the literary arena. They have been standard classroom methods of teaching for many years and can still be a good starting place for new readers/students to begin their literary explorations. Examining a text through ‘A Social Perspective’ and/or ‘The Effects of Genre’ is explained as follows.

➤ **A Social Perspective**

The French critic Hippolyte Taine (1828–1893) was one of the first theorists to explore the idea that literary oeuvres are products of an individual, a time, a place, and a culture and that they are able to affect, and perhaps even change, the world into which they are introduced. A work of art's unique character, according to him, includes: *race*, *milieu*, and *moment*. (AnnB.Dobie, 2012, p.15)

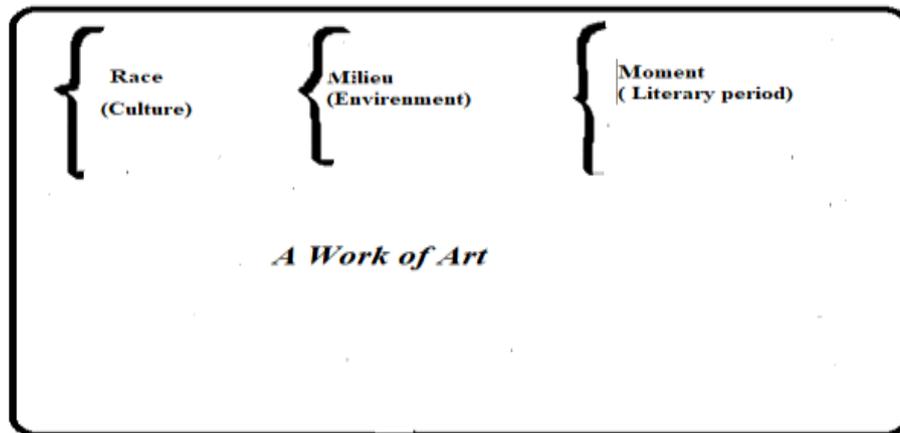


Figure 2.3: Hippolyte Taine' Definition of a Work of Art

In his theory all the elements that are typically found in works of art stem from: the cultural characteristics of a specific nation, family background, education, travel, marriages and love affairs, profession, and the major intellectual currents of a period. Thus, Taine was one of the earliest advocates for interpreting a literary text through social perspectives. In their *Theory of Literature*, René Wellek and Austin Warren conveyed a more contemporary statement of the social approach in which a social critic could base his work on three main areas (Ann B. Dobie, 2012, p. 15-16):

- The writer's heredity and environment (origins of a specific work, clarify the source of the author's convictions, and reveal his or her deep concerns and conflicts).
- The world that is presented in the work itself (culture and society);and
- The audience/the reading public for which the text was intended (what kind of impact did it have on its readers? How was it critically received?).

In short, history and biography can be used as supplementary and complementary analytical strategies in the classroom, they can enhance and elucidate the meaning of a text since they provide the reader with a sense of the world (social and intellectual concerns) of both the writer and his or her society. Recently, as traditionally practiced, the social

approach has waned in importance due mainly to the emergence of several schools of criticism and their influence. Though history and biography are helpful since they give readers a way to understand more deeply and clearly the language, ideas, and purposes of literature but they offer less opportunity for creative reading, especially for those who desire also to value and criticise the work of art for its aesthetic qualities.

➤ **The Effects of Genre**

Genre criticism has been started first by Aristotle's classification of forms in his *Poetics* (fourth century BC) where he grouped literary works according to the *means*, *objects*, and *manner* of the imitations. (See figure 2.4) It was rather less powerful in the nineteenth century to have again a small renaissance in the 1940s, when a group known as the Chicago School found in Aristotle the foundations of a system that could provide a broader and more comprehensive approach to literature (R. S. Crane 1952, Northrop Frye 1957). A genre study examines how a text complies with, varies, or deviates from other works of its kind. Ann B. Dobie described vividly her and the readers' assumptions about fiction and what they expect to meet appealing in this world of fiction:

When we pick up a new novel...we expect to meet interesting characters, listen to a narrator who may or may not be someone in the story, and find descriptive passages and perhaps even some philosophical commentary. We hope to enjoy a compelling plot, complete with conflict and resolution; a setting that logically contains the characters and maybe even extends our understanding of them; and symbols that become meaningful because they properly belong in the world of the story. With poetry, on the other hand, we expect to hear music in its sounds and rhythms, see images, recognize patterns, and savor ambiguity and figurative language. Similarly, we approach drama knowing that it will work out its narrative through dialogue, monologue, soliloquy, and action, because it does not have the luxury of authorial description or commentary. (2012, p. 21)

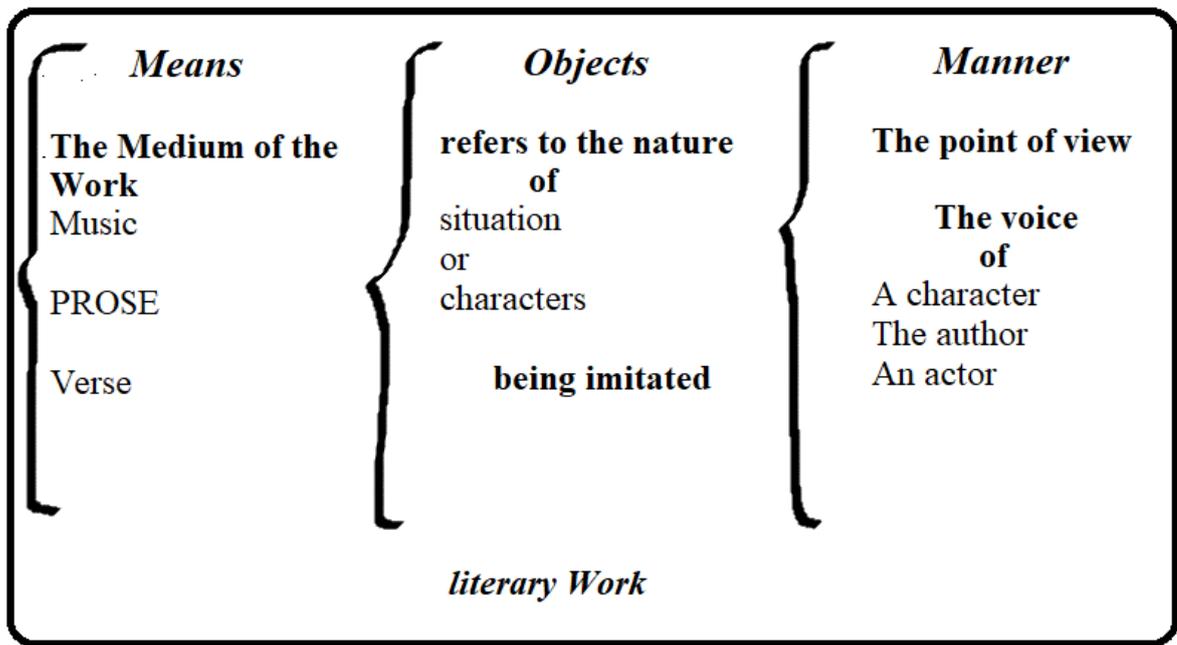


Figure 2.4: Aristotle’s classification of forms in his Poetics (fourth century BC)
(Adopted from Ann B. Dobie, 2012)

2.1.6 In a Nutshell: Literary *versus* Critical Theories

Some of the most widely publicized developments in literary theory of the second half of the twentieth century went under the umbrella term ‘reader-response criticism’. Such developments are usually understood as a reaction against Anglo-American ‘new criticism’ of the post-war period. New critics thought of literary texts as ‘autonomous’, self-sufficient and self-contained unities, as aesthetic objects made of words. Rather than emphasizing factors such as the author’s life and intentions, or the setting (time and place) in which the work of art was produced, ‘the words on the page’ are the centre of consideration. The theory is based on the notion that the meaning of the text is created through the process of reading in which the reader is heartedly engaged (Wolfgang Iser, Stanley Fish and Michael Riffaterre). Reader-response criticism refers also to ‘subjective criticism’ or ‘personal criticism’; it concerns itself to investigating ways in which ‘identity issues’ are treated and interpreted by readers through establishing a relation between their own beliefs and their own individual responses vis-à-vis the characters, desires, needs, experiences, power, dreams ...etcetera present in the text: since “interpretation is a function of identity’ and that ‘all of us, as we read, use the literary work to symbolize and finally to replicate ourselves”. (N. Holland cited in A. Bennett and N. Royle, 2016, p. 12)

Conversely, other theorists such as Stanley Fish, suggests that since every reader belongs to a 'community' of readers, he reads according to the conventions of his or her 'interpretive community' i.e.; an individual reader's response is determined by the reading's conventions that he or she acquired within a certain socio-historical context. (p. 13) The work of Wolfgang Iser(1995) is an outstanding achievement in reader-response criticism. His work is based on the ways in which the work of reading is *concretized*, it involves an interaction between elements of the text and the act of reading itself. The text prompts the reader imaginatively to fill in or fill out such interpretative 'gaps' and through this process the reader is giving shape and meaning to his act of reading. According to him, the reader "is drawn into the events and made to supply what is meant from what is not said" (p. 13)

Once more, reading literature through political lens has become the tendency during the 1980s and 1990s. Since 'power is everywhere', Foucault (1981) called for a reading based on power relations where the text can be interpreted either as a *subservience*, and/or a *subversive* act to power. Besides, questions of gender and race have also taken their space in new criticism and in the postmodern Pandora's Box. Some theorists like Judith Fetterley construes that female readers have been '*immasculated*' in the sense that they have conventionally been educated to read 'as men'. She calls for female models of reading so as to liberate women from being categorized under the umbrella term 'the universal reader' who is inherently 'a male reader' (p. 15).

Additionally, new questions and issues related to colonization, ethnic difference, racial oppression and discrimination, the West and its construction of the 'other', imperialism and Orientalism have transformed the nature of contemporary literary studies and particularly literary criticism. Critics like G. Spivak, H. Gates Jr., and Edward Said (+who are) concerned with these issues have developed specific strategies of reading and interpretation. Edward Said (1993), for instance, argues for what he calls 'contrapuntal

reading’ whereby, in reading a text, one ‘open[s] it out both to what went into it and to what its author excluded’” (as cited in A. Bennett and N. Royle, 2016, p. 15).

In short, the above approaches present a pendulum of sorts for how to approach a work of art yet one cannot adopt one theory at the expense of another since each new theory brings to the fore abandoned moments that need to be incorporated, in their proper place, within a more overarching and more coherent theory and practice of literary criticism. Roche resumed the main characteristics that define a valid literary criticism, this latter performs the following moments:

It is drawn to works that merit readers’ attention, because of their universal or contemporary importance or both; it seeks to focus on the aesthetic dimensions of the work... it seeks to unravel the interrelations also of part and whole, doing justice to each in its full complexity... it is motivated by both an objective ideal of science and an existential commitment to the value of the subject, which is led by a recognition that literary works have value also for life; it employs a methodology that is chosen after careful consideration and with attention to other options and the idiosyncracies of the work; the interpretation is presented in intelligible, jargon-free terms; it must be free of contradiction. (p. 115)

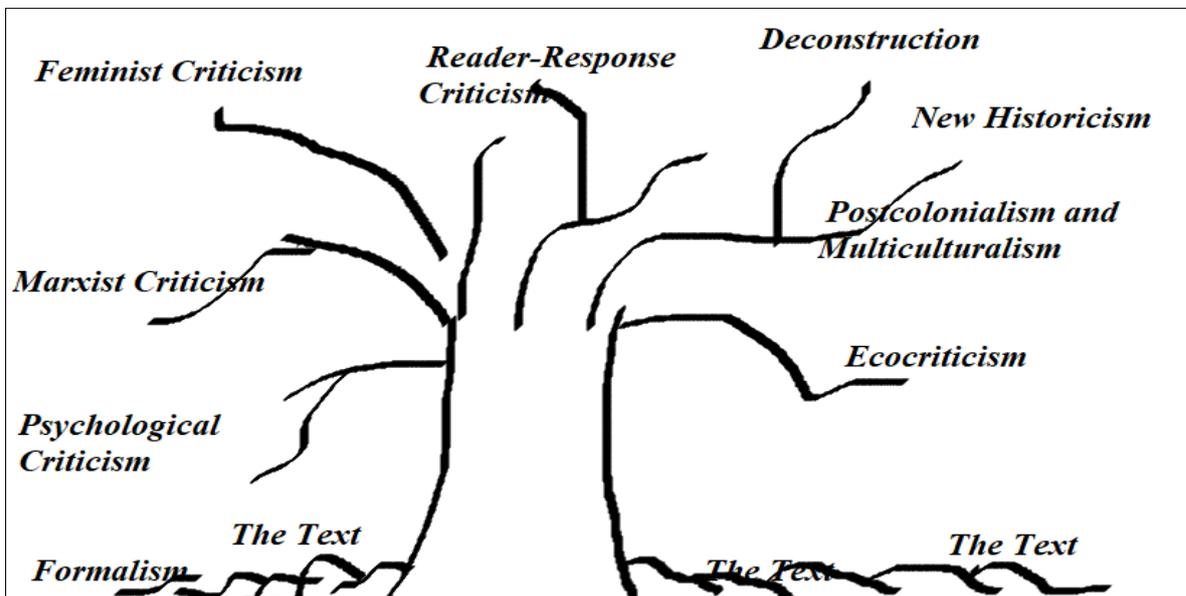


Figure 2.5: The Major Literary Critical Theories to Interpret Works of Art.

Thus, as it is illustrated in the above image, literary criticism is not usually considered a discipline in and of itself but it is related to the text. Without the work of art, the activity of criticism cannot exist. It is through this astute activity of criticism that readers can evaluate their deeds and feelings; explore issues that define their humanity or

raise their enjoyment and appreciation of the literary work. By embracing literary theories and literary criticism (due to the abundance of options they offer), readers/students learn about literature, learn to broaden their understanding and to be open to others views and thoughts, they can even question their concepts about themselves, their societies and their cultures.

Recently, Roche has used an expressive comparison between two concepts *hubris and impuissance* to depict the status of literature and literary criticism under the impact of technology, in a world which becomes increasingly rationalized. Hubris is an aspect of modern life, highlighted by humans' ability to create things and redirect what already exists. There is a general belief that technology can cure all evils with a huge desire to control everything and its power enables individuals to create anew and anew. Yet, new needs emerge and the vicious circle never comes to an end in which the humankind finds itself enslaved and trapped.

Needless to say that no previous age has been so strongly defined simultaneously by the extremes of advancement and calamity, a sense of frantic impuissance, the vacuum of values, the lack of direction, the loss of power over one's destiny, and the sense that one is at the mercy of technology are the main features that characterize the world today. Thus, this increases and deepens the sense of impuissance. Since, art and the humanities become ever more tangential in a world that favours technical knowledge and definitive accomplishments, this dialectic of *hubris and impuissance* is applicable in the sphere of literary criticism and culture studies. It is a matter of power where either artists, writers or critics are burdened to demonstrate if they are either able or unable to put into effect their touch. Roche gives literature a privileged position nowadays compared to an *instrumentalized* life, he tells:

In an age where our use of technology empowers us to control others, we need experience with something that is not purposive in quite the same way. When we appreciate an object of beauty, we do not desire to possess it or transform it, to consume it or use it; we leave it free as it is. Nor do we metamorphose the object into abstract theoretical reflection without retaining further interest in the object. As

something aesthetic, the object is a combination of the sensuous and the spiritual, neither just sensuous, as is fit for desire, nor just spiritual, as is fit for thought. Ironically, precisely this preservation of the aesthetic as what is intrinsically valuable, neither to be consumed nor to be left behind, makes it valuable as a counterforce to the instrumental, giving it a privileged position within the organic field of human activity in general and especially today. (2008, p. 206)

Fortunately, literature's intrinsic value is drawn from its ability to address neglected values, and through its simple vitality, it enriches the modern reader. It makes him happier because it offers him something more meaningful than satisfying superfluous material needs. Thus, literary critical theories are needed more than ever to accompany the reader/ the student during his wanderings through the tulips of the great opuses in order to plant the seeds of success, perseverance and creativity and to reap the fruits.

Section Two: Teaching Approaches and Methods

2.2.1 Introduction

In recent years, a significant attention has been paid to the teaching of literature in an English Foreign Language (EFL) classroom whereas particular concern is given to the key role it plays in enhancing students' competencies. What does it mean to teach literature? A set of different tasks and responsibilities enveloping: selecting texts, planning response activities and units, leading discussions, formulating writing assignments, evaluating students' interpretations, etc. However, succeeding literature's use for educational purposes cannot be achieved unless the choice of suitable materials and the knowhow to cope with them are taken into consideration. This section's main aim then is to advocate the use of (YAL) Young Adult Literature as a driving force for the cultural and the personal growth of EFL students as well as to wander through different theories of learning literature.

2.2.2 Teaching Literature: The Delicate Process

Nowadays, teaching English in foreign Language classroom is undergoing an outburst of publications- books, journal, teaching materials and articles where literature remains one of the advocated means since it envelops a set of cultural and linguistic

support for EFL learners. Further, literature can also offer a multiplicity of possibilities that may help the learner to develop his/her personal qualities as Lazar maintained: “they [learners] will feel empowered by their ability to grapple with the text and its language and to relate it to the values and traditions of their own society” (1993, p. 17). For Collie and Slater, one of the main reasons behind the teaching of literature in language classroom is its strong bond with the human psyche and life experiences “[it] offers a bountiful and extremely varied body of written material which is ‘important’ in the sense that it says something about fundamental human issues, and which is enduring rather than ephemeral” (1987, p. 6).

As far as literature and students’ experiences are concerned, the innovative constructivist approach advocates two main principles to be considered where the first one being ‘*Students are not blank slates*’ and the second settles on ‘*learning by doing*’. Teachers’ role then it is to leave space for their learners to construct personal understandings based on their reflection and their prior experience and background knowledge. By doing so, they can boost their learning as they can acquire a new knowledge based on an already possessed one. Constructivist theorists like Dewey, Piaget, Bruner, and Vgotsky argue that the role of the teacher is to foster interactive, immersive, and student-centred learning. Whereas Wesley Hoover (1996) maintains that through the lenses of a constructivist learning theory, students become knowledge makers instead of being merely receivers: “Learners remain active through this process [constructivist learning]: they apply current understandings, note relevant elements in new learning experiences, judge the consistency of prior and emerging knowledge, and based on that judgment, they can modify knowledge”. (Cited in A. Webb, 2012)

Hence, the issue of teaching literature is no longer tied to students ‘*getting it right*’ in which they are mimicking and parroting their teachers’ knowledge and words. On the contrary, they should be assisted and guided to jump outside this traditional frame towards their own autonomy, exploration, immersion and interaction. Many educators then are still endeavouring to instil in their students the love and admiration towards literature through

assisting them in their reading process, questioning, analysing, exploring difficult materials and ideas. Further, literature teacher's role is also to foster students' imagination in order to develop their critical thinking where they need to reflect carefully about their goals, the choice of the text and the adequate approaches to create new and interesting opportunities in their teaching process just to engage students in their learning, Allen Webb notes that:

Literature allows students to imaginatively step into alternative worlds, both like their own as well as far-distant, and gain understanding of self and others in rich social, cultural, and historical contexts. From this perspective what matters most about the study of literature is not the memorization of different genres or forms or gaining passing familiarity with a canon of cultural monuments. Instead, you can select works that will address issues in their lives and the broader world. (2012, p. 137)

2.2.3 How Learning Takes Place

Thus, it is useful to consider some of the learning theories that have shaped instruction in all subject matter areas for the past fifty years before focusing specifically on the major theories in learning literature. For instance, Transmission theories, Student-centred theories, and Practice-oriented theories have characterised the teaching learning arena. More details about these famous theories are explained in the following points:

➤ Transmission Theories

Everything that goes on in the classroom revolves around the teacher as the all-knowing expert who imparts knowledge to students. The primary focus of that kind of teaching is based on "how to best impart knowledge to students assumed to be empty vessels dutifully waiting to be filled up with the knowledge you provide them through lectures or presentations. You then give students tests to determine if they can replicate what you taught them." (Richard Beach et al, 2011, p. 7) as far as the literature curriculums are concerned, the transmission model is concerned with coverage of different literary periods, historical backgrounds, biographical information about authors, literary concepts, or genre characteristics, as reflected in literature textbooks. Elaine Showalter (2002) commented on the problem that characterises the transmission model as "obsession with coverage and content is one of the main barriers to good teaching . . . instead of aiming for comprehensive coverage, we have to think about what students need to read in order to

establish a basis for further learning” (p. 13). It is based also on the “Direct Instruction” approach that seeks “correct answers” where the teacher is at the centre of instruction and the students playing passive and dependent roles.

➤ **Student-centred Theory**

Advocates of a student-centred theory of learning assert that students should be able to make their own choices for what and how they would learn. This theory derived its principles from the Progressive Movement in education in the 1920s that challenged the teacher-centred model. Yet, one limitation of this theory relies on the total responsibility for learning it gives for learners and neglecting the social aspect of learning.

➤ **Socio-cultural Learning Theory**

Based on the work of Lev Vygotsky (1978), the theory implies that individuals learn to acquire uses of certain practices and tools that serve certain purposes in social groups or communities and he created the term ‘zone of proximal development’ or ZPD which refers to the extent students may reach in developing their various societal practices. (p.9) these practices or ways of thinking are acquired through participation in a joint, collective activity motivated by a purpose or object. Edelsky, Smith, & Wolfe, (2002) claimed that literature teachers can socialize students into what could be called a literary community of practice reflected in the practices of a highly engaged literary book club. This kind of community assists learners to become careful readers who acquire various practices involved in interpreting and producing literature.

Each of these models put the accent on certain teaching techniques and roles over others. Even though, there are practices (approaches and strategies) that are involved in teaching and learning literature which can enlighten teachers’ path while constituting a literature curriculum.

Richard Beach et al(2011) resumed some of these practices related to the teaching and learning of literature in the following points:

- a. **Perspective-taking:** providing the student with an amalgamation of thoughts, opinions, philosophies, characters, settings and epochs. For instance, since students

have the tendency to adopt and imitate, they can adopt characters' perspectives or roles in a drama activity, they assume the voices of others whose perspectives differ from their own in terms of race, class, gender, age, or historical period which is going to raise their consciousness and improve their appearance and behaviour.

- b. Constructing Social Worlds:** in this practice, students are permitted to use the texts they read as a way to converse with characters, authors and with a gallery furnished with a social world full of personages, habits, mode de vie, dresses and various scenarios. By the end, they can see that literature is part of the grand conversation about how to live and shape their cultural life together.
- c. Explaining Characters' Actions:** while reading, students come into contact with varied portraits of characters: protagonists, antagonists, minor characters etc; Based on their social and cultural backgrounds, they can formulate reasons or motives having to do with characters' beliefs, traits, and goals, as well as to critically delve into the words to get hold of the larger meanings of characters' lives and their own.
- d. Inferring Symbolic and Thematic Meanings:** Through language, symbols, signs, images, gestures, dress, behaviours, actions, etc., contained in any literary text; representing larger meanings; can drive students to go beyond the literal to infer implied thematic meanings that serve some larger purpose.
- e. Making Connections:** by drawing connections between the text in hand and other texts read before, the student can recognize the differences between his life and those portrayed in the literature. Hence, this approach may enhance learners' motivation since they can connect the text which they find authentic to specific events or experiences in their own lives.
- f. Posing Questions/Problem-solving/Re-reading:** this practice is based on what students do not understand or retain from a text, especially after the first reading, which leads them to ask questions to solve what was puzzling them and by the end direct them to reread the text, to grapple with difficulties in a text in order to formulate new interpretations.

g. Applying Critical Lenses: This practice mirrors a larger critical pedagogical approach that embraces critical analysis of the beliefs and ideologies portrayed in texts and in institutions shaping students' lives. Texts are critically analysed by applying different critical lenses to texts—reader-response, feminist/gender, Marxist/social class, archetypal, deconstructionist, postmodern.

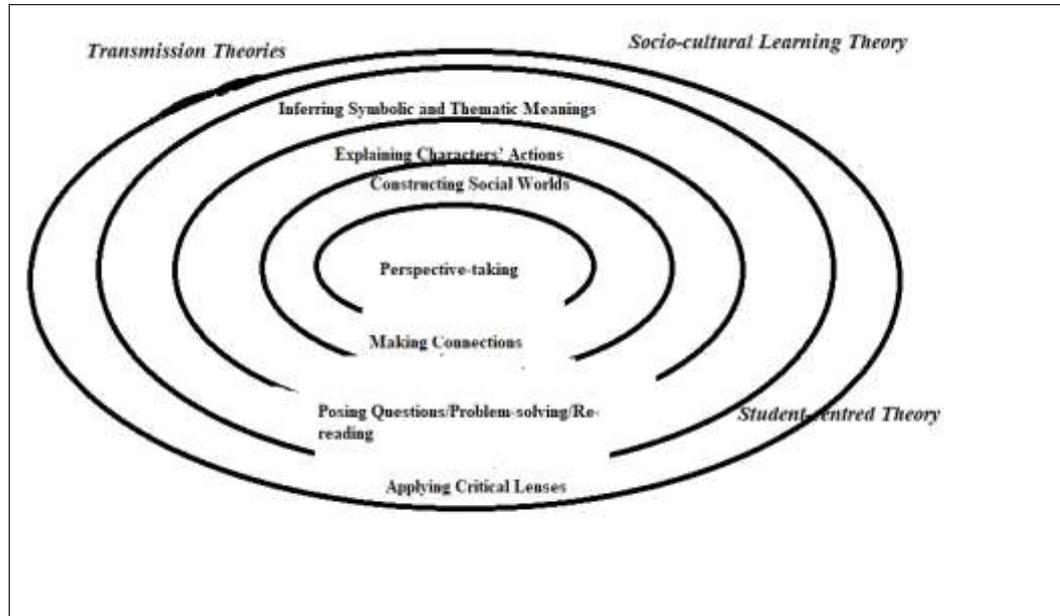


Figure2.6: Major Learning Theories and Practices in EFL Classrooms

Accordingly, the teaching and learning of literature is intricately entwined with the vast network of the previous mentioned approaches and practices, as it is illustrated in the figure above. All the included elements together play crucial role in literature classroom.

The table below summarizes Carter and Long's (1991) three main approaches to teaching literature in the EFL classrooms. If these models are used properly, they would best serve the needs of EFL teachers and learners.

Table2-1: Carter and Long's (1991) three main approaches to teaching literature in the EFL classrooms

Models of Teaching Literature	Characteristics and Principles
The Language Based Model	<ul style="list-style-type: none"> ➤ Students are enabled to access a text in a systematic and methodical way to exemplify specific linguistic features. ➤ Teachers make use of specific activities that deconstruct literary

	<p>texts in order to serve specific linguistic goals.</p> <ul style="list-style-type: none"> ➤ Linguistic practice is more important in this model.
The Cultural Model	<ul style="list-style-type: none"> ➤ it views a literary text as a product or a source of information about the target culture ➤ Students are asked to explore and interpret the social, political, literary and historical context of a specific text.
The Personal Growth Model	<ul style="list-style-type: none"> ➤ This model is a kind of bridge between the cultural model and the language model. It concentrates on the use of language in the literary texts within its cultural context. ➤ Learners are expected to express their opinions, feelings and make connections between their own personal and cultural background within the text. •

2.2.4 Text Selection

Obviously, due to the huge array of literary genres, the possibilities for text selection are potentially endless. Yet, one of the main difficulties that may face literature teachers is the choice of the literary text which should respond and conform to the needs, interests, cultural background and language level of the students. For Llach (2007) and Chalikendy (2015) the most important element in a successful literature classroom is the adequate choice of material. For that reason, it remains important to choose relevant works which should meet students' age, culture, life experiences, emotions and dreams. By the same token, Maley (2001) also considers text selection as a 'crucial factor' in making literature a resource for linguistic development, personal enrichment and cultural appreciation. Also, Long (1986) insisted that literature is an authentic text:

[Literature] is by definition authentic text, and both verbal response and activity response are genuine language activities, not ones contrived around a fabricated text. Moreover, current methodology – for 'communicative' language teaching – favours group activities and learner-learner interaction. Prediction, creating a scenario, debating topics on or around a text ... all seem to develop naturally out of

literary text, while they are either difficult or impossible with the type of text favoured by 'English for Specific Purposes'. (1986, p. 58)

Since literary text selection is a challenging task for teachers, it is advisable while choosing the suitable material; to follow some principles like providing students with positive, enjoyable reading experiences that will encourage them to develop and sustain lifelong FL pleasure and instructive reading habits as well as they should also keep an eye out for new and unusual literary texts that might be successful for the particular contexts in which they teach. Regarding fiction, Collie & Slater(1987) pointed out that teachers are inclined toward short stories rather than full-length novels, this is because students can read a number of different stories in the time that it takes to read a novel as this fictional genre can be read and discussed in less time and can offer more variety in the syllabus. Although, regarding their compact nature and concision, students need to be well prepared to read them and to ensure their comprehension. Also, through reading novels, students can become familiar and comfortable with the plot, characters, setting, and style as they can build comprehension and confidence as they progress in their reading process. Though, they require more time, energy, effort and motivation to complete. Besides, many short novels like young adult fiction have been effectively used in FL literary instruction "a short novel may seem the ideal compromise." (John S. Hedgcock and Dana R. Ferris, 2009,p. 266)These texts though they may lack the gripping content and linguistic and stylistic richness offered by other categories of fiction, they are apt to grab students' interest and are fairly easy for them to read.

As far as integrating poetry in the syllabus is concerned, though it is one of the more challenging literary genres, particularly for struggling readers; John S. Hedgcock and Dana R. Ferris (based on previous works done by Collie & Slater(1987) and Lazar (1993)), favour the use of poems as an enjoyable learning genre. They proposed that the keys to maximizing the benefits of studying poetry lie in text selection and teacher support as students advance through the reading process. The chosen poems should be fairly short and contemporary so that students do not struggle with anachronistic and highly literary

language, as well as they should reflect on themes readily accessible to the student audience. They echoed:

Poetry as a genre offers many advantages to the L2 reading teacher. First, many poems are quite short; it is possible to cover one or more poems in a single class session. Second, because poems artistically capture universal experience and elicit emotional responses, students and teachers frequently enjoy reading poetry and find it both moving and satisfying. Third, poetry offers a creative and unique perspective that extends L2 students' awareness and appreciation of the target language. (2009, p. 268)

Hence, in order to foster their students' responses to poetry; teachers may follow numerous strategies like first, they need to consider the main characteristic of this literary genre which is 'performance', in this way students may appreciate poetry through performing it or even through creating podcasts or Voice thread performances of poems since:

It is good to initially read aloud or perform poems so that students experience the sound of the poem. It's also important to first elicit immediate subjective responses or reactions by having students describe emotions and memories evoked by the poem—curiosity, anger, guilt, passion, intrigue, etc., and then what words or images in the poem led them to experience those emotions.(Richard Beachet al., 2006, p. 133)

Second, they can also follow a set of strategies like: responding to key words and phrases, visualizing and using the senses, identifying with the speakers, identifying difficulties in understanding poems. (p. 137)

Drama is also still well thought-out as being a key genre to be studied as part of a mainstream literature program. Plays' advantages are manifested in cultivating cross-skill connections and FL communicative competence and engage learners in conversation analysis. Since texts are so greatly dependent on dialogue, reading a play engages readers to apply additional imagination and inferencing abilities. In short, drama is of a paramount importance when it comes to boosting learners' autonomy and motivation because "many excellent plays (both in the literary canon and outside of it) explore universal themes of life, people, and relationships in engaging and enjoyable ways. Thus, although plays offer unique challenges to teachers and students, they also offer distinct opportunities not as

easily found in other literary genres.” (John S. Hedgcock and Dana R. Ferris, 2009,p. 271)

lazar (1993) elucidates the following three main issues (text background, the language of the text and motivating students) that teachers need to consider in working with plays just to facilitate the task for them as well as for students to gain an impressive vision about the genre. Once the play’s plot and themes are understood, the teacher can induce learners to acting out or rewriting scenes and analysing them for how language reveals meaning, character, and relationships. (p. 272)

To sum up, one may refer to Harris’s and Sipay’s (1990) opinion, as they see in literature a tool that cannot be relegated to the supplementary shelves, they have suggested the basic principles of “a lure and a ladder.” The lure may be a variety of ways, easy and accessible materials to entice students to begin reading for pleasure and to become more engaged and active. The ladder involves a varied selection of literary texts that will raise the students’ interest in reading at a range of difficulty levels which serve as the “ladder” that students climb as they gain confidence, experience, and efficiency in their learning process.(John S. Hedgcock and Dana R. Ferris, 2009)

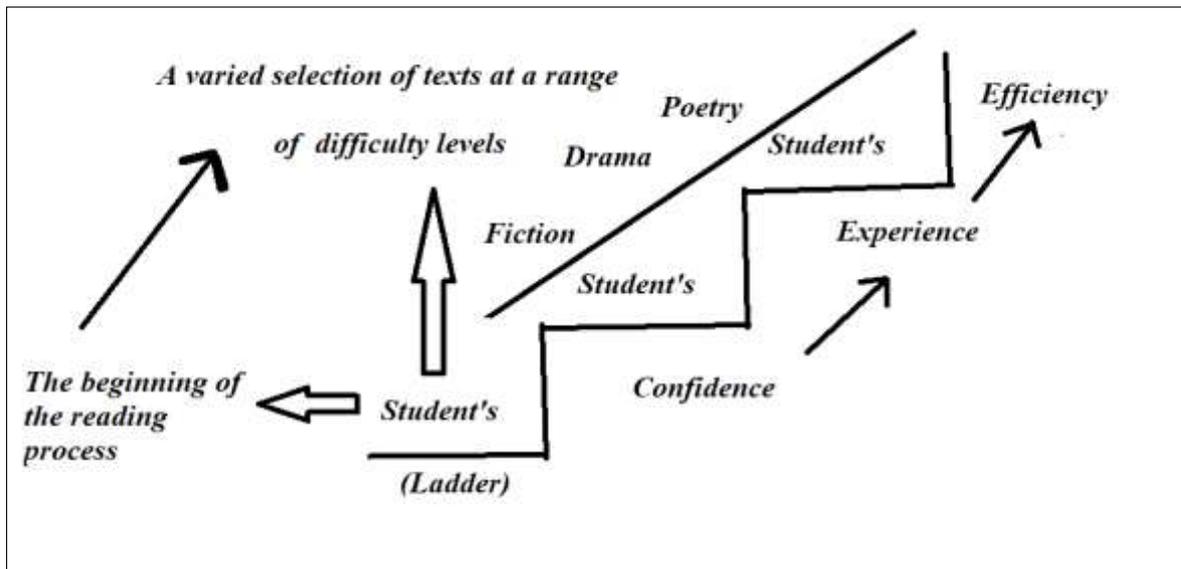


Figure2.7: Harris and Sipay principle ‘the lure and the ladder’ (1990)

2.2.5 Conclusion

In summary, if a teacher integrates the above mentioned approaches within the suitable choice of the text and through the use of ICTs, it would be easier for students not merely to analyse a literary works; but to do it with motivation since they feel autonomous

and well-equipped as they can justify their interpretation in a critical way. Also, Young Adult Literature may represent a valuable contribution to the English literature classroom as it can be an enabling means to promote students' reading skills, their critical thinking as well as to develop their intercultural competence.

Then, as far as teachers' satisfaction is concerned, it can be achieved when they can really push the edge of possibility to make their students '*engaged*' in a literature class which is not an easy task but a possible one, to pave the way for them to taste and appreciate literature as a resource which may enable them to think, to wander and wonder, to feel and to learn.

Section One: Teaching and Innovation

*I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.
Robert frost (1915)*

3.1.1 Introduction

Educators often search for the holy grail of teaching. Copious research studies suggest that some teaching strategies lead to significantly more positive learning outcomes than others especially when the spirits of change, innovation and educational technologies looms over the horizon of the 'walled gardens'. Though these terms are always needed in the educational field as they allow teachers and the whole community to take stand against passivity and stagnation, many teachers still show no enthusiasm and are quite resistant to change. Especially when advocates of 'innovating foreign language teaching' claim for the urgency to change, teachers find themselves in ambiguous and confused situations. Hence, it will be hopeless to think of introducing any innovation, if a culture of innovation is not really explained, understood and adopted. The purpose of this chapter then is to present some findings of the literature review on innovation, educational technology and E. Learning where a particular emphasis is devoted to decipher the world of social software

and its intricacies with regard to foreign language teaching in general, and literature teaching in particular.

3.1.2 Innovation in Education

In a rapidly changing world and with the hasty advance of information and communication, fundamental changes to the traditional education paradigm are required. Technology continues to offer possibilities that most teachers can only barely grasp that is why a need for new and/or improved methods/approaches/techniques compels teachers to ‘think outside the box’. Nevertheless, since education is a ‘future-oriented’ enterprise; contemporary teachers should avoid ‘past-ucating’ in their teaching practices to meet the challenges of the future. (M. Prinsky, 2013, p. 2)

In view of that, the idea of constructive change is a useful way to uphold the different facets of teaching and learning where innovation is a key factor of the educational change’s process. There are a wide range of understandings of innovation in related literature. Some perceive it as an improvement of an existing form or procedure. Others think that it as an implementation of something new “Innovation may relate to the introduction of something large in scale, such as a new textbook...[or] something much smaller in scale such as a new procedure” (cited in Ali Baiche, 2009, p. 14).Another view advocates a radical shift of doing things from the preceding forms.

A useful addendum to the various definitions of innovation was added byRogers (2003) who defined innovation as “an idea, practice, or object perceived as new by an individual or other unit of adoption”and it has five attributes: 1. Relative advantage; 2. Compatibility; 3. Complexity; 4. Trialability; and 5. Observability. (K. Hyland and L. Wong. 2013, p. 2). For others like Kennedy (1996) perceives innovation, as a process which “implies some deliberation and consciences.” (K. Hyland and L. Wong, 2013, p. 2)clearly, one may deduce that innovation is a mechanism that involves various aspects and factors where the human factor and its consciousness and reflection are the epitome. For instance, a new way of teaching a course, the introduction of a new subject in the

curriculum, a new way of testing or trying to do things differently all of them based on the idea of *newness* are considered to be innovations.

Further, it is worth citing Miliani (1998) who made a clear difference between innovation and change so as to help in clarifying the conceptual ambiguity associated with the term ‘innovation’, he construes “Could we then say that innovation implies change? On the contrary the reverse is not true: change does not necessarily entail innovation.” (Cited in Ali Baiche, 2009, p. 17) Hence, adopting and adapting innovation to local educational contexts takes time and effort, particularly where inherent cultural differences and uncertainty may lead to resistance to, if not rejection of change. Ergo, raising awareness of both the learner and the teacher beliefs can be essential for challenging taken-for-granted assumptions. Along the same line of thought, Rogers talks of ‘diffusion of innovation’ a term he used to denote the process through which innovation is communicated and made real. According to him, the four key components of innovations’ diffusion (innovation, communication channels, time, and social system) are necessary elements to reap the fruits of novelty which can be seen just when innovation becomes change.(Ismail Sahin, 2006).

Amid this array of multiple voices of perspectives, Algerian teachers and researchers-like others all over the world- in the twenty-first century are witnessing many changes and challenges especially about social media influence on students’ engagement and educational attainment. A significant change in their needs and interests at the different academic levels is also taking place. It is therefore urgent to address the real context of the students and to have a new look so as to integrate technologies with EFL learners so that the learning will be meaningful.

Modern theories in teaching English as a Foreign Language (TEFL) favour more independent methods such as the learner-based approach that fosters learners’ autonomy and reduces the power of the teacher as the only transmitter of knowledge. (S. Baghzou, 2020, p. 676) Accordingly, Algerian universities –especially in the field of teaching foreign languages- were also engaged in numerous reforms recently in which a renewal of the curriculum content, assessment criteria, homework assignment and teacher training

were the major pillars that the new reforms were laid on. (The Common Core Programme, 2013)

3.1.3 Educational Technology

As new technologies emerged, various modes of representation and forms of communication were affected, they changed what teachers can do and what they want to do. Information and knowledge are represented in many forms, including pictures, graphics, animations, and movies. There are numerous forms of digital communication, counting Internet chat rooms, videoconferencing, discussion forums, social networks, and more in addition to one-to-one and one-to-many face-to-face communication modalities. Undeniably, one of the great advances that technology has offered to the humankind is the printing press which changed education. Subsequent to the introduction of printed books, information was brought to the masses, making it possible to have larger groups involved in education and to provide training with materials that could be studied outside the workplace. Formal learning became more standardized as well as more available.

As a result of the powerful technologies now available there has been a steady growth in informal learning as a consequence and a clear shift in emphasis in formal learning situations to include more *showing* and *doing* rather than just *telling*. For instance, throughout the ages teaching and learning were supported by various tools and techniques. The field of educational technology has emerged as a recognized discipline and profession in the last 50 years. It is becoming part of major educational programs in institutions worldwide where its main concern is to support learning and instruction by new technical and pedagogical ways and means through the integration of advanced digital technologies. It is a dynamic, complex, and interdisciplinary enterprise. Technology-based instruction surpasses traditional classroom-based instruction, it led to an e-learning revolution providing a wide variety of affordances and capabilities that can promote motivation and result in engaging, efficient, and effective learning. According to Ronghuai Huang et al. educational technology refers to:

the use of tools, technologies, processes, procedures, resources, and strategies to improve learning experiences in a variety of settings, such as formal learning, informal learning, non-formal learning, lifelong learning, learning on demand, workplace learning, and just-in-time learning. Educational technology approaches evolved from early uses of teaching tools and have rapidly expanded in recent years to include such devices and approaches as mobile technologies, virtual and augmented realities, simulations and immersive environments, collaborative learning, social networking, cloud computing, flipped classrooms, and more. (2019, p. 4)

3.1.4 The Teacher, a Content Expert or an Educational Technologist

The fields of teaching, learning and technologies are characterized by persisting changes which affect teachers' practices, learners and the whole community. Monitoring changes and progress of learning is among the things that teachers which need to become educational technologists need to understand since changes in technologies are occurring at a mounting rate. Along with increased informal learning resources and environments, a new technology can introduce a new approach to teaching in a formal learning environment as it can alter others. Hence, the rapid growth of online learning has revolutionized formal contexts where hybrid learning environments emerged by integrating online resources and activities with face-to-face contexts which become now the norm in many higher educational institutions.

Many teachers are now adopting the practice of flipping the classroom because there are so many Internet resources available to so many people. They assign readings and associated discussions outside of class, sometimes within an Internet-based environment, and using class time to permit students practice knowledge learned outside the class. The teacher's role was shifted from primary presenter of information to a provider of constructive and meaningful feedback. His role is to increase learner competence and knowledge so as to solve meaningful problems. The picture below describes a metaphor used by David W. Brooks, Diane E. Nolan, and Susan M. Gallagher to depict the actual relationship between teachers and learners through the medium of the Internet in a web-teaching environment, they explained their metaphor as "In Web-Teaching, we think of teachers as controlling the servers. The teachers decide what will be made available to serve, and which returned information will be recorded, if any. In Web-teaching, the

students run the browser software and sit at the “served” computers, the so-called client terminals.” (2002, p. 11)

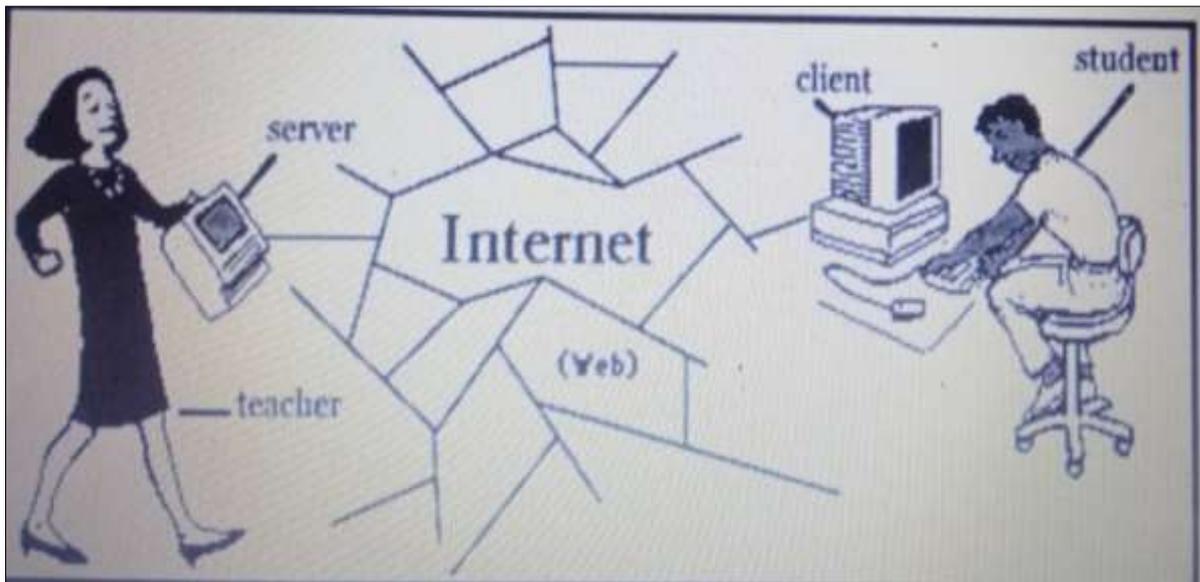


Figure3.1: Screen Capture The Teacher/Student, Server/Client Metaphor of Web Teaching.

Clients and servers are two main functions that characterize the Web. Server software is what makes it possible for an Internet node to send files to clients. The latter are the end users, the ones that make use of browser software. Servers are the sources of information, the repositories.(David W. Brooks, Diane E. Nolan, and Susan M. Gallagher, 2002, p. 11)

Moreover, Educational technology is inherently an interdisciplinary enterprise that involves among others, content experts, technical specialists, teachers, and administrators, who have different backgrounds and formal training. For an elaboration of a curriculum for advanced learning technology, a well-designed process is needed that encloses various steps:Support, Training, Needs Assessment, Design/Redesign, Development, Deployment, Management, Evaluation; and which involves a diversity of people, problems, needs, technologies, and solutions ; adopting this process may guarantee a successful realization of a technological based course.

Additionally, due to the recent advances of technology many concepts gain new connotations and meanings like ‘literacy’ for instance, this term ceased to refer solely to focus on reading, writing, and basic calculations, but it has expanded considerably to

include digital literacy, which includes multiple literacies (e.g., information literacy, technology literacy, visualization literacy).

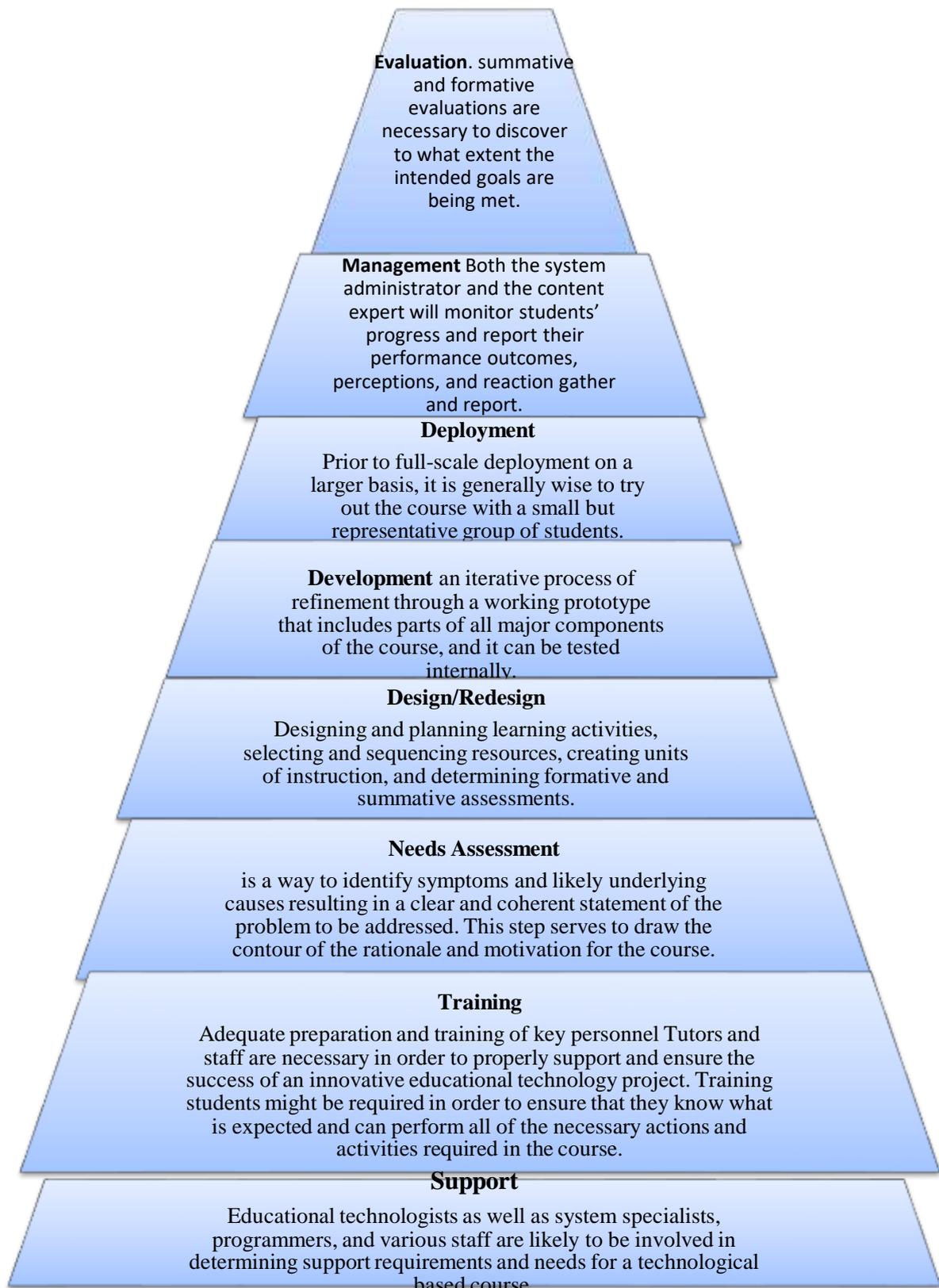


Figure3.2: The process of a curriculum's elaboration for advanced learning technology.

This means that the notion of basic skills typically taught in primary and secondary school settings has been enlarged, and supporting the development of digital literacy skills

using technology is one obvious approach. Besides, pedagogical approaches are also changing and many applications are expected to continue to revolutionize and influence how knowledge and expertise are developed as well as a growing emphasis on learning by doing, sometimes also referred to as authentic or situated learning, become the tendency in the education arena.

3.1.5 Innovation in Foreign Language Teaching: learning/E-Learning

To start with, it is noteworthy to define the term *learning* to be able later to introduce the shift to E-learning. Thus, learning is an active, evolving, engaging and constructive process that brings together personal and environmental experiences and influences for acquiring, enriching or modifying one's knowledge, skills, values, attitudes, behaviours, and worldviews. Learning theories develop hypotheses that describe how this process takes place. The scientific study of learning started in earnest at the dawn of the twentieth century. It focuses on engagement, encouragement and motivation as the key elements that will guide students to improve their critical thinking skills while fostering a deeper understanding of a specific subject.

The teacher plays the role of a facilitator, providing tools and resources that allow the process of converting learning and reflections into understanding, using specific examples and exercises. This was the well-known and common scenario but educational philosophies are affected by the outstanding shift from early behaviourist and cognitivist models to the era of social constructivism and then on to the emerging connectivist age of distance learning. Due to this changing context and the emergence of new learning theories, the concept 'learning' gained new connotations. Undeniably, learning is linked with change, people's ideas, actions, capacities and skills are changing in response to challenges and opportunities where new necessary knowledge or skills are needed. Hence, learners and educators duty is to provide tools, paths, and techniques by which this knowledge can be accessed, appropriated, constructed, and re-constructed in order to meet individual and collective needs. Once more, factors like large numbers of students in classrooms, scarcity of discussion sections, lack of interaction with faculty academic

members and inadequacy of classroom facilities and environment have directed higher educational institutions towards integrating technology in the teaching and-learning processes and to make benefit of the Information and Communication Technologies (ICTs) which have impacted all sectors of society including the educational sector.

Therefore, blending learning with technology or converging Internet with learning gave birth to e-learning, a new term for learning professionals and educators had been coined in October 1999. It is a modern learning method that aims to enhance knowledge and skill as well as to construct, promote, deliver and facilitate learning anytime and anywhere throughout internet and computer networks, Ghosh et al. (2012) define it as “[...] a way to learn based on the use of new technologies allowing access to online, interactive and sometimes personalized training through the Internet or other electronic media (intranet, extranet, interactive TV, CD-Rom, etc.), so as to develop competencies while the process of learning is independent from time and place.” (Alessandra Giglio cited in María Luisa Carrió-Pastor, 2019, p. 23) People all over the world were connected in a relatively easy and inexpensive way thanks to the global network. The educational community mainly students and teachers found a profitable ground on which they could communicate and exchange learning especially through personal websites and with the first Learning Management Systems (LMS). Once more, the Massive Online Open Courses MOOCs emerged around 2007 and they “became the main trends in education and a rather fertile industry for education.” (Alessandra Giglio cited in María Luisa Carrió-Pastor, 2019, p. 23).

Areej Shabaan resumed the major benefits that E-learning proffers for both teachers and learners. She asserts that this revolutionized way of learning can: encourage lifelong learning, take individual differences into consideration that each student can learn according to his own pace, aid students to access to different online resources, enjoy new learning experiences and receive immediate feedbacks. (2016, p. 40) accordingly, in order to ensure effective implementation of e-learning, a set of determining factors of its effective delivery like technological, pedagogical, and individual ones need to be unveiled

and taken into account. Another important issue related to ICT adoption and diffusion as well as on the acceptance of technology has been studied in great detail where the focus was on both sides; the organizational and the individual one.

The technology acceptance model (TAM) was first created by Fred Davis a recognized strategic planning scholar (1989) taking its roots from psychology research. It is an intention-based model developed specifically for explaining and/or predicting user acceptance of computer technology; it addresses the user's attitude toward using technology "TAM proposes that perceived ease of use and perceived usefulness of technology are predictors of user attitude towards using the technology, subsequent behavioral intentions and actual usage. Perceived ease of use was also considered to influence perceived usefulness of technology." (Cited in Maslin Masrom, 2007, p. 3) Hendrick et al., (1984) defined technology acceptance as "an individual's psychological state with regard to his or her voluntary or intended use of a particular technology." (p. 2)The figure below presents the original version of TAM (Fred Davis, 1989).

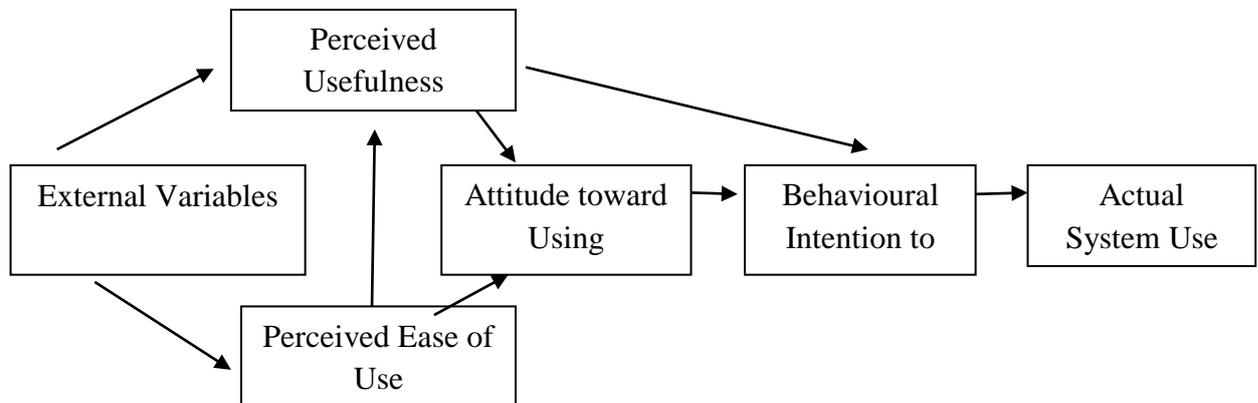


Figure3.3: Original Technology Acceptance Model (Maslin Masrom, 2007, p. 3)

In a study by Maslin Masrom (2007) to examine the applicability of TAM to explaining students' acceptance of the e-learning technology within the academic setting, it was found that in order to foster individual intention to use a technology, positive perception of the technology's usefulness is crucial, whereas the students' attitude toward using the technology may not be equally important. The same researcher revealed that training and information sessions on e-learning need to focus primarily on how technology can help improve the efficiency and effectiveness of students' learning process rather than

considering only the procedures of actual use of the technology. (p. 8) yet, not only students need to have a pre-acceptance to used technology, but even teachers who in most occasions suffer from the syndrome of technology anxiety. As far as foreign language teaching is concerned, it has always had a fairly strong relationship with technologies: from audio and video inputs to computer assisted instruction software, technology has played the role of multimedia tutor for foreign language learners. With the rise of Internet, a lot of synchronous and asynchronous tools to communicate started to grow in fame and favoured the chance to get in touch with people all over the world without limitations of space or time.

3.1.6 Changing Contexts/New Learning Theories

Over the last twenty years and with the actual rapid change process, technology has changed how people live, how they communicate, and how they learn. Particularly, it plays a leading role inside the classroom setting. In most psychological theories, learning is defined as a persistent change in human performance or performance potential (Lohr & Chang, 2005). According to Spector (2016), the changes could include one's abilities, attitudes, beliefs, knowledge, and skills. However, the major concepts and principles of learning throughout different ages; vary with learning theories. The latter are conceptual frameworks describing how knowledge is absorbed, processed, and retained during learning (Simandan, 2013).

Certainly, new pedagogies and theories of learning imposed by cyberspace affordances have arisen in an attempt to explain and provide guidance to educators when teaching in net-infused contexts as well as to address a set of nowadays preoccupations and concerns. This changing context required new ways to approach all forms of human interaction and communication and related theories to explain and recommend approaches to learning in networked contexts. Jon Dron and Terry Anderson claimed that these new theories cannot achieve their task unless its designers and users take into account some of the crucial principles that help to gain a clear and effective vision for their integration and

application particularly in a social learning context that will be detailed later. They stated that:

learning is not just a feature of individuals, but of communities; learning is distributed not just in the heads of humans but in the tools, conceptual and physical, that they use, the artifacts they create, and the environments they build and inhabit; knowledge exists in a social and physical context as well as a personal one; structure and meaning can be an emergent feature of the dynamic learning system in which many individuals, loosely joined, can play a role in creating; diversity has value to the whole learning community, and individual differences should be valorized.(2014, p. 47)

Technology development affects both the tools developed around the classroom and the curriculum development. A propos the first one, tools development, the rise of technological tools such as the personal computer (PC), laptop, internet, smart phone, multi-media and web 2.0 has involved the educators in a battle to keep pace with the actual speed. They are finding themselves directed by a non-ending stream of change. This latter created new needs and interests that affected, significantly: curriculum development which needs to be updated and reviewed. Meanwhile, passive teaching methodologies were replaced by more active ones including student-centred learning, the co-creation of knowledge, and peer review assessment strategies due to the Web 2.0 movement and new tools such as blogs and microblogs, wikis, podcasting, social bookmarking and social networking.

The evolution of pedagogies in distance learning was treated by many researchers and educators to bring to light about improvements in learning when used in combination with other technologies. Pedagogies and technologies are intertwined in a dance, where the moves of one (Pedagogies) determine the moves of the other (technologies). Mark J.W. Lee and Catherine McLoughlin (2011) proposed *Pedagogy 2.0* which is both a conceptual and evaluative framework for innovative teaching and learning practices. It is based on the three Ps: personalization, participation, and productivity where both teachers and learners are engaged. They introduced their framework as:

Pedagogy 2.0 is envisioned as an overarching concept for an emerging cluster of practices that favor learner choice and self-direction, and engagement in flexible, relevant learning tasks and strategies. Though it is intended neither as a prescriptive

framework nor a technology driven mandate for change, it distills a number of guidelines characterizing effective learning environments, such as choice of resources, tasks, learning supports, and communication modalities. (p. 51)

The main characteristics of the three elements of Pedagogy 2.0 are as follow:

- **Participation:** this aspect is a reflective one; it is distinguished by a shift toward student–teacher partnerships, with teachers as co-learners or associates in the learning process as opposed to the “acquisition” model of learning. Participative learning is achieved through an increase of the level of socialization and collaboration with peer groups, experts, and community, and by fostering connections that go beyond the walls of the classroom or institution.

- **Personalization:** Web 2.0 and social software tools provide learners with greater levels of choice to make decisions about which tools best suit their goals and needs for connection and social interaction, which means to utilize, and how and where to use them. In aim to allow learners to shape and mold their own “personal learning landscapes”, *The personal learning environment* was introduced to represent the latest step toward an alternative approach to e-learning.it is to give learners greater control over their own learning experiences, and to support a wider variety of learning practices, tools, and resources.

- **Productivity:** this factor alters the oft-used idea that sees learners as empty vessels waiting to be filled by their teachers as being the only suppliers of information. Students can be actively engaged in the knowledge creation process, they are also able to create and generate new and original ideas and concepts.

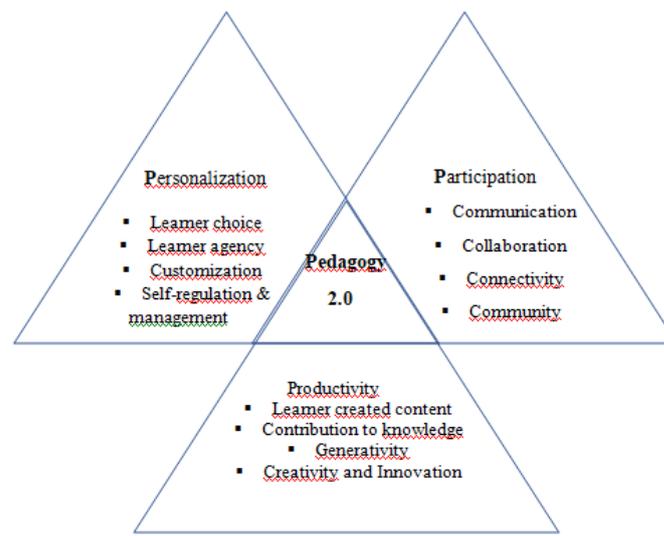


Figure3.4: The Key Elements of Pedagogy 2.0 (Mark J.W. Lee and Catherine McLoughlin, 2011, p. 52)

3.1.7 The Major Pedagogical Eras

Since individual learning is enmeshed in the complex social experience and context of group, network, and collective social activity and culture. Various researchers endeavoured to unveil some of the new details related to teachers' pedagogies and learners' styles through different epochs mainly under the impact of technology and the Web. To illustrate, T. Anderson & Dron in an aim to decipher this web world and its impact on learners and learning, they sort three pedagogical eras to describe the generations of developments in distance learning, they were classified under the umbrella of: pedagogies of instruction, pedagogies of construction, and pedagogies of connection. The following points are the summary of their classification:

- **The Instructivist-era: Behaviourist/Cognitivist:**

A wide interest by modern research is upon how individuals learn as much as how they can learn with others. The cognitivist-constructivist approaches see the learner as an autonomous agent; he can construct his knowledge alone as he/she may learn from others. In other words, knowledge is gained as a result of connecting and creating ideas, feelings, and structures; learning is seen as a process of construction, building models, and connecting an old knowledge with a new one.

Additionally, a richer psychological understanding of learning and how it occurs; deciphering the internal processes and the mental models are seen and interpreted through cognitivist approaches' lenses. With these perceptions vis-à-vis learning, new pedagogies like: problem-based, enquiry-based, and constructionist methods of learning emerged. E. O. Wilson (2012) claimed that “humans have evolved for millions of years in contexts where shared support and cooperative activity has increased survival probabilities” (cited in Jon Dron and Terry Anderson, 2014, p. 40) since the aim is to expose the major pedagogical approaches under the impact of social software, this quote goes straight to the core of the subject; the above mentioned approaches gained a new profile since in a networked social or learning context- that affords channels of communication-learners can exploit and benefit from the support and assistance of others who serve as models and sources of information.

Thus, learning is inherently a social process since it can be induced and confirmed through interaction and discussion with others, this type of learning was mainly enacted through transmitting knowledge by the learned to the unlearned in a setting where few alternatives existed to fixed media broadcast or distribution for distance learning “Before the advent of the postal service, distance education as we know it today was virtually impossible, so it is no coincidence that the first examples of the form date from the late eighteenth century when such systems became ubiquitous and reliable.” (Jon Dron and Terry Anderson, 2014, p. 38) Now, it is fortunate to say that due to the advent of affordable communications technologies, there can be no doubt that mediated interaction has come to form a major role in supporting cooperative work, collaborative understanding and individual growth.

- **Social Constructivist:**

The roots of this philosophy are derived from the fact that knowledge construction is dependent upon individuals own and collective understandings, backgrounds, and preferences; Social constructivist models of learning have deep philosophical and

pedagogical roots, and have been associated in a learning contexts with the works of John Dewey, George Herbert Mead, and Jean Piaget. Social constructivist approaches were used in distance learning since social-constructivist perspective sees knowledge and knowledge creation as a fundamentally social phenomenon. Jon Dron and Terry Anderson resumed a number of common features that characterize social constructivist models. They proffer learners the opportunity to share, debate, discuss, amplify and dampen their understandings; they cherish learning in authentic contexts which boost learners' motivation and focus in their learning process; they challenge learners with different meaningful constructive problem-solving situations which are full of inquiries and problems. (2014, p. 42-43)

- **The Connectivist Era:**

There are many related theories that help to explain and recommend approaches to learning in networked contexts, outside the classroom. Jon Dron and Terry Anderson distinguished connectivism with a small “c,” a generic term they used for a family of network learning theories from Connectivism with capitalized “C” a theory created by George Siemens (2005). There are numerous and diverse variations of connectivism that share some unifying characteristics and properties of knowledge in a networked context. Through Connectivism's lenses, learning is a process of pattern recognition and the construction of knowledge is seen as a network. The central aspect of connectivism is the metaphor of a network with nodes and connections (Siemens, 2005). In this metaphor, a node is anything that can be connected to another node such as an organization, information, data, feelings, and images.

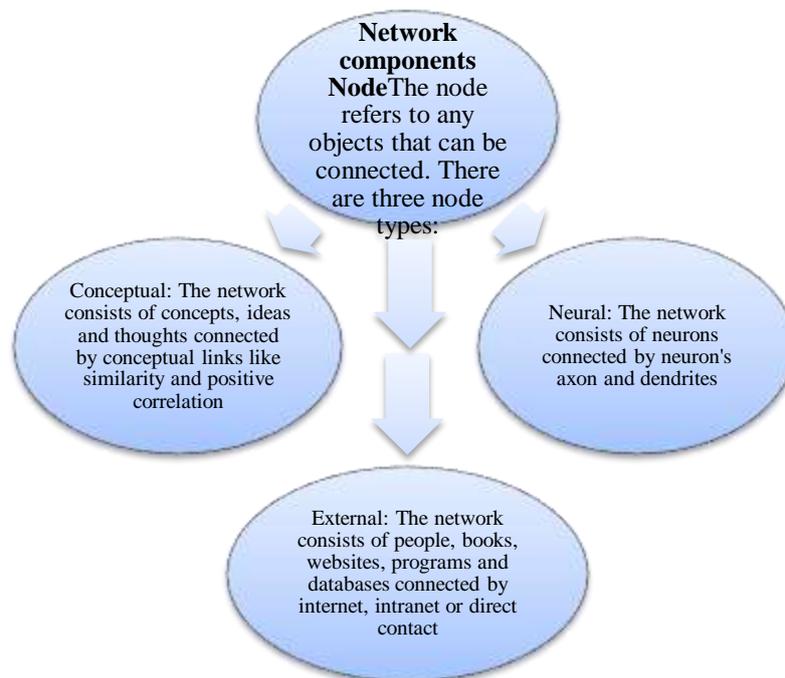


Figure 3.5: Siemens & Tittenberger's Network components (2009). (AlDahdouh et al)

In view of that, all the above mentioned different pedagogical eras share one crucial feature which is the utility of collaborative and cooperative learning to create convenient climate for acquiring and grasping new knowledge. Thus, it is fortunate to say that social software as a revolutionized field proffers the educational ground with promising and accompanying pedagogical tools.

Section Two: Literature in a Virtual Environment

3.2.1 On the Value of Social Software for Learning

Social software is one of the successful outcomes of technological development. It significantly alters learners' way to access information and to interact with their instructors and peers (Siemens, 2008). Technology advocators sometimes seem to paint a rosy picture of the potential of social software mainly in the educational arena. The term social software is often attributed to Clay Shirky (2003), who defined it as "software that supports group interaction." As far as social software and education are concerned, T. Anderson defined educational social software as "networked tools that support and encourage individuals to learn together while retaining individual control over their time, space, presence, activity, identity and relationship" (2005, p. 4). Certainly, students join

social networks for personal reasons, motivated by a desire to expand and enrich their social lives. Thus, it is educators' duty to understand social software use and equip themselves with the knowledge and skill to use educational software in formal courses and as doors to lifelong learning opportunities for themselves and their students.

Users and applications of social software number have exploded during the first decade of the twenty-first century. The site Go2web20 provides links to over 3,000 unique Web 2.0 applications, most of which could also be classified as social software. The latter includes a variety of types of networked applications: Facebook, Twitter, Google+, YouTube, Tumblr, Pinterest, MySpace, SecondLife, Blogger, and Flickr offering different forms of social activity and focusing on different target audiences and interests. The social net creates ecology in the sense that not merely technology is involved in this sphere but also other people, values, norms and social contexts in which learners become enabled to construct knowledge that leads them to self recognition and higher connection with other people and with the world itself. Social software systems enable learners to create content, find answers to questions, make and receive challenges, and provide opportunities to see the world differently. It is not just social glue but an enabler of the creation, discovery, and presentation of new knowledge. Social software, according to Dron and Anderson, is used to:

Connect and reconnect people to families, past and current schoolmates, coworkers, local neighbours, and others sharing the same physical spaces. But it also links those separated by vast differences of geography and as importantly, differences of culture, age, income, and race. Besides supporting and enhancing existing relationships, social software also facilitates the discovery and building of new relationships through profiles, recommendations, observations, and charting of users with similar interests or activity patterns.(2014, p.26)

The use of social software applications in formal education encourages and supports learners with lifelong learning skills that they will be able to apply beyond their graduation from any formal education program. Dron and Anderson (2014) list some of the major pedagogical contributions of social software to enhance teaching and learning:

- It helps build Communities and create Knowledge; Educational communities created via social software can extend beyond the time and place of study to become the tool that forms and cements values, attitudes, connections, and friendships. Learners are empowered to give and receive help from fellow members.
- It engages, motivates, and is enjoyable; it encourages active learning which engages learners emotionally and cognitively in the education process.
- It is easy and cost-effective; Building a social application is no longer the preserve of skilled experts. societies are moving toward an era that is freer of the hegemony of technocrats and learning technologists where anyone with a basic understanding of a web browser can create a social application or set up a group on Facebook, academia. edu, or LinkedIn and any teacher or instructional designer can build or select the tools they need to create a new learning environment adapted to the needs of their learners.
- It is accountable and transparent. Individuals' contributions give them authority and prestige within their networks;
- It spans the gap between formal and informal learning. Social networking tools can coordinate both formal learning, and workplace, family and community ideas, relations, and activities;
- It addresses both individual and social needs. Social networking both encourages and affords opportunities to practise certain social skills like collaborating and participating in discussions and decision-making with others;
- It builds identity, expertise, and social capital since social networking creates and enhances relationships among learners;
- It is easy to use since interfaces are designed to be friendly, intuitive, and easy to navigate;
- It is accessible due to its ability to be used for high-quality learning by anyone, anywhere;

- It protects and advances current models of ownership and identity;
- It is persistent and findable since information and contributions could be searched, harvested, and extracted thanks to social software services;
- It supports multiple media formats like audio, video and graphics;
- It encourages debate and discussion. Learners can communicate effectively to others their knowledge, they can defend, strengthen, alter, or even abandon their existing ideas;
- It leads to emergence since through tagging which is an option offered by social software systems that animates a group behaviour to dictate recommendations about a specific book, idea, tool etc;
- It is inherently soft in the sense that social technology applications are inseparable, intricately interwoven, mutually affective;
- It supports creativity in learning and teaching. It is a vehicle for change as it expands and opens up avenues and vast landscapes of possibility.

Accordingly, social software is based on collective learning that engenders collaborative learning. A term which has been used in a wide variety of ways across different disciplines and fields in general and a pivotal element that reduces anxiety, builds self-esteem, enhances student satisfaction, and fosters positive relationships between students/students, students/teachers and students/faculty. Collaboration has become a twenty-first-century trend. The need in society to think and work together on issues of critical concern has increased, shifting the emphasis from individual efforts to group work and from independence to community. (Marjan and Mozghan, 2011) They defined collaborative learning as:

An educational approach to teaching and learning that involves groups of learners working together to solve a problem, complete a task, or create a product. In the CL environment, the learners are challenged both socially and emotionally as they listen to different perspectives, and are required to articulate and defend their ideas. In so doing, the learners begin to create their own unique conceptual frameworks and not rely solely on an expert's or a text's framework. In a CL setting, learners have the opportunity to converse with peers, present and defend ideas, exchange

diverse beliefs, question other conceptual frameworks, and are actively engaged. (p. 491)

Meanwhile, Ted Panitz (1997) differentiated between collaboration and cooperation though both of the concepts or strategies are important features of educational social software. He defined collaboration as “a philosophy of interaction and personal lifestyle where individuals are responsible for their actions, including learning and respect the abilities and contributions of their peers” he adds “Collaborative learning (CL) is a personal philosophy, not just a classroom technique...it is more student centered.”while “Cooperation is a structure of interaction designed to facilitate the accomplishment of a specific end product or goal through people working together in groups...It is more directive than a collaborative system of governance and closely controlled by the teacher”.

Hence, both of the strategies are nurtured by engagement and interaction which are the vitamins that keep the learning teaching process alive and animated. Due to their teaching experiences in electronic and distance education environments, Kearsley and Schneiderman , construed that students must be meaningfully engaged in learning activities through interaction with others and worthwhile tasks in which all student activities involve active cognitive processes such as creating, problem-solving, reasoning, decision-making, and evaluation.They developed a whole theory of learning based upon engagement. Their theory is intended to be a conceptual framework for technology-based learning and teaching and its three components *Relate-Create-Donate* promote interaction, but human interaction in the context of group activities, not individual interaction with an instructional program. These group activities are generally characterized by: (1) occurring in a group context (i.e., collaborative teams); (2) are project-based; and they (3) have an outside (authentic) focus.

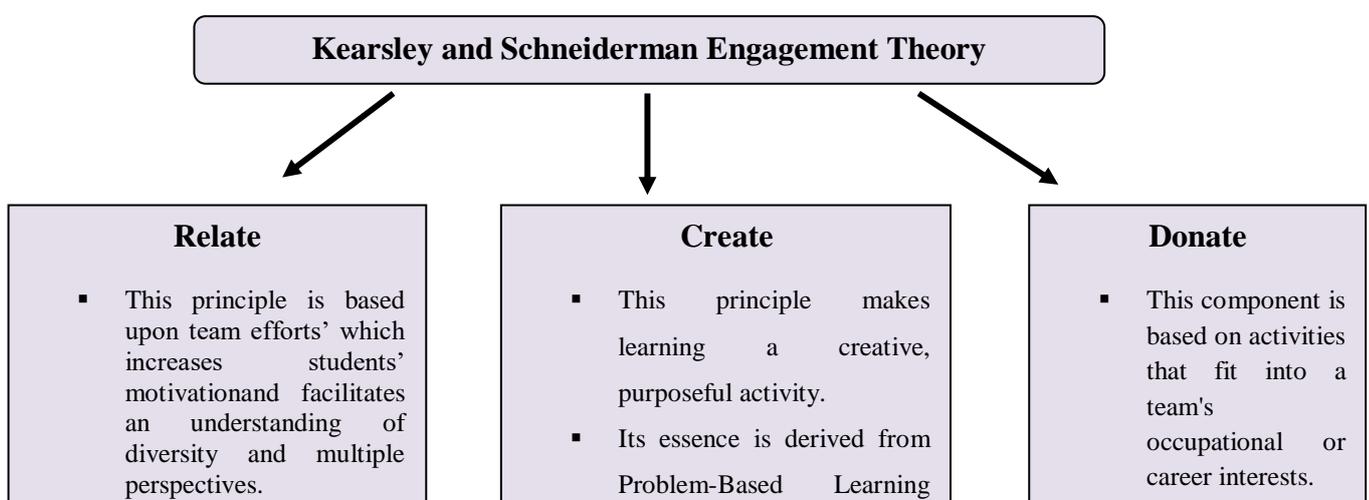


Figure 3.6: The Engagement Theory (1998). (Adopted from Kearsley and Schneiderman)

Since the Web provides a tremendous resource for collaborative efforts (it is easy to quickly uncover a lot of information about any topic), coupling with meaningful and real-world learning activities; they may help young people to make the transition from school to careers and lifelong learning. People are driven to learn online with others because of the opportunity offered to them by this virtual world and new technologies. There are more networked devices than people in the world, with around 59 percent of the world's population 4.66 billion people as of October 2020 (Statista, 2020) having access to the Internet, 4.14 billion people are active social media users and 4.08 billion people are active mobile social media users. Undeniably, as John Donne proclamation in *'No Man is an Island'* suggests "No man is an island entire of itself; every man is a piece of the continent, a part of the main". Early in the past, he sheds light on humans' deep interdependence with others. Nearly every human on the planet may be able to connect with nearly every other in order to share information, knowledge, and ideas. Dron and Anderson (2014) commented on the humanity's actual state under the impact of this phenomenon as follow:

In our pockets we carry devices that can connect us not only to billions of living people but also with the digital traces they have left and the things they have shared, and with much of the accumulated knowledge of our forebears. Not only can we connect with people and their products but we can also connect with their aggregates—groups, organizations, companies, institutions, networks, communities, nations, and cultures. Social technologies for learning, from email to learning management systems, are ubiquitous in our schools and colleges. (p. 4)

The second motive for learning online with others is that anyone can interact and connect with posts delivered by countless services through: Google, Twitter, Facebook,

YouTube, LinkedIn, Pinterest, and above all Large-scale courses and tutorials, often clumped together under the label of MOOCs (massive open online courses) which gather millions of learners, eager and willing to learn. These posts and data have a social connotation since knowledge is shared with other people who are not occupying the same time and space, yet; they “share mutual meanings, communicable purposes, and the memories of those who created, refined, and developed them over time”. Dron and Anderson echoed that:

Historically, learning was nearly always with and from a crowd: methods, tools, customs, dances, music and stories, whether prototypical or fully formed, all played a role in establishing a collective, learned culture. While the transmission of knowledge could be, and perhaps often was a one-to-one exchange, the innate physics of dance, music, and speech made much cultural transmission a crowd phenomenon, a sharable and shared performance. (p. 4)

Researchers have defined social learning in multiple, overlapping ways. Albert Bandura’s belief in *Social Learning through Imitation* (1962) was based on the fact that people learn from others through observation, imitation, and modelling. Recently, there was a shift in the literature from individual learning toward enabling organizations to learn and change. This literature argues that it may be possible for social units to learn, whether they be institutions, organizations, or communities of practice, as opposed to large numbers of individuals learning independently. In this context, Reed et al. (2010) analyze social learning in terms of individual understanding, a community of practice, and social interactions in that community as follows: “Social learning may be defined as a change in understanding that goes beyond the individual to become situated within wider social units or communities of practice through social interactions between actors within social networks” (2010, p. 6). Also, Wenger and others (1998) stress the dynamic interaction between people and the context as they construct meanings and develop identities, he describes social learning as active social participation in a community of practice. In addition, the mode through which learning occurs is also of paramount importance. Social networks were traditionally conceptualized as the link between the micro (individual and local) and the macro level (institutions, culture, and collective norms). Lall and Ghodsi

(2012) summarised the major benefits of social learning into four main categories: social, psychological, academic and assessment:

<p style="text-align: center;">Social Benefits</p> <ul style="list-style-type: none"> ▪ Contributes to the development of social support system for students ▪ To build various understanding between students and instructors ▪ Establishes a positive atmosphere for collaboration 	<p style="text-align: center;">Psychological Benefits</p> <ul style="list-style-type: none"> ▪ Students centered instruction increases students' self-esteem ▪ Cooperation reduces anxiety ▪ Develops students' positive attitudes towards teachers.
<p>The Social Learning Benefits</p>	
<p>Assessment</p> <ul style="list-style-type: none"> ▪ Collaborative teaching techniques utilize a variety of assessments ▪ The teacher has more chances to interact with students. 	<p>Benefits</p> <ul style="list-style-type: none"> ▪ Classroom results are improved. ▪ Critical thinking skills are promoted. ▪ Students are actively involved in the learning process. ▪ Problem-solving techniques are enhanced.

Figure 3.7: benefits of Social Learning

3.2.2 The Lures of Cyberspace

The term cyberspace was first coined by William Gibson (1984). It refers to a connected set of tools that operate in networked digital platforms including the Internet, cellular networks, digital TV, gaming networks, satellite communication systems, personal area networks, and other networked digital media. (Jon Dron and Terry Anderson, 2014, p. 6) In his analysis of major communication innovations in history, Clay Shirky (2008) notes that cyberspace supports one-to-one, one-to-many, and many-to-many communications at the same time and covers all preceding innovations (print, video, radio, cinema, etc.). (p. 6) Cyberspace supports dynamic collective knowledge generation and global collaboration since it proffers its users exciting opportunities to learn either formally or informally from others' activities, ideas and experiences. Yet, there is an obvious lack of the skills needed to operate effectively in a net-infused society. McCarthy, Miller, and Skidmore (2004) have argued that these "networks are the language of our times, but our institutions are not programmed to understand them." (2014, p.7) W. Richardson (2006) depicted this new context and urgently calls for creating, adopting and mastering pedagogical innovations where more engaging, socially based models are needed to substitute the traditional,

‘closed classroom’ models and to overcome the confines of the physical classroom. In aim to equip students with the necessary skills to navigate the knowledge seas, he tells:

in an environment where it’s easy to publish to the globe, it feels more and more hollow to ask students to “hand in” their homework to an audience of one . . . when many of our students are already building networks far beyond our classroom walls, forming communities around their passions and their talents, it’s not hard to understand why rows of desks and time-constrained schedules and standardized tests are feeling more and more limiting and ineffective”. (cited in Mark J.W. Lee and Catherine McLoughlin, 2011,p.51)

Most of the powerful pedagogical theories and understandings of learning processes assume that knowledge is both created and validated in social contexts, in many ways the vast majority of learning is a social activity. Promoting cooperation, interdependence and collaboration-which can be realized in social contexts-are focal elements to ensure learning and above all to develop a sense of caring, of rational understanding of ethical principles and an emotional connection to other people. Learners can acquire knowledge with each other instead of against each other or apart from each other “each student (of any age) ought to have a permanent partner who is responsible for making sure she has the assignments in case of absence. If we are serious about raising children to be caring people, we must move away from environments that require them to defeat each other in order to be successful—or at best, to ignore each other—and establish structures where they come to take responsibility for one another instead.” (Alfie Kohn, 1999) Thus, to do so; teachers may embrace Ervin Staub’ philosophy of the "prosocial orientation" that Alfie Kohn defined as “a generalized inclination to care, share, and help across different situations and with different people, including those they don't know, don't like, and don't look like.” (1999)

Thus, social technologies are particularly useful for education and learning applications due to their openness and potential for sharing. They extend the possibilities for anyone to help another one to learn in ways that were difficult or impossible in the past.Hence, developments in social technologies hold great promise to affect teaching and learning and even beyond formal settings; they have become one of the most central means

enabling lifelong learning. Using social media for learning purposes can provide a high degree of interactivity among participants who are separated both geographically, temporally, and culturally.

3.2.3 Literature Teaching in Virtual Environments: Is It Still an Achilles' Heel?

3.2.4. Facebook: a Class of *Their Own*

Currently, new and varied activities are needed to be designed by teachers to empower students to face many real challenges in grasping the target language as well as to be active agents in shaping their future lives. It is commonly believed that, contemporary students are more accustomed with social networking platforms in learning; this becomes today's tendency in their daily lives as in their process for educational attainment. Facebook for instance, is an important space to impart knowledge where teachers and students are collaborators. Such chats' corners aid students to think and react in practical, innovative and confident way. Engaging students in a group chat will guide them to become autonomous and develop good rapport with teachers and fellow students. According to Noyes (2015), of all the social networking sites, Facebook is considered as the most widely used social networking sites due to its continually increasing active members and due to this it can be a favourable educational tool as well.

In addition to that, (Kho & Chuah (2012), Northcote & Kendle (2001), Li & Chen, (2009), Northcote & Kendle (2001)) recommended educators to integrate Facebook in teaching and learning activities to create more fun and interactive lessons. They affirmed that participating in online learning activities provided students the opportunity to obtain practical skills such as critical analysis of resources to advance their learning performance and creating for them free spaces to collaborate and share knowledge. In the same vein, Melor et al. (2012) revealed that using Facebook actually can assist students in completing their essays easier by participating in Facebook group discussion.

Similarly, Mejias (2005) opines that social software affords its users opportunity to create and support more intimate and authentic relationships between friends, families, and

colleagues since it is based on the idea to manage ever-larger sets of social relationships where effective communications can be maintained despite the numbers, distances, or time barriers that separate them. It also helps its punters to build social confidence, and sometimes, new relationships. Facebook usage-as being one of the wide spread social media applications- is associated with increased formation of social capital, especially for those with low self-esteem and lower life satisfaction. (Ellison, Steinfield, and Lampe, 2007) They also found that both bonding social capital (strengthening relationships with those whom one already has a primary relationship) and bridging social capital (weaker, more extended relationships with others) were associated with increased use of Facebook.

Moreover, within the same line of thought, Albert Bandura who proposed the social learning theory (1977) explicates that since learners need opportunities for practice to best acquire the knowledge, social contexts are the best ones where learners can observe, model, imitate, discuss, react, give and receive feedback from others. Social learning theory considers how both environmental and cognitive factors interact to influence human learning and behaviour. Bandura was one of advocates of the visceral impact of observation on learning, he tells “learning would be exceedingly laborious, not to mention hazardous, if people had to rely solely on the effects of their own actions to inform them what to do. Fortunately, most human behaviour is learned observationally through modelling: from observing others one forms an idea of how new behaviours are performed, and on later occasions this coded information serves as a guide for action.” (Cited in Jon Dron and Terry Anderson,2014, p. 41) He adds that learners could learn from movies, online media sources, or from reading books, they can envision how the characters react and how they feel.

This in turn, can teach them how to react and feel in similar life situations. Thus, Facebook as a social media tool can offer students with a wide range of characters ‘models’ whom they can observe, imitate and be motivated to achieve the same as these models have realized or acquired before. In a perspective strongly aligned with the tenets

of Bandura, *the online informal learning of English* (OILE) proposes an approach to learning that for years has been used successfully outside the walled garden by individuals with an Internet connection who were strongly enthused to learn a foreign language. OILE provides conditions of frequency and imitation which are the key elements in learning a language. Iwona B. Lech and Lindsay N. Harris resumed the main benefits that learners can procure while utilizing this approach:

Learners engage the real, raw language sample present in an array of OILE activities and materials, such as songs, movies, Web articles, forums, social media, and the like. Learners who engage in OILE activities have an opportunity to interact with the usage events and therefore to experience the language. Additionally, in activities like blogging, chatting, or through social media interaction (e.g., exchanging comments via Facebook), learners use language instances and co-create linguistic structures through language use. (Cited in María Luisa Carrió-Pastor, 2019, p. 43)

It is worth mentioning that since students' discussion in any course is necessary in permitting them to question and process the new knowledge they are acquiring, the nature of a facebook- based discussion may favour the occurrence of that kind of discussions. It is fortunate to note that there are a lot of groups created via Facebook, either between student-student or teacher-students which may permit an exchange of ideas and perspectives about a specific course. Either asynchronous or synchronous discussions may alleviate some students who feel isolated and non-connected either in class or during online courses. It is up to the teacher to decide whether an asynchronous or a synchronous discussion format best meets his/her instructional needs. Synchronous discussion requires scheduling for all members of the class to participate online at the same time. The activities and assignments designed by the teacher for a specific course are posted for the entire group via a specific web-based means can pave the way for students' collaboration and discussion. Although, for making these courses successful ones, teachers need to pay attention to some focal points that they can use as strategies to ease their work and maximise learning. Few of them are listed below:

- **Cooperative Learning:** Cooperative learning is a strategy with strong research support where there is a great deal of effort in developing its strategies for use in

higher education and for several disciplines. (Ellis & Fouts, cited in David W. Brooks et al., 2002, p. 68) Since **synchronous and asynchronous participation** can nurture the cooperative atmosphere in a social software context, teachers are required to consider these facts while designing a cooperative learning assignment. Appointing deadlines for the completion of tasks and discussions in the small group need to be well-defined.

- **Shared Tasks and Projects:** Creating shared tasks or projects as a course requirement fosters student-to-student discussion. Collaboration can be easily supported by designing activities for students that involve researching and communicating over the Web.

- **Peer Review and Comment:** students can post their papers which will be reviewed by their peers. Each learner can learn from the other.

- **Student Led Discussions:** Students usually respond to the instructor with what they feel is the “correct” or “desired” response. While monitoring online discussion, teachers need to favour students’ differing opinions to encourage the discussion. Assigning discussion topics to the students, therefore, is another strategy that can be used to encourage Web-based discussions. Student led discussions are valuable in helping learners process the new information and empowering their critical voices with the assistance of their peers.

It is noteworthy to cite the experience made by Professor Anna Brigido Corachan from the University of Valencia, Spain who was engaged in a project entitled ‘Building an Online Community of Readers’. The latter aims to build an online community of critical readers across the Degree of English Studies at the University of Valencia. Students from different literary modules were engaged in the collective analysis and discussion of a literary text using a digital reading site such as eComma or Classroom Salon. A general reading guide was provided by the lecturers. Students were invited to interact with each other’s ideas to enrich their collective reading experience and critical thinking skills. The reading guide designed by Prof. A. Brigido was about “*A Private Experience*” by

Chimamanda Ngozi Adichie (*From the Thing around Your Neck*. London: Fourth Estate, 2009, pp. 43-56) and it was based on four main components: Pre-reading context, Guide to read the story autonomously and in a peer-assisted online environment, Applying different critical approaches to the reading of “*a private experience*” and Further research.

This learning object was produced under the support of the Pedagogical Innovation Project NAPCED (Nuevas aplicaciones de la Pedagogía Crítica y la Educación para el Desarrollo al análisis de textos literarios anglófonos) the aim of this project of investigation and educational innovation was to study how to enlarge the wide spectrum of didactic possibilities and to design teaching materials based on the modern pedagogical movements: education for the development and critical pedagogy so as to amplify the teaching of Literature. The central aim behind creating such kinds of scientific and pedagogic materials is to enhance students’ critical thinking and intellectual autonomy. The table below illustrates the various steps of a reading guide sample developed by Corachan:

Pre-reading context
A synopsis about the author’s biography, literary style and oeuvres
Guide to read the story autonomously and in a peer-assisted online environment Read the short story and watch Adichie’s TED talk “The Danger of A Single Story”. Then reflect on the following issues, write a few ideas and share the comments, critical insights or impressions you had as a reader in the collaborative, online educational site <i>Classroom Salon</i> .
Potential Topics for Discussion (Questions about the setting, characters, narration, themes...)
- Where is the story located? What clues in the story may help us learn more about the historical events unfolding around the main characters? - Who is the narrator of the story? Describe the narrative voice and its effects on the reader. - How are the two main characters depicted? What/how do we learn about them? - Consider the representation of gender and whether there are specific clues about gender construction. Why do you think the “other woman” remains unnamed throughout the story? What other female characters are mentioned and what is their function in the story? - Discuss issues of class, ethnicity, religion.... How are Nigeria’s diverse postcolonial cultures represented? - How do each of the women experience war and ethnic conflict? What do they know about it? How do they address it? - Two important topics in the story are those of prejudice and grief. Reflect on these topics highlighting specific moments of the text in which these (and other related) issues are explored. - Space (consider the spatial distribution and symbolism of the store) - Other issues that could be addressed are: family, nation, memory, difference. - At the end of the story, what is the woman’s scarf a symbol of?
Applying different critical approaches to the reading of “<i>a private experience</i>”

-What is your critical response to issues of gender relations, social stratification, ideological censure or religious and philosophical questions in Adichie's story?- There seems to be in the text an awareness of class and power that invites a materialist or Marxist reading. Adichie uses an Igbo word in her talk to refer to "the power structures of the world". Which one? Does the context of war affect in any way class relations? Would it be possible to combine this approach with a feminist one? -Can you find any archetypal symbol in the story? -In terms of reader response, can you assess your own reception and consider the degree of collaborative effort required by the reader in order to "actualize" the meanings of the story and/or to fill in the gaps opened by the text? Did reading the short story change in any way your perception of African literature and increased your awareness of what the author refers to as "the danger of a single story"?

Further research

Read other short texts by Adichie and use the MLA International Bibliography database to find peer-reviewed secondary sources on her work to expand your knowledge about her oeuvre. Share these resources with your peers in the digital reading site.

3.2.5. Conclusion

With the introduction of cyberspace into the human experience, Hilton (2006) uses two competing metaphors to depict the challenges of the Web 2.0 era: "a perfect storm, born from the convergence of numerous disruptive forces ... [and] the dawn of a new day, a sunrise rife with opportunities arising from these same disruptive forces." (p. 58) The actual wave of social and technological changes affects and is still affecting higher education. An active, self-directed and self-managed learning is enabled by Pedagogy 2.0 and social software where new pathways to learning with peers and connections to the wider community are opened up. Besides, the educational value of these technologies can allow learners to develop their critical thinking, knowledge-building, and creative skills as it can promote student-generated content and foster the cultivation of digital competencies.

Many educators are transforming their pedagogy to create learning experiences that are participatory, personalized, and geared to the production of digital knowledge artifacts. Thus, it is high time for the Algerian educational institutions and community to seriously think, plan and act within a well studied and innovative framework just the make the teaching and learning experience via software and new technologies a fruitful and enjoyable one far from resistance and inertia. Efforts should be done to change the actual situation where a cultural shock and/or skills crisis is prevailing in the scene especially

when “old world” teachers are confronted with the expectation of working in unfamiliar environments and scenarios, using tools with which they lack expertise and confidence. Also, new studies are needed to understand the *new blend of self* where students have the ability to hide their RL (Real Life) identities by using obscure user presences—from chat room names to avatars who look nothing like them— allows them to literally reconceptualize themselves. They try on new selves to see how they fit. Yet, teachers should be concerned with this extreme edge of freedom wherein students’ safety could be threatened or misbehaviours may occur. In view of that, J. Ohler (2010) invites teachers to be *de-tech-tives* to turn students into *de-tech-tives* also to help them become effective digital citizens, the process aims to investigate, analyze, and make recommendations about how to address the personal, social, and environmental impacts of technology.

4.1 Introduction

The present chapter deals with the practical side of research following dual processes: data collection and data analysis. In order to investigate the research questions and the hypotheses, an action research has been conducted at the department of English language at Dr Tahar Moulay University of Saida where two main research tools have been implemented. Fifty questionnaires have been submitted to second year licence students, section 2017/2018. The main aim behind the use of this research tool is to get insight into their perceptions apropos their literature in parallel with the use of social media and Facebook particularly as a supplementary tool in the subject.

A structured interview has been dealt with teachers of literature at different English language departments chosen from different western towns where the main aim has been to bring to the fore teachers of Literature opinion vis-à-vis the status of this subject under the new reform and the Common Core Programme. And finally a classroom observation has been also used as a research tool to cover and supply additional data relevant to the major objectives of this research. Therefore, the specificities of both qualitative and quantitative approaches have been discussed. The analysis of the questionnaire submitted to the students, teachers' interview and classroom observation has been carried out with the intent and the belief that a sound interpretation of the results is very likely to help the researcher come up with the necessary recommendations and the most feasible suggestions which will be tackled in the next chapter. Yet, it is of paramount importance to give a clear vision about the actual scene which serves as the real impetus for the present work.

4.2 Setting the Scene: the Context of the Problem

Theoretically, any curriculum should be anchored in economic, cultural and social realities of any country; it should be specific and designed to meet its needs of education. As far as English teaching and learning are concerned, the national philosophy of Higher Education in Algeria aims to produce holistic graduates who excel academically and have better intercultural understanding. It has undergone frequent reforms in which it has adopted Europeanization and endeavoured to become a global player in the economic and politic spheres. Moreover, the aim of any educational curriculum is to produce well educated citizens who will be the future agents of change. Thus, an urgent need to review, and to renew the content of study curricula in order to bridge the gap between a reiteration of the old practices and the new demands of the dynamic fast-changing world has taken place. The new curricula are shaped by new methods in language teaching and linguistics.

Therefore, a new prototype of teachers and learners has emerged thanks to the new vision of education that embraces and promotes teachers and learners who are empowered, and voiced. Also, learners who have developed a sense of critical awareness that permits them to deliberate, to be critically reflective, and be able to make to make genuine choices. (M. Waring and C. Evans, 2015). Along the same line, Day and Gu (2007) draw attention to the power of policy reforms and their impact on teachers' sense of professionalism and positioning them as passive receivers rather than creative thinkers and actors. They argue that teachers' professionalism is strongly related to educational policy reforms, which have the potential to diminish or to re-conceive it.(cited in M. Waring and C. Evans. 2015) Thus, teachers' perception in respect of professionalism is vital to shape their own professional identities as it has a great impact on their teaching methods that affect students' achievement.

Accordingly, the field of foreign languages in the Algerian higher education system is considered vital for the nation's development. ELT policies have seen major changes over the past decades due to the changes in social, economic, and political life. Hence,

in 2004-2005, the LMD principles (Licence, Master, and Doctorate) were implemented by adhering to the rules of the Bologna process. The LMD system seeks to bring innovation and change to ELT. It encourages teachers, researchers and even administrators to adjust their practices in compliance with the principles of modern education in order to meet students' needs and expectations. Advocators of educational reform endorse the role of this new system to open new paths towards quality education regarding its innovative aspects. Azzi (2012) states that:

Within this system, EFL academics are required to innovate some of their practices. They need to: (i) develop the contents of their pedagogical programs instead of complying with the national program set by the Ministry of Higher Education and Scientific Research, (ii) adopt the learner-centred approach instead of the teacher-centred one. (2012, p. 1004)

Within the LMD system, the students who enrol in the English departments follow a course of three years (L1, L2, L3) allowing them to end up with a general academic licence degree (Bachelor) in English. Subsequently, the students will have the opportunity to pursue Master studies in two major branches: literature and civilization studies or Language studies.

Recently, under the aegis of the Ministry of Higher Education and Scientific Research and in an attempt to address such matters like: what kinds of curriculum, initiatives could be most practical in moving English forward in Algerian Departments of English? Framing a document for a National Curriculum in English became necessary and the New Common Core Programme (NCCP) has been introduced and implemented in 2013. This Degree 'a Licence in English' is made up of a broad range of modules that enable the students to map out their own path through history, theory, literature and practice of the English language. This new programme has been brought into the Algerian EFL classroom on a 'leap of faith.' Its aim is to make students develop their critical thinking and their writing skills which may enable them to excel in whichever career they choose next, to enhance English language proficiency, instil and inculcate the reading habit

and promote cultural understanding in the Algerian context. Such righteous ambitions can never become a reality unless classroom instructional practices are in tandem with the objectives outlined by the NCCP.

So, after the seeds have been sown, how can teachers support their students to reap the true benefits of such new curriculum? How can they make it a success? The NCCP has reviewed the number of hours/sessions of literature courses and compiled it into one session per week during the three years. Comparing the new curriculum with the ancient one where each university was free to design its own programme, there were various modules of literature during the three years like British literature, American literature, African literature, literary theory and so on. Unlike the NCCP, where there is just one session per week devoted to literature of the language of study including: Initiation to literary texts during the first year (L1), English literature in (L2) and the study of literary texts in L3. Even the coefficient and the credit attributed to literature are relatively low which may impede many students to be motivated or to develop a genuine interest in learning literature as they will devote their utmost efforts to do well in other language oriented subjects with higher coefficients. The following diagram shows the different modular courses offered by the English Language Department for L1/L2/L3 year students with the official coefficient and credit

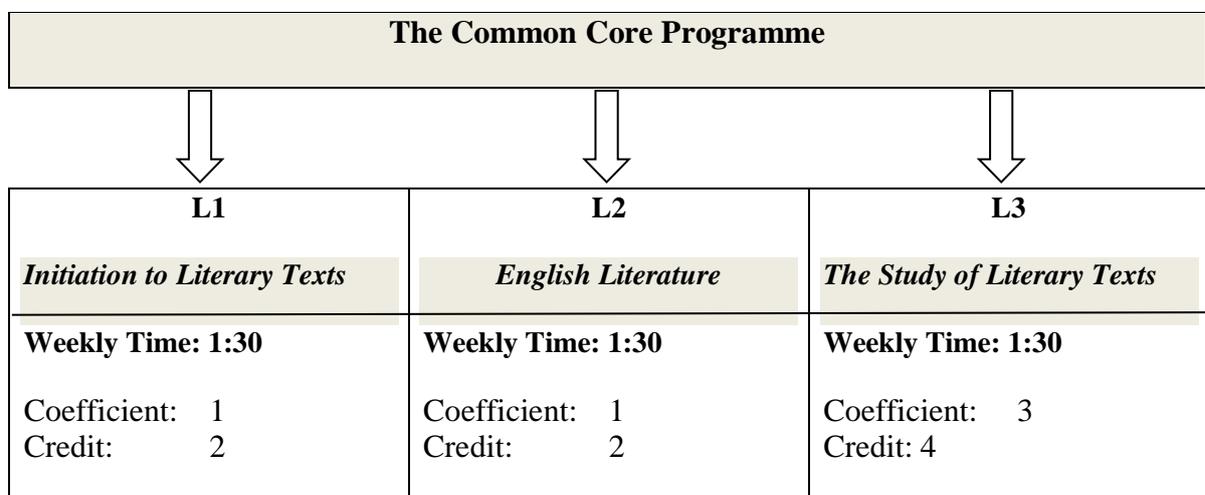


Figure 4.1: A diagram about subjects of literature in L1 L2 L3at the department of English language-Saida

Thus, it can be easily deduced that time allotted to this subject, the coefficient and the credit, especially in L1 and L2 remain insufficient, which may hamper students' interest towards literature subject if compared to the number of hours devoted to the other ones (see Appendix 1). What is more, this deficiency may even preclude literature teachers' devotion as it may enhance certain confusions about what and how to teach, when and how to assess, when and how to evaluate in this short period of time. Although, the present reform facilitates the administrative matters since all the departments of English all over Algeria are adopting it which may help students wishing to transfer their studies from a department to another. Yet, the latter has neglected a very crucial matter which is the time devoted to literature in the three years and this is mainly due to the absence of a clear vision about the fundamental issues related to the objectives of teaching literature which are not mindfully and soundly addressed.

4.3 Literature Syllabus

The first year syllabus gives students an insight into the nature of literature. It introduces the students to various literary genres from different periods and movements. A course which is fundamentally designed to get the students acquainted with the basics of literature where an introduction to different literary genres is afforded. For a better clarification, a detailed description of the aims and learning outcomes as well as the content of literature syllabus for the First year are provided.

Table.4.1: The Official literature syllabus for First Year. Extracted from the programme elaborated by the teachers of the department of English language

Aims and Objectives
<ul style="list-style-type: none"> ➤ Give students an insight into the nature of literature. ➤ Make students aware of differences in literary texts. ➤ Provide students with knowledge about different elements of literature. ➤ Make students know how to discuss a literary text. ➤ Afford students with techniques to detect theme(s) and discuss them in a piece of literature.
Learning Outcomes
<ul style="list-style-type: none"> ➤ Students can differentiate between different literary genres, ➤ Students will be able to detect characterization, narration, and plot development in prose literature, ➤ Students will be able to discuss figurative language in different literary texts

<i>Course Content</i>
First Semester
<p>1-Initiation to Literature (comparing definitions) 2- Theories of Literature (Imitative, Expressive, and Affective) 3-Initiation to Prose, Poetry and Drama: Activities: Comparison of short extracts from the three genres. 4- Elements of Literature: Activities: anecdote 5- Practice of Elements of Literature: Activities: the short story « <i>The Model Millionaire</i>» by Oscar Wild. 6- Narration (different perspectives) 7- Narration (practice): Activities: a short story written by George Orwell “<i>Shooting an Elephant</i>” (the difference between 1st (participant) and 3rd (non-participant) points of view). 8- Characterisation: Name/title- Physical Appearance- Speech- Action. Activities: comparing the short stories 9- Initiation to the Novel (characteristics) 10. Reading a Short Novel Activities: Elements of literature-narration- characterisation- themes in <i>The Old Man and the Sea</i> by Ernest Hemingway.</p>
Second Semester
<p>1. Initiation to poetry – Some definitions of Poetry – Its Characteristics – Types of poetry (Lyric, Narrative, Dramatic Poetry) 2. Elements of Poetry – Imagery, Sound, Rhythm, Diction 3. Sound Patterns – Rhyme, Alliteration, Assonance, Onomatopoeia, Repetition 4. Figurative Language – Metaphor, Simile, Personification, Hyperbole, Apostrophe, Allusion, Irony Activities: Sound patterns and figures of speech in <i>To My Dear and Loving Husband</i> by Anne Bradstreet 5. Initiation to Drama – Some Definitions of Drama – Origins and a brief history of Drama 6. Elements of Drama – Literary elements, Technical elements, Performance elements 7. Types of Drama – Tragedy, Comedy, Tragicomedy, Melodrama Activities: Literary elements study in <i>Macbeth</i> by William Shakespeare</p>

After the introductory course of the first year, the second year students meet literature another time. The syllabus is mainly devoted to give them a general glimpse about the early beginnings of both British and American literatures. A very close examination of the content of the syllabus reveals the importance given to the classics

/canons and chronology in introducing literature to the students. The following chart describes the course’s main objectives and learning outcomes.

<i>Aims and Objectives</i>
<ul style="list-style-type: none"> ✓ Gaining an understanding of the role of literature in its historical, social and cultural contexts. ✓ Developing students’ ability to critically examine and restate their understanding of literary texts employing individual linguistic skills
<i>Learning Outcomes</i>
<ul style="list-style-type: none"> ✓ Students can apply various literary concepts and critical approaches. ✓ Students can develop their reading, analytical, research, and writing skills. ✓ Students can understand the uses of literature in education and the life of a nation. ✓ Students can gain confidence in the ability to read, analyze, discuss, and write about literature

Table.4.2: The Official Literature Syllabus designed for First Year Students of English. (Source: Department of English).

<i>Course Content</i>
First Semester
<ol style="list-style-type: none"> 1. An introduction to literature: what is literature, what is English literature, why literature in an English classroom 2. An introduction to Old English Literature and Middle English Literature <ul style="list-style-type: none"> ✓ Beowulf ✓ The Canterbury Tales by Geoffrey Chaucer 3. An Introduction to Elizabethan Drama <ul style="list-style-type: none"> ✓ King Lear by William Shakespeare 4. Robinson Crusoe by Daniel Defoe 5. George Orwell —Shooting an Elephant
Second Semester
<ol style="list-style-type: none"> 1. Introduction: John Winthrop’s “A City upon a Hill,” and William Bradford, “Of Plymouth Plantation”. 2. Washington Irving, “Rip Van Winkle”. 3. Herman Melville, “Benito Cereno”. 4. Emily Dickinson, “Tell all the Truth but tell it slant” 5. Ernest Hemingway, “The Snows of Kilimanjaro”

Thus, even if the present study is concerned with Second year/ L2 Syllabus, it has been necessary to include the syllabus devoted for the First year in order to have a clear image about students’ background knowledge in this subject. Moreover, it is noteworthy to mention that the students enrolled in departments of English have a limited literary background due to the lack of previous genuine experience with literary texts written in English at middle or secondary levels. Hence, no one can doubt the importance of literature

in a foreign language classroom. Literature teaching and particularly text selection have to be handled with much more care so as to achieve a true engagement with it.

Accordingly, in a study undertaken by M. Khalladi (2017), he enumerated a set of constraints and challenges that teachers of Literature are repressed by and invited to soundly reflect on the implications they carry. Also, he suggests that being aware about these obstacles may serve a point of departure for a reflective orientation of the pedagogical practice as he resumes the major problems that teachers are facing and suffering from in their literature classes as follow:

- Mixed-ability classes,
- Students' low language aptitudes,
- Students' low reading rate,
- Lack of library resources,
- Teachers' lack of training.

Hence, these challenging conditions can make teachers stifled again by new emerging matters where they are required to find solutions and tips for assessing students' learning, managing their anxiety, course coverage, as well as in balancing teaching and research.

Recently, at Dr Tahar Mouley University, teaching in general is undergoing a noticeable change due to the development of E-Learning especially after the confinement imposed by the Covid-19 pandemic which led to the rupture of studies. Thus, the department of English for instance has opted for the use of Moodle platform likewise the Algerian universities which have taken this means as the official institutional platform. Fortunately, using such virtual environment for teaching has led to the disappearance of geographical barriers as it has enabled students to access the learning material on their own schedule as it has attracted those who were not be able to undertake these courses. In fact, Moodle procures many useful options to support student interaction, collaboration and the construction of shared material. Just to mention a few communicative tools, the platform offers professors the possibility of using synchronous chat and asynchronous discussion forums to enable collaboration and evaluation of documents with the wiki and workshop functions. (Elena Alcalde Peñalver cited in María Luisa Carrió, 2019, p. 228) Yet, both

teachers and learners have not been prepared or trained for this new experience. Mainly those who did not undertake any kind of training programme including different aspects such as the use of technology, planning of online courses, designing activities, creation of new content and assessment etc.

With the exception of several research papers on the state of 'literature' in the Algerian university (A. FEHAIMA (2018), N. Abdellatif Mami (2013), A. Bousbai(2014),M. Khalladi (2017), s. Meharet (2018), S. Guerroudj (2016)) no empirical study has been done to seek the perspectives of teachers on the teaching of English literature under the new changes brought after the implementation of the NCCP or has attempted to account for the lack of interest among students in their literature classes which makes them squeamish to carry on their Master studies and choosing it as a subject of study or even about integrating social media as an outside space for their learning. So, important questions are to be considered like what are the new aspects of this reform? What about teachers' beliefs and views? What about the status of literature in the new curriculum? What about students' perceptions a propos Facebook as an accompanying tool for learning, debating and collaborating with their teachers and peers? This research then aims to shed some light on the above interrogations as it attempts to meet them.

4.4 Research Design and objectives

The present study has involved teachers from several departments in some western Algerian universities and Second year students in the department of English at Saida University so as to attain the main objectives where the first one is to deal a constant collaboration with teachers in charge of teaching literature to 2nd year students in different Western Algerian universities so as to collect maximum data about the major areas of the present research. Second year students at Dr. Tahar Mouley university of Saida in their turn are of a primordial importance. They have been randomly selected to complete a questionnaire about the way literature is being presented to them, their roles in the classroom as well as their perceptions towards Facebook as an alternative tool for debating and collaborating.

- **Research Objectives**

The present research is built upon a set of objectives where each of which aims at achieving its goals.

- Investigating the approach/es employed in the teaching literature in anEFL classroom.
- Determining the extent to which teachers implement innovative approaches in their teaching.
- Examining teachers' choice of the material/ the literary text.
- Deciphering students' views vis-à-vis integrating Facebook as an accompanying tool for learning Literature.

- **Limitation of the Study**

Because of its descriptive nature, the present research is not designed to allow systematic generalization of a wider population. Nonetheless, it attempts to make sense of the participants' experience with literature teaching and learning. It is therefore essential to pinpoint to the perceived limitations of the study which include the following:

- The number of the teachers interviewed: the researcher has interviewed, on a regular basis, (05) teachers only.
- The number of the questioned students: as mentioned above the sample population involved thirty five students.

After drawing a descriptive picture about all the necessary factors previously mentioned related to the educational setting, objectives have been set up for the research taking into account the appropriate research design that the research is supposed to provide choosing suitable framework for data collection, analysis and interpretation. Hence, For the sake of gathering the necessary data for the present investigation, a variety of qualitative and quantitative data collection methods as it has been previously mentioned have been set

up to better cross-check data. The diagram below may better illustrate the present research design:

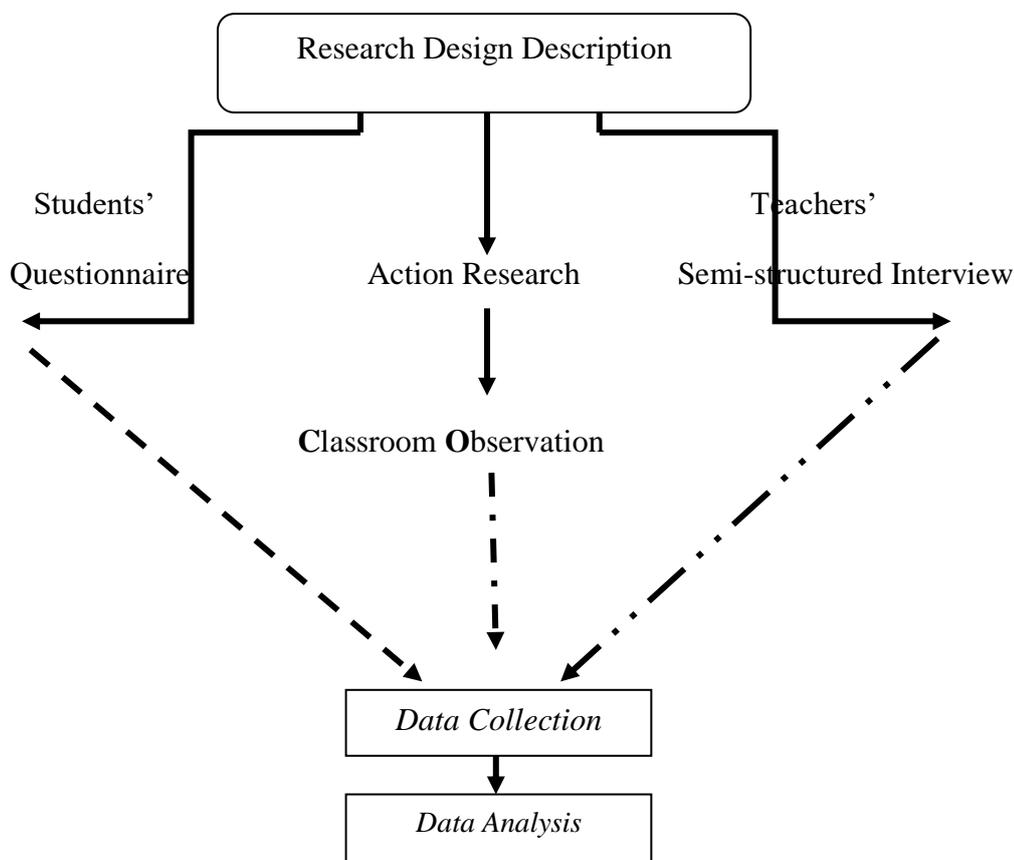


Figure 4.2: A description of the research design

Accordingly, the researcher opts for action research which is one of the most well-liked methods for teachers' professional improvement that fills an important and unique niche in the field of learning environments as: it whets teachers' appetite to research so as to develop their own practice; it encourages educators who seek to narrow the gap between practice and their vision of education and it promotes a process of testing new ideas.

4.5 Action Research

Action research has become more and more popular around the world as a form of professional learning and has been principally well developed in education, especially in teaching. As defined by John Elliott (1991), it is "the study of a social situation with a view to improving the quality of action within it" (as cited in H. Altrichter, P. Posch and B. Somekh, 2005, p. 4) hence, action research provides a practical way for teachers to uncover some of the complexities of the teaching process and thereby to improve students'

learning quality. Jean McNiff and Jack Whitehead in “*All You Need to Know about Action Research*” go over the core ideas of action research that endow the researcher with a firm grasp of the basics in order to begin an action enquiry from an informed position. According to them action research is:

A form of enquiry that enables practitioners everywhere to investigate and evaluate their work. They ask, ‘What am I doing? What do I need to improve? How do I improve it? ‘Their accounts of practice show how they are trying to improve their own learning, and influence the learning of others. These accounts come to stand as their own practical theories of practice, from which others can learn if they wish. (2006, p. 7)

Based on Foucault’s idea that knowledge is power, they urge teachers-researchers and practitioners who are able to create their own theories by studying their living practice. They summarize two key reasons for undertaking action research for a teacher-researcher “First, you can improve learning in order to improve educational practices. Second, you can advance knowledge and theory, that is, new ideas about how things can be done and why” since they have important things to say, both in relation to workplace practices, and also in relation to the world of ideas and theory.(2006, p. 1) therefore, the present study has brought to the fore new insights into the process of the teaching and the learning of Literature: it paid much closer attention to its specific details and practicalities; and it probed the differences between stated aims and actual practice in a way that integrated teaching with research.

Accordingly, it is worth mentioning Jean McNiff and Jack Whitehead’s cyclical action-reflection process inspired from Kurt Lewin’s Model (1946) which involves a spiral of steps of planning, acting, observing and reflecting. Jean McNiff’s Model (1988) is based on a process of development as an expanding spiral. The spirals of action reflection unfold from themselves and fold back again into themselves.

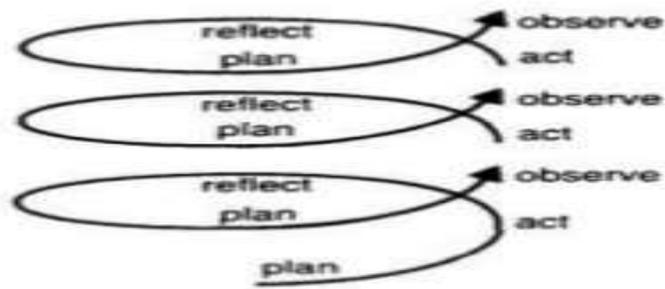


Figure 4.3: Kurt Lewin's Model (1946)

Later on, she with Jack Whitehead developed a model of five disciplined and systematic steps in a research cycle known as 'action-reflection' comprised of 'observe – reflect – act – evaluate – modify – move in new directions' which are detailed in the tables that follow the diagram

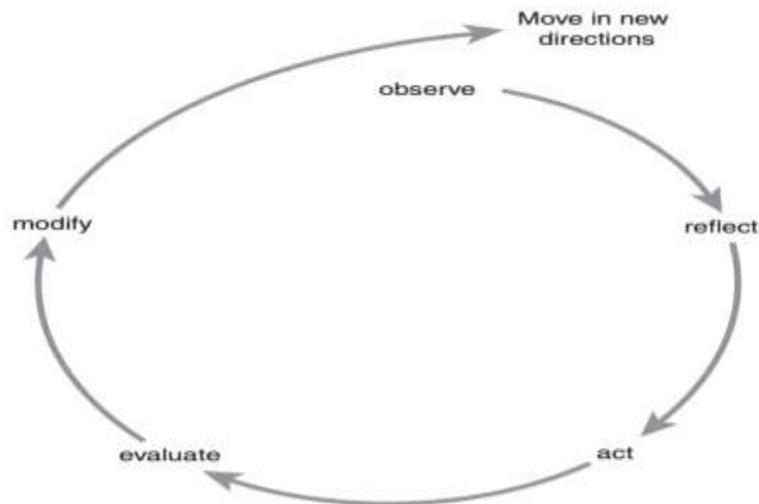


Figure 4.4: Jack Whitehead Research Cycle

The process is well explained in the following table:

Table 4.2: the Action Research Process

The Action Reflection Process	
Observe	Take stock of what is going on
Reflect	Identify a concern/ think of a possible way forward
Act	Try it out
Evaluate	Monitor the action by gathering data to show what is happening/ evaluate progress by establishing procedures for making judgements about what is happening
Modify	Modify practice in the light of the evaluation.
Move in new directions	Positive change/ developing practical solutions to address

In view of that, a Combined Method ‘Triangulation’ due to its combination of different data collection methods has been useful for this research. It consists of a mixture of observation, questionnaire and interview, whereby data on a specific situation are collected from three perspectives ‘corners’

- The teacher’s perspective (through an interview);
- The perspective of individual students (through questionnaire);
- The perspective of a neutral third party (through observation).

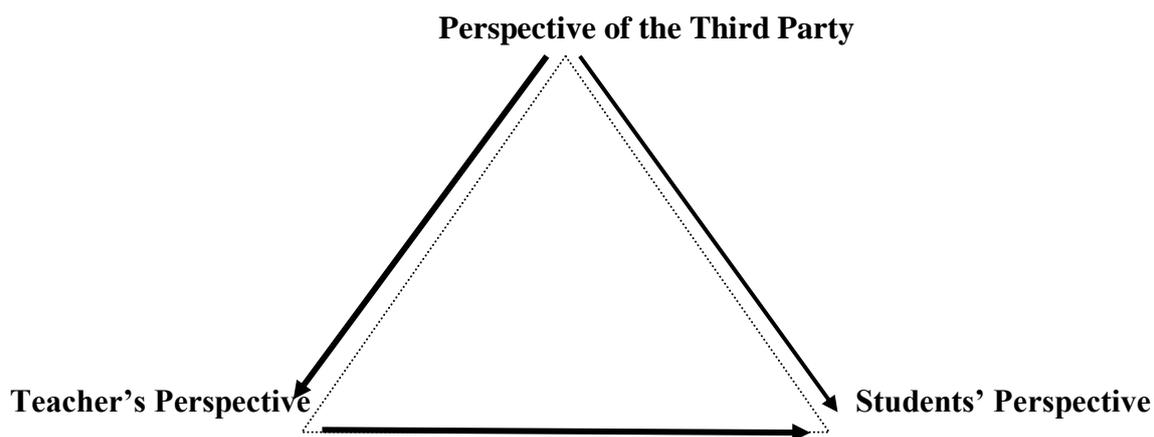


Figure 4.5: the corners of triangulation adopted from Herbert Altrichter, Peter Posch and Bridget Somekh (2005, p. 114)

On this basis, the knowledge generated from teachers’ interviews and classroom observation, wherein the researcher kept notes about her students’, the tasks she set, and anything special about the way in which they carried them out; led her to transform the insights developed through action research into practical action or as it is called ‘an action strategy’ wherein the aim is to likely improve the learning/teaching situation. The researcher has created a Facebook account with the consent of her students who found the idea very attractive and stimulating since the majority of them were not really engaged in their literature class. They decided to name it ‘Saida Literature Corner’. The teacher has explained the aim behind using this outside virtual space and invited all her students to join the group where they were authorized to *Like, Share* and *Comment*.

4.6 Research Instruments and Data Collection

Conventionally, data can be collected via a number of tools or the so called research instruments. As it has been aforementioned, the present research aims to accomplish the “triangulation” through the use of: classroom observation, questionnaires and interviews. Hence, triangulation as a key parameter within the present study refers to “the use of multiple data-gathering techniques (usually three) to investigate the same phenomenon. On the one hand, this is interpreted as a means of mutual confirmation of measures and validation of findings.” (Berg, 2001:05) On the other hand, it is particularly important for a researcher to ensure that the instruments being used in collecting data are valid and reliable. Indeed, research validity and reliability depend, to a larger extent, on the appropriateness and adequacy of instruments. The choice of the instruments is a sensitive issue which has to be critically undertaken if the researcher’s prime intention is to build his /her project on solid basis, and therefore, achieve the target objectives. Below is a description of the three instruments used in the study.

4.6.1 Teachers’ semi-structured Interviews

The researcher has undertaken a study to examine how English Literature subject in the Algerian new reform is reflected by literature teachers in the departments of English of some western Algerian departments where a semi-structured interview has been used as a means. This research tool has mainly been chosen because it puts the researcher in personal contact with the participant and the interviewer can seek clarification and elaboration on the answers given. Interviews are investigations into the thoughts and opinions of the participants, including crucially the thoughts, attitudes and opinions that lie behind their behaviour. In order to emphasize the importance of the interview, Cohen et al state that “Interviews enable participants be the interviewers or interviewees to discuss their interpretations of the world in which they live, and to express how they regard situations from their own point of view. In these senses the interview is not simply

concerned with collecting data about life: it is part of life itself, its human embeddedness is inescapable.”(2000, p. 267)

According to Louis Cohen, Lawrence Manion and Keith Morrison in their *Research Methods in Education*, the interview may serve three purposes. First, it may be used as the principal means of gathering data having direct bearing on the research objectives. Second, it may be used to test hypotheses or to propose new ones, or as an explanatory device to help identify variables and relationships. Third, the interview may be used in combination with other methods in a research undertaken. They have resumed a number of types of interview like: standardized interviews; in-depth interviews; ethnographic interviews; elite interviews; life history interviews; focus groups (LeCompte and Preissle, 1993); semi-structured interviews, group interviews (Bogdan and Biklen, 1992); structured interviews (Oppenheim 1992); exploratory interviews (Lincoln and Guba, 1985); informal conversational interviews; interview guide approaches; standardized open-ended interviews, closed quantitative interviews (Patton, 1980). (2007, p. 352)

A semi-structured interview for instance, includes a number of already planned questions; yet the interviewer is granted the freedom to re-word them and/or change their order in accordance with the direction of the interview. The interviewer follows a fairly flexible process where s/he creates an “interview guide” which is a list of questions of specific topics to be covered. However, the order of questions can be changed depending on the direction of the interview and the interviewer does not have to depend on a specific guide, but extra questions can be asked. According to Herbert Altrichter, Peter Posch and Bridget Somekh, there are a number of conditions that the interviewer should provide to succeed in obtaining the required data while using this research tool. They elucidate that:

The key precondition for the success of an interview is to make it clear to the interviewee that what he or she has to say will be important in at least one of two respects: • important for the interviewer: the interviewee should feel that his or her views will ‘count’ for the interviewer. • Important for the interviewee: the interviewee should believe that the outcomes of the interview may be useful for him or her. (2005, p. 100)

In addition, it is noteworthy to move to a closer-grained account of some of the benefits of using semi-structured interviews:

- They can provide an opportunity to ask follow-up questions, reveal rich insights into the participants' thoughts. They can more fully explore the why and the how of the interviewee's idea.
- Since they involve fewer participants, they help explain why the participants made the choices they did or how they think about a specific topic.
- The interview is much better for probing the perceptions of a small number of participants.

In this sense, the researcher has a list of general and specific questions, concerns, and themes to be addressed. In this kind, the current semi-structured interview was conducted with five teachers from different departments of English in the west of Algeria where each of which has taken 30 minutes. Its focal aim has been to decipher teachers' world to hear their voice in order to know their perceptions, beliefs and points of view regarding the value of Literature as a module in the programme, the common core programme with a special focus on the status of literature under this reform. In addition, other questions related to the type of literary text in their literature class were also included. Other questions were related to their field of specialism (language teacher or subject specialist), the degree they hold, and the professional experience. Believing that the more the researcher succeeds in recording all the possible details about the answers, the more data will have to be analysed. After that, all teachers were thanked for their insightful comments, impressions, and further suggestions as requested.

4.6.2 The Questionnaire

The questionnaire is a research instrument used for collecting data and recording information about a particular issue of interest. It contains a set of questions which ideally must be clear. On the one hand, the questionnaire should always have a well-defined purpose with a direct relationship with the overall objectives of research. Respondents, on

the other hand, need to be informed from the outset about the purpose of the research. They need to be reassured that the information they provide on the questionnaire will remain confidential, especially their identities and/ or personal details.

The significance of the questionnaire lies in its efficiency in gathering a large amount of data within a limited time, with less effort and at a relatively low cost. What is more, the use of questionnaires makes it easier for the researcher to identify appropriate respondents. (Cohen et al, 2007) For the sake of clarity, in terms of layout, the questions ought to be numbered and ordered in a way that appears logical to the respondent, preferably with similarly themed questions grouped together. To do so, a technique known as “funnelling”, that is to start with general questions before launching into more specific questions, is needed. Therefore, simple questions are always placed at the very beginning so as to put the respondents at ease. In order to maximize the response rate of the questionnaire, and hence, avoid what is technically referred to as ‘attrition’, other aspects have to be taken into consideration. These concern the length of the questionnaire, ease of completion and more importantly the relevance of the subject matter under investigation to the respondents.

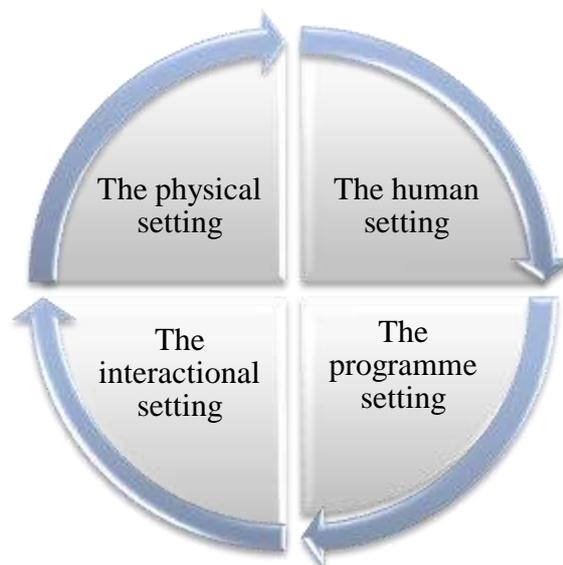
It is conventionally agreed that prior to administering the questionnaire, it is a good practice to pilot or pre-test it with a small sample of the target population. Piloting the questionnaire is useful in the sense that it helps the researcher to check the respondents’ understanding and their ability to answer the questions. Besides, such a process enables the researcher to highlight potential confusions, and therefore, spot any routing errors. What is more, piloting provides an estimate of the average time the respondent will spend to complete the questionnaire.

4.6.3 Classroom Observation

Besides questioning and interviewing, observation is very likely to facilitate the investigator’s task in drawing a useful comparison of what the informants provide (in the questionnaire and the interview) and what is lively happening in the classroom. Indeed, the

classroom observation process is widely recognized as being a useful instrument to gather direct, realistic, reliable and 'live' data about the major issues under investigation. Within an observation process, the researcher is immersed in the research setting, and this, in turn, allows him/her to cover the different dimensions of that setting in terms of behaviours, actions and interactions. In conformity with this idea, Cohen et al (2007) posit that "the distinctive feature of observation as a research process is that it offers an investigator the opportunity to gather 'live' data from naturally occurring social situations. In this way, the researcher can look directly at what is taking place in situ rather than relying on second-hand account." (p. 396) Likewise, Dornyei (2007) highlights the significance of the observation method as being a basic research tool that enables the researcher to generate data that might be missed in questioning methods. He opines that from a research perspective observation is "fundamentally different from questioning because it provides direct information rather than self- report accounts, and thus it is one of the basic data sources for empirical research."(2007, p. 178)

Moreover, Morrison (1993) has stated that through observation the investigator is enabled to fill a checklist of the content of field notes. The researcher collects data from four main settings that proffer him/her genuine details about: the space or the physical environment; the actors or the makeup of the groups or individual being observed; the specific actions and interactions that participants are doing either formal, informal, planned, unplanned, verbal, non-verbal etc.; the resources and their organization, pedagogic style, curricula and their organization. (Cited in Cohen et al, 2007, p. 396)



4.7 Data Analysis Methods

In analysing data, the researcher opted for mixed methods involving both quantitative and qualitative approaches so as to make it easier to get multi-levels of analysis. This coheres with Dornyei's (2007, p.45) idea that a fuller and better understanding of a given phenomenon is very likely to be attained "by covering numeric trends from qualitative data and specific details from quantitative data." Obviously, opting for the two methodologies is worthy as it builds up solid research design, which, in its turn, would result in adequate discussion, interpretation and summary of the research findings.

4.7.1 Qualitative Analysis

This type of analysis entails the use of qualitative data such as interviews and observation processes to understand and therefore provide an explanation of a given social phenomenon. In other words, qualitative methods are of paramount importance as they facilitate the researcher's understanding of people as well as the social and cultural context in which s/he is involved. Dornyei (2007) argues that within a qualitative analysis most data is converted into textual form. In the same context, Dornyei adds that the significance of this type of analysis lies in its both usefulness and practicality in centring attention on approaching and understanding the situation under investigation from the point of view of the participants. Unlike the quantitative methods, qualitative approaches to analysing data are, all too often, interpretive and subjective. Highlighting this idea, Dornyei accordingly writes that "qualitative research is fundamentally interpretive, which means that the research outcome is ultimately the product of the researcher's subjective interpretation of data." (2007, p. 38)

4.7.2 Quantitative Analysis

As it has been already agreed, conducting quantitative analysis should include numerical and statistical data. Therefore, the researcher's task is to codify data using mathematical based techniques, usually with the help of a computer programme to

ultimately translate it into different graphic displays, such as pie charts and /or bar graphs. Hence, analysing quantitative data differs from the analytical processes of qualitative data due to the fact that “quantitative analysis is more straightforward ...because here there are well defined procedures guided by universally accepted canons, to address research issues and the computer will do most of the detailed mathematical works for us, producing relatively straightforward results. (Dornyei, 2007, p.197)

4.8 Analysis and Interpretation

In what follows are the results of the study obtained from the different implemented research instruments. The results of each instrument are systematically discussed and interpreted.

4.8.1 Teachers’ Semi-structured Interviews

According to the findings collected from the conducted semi-structured interviews with teachers, it has been detected that one hour and half per week (one session) remains insufficient as it has produced a certain amount of unease for both teachers and learners who desire to enjoy and love literary texts. However, they need more time to become more familiar with this world of fiction created through their readings as they wish to become more interactive with these portrayed contextualised situations. Moreover, the same opinion was shared by teachers who think that literature, which speaks to the heart as much as to the mind, provides material with some emotional colour that can make fuller contact with the learner’s own life. They said that they would like to find ways to make literature a more significant part of a language teaching programme to enhance learners’ language proficiency in the four basic areas of listening, speaking, reading and writing. In their view, time allotted to this subject is inadequate to make their students enjoy it.

Teachers during the interviews have revealed that classroom practices’ great emphasis is given to Q&A comprehension activities as they are seen more as examiners and assignment givers with little opportunity provided for classroom or group discussion of issues raised in texts. Teachers have also shown a certain consciousness about their role

which they consider not only a means to impart knowledge to students but also to help them shape their attitudes towards education and more specifically, the taught subject. Meanwhile, everything that goes on in the classroom revolves around the teacher as the all-knowing expert who imparts knowledge to students.

Teachers have also shared the same view that the focal point in terms of teaching is how to best convey knowledge to students assumed to be empty vessels dutifully waiting to be filled up with the knowledge they provide them through lectures or presentations. Then, they give students tests to determine if they can replicate what they taught them. Most teachers said that they 'always' support the students to relate the topics and themes they read to their own personal experience, feelings and opinions. Further, all teachers agreed that roughly no literary text of any genre is read and studied as a full entity. They use excerpts only to deal with the huge literary surveys (which include both British and American writings). Hence, due to time constraints as well as the bulk of the syllabus (as it was illustrated earlier) have driven teachers to reduce literary studies to brewing a kind of a bird's eye view on the major literary genres and movements.

As far as the question about the selection of literary texts is concerned, most teachers opine that it remains imperative to transmit to their students the literary traditions embedded in canonical works as a major source of knowledge about the target culture and to develop their sense of aesthetics. They argued that students' literary background and performance can be enhanced if the teacher adapts a traditional chronological teaching of EFL literature. Yet, one can easily deduce that such an overloaded and long chronological review given the limited time allotted to literature studies will drive teachers to just preach facts, biographies, and synopses to their students whose role becomes obviously reduced to memorising, parroting and mimicking.

Conversely, others argued that their choice is made on pedagogic grounds rather than aesthetic excellence or being representative of different schools and periods. The criteria have to do with whether the works used to develop students' skills in re-acting to

and inter-acting with literature in the most effective way. As such, they supposed that though the syllabus may not contain none of the ‘classics’, it does manage to pave the way for a meaningful encounter with them at a later stage.

4.8.2 Classroom Observation

The researcher has taught literature to EFL students for many years. For the aim of the study, she made many sessions of classroom observation to several groups of second year licence students at the University of Saida during their classes of literature. Hence, she noticed that despite all the efforts done by teachers to help their students improve their educational attainment and especially their proficiency in literature classes, they seem to suffer from diverse obstacles that thwart their engagement with the literature classroom activities where a lack of competence in English with particular regards to Literature was very clear. Furthermore, the researcher noted that the students found their literature course complex in nature, they were unmotivated and were likely -so dutifully- to perform a set of mechanical tasks with the texts they were assigned to read, showing little commitment and evidence that a text has worth for them.

Due to that the researcher wanted a technique that can assist students to meet all their needs, striving to help them in their classroom to learn and develop their language learning process. Based on this problem, she opted for new techniques by incorporating technologies in teaching to create a lively and collaborative learning environment. Thus, the researcher noticed that teaching literature is frustrating for teachers and learners alike. So, it is hardly surprising that there is often so little participation in literature classes, even boredom and resentment. The point about relevance is crucial as literature must engage the interest and ensure the participation of all learners, which can only happen if they feel the relevance of what are taught to their present concerns and future needs. What this very often means in effect is that literature must be shown as a means that contribute to the learning of something useful, a thing that students could not recognise.

Again, from the researcher's personal observation, what tends to be taught instead is a set of readymade judgments for rote learning rather than strategies of understanding which can be successfully transferred to unknown literary texts. In other words, instead of being guided towards techniques of individual interpretation, learners are often fed other people's interpretations so that the study of literature becomes identified with the study of literary criticism and commentary.

Consequently, books come to be seen mainly through the spectacles of other books. Learners eventually manage to acquire the 'skill' of producing the view of eminent critics, but rarely they produce individual responses. Learners work more and more with borrowed ideas, seem to have few thoughts of their own, and little enthusiasm. They have a lower self-esteem in being able to dare personal statements turning instead of thinkers into mimics, collectors of thoughts. To change that, a more innovative, creative and productive pedagogy must insist above all that everyone's presence should be acknowledged. That insistence cannot be simply stated, it has to be demonstrated in practice by teachers who genuinely value everyone's presence.

Besides, the traditional notion that teachers are the only responsible for classroom dynamics needs to be discarded. There must be an ongoing recognition that everyone influences the classroom dynamic, that everyone takes part. Stefan Colibaba (2003) Calls for 'a liberating power of reading' and 'a liberating power of writing' through offering students opportunities for cultural awareness, interpersonal and intercultural learning. Thence, the students have become engaged in a discovery process which is an active and creative part in which they will discover different gaps. The reading experience appears as an encounter between the 'horizon' of the text and the reader's personal 'horizon'. This means that readers bring their complete experience and pre-knowledge into the encounter with the text.

Accordingly, teachers of literature –before designing any course- or- shaping any objectives- need to take into consideration: the size and gender make-up of the class, the cultural, linguistic and ethnic background of students, the student' ability level and

motivation and the previous coursework students bring to the class. In addition to thinking about the context of the curriculum, another core element should be highlighted which is about the material, the literary text to teach. Yet, without a right combination of texts, activities and assessments, teachers cannot assist their students to become critical thinkers, good writers, and astute readers.

4.8.3 The Experiment

As far as students' knowledge, experiences, and cultural development are concerned, Savvidou's integrated approach can be considered *a one size fits all* approach. It associates Carter and Long's models to the teaching of literature. The cultural model is considered teachers-centred. Saviidou stresses on the importance of literature in culture accumulation whereas the language-based model is much more activity-based since it seeks to analyse relations between linguistic forms and literary meanings. The personal-growth model on the other hand, is typically learner-centred since it motivates learners by relating the topic depicted in a literary work to their experiences. Its role then is to provide the reader with directions so as to enable him/her to construct meaning.

To sum up, the entire above mentioned models accompanying their converging and diverging ideas share the same goals: accumulating knowledge, language acquisition, and/or personal development (Boukhelifa, 2012). Yet, even if Carter and Long's work give the choice to literature teachers to deal with the model they find it adequate for their students, Savvidou's approach stresses on the integration of all the models in a literature classroom since for her:

An integrated approach to the use of literature offers learners strategies to analyse and interpret language in context in order to recognize not only how language is manipulated but also why. An integrated approach to the use of literature in the language classroom offers foreign language learners the opportunity to develop not only their linguistic and communicative skills but their knowledge about language in all its discourse types. The use of literary texts in the language classroom can be a potentially powerful pedagogic tool. (2004, p. 6)

To this end, drawing upon the researcher's own teaching experiences, she proposes a teaching model by incorporating a young adult multicultural book *The House on Mango Street* (1983), written by Sandra Cisneros in order to reflect upon two main concerns: (i) the relevance of YAL in English literature classes; and (ii) to encourage teachers to introduce it in their courses. The following slides are screen captures about the first PowerPoint presentation entitled 'Wandering through the Tulips-Lessons from the House on Mango Street' devoted to introduce the author, the vignettes and the main ideas to prepare students for another phase of reflection, debating issues and drawing connections.



In her novel, Cisneros writes a classic story comprised of forty five vignettes about a young Latina girl named Esperanza Cordero who grew up in a poor Chicago neighbourhood. *The House on Mango Street* has sold over two million copies (Cisneros, 2012, p. 5). Throughout her first-person narration, she lends the reader a window into her world while telling about her nonstop endeavours to overcome insurmountable obstacles so as to get rid of the fate that other women in her life have failed to escape. Cisneros has painted an eloquent portrait to describe her piece of art, she confessed:

The woman I am in the photo was working on a series of vignettes, little by little, along with her poetry...I wrote these things and thought of them as 'little stories', though I sensed they were connected to each other. I hadn't heard of story circles yet...she wants to write stories that ignore borders between genres, between written and spoken, between highbrow literature

and children's nursery rhymes, between New York and the imaginary village of Macondo, between the U.S. and Mexico...she thinks stories are about beauty. Beauty that is there to be admired by anyone, like a herd of clouds grazing overhead...the people I wrote about were real...I cut apart and stitched together events to tailor the story, gave it shape so it had a beginning, middle, and end, because real life stories rarely come to us complete. Emotions, though, can't be borrowed. All the emotions my characters feel, good or bad, are mine. (2009, p. 12-14)



Why *The House on Mango Street*???

- A voice for the voiceless
 - A house?
 - A symbol of ?????
 - For Cisneros = Esperanza
 - a sense of Identity
- A "space"
 - an artistic voice

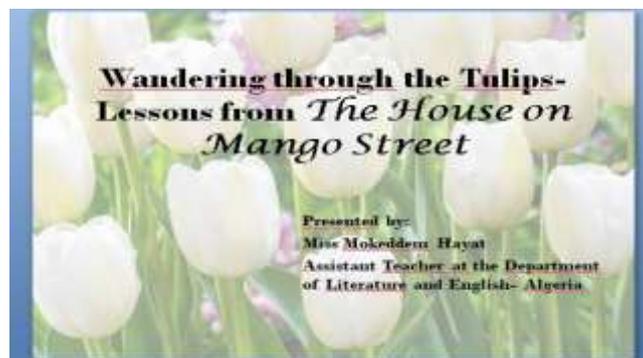
When she was in grade school she started writing poetry and short stories in 1976 she earned a B.A. in English. In the late 1970s, Cisneros was admitted to the famed University of Iowa Writers' Workshop, the most prestigious graduate writing program in the country. This was a turning point for her individual and artistic life since during these workshops she developed her authentic voice that she dedicated to unveil the truth that resides in *the barrio and her experiences there*, according to her there is no other one that can do it better than her. Writing heals the heart "To transform darkness to light because if they don't transform it, it will transform them" "To get rid from toxic emotions"

A need to write...looking for
ANOTHER WAY TO BE
'Otro modo de ser'

« The father wants his daughter to be a weather girl on television, or to marry and have babies. She doesn't want to be a TV weather girl. Nor does she want to marry and have babies. Not yet. Maybe later, but there are so many other things she must do in her lifetime first. Travel. Learn how to dance the tango. Publish a book. Live in other cities. Win a National Endowment for the Arts award. See the Northern lights. Jump out of a cake » (Introducion, para 1)

Ergo, Cisneros's work envelops topics like poverty, racism, aspiration, misogyny, dreams, power, Latino culture, the lure of romance... etc. It has everything to challenge younger readers to dig deeper through intricate reflections and figurative language. Thus, this study has been conducted with thirty-five students: twenty females and fifteen a males. It is a multicultural class with two students from Nigeria and two girls from Western Sahara. The lessons' main focus has been on the concepts of culture and identity and their relation to students' own lives which has allowed them to exchange, debate and explore their owns. A lesson plan was designed to teach the two chosen vignettes using the integrated approach where the texts are approached in three diverse ways: firstly, as a cultural object; secondly, as a way to approach linguistic analysis; and thirdly, as a method for personal growth. Hitherto, a listing of homework assignments will enable students to expand their understanding of *The House on Mango Street*.

The teacher/researcher has used first a PowerPoint presentation to present the book, the author and to invite her students to embark on a journey or an errand through the tulips of *The House on Mango Street* and to linger over the textures and rhythms of Sandra Cisneros' words that will lure them away from the parapets of the classroom and from their everyday life in search of heightened sensations and pure pleasures. Wandering through the tulips means wandering through 44 short, poetic vignettes about a young Latina girl named *Esperanza*.



She explained that the opus is part of the syllabus designed for 'Literature in English' module (for the academic year 2018-2019) at the department of literature and English language.



The aim behind such lesson was to seek how the teacher, in a literature classroom, can awaken and educate her students' moral imaginations and engage them in their own character development. Through providing a set of lenses and questions to help illuminate the moral meaning of a text, she assists the students to reach a moral reflection about the text. She explained first for that Literature provides them as students and individuals in general a privileged insight into the moral journey of a life, the desires, conflicts, trials, and triumphs of characters who reveal the moral contours of a life. So, she invites them to explore Esperanza's moral journeys, by facilitating more fruitful encounters with other fictional characters, thoughts, decisions, dialogues, and actions.

<p style="text-align: center;"><i>The Need for Stories</i></p> <ul style="list-style-type: none"> • "books are the best of things...They are for nothing but to inspire" (R. W. Emerson) • "We look to narratives to help us understand our worlds. The converse is also true; we look at our worlds to help us create our own stories and eventually understand ourselves more completely" (Bruner, 1991). 	<p>Alternate worlds</p> <p>In books you can go anywhere</p> <p>Connection with a world /going back in time</p> <p>Literature creates the atmosphere</p> <p>Fiction as Fact</p> <p>An imaginative scene that leads to truth</p> <p>Universal Connection</p>
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'The Good of Literature'
The Contemporary and the Eternal

- How does our **names** define us?
- How does **society** shape our identity?
- Do we have the power to **change** our identity?
- What roles do neighborhood and community play in shaping **who we become**?

Theoretically, the method of teaching was divided into six phases as illustrated below.

Lesson Plan adopted from Savvidou's Integrated Approach
Aims: using Young Adult literature in the EFL literature classroom: teaching English approaching culture, language and students' personal growth through the Young Multicultural novel: <i>The House on Mango Street</i> by Sandra Cisneros
Level: 2 nd year/ L2 Subject: English Literature Timing: three sessions
Stage One: Preparation and anticipation/ Pre-reading activities Materials/Prep: Handout: Sandra Cisneros and <i>The House on Mango Street</i> Students break up in small groups and discuss for a few minutes what they think the book may be about. Who is Sandra Cisneros? Setting: place and time The following questions can be helpful: - What is the difference between a house and a home? How can you imagine the house mentioned in the title? How can you imagine your future homes? Do you like your name? What does it mean? Who chose your name? What's your favourite name, and why?
Stage Two: Focusing/Reading activities - Students are divided into two groups: " <i>the House on Mango Street</i> " group and " <i>My Name</i> " group, they are free to join the group they prefer depending on the literary genre. - Once the stories are submitted to all students a reading time is set, Students read silently using vocabulary index cards in order to look up for the difficult words in their dictionaries. <ul style="list-style-type: none">- Students read vignettes 1 and 2 aloud in pairs to start a class discussion.- Refer students back to the text to discuss the following elements:<ul style="list-style-type: none">✓ characters (character map, character evolution)✓ setting (when and where the story takes place)✓ Plot (what happened)
Stage 3: Preliminary Response - Learners give their initial response to the text - spoken or written
Stage 4: <i>Working at it</i> – I - Much focus is given comprehending the first level of meaning through intensive reading. Students will discuss issues related to: identity, race, the effects of stereotypes and gender, how Esperanza feels torn between two cultures, how the role of women in Esperanza's life shapes her goals for the future. They are going to reflect upon how this novel gets along as a universal coming-of-age story.
Stage 5: <i>Working at it</i> - II A deep analysis of the texts is made through students' exploration into the texts' structure to understand the various literary elements used in the novel like: Allusion, Episodic Novella , Juxtaposition , First-person narration , Metaphor , Personification , Simile, Style
Stage 6: Interpretation and Personal Response The focus of this final step is on increasing students' understanding, enhancing their enjoyment towards the text and enabling them bring their own interpretation of the text - Students are asked to write their own vignettes

Wandering through the Tulips

'being out'
students/readers can craft their authentic
stories
one that gives breadth and depth to their
emotional lives.
smells, tastes and visions
to think,
to wander and wonder,
to feel and to learn

In order to gain a feedback about students' views and feelings vis-à-vis the activities and what was happening in the classroom, a type of social media as a means was used. The teachers has purposely created a Facebook page called "*Saida Literature Corner*" where each evening after the literature class was held, students and their teacher used to exchange ideas, views, new insights and suggestions for improvement just to be used as a road map for the teacher in her upcoming lectures. Also, the students used to, post from time to time, different interviews done by the author retrieved from YouTube where she was giving details about her life and her opuses.

Parallelly, the teacher used to share links about various book-trailers about the novel in order to boost the others to to do the same. Besides, several unresolved in-class face-to-face discussions were continued in the online space and some questions for discussion and writing ideas were regularly provided and posted by the instructor such as:

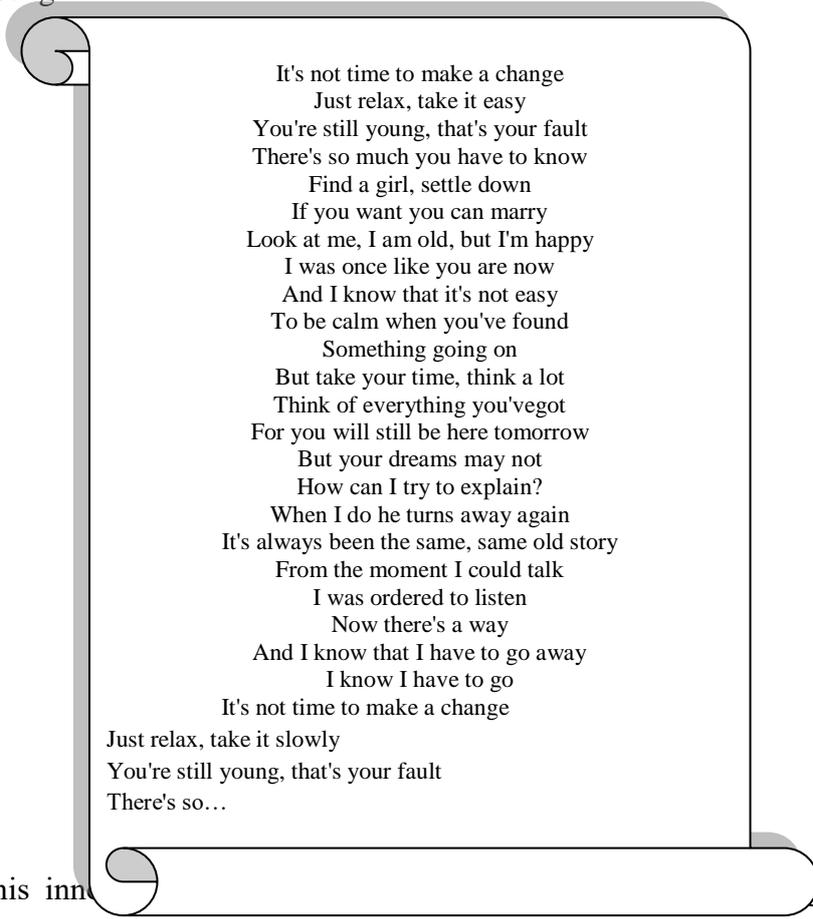
1. Parents play different roles in different families. Briefly describe the role of your parent(s) in relation to your growth and development.
2. Recall and briefly describe an event or person (parent, grandparent, other adult) that influenced the way you view history and the past.
3. Select a person from whom you have learned a valuable lesson through his/her words/deeds; describe the lesson and how you have applied it to your life.

4. Write about Esperanza 20 years after the end of the novella. What is she doing?

5. If you were Esperanza (and had the power to do it), what would you change in your life? Why?

6. Describe one of the experiences that taught you responsibility. Be specific in your description.

The teacher also posted a video about the British singer Cat Stevens' song entitled '*Father and Son*', the idea was to boost students to look for the lyrics and to substitute 'son' with 'daughter' and to compare later between Esperanza and her father and son and father of the song.



It's not time to make a change
Just relax, take it easy
You're still young, that's your fault
There's so much you have to know
Find a girl, settle down
If you want you can marry
Look at me, I am old, but I'm happy
I was once like you are now
And I know that it's not easy
To be calm when you've found
Something going on
But take your time, think a lot
Think of everything you've got
For you will still be here tomorrow
But your dreams may not
How can I try to explain?
When I do he turns away again
It's always been the same, same old story
From the moment I could talk
I was ordered to listen
Now there's a way
And I know that I have to go away
I know I have to go
It's not time to make a change
Just relax, take it slowly
You're still young, that's your fault
There's so...

Hence, this inn...agement as it offers them a space to voice their thoughts and to feel responsible and autonomous in their learning process where the majority of their comments and responses were rewarding and positive. Indeed, no one can ignore the power of 'Like' offered by Facebook to raise students' self esteem since they are addicted to count how many comments, likes or dislikes they can receive after sharing a specific link or reflection.

4.8.4 Students' Questionnaire

The methodology employed in this study was a case study design as it involved a particular group of Second Year EFL students at the Department of Literature and English. For this reason, classroom observation and a questionnaire permitted the researcher to closely study the data within the specific context of 35 EFL students in a literature class during the second semester of the academic year 2017-2018. Deciphering students' perceptions about the use of Facebook as a supplementary tool in their literature classroom was the study's main aim. Their views were of paramount importance since; in response to their feedbacks; significant changes to the programme and the assessment pattern were made.

Case studies are considered useful in research because they enable researchers to examine data at the micro level especially when a big sample population is hard to obtain. Thus, after achieving the first part of the study which was about classroom observation, a web-based survey based on purposive sampling was used. Due to the time frame and students' preferences it was the most suitable method for data collection. It contained factual, behavioral and attitudinal questions and it was divided into two parts.

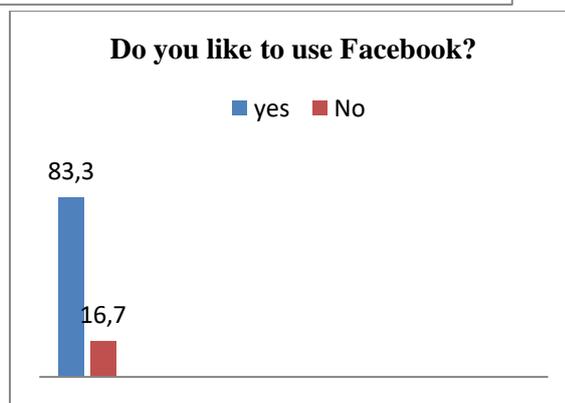
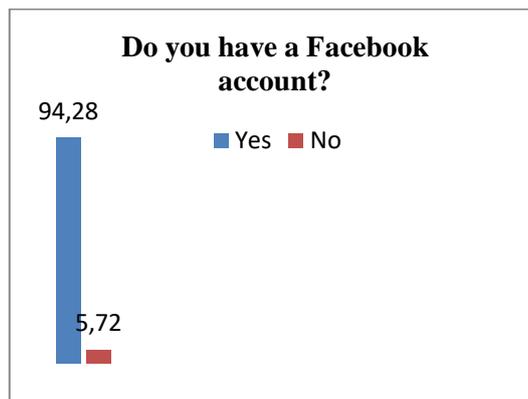
The first was a Yes/No part asks for demographic information of the students whether or not each participant has a Facebook account, how often they log on to Facebook, whether or not they are familiar with the Facebook group. The, the second part was a 5-point Likert-scale, ranging from strongly disagree, disagree, neutral, agree, to strongly agree, it was based on the previous studies as a measuring instrument. The questionnaire is seen as a practical way to collect quantitative information "... that is relatively easy to tabulate and analyse" (Richards, 2001, p 60). In a next step, a preliminary check of the questionnaire was done by a teacher of literature in the same department; she was requested to suggest any appropriate changes to improve the quality of the instrument, to evaluate if the layout was clear as well as to check if the questions' flow was good. The survey was then shared through Gmail and was published online in a closed Facebook group 'Saida Literature Corner', it was open for one week.

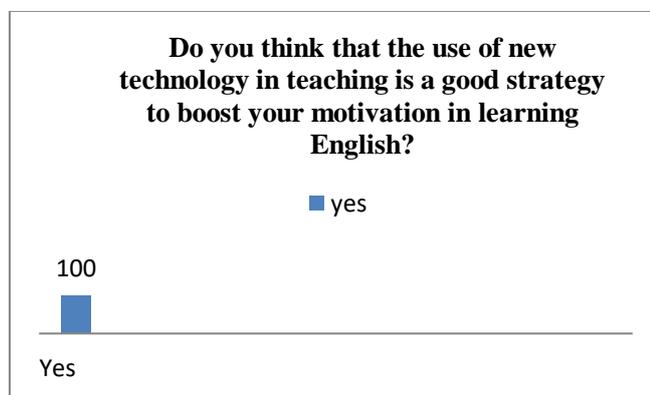
Therefore, the following were the most revealing results on students' perceptions a propos the use of Facebook. The findings are presented in two sections. The first one presents students' general performance on Facebook while the second investigates whether or not Facebook facilitates learning English as it focused on students' perceptions towards the use of Facebook in learning Literature.

Section one: General Information

Accordingly, it was found that the majority of students have a Facebook account (95.5%) and a total of (81.8%) like its use. All students (100%) think that the use of new technologies in teaching English as a foreign language is a good strategy to boost their motivation in learning English.

Questions	Yes	No
1. Do you have a Facebook account?	94.28%	5.72%
2. Do you like to use Facebook?	83.30%	16.70%
3. Do you think that the use of new technology in teaching English as a foreign language is a good strategy to boost your motivation in learning English?	100%	





4. Frequency of logging in to Facebook

Question	Possibilities	Percentage
. Frequency of logging in to Facebook	1. Less than an hour daily	21.70%
	2. Less than 2 hours per day	33.3%
	3. More than 2 - 3 hours per day	42.9%
	4. Once or twice per week	2.1%

These results confirm that through peer-assistance and collaborative interactions students have been acting as ‘tutors’ exercising their own authority upon their learning process. They were free to post the excerpts that attracted them as well as to comment, discuss and criticize them. Hence, they gained a higher self-esteem that empowered them to be more productive.

Further, it is revealed that (42.9%) of the participants were logged in to their Facebook accounts more than 2-3 hours per day while (33.3%) were less than 2 hours per day. This can direct teachers’ attention to exploit students’ dependence to Facebook in order to integrate it in their learning process since they are highly accustomed to its use in other words, teachers can seize this opportunity by wisely investing in ‘this extra time’ through designing interactive activities to hook students’ attention to practice, debate, reflect and criticize literary excerpts posted by/for them on their online space.

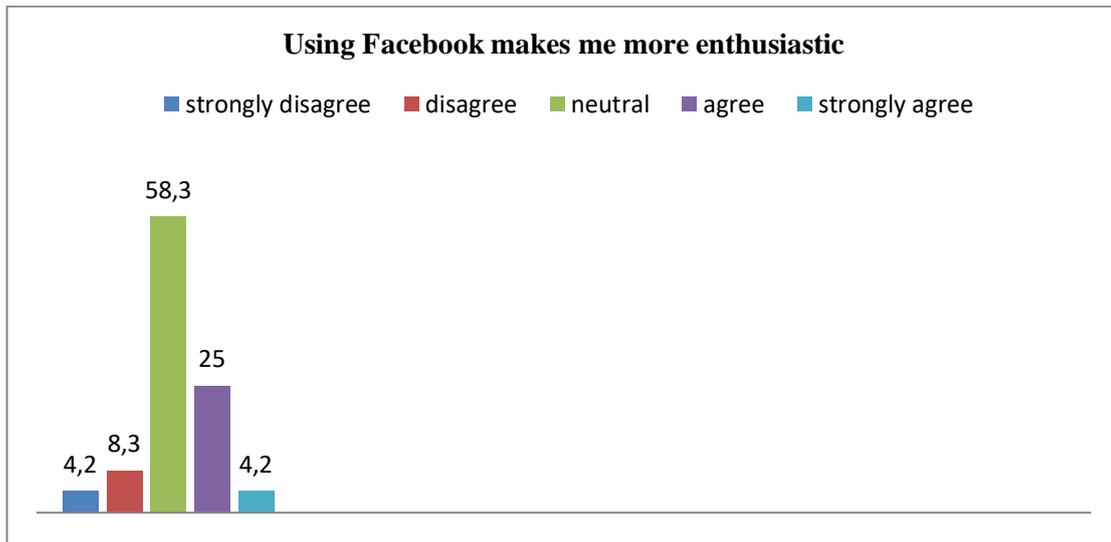
5) Level of competency when using Facebook:

Question	Possibilities	Percentage
Level of competency when using Facebook	1. Not competent	8.70%
	2. Somewhat competent	21.70%
	3. Uncertain	0.1%
	4. Competent	47.80%

Section Two: Perceptions towards the Usage of Facebook in Learning Literature

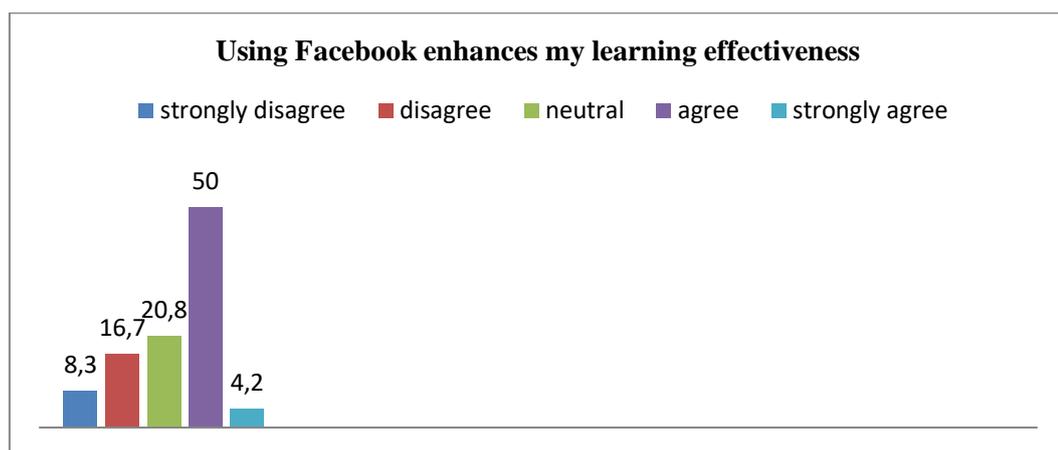
1. Using Facebook make me more enthusiastic

	Possibilities	Percentage
Using Facebook make me more enthusiastic	Strongly Disagree	4.20%
	Disagree	8.30%
	Neutral	58.30%
	Agree	25%
	Strongly Agree	4.20%



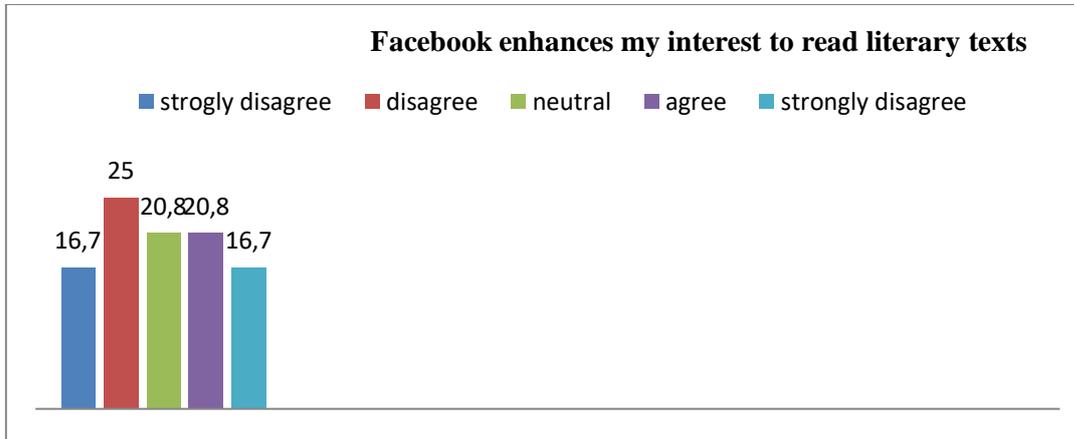
2. Using Facebook enhances my learning effectiveness

Question	Possibilities	Percentage
Using Facebook enhances my learning effectiveness	Strongly Disagree	8.30
	Disagree	16.70
	Neutral	20.80
	Agree	50
	Strongly Agree	4.20



3. Facebook enhances my interest to read literary texts

Question	Possibilities	Percentage
Facebook enhances my interest to read literary texts	Strongly Disagree	16.70
	Disagree	25
	Neutral	20.80
	Agree	20.80
	Strongly Agree	16.70



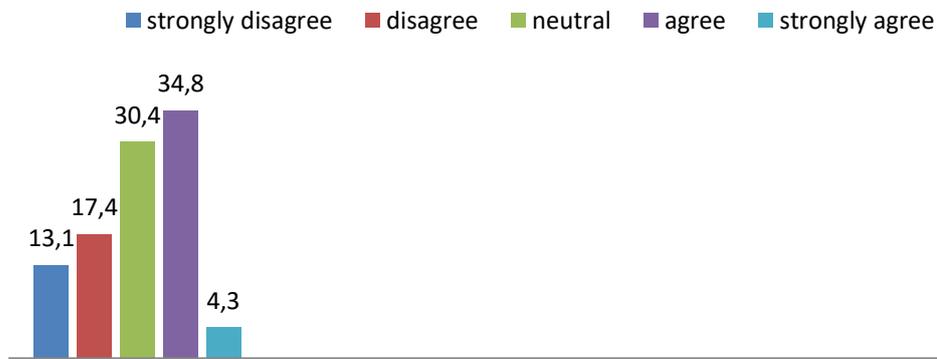
4. Facebook provides fun and interesting practice

Question	Possibilities	Percentage
Facebook provides fun and interesting practice	Strongly Disagree	
	Disagree	4.20
	Neutral	16.70
	Agree	66.60
	Strongly Agree	12.50

5. Learning Literature via Facebook helps widening my knowledge

Question	Possibilities	Percentage
Learning Literature via Facebook helps widening my knowledge	Strongly Disagree	13.10
	Disagree	17.40
	Neutral	30.40
	Agree	34.80
	Strongly Agree	4.30

learning literature via Facebook helps widening my knowledge



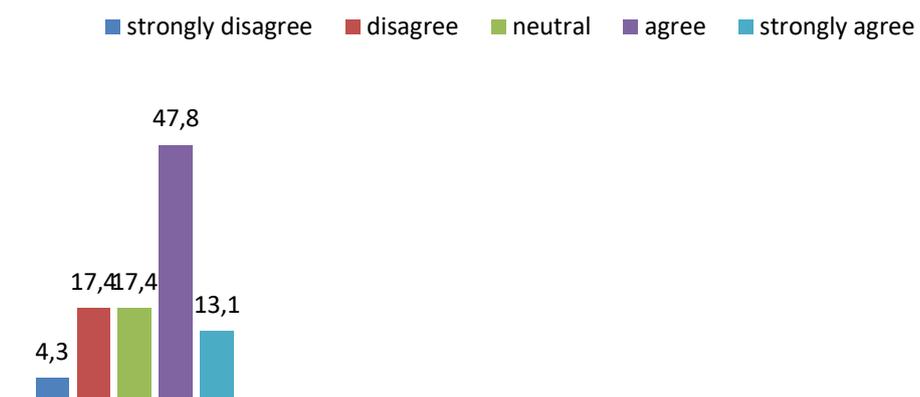
6. Facebook provides spaces to Learn from others' posts

Question	Possibilities	Percentage
Facebook provides spaces to Learn from others' posts	Strongly Disagree	
	Disagree	4.40
	Neutral	8.70
	Agree	65.20
	Strongly Agree	21.70

7. Facebook helps me to interact and get feedback from the teacher

Question	Possibilities	Percentage
Facebook helps me to interact and get feedback from the teacher	Strongly Disagree	4.30
	Disagree	17.40
	Neutral	17.40
	Agree	47.80
	Strongly Agree	13.10

Facebook helps me to interact and get feedback from the teacher

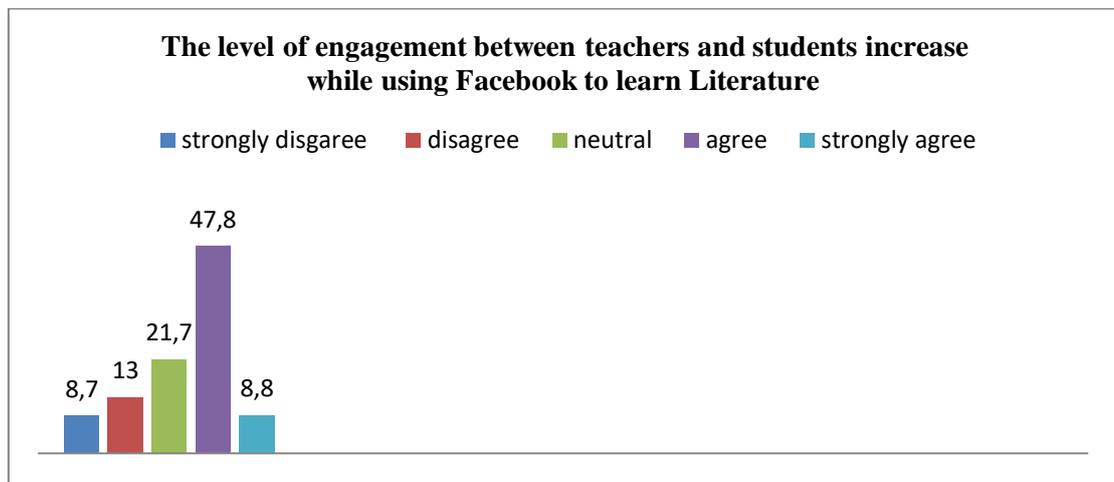


8. I feel encouraged when friends “like” my comments

Question	Possibilities	Percentage
I feel encouraged when friends “like” my comments	Strongly Disagree	4.30
	Disagree	8.70
	Neutral	30.40
	Agree	21.70
	Strongly Agree	34.90

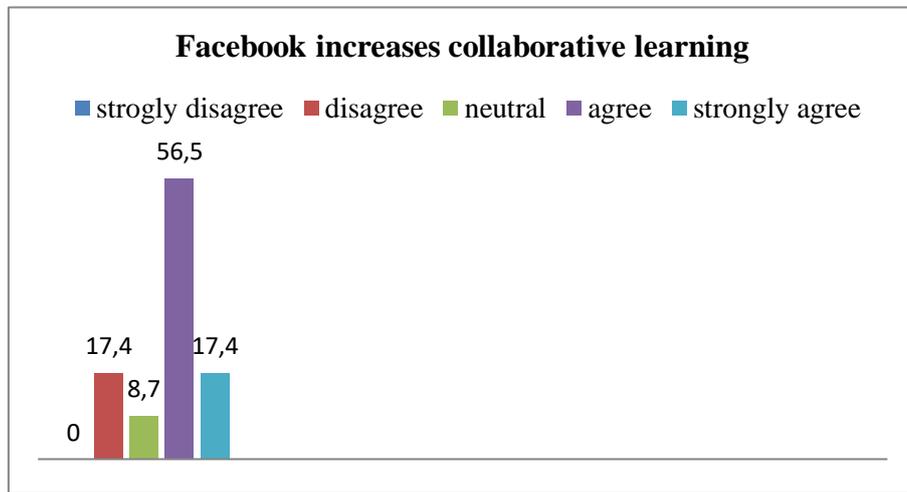
9. The level of engagement between teachers and students increase while using Facebook to learn literature

Question	Possibilities	Percentage
The level of engagement between teachers and students increase while using Facebook to learn literature	Strongly Disagree	8.70
	Disagree	13
	Neutral	21.70
	Agree	47.80
	Strongly Agree	8.80



10. Facebook increases collaborative learning

Question	Possibilities	Percentage
Facebook increases collaborative learning	Strongly Disagree	00.00
	Disagree	17.40
	Neutral	8.70
	Agree	56.50
	Strongly Agree	17.40



When (36.40%) of the students agreed on the idea that learning literature via Facebook helped widening their knowledge, a total of (50%) of participants have positive perception towards the use of Facebook in enhancing their learning effectiveness. As far as the question about the role of Facebook in enhancing students' interest to read literary texts is concerned, (22.7%) of them agreed whereas (18.20%) strongly agreed. Yet, Almost (50 %) of participants agreed that while using Facebook to learn literature the level of engagement between teachers and students can increase.

Further, when (61.9%) of the sample have shown an in agreement with the idea that they can learn from others posts only (23.8%) strongly agree. Furthermore, 57.1% of participants agreed upon the idea that Facebook can increase their collaborative learning.

One may conclude that these results correlate well with the findings in the researcher's literary review, as the benefits of Facebook integration in literature classes are mentioned in the works of the aforementioned researchers. More importantly, this investigation points out that the high majority of students support Facebook integration in their literature classroom.

4.9 Conclusion

The present chapter has been an attempt to touch on the main issues related to literature teaching and learning at the department of English language. Such doing was quite useful to, first, deal with the status of literature teaching at the tertiary level. Equally, the chapter has introduced the newly introduced reform (the Common Core Programme)

and its main objectives. Additionally, it has focused on the teaching of literature at the second year LMD level as it has provided some insightful information relating to the status of literature under the reform.

In this vein, some statistical data related to both teachers and students have been presented. So far, a theoretical framework was presented to help explain and inform how social software fits into a learning journey where Facebook was chosen as a sample to illustrate and examine how it works. With regards to the first research question, the obtained results indicated that students' perceptions towards the general ease of Facebook's use in literature were overall positive. Regarding the second research question, findings showed that via the use of Facebook students are keen to learn more about literary texts in a self-conscious and empowering manner. They had a strong favourable perception of using Facebook for English literature learning as it proved that the teaching method has a positive influence on their attitudes toward literature. Finally, the results of this study put forward that teaching literature in EFL classrooms via social media use can be useful to students unless it is taught properly.

“If, in the digital age, we want everyone to be able to join in the "conversation" that Big Media promises to be, then we must intervene to help everyone -- and not just those who are computer savvy -- to speak the language of media.” -Daniel Meadows

5.1 Introduction

Due to technologies' constant advances, education is undergoing many changes. For example, social networking and digital conferencing have helped improve student–teacher and student–student relationships and collaborative learning in some cases. A multitude of adaptive learning technologies that refer to software and online devices and environments were adjusted to individual need. As the debate over the effectiveness of integrating technologies for learning purposes rages on, today's students are using them at an everincreasing pace and in ways that are helping to define a new generation of not just informationgathering, but information-creating as well. Yet, when it comes to using these technologies in the classroom, many teachers still do not have a good grasp of how to use

them in their teaching. Integrating technology is much than putting a piece of software into a classroom. Thus, this chapter explores the potential of the educational digital storytelling by analysing its advantages in relation to the basic skills needed in an EFL literature classroom mainly in promoting critical thinking and self-and group-reflection.

5.2 Developing New Teaching: Learning Material

It can be noticed that within the new context of communication and information technologies, a number of technologies for teaching have proliferated in a very short time. Their impact has been wide-ranging, and millions of users are taking advantage of such new digital media formats as podcasting, collaborative apps, social media, etc. They transform students' capacity to synthesize, interpret, theorize, and create new cultural and historical knowledge. In this way, they are empowered to become researchers, storytellers, historians, oral historians, and cultural theorists in their own right. Classrooms become spaces of active inquiry and authorship instead of being spaces dedicated for knowledge delivery where students are enabled to construct their own life stories or interpret the life stories of others.

Further, mainly in the educational arena, a shift in emphasis from computer technology to the use of the Internet and virtual environments was encouraged by technology as stated by Shih and Yang (2008), “Virtual Environments have been widely used in educational settings for many different purposes” (cited in María Luisa Carrió, 2019.). Hence, this scenario is both an alleviating and challenging one especially for teachers of literature. On the one hand, it is an alleviating one because it offers a wide array of innovative tools that assist teachers in their profession, aid them to respond to the needs and interests of the new type of learners/readers as well as to raise their curiosity and motivation to learn differently. On the second hand, it is a challenging one for the reason that it requires well trained teachers who find themselves in a situation where they have to review their ways of accessing, studying, producing, transmitting and reading literature.

Recently, educational digital storytelling becomes a convenient tool where teachers can use digital stories to introduce a particular subject or to prompt students to carry out research on a particular topic. On the whole, it is a combination of the new techniques of teaching with more traditional ways. Carmen Gregori-Signes defined digital storytelling as “a short story (between 2-5 minutes) that combines traditional modes of story narration with a wide variety of multimedia tools, such as graphs, audio, video, animation and online publication. One of its most noteworthy characteristics is that the author narrates the story with his own voice.” (2014) its uses and applications have expanded rapidly, particularly in the field of education after its emergence in the United States in the 1990s (by *the Centre for Digital Storytelling*). Handler-Miller (2008) offers a more explicit definition for the term. He explained :

The “digital” part of the name refers to the fact that it is supported by a diverse array of digital devices and media, including computers, digital video, the Web, wireless devices, and DVDs, just to name a few examples. And the “storytelling” part of the name refers to the fact that these new forms of fiction are narratives, too, just like the older forms. They depict characters in a series of compelling events, following the action from the inception of the drama to the conclusion. (as cited in Carmen Gregori Signes,2014)

Nevertheless, Silvia Rosenthal Tolisano (2015) discusses what she believes digital storytelling is and what it is not. According to her:

digital storytelling is NOT about the tools... but IS about the skills...; is NOT about creating media, but IS about creating meaning... ; is NOT only about telling a story, but IS about contributing and collaborating... ; is NOT about telling an isolated story... but IS about sharing and connecting... ; is NOT only about the transfer of knowledge... but IS about the amplification... ;is NOT about substituting analog stories... but IS about transforming stories.” (as cited in Bernard R. Robin, 2016, p. 19)

5.3 Digital storytelling and Book trailer as a Gateway to Literature Teaching

Digital storytelling and book trailers emerged as new innovative tools which can be employed as supplementary means in literature classes. Cristina Aliagas-Marín and Ana M. Margallo construed that digital storytelling instigate from oral storytelling, which is “the art of telling an ephemeral story through a three-fold partnership of mutual influences between a storyteller, a listener and a spoken story” and “it(Digital storytelling) extends

ephemeral storytelling into a narrative that blends voice, text and multimedia content through a “creative process” of meaning-making in which technological tools (e.g. a computer, video camera, sound recorder) and semiotic codes (e.g. visual, linguistic, graphical, auditory) are combined in order to create, tell or retell a short story that can be a traditional tale, a personal narrative or an instructive tale.”(as cited in Matteo Stocchetti, 2016, p. 91)

It may be a good idea to refer to Matteo Stocchetti and his perception about the power of storytelling. As being a researcher who dedicates his investigations to decipher the spheres of critical approaches to communication, education and media, he juxtaposes research and storytelling in a passionate plaidoyer for the value of the latter in human life in general and teaching in particular. Stocchetti claimed that both ‘the story’ and ‘the narrative’- as being the first part of the formula -necessitate the second part which is the ‘telling’ because an ‘untold’ or ‘uncommunicated’ story is a non-story. Jointly, the features of the story and the conditions of the ‘telling’, are of paramount importance in performing important emotional and cognitive functions at individual and collective levels. He echoes:

In a critical perspective, the main goal in educational storytelling is first of all to make people aware of the fact that the ambivalent nature of the power of storytelling supports influential efforts to control its subversive potential in education and elsewhere. Other critical competences, such as recognising the moral and social implications of alternative stories, assessing the impact of particular stories on particular relations of power, and even the capacity to create stories that can effectively support a more emancipative social order, depend on this awareness. (2016, p. 17)



Figure 5.1.: The Digital Storytelling Seven Elements (<https://professorvlad-ortiz.org/tag/digital-storytelling/>)

One of the pioneers in the implementation of Digital Storytelling (DS) in educational contexts is Dr. Bernard Robin, who explicates how it has become a major focus in the University of Houston where he informs educators and students about how DS could be integrated into a variety of educational settings. Most of the resources can be found on the website Educational Uses of Digital Storytelling (<http://digitalstorytelling.coe.uh.edu>) that was originally created in 2004. He posts his belief about the power of DS on the main page of the websites saying that “Digital storytelling can be a potent learning experience that encompasses much of what society hopes that students will know and be able to perform in the 21st century.”

5.4 Why use Digital Storytelling?

Many researchers have favoured the shift from traditional to digital storytelling and they have pointed out those digital narratives or stories are an attractive and a prominent methodological option for teaching literature especially to promote student critical thinking and language development, among other advantages. According to N. Ibarra-Rius and J. Ballester-Roca, digital narratives can be used as a methodological tool for innovation and research in reading and literary training, they state that:

Digital narratives bring into the classroom new forms, typologies and formats for reading, and they promote acquisition and development of different competences, especially communicative, linguistic, and digital competences, but also reading and literary competence both in native and in foreign languages, as well as cultural and artistic competence, and citizenship competence.” (as cited in María Luisa Carrió, 2019, p. 243)

They add that digital narratives enhance the students’ creativity and autonomy since their motivation could be raised while delving in the intellectual, artistic, cultural and literary world offered by these narratives.

Other supporters claim that digital storytelling constructs a safe and empowering space for cross-cultural collaboration and can offer new avenues to learning that might augment/or extend students' literary competence. Rina Benmayor as a Professor in the Humanities (2008) has worked with digital storytelling methods in the context of university teaching where she incorporates digital storytelling and digital *testimonio* in her Latina Life Stories class and she has written extensively on their processes in Scholarship of Teaching and Learning settings, she avowed "I have come to understand digital *testimonio* as a pedagogical watershed. It invites students to become authors, to *testimoniar* from the flesh, to create and represent through the flesh, and to construct and interpret their identities in mind and body." (2012, p. 522)

She adds that digital storytelling is "a signature pedagogy" for the New Humanities in the 21st century, a term she defined as the set of acts that convey the personality, methods of performance, and values of a field. In order to reproduce the signature pedagogy of embodied intellectual theorizing, the pairing of creative production with interpretive commentary is extremely essential. Benmayor opines that digital storytelling bids students and teachers with a compelling way to thrash out, comprehend and be aware of social identities, positionalities, and inequalities. Most importantly, students can empower themselves to transform their thinking, to inscribe emerging social and cultural identities and challenge unified cultural discourses in a new and exciting way and above all to become theorists of their own historical and cultural experiences. It is a medium of empowerment, a system of representation, and a pedagogical tool. To give a snapshot of the process she followed in her class, she explained:

Essentially, it is a three to four minute digital multimedia "movie" that combines an original story or script with images, music, and above all, a narration in the author's own voice. We are using this format to tell identity stories and to "theorize" them. We start by turning a personal narrative into a short script (about a page and one-half, double spaced). The author then records her/his script, selects and scans visuals (photographs, video, and creative drawings or clip art), and chooses a music track to run underneath. Although there are many multimedia authoring software packages available, my students use PowerPoint, since they are somewhat familiar with it. Once completed, the stories are converted into QuickTime movies and

burned onto a CD-ROM disk so that they can be played on any platform. (Tracey M. Weis et al., 2002, p. 157)

Simultaneously, the digital storytelling's post-production phase is so vital where both the students and the teacher-not confined by the printed page-watch their crafts with a class screening, during which they collectively theorize each story, situating it within larger social, historical, and cultural contexts since nowadays' students are more eager and adept at analyzing multimedia texts as opposed to written ones. To conclude with, students write a theorizing paper in which they analyze and reflect upon the meanings their story contains. And further, the class may culminate with a public screening of the stories for the campus, friends, and family. Accordingly, digital storytelling has a malleable nature and it is a solid backbone that literature teachers may stand on in order not to flounder or thwart their students' attainment or spoil their enjoyment. In that sense, its positive influence is profound and worth sharing since it transforms the learner into an autonomous agent to acquire and share knowledge, to make abstract content more understandable and to solve a problem or to produce an output at the end of the didactic sequence.

It is important to note that integrating digital storytelling in the classroom may guarantee a shift from a knowledge-based pedagogy to a learner-centred one where several competences such as reading, writing, talking and listening are mobilized. The digital format "encourages a synergy of creative talents, combining spoken word performance with visual aesthetics and music. The dramatic dimensions of the personal voice, the play of images, and the musical soundtrack increase the intensity of the experience and produce other forms of meaning. Students analyze the visual texts, not only for form but also content."(Rina Benmayor, 2012, p. 522) Hence, the possibilities offered by digital storytelling multiply the students' potentials to write and to tell stories, to create them collectively, to redesign them, to allude to them, to link them, and to comment them.

Researchers such as Bernard R. Robinhave found that the needs of many of today's classrooms can be addressed perfectly thanks to a fruitful combination of technology hardware and software especially in providing students with the skills they will need to

“thrive in increasingly media-varied environments” (2008). This creative work captures students’ attention and raises their interest in exploring new ideas. He sums up five major skills which could be gained thanks to digital storytelling, digital literacy, global literacy, technology literacy, visual literacy, and information literacy. They are illustrated in the following figure:

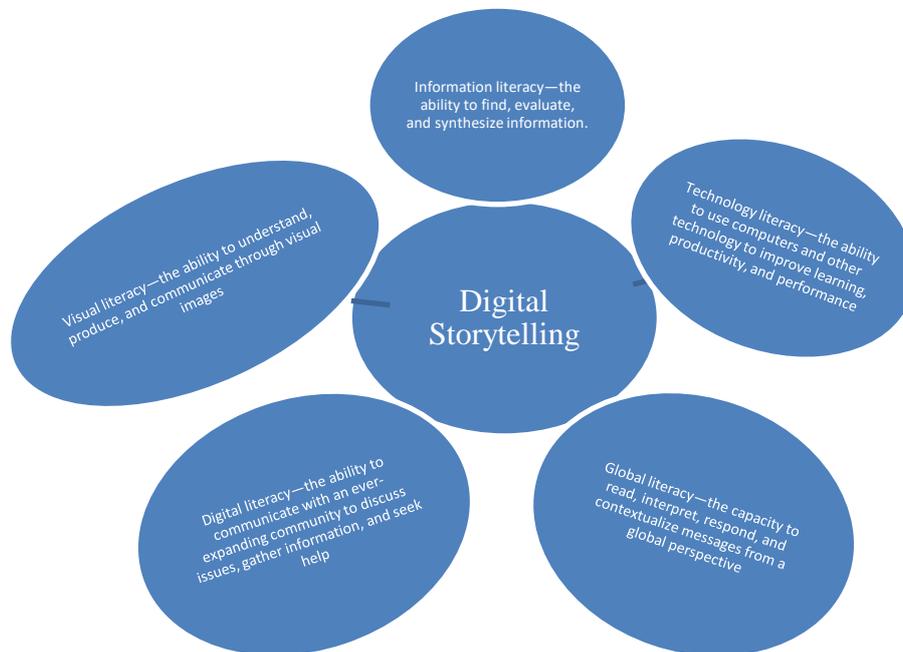


Figure 5.2: The benefits of digital storytelling

Another stimulating study was made by S. Tosca, A. Katrine Nørgaard Isholdt and N.Tarp-Petzke about the use of the familiar social network ‘Facebook’ as a scene to transmedially recreate the universe of a literary work. Their project was based on Facebook which can be a platform for a novel way of teaching literature focusing on social role-playing of the literary characters through a new form called “social media storytelling”. The latter is “the targeted use of social media as a storytelling platform where participants interpret a fictive role.”(As cited in Matteo Stocchetti, 2016,p. 165)

The experiment utilized Facebook as a bridge to connect with the unfamiliar old verse of the Danish Folkeviser. In order to make the experience beneficial, it remains vital to pave the way before embarking on it through the production of comprehensive guidelines and a well-planned process description, so that both teachers and students obtain

the required contextual information. They contend that social media are a good vehicle relating fiction to the everyday media practices of the students, to make sense of the fictional world, to decipher the inner life of characters as well as to enhance students' activity, participation and authorship. (As cited in Matteo Stocchetti, 2016,p. 183)

Jason Ohler in *'From Telling your story: A handbook for putting the story into digital (and traditional)'*(2004) proposes a model for telling a digital story based on *Mapping* in which the character must go through a transformation and change to make the story meaningful. During this process of telling about the growth, even the listener can undergo changes. In this context, Ohler differentiates between Storyboards and story maps, he elucidates that “Storyboards tell the who, what, when, and how, but story maps tell the why. And the why is what really makes or breaks a story” (2004). His model is based on the story map developed by Brett Dillingham, called a “visual portrait of a story” (VPS). The latter consists of: elements of a beginning, elements of a middle and elements of an end (closure).

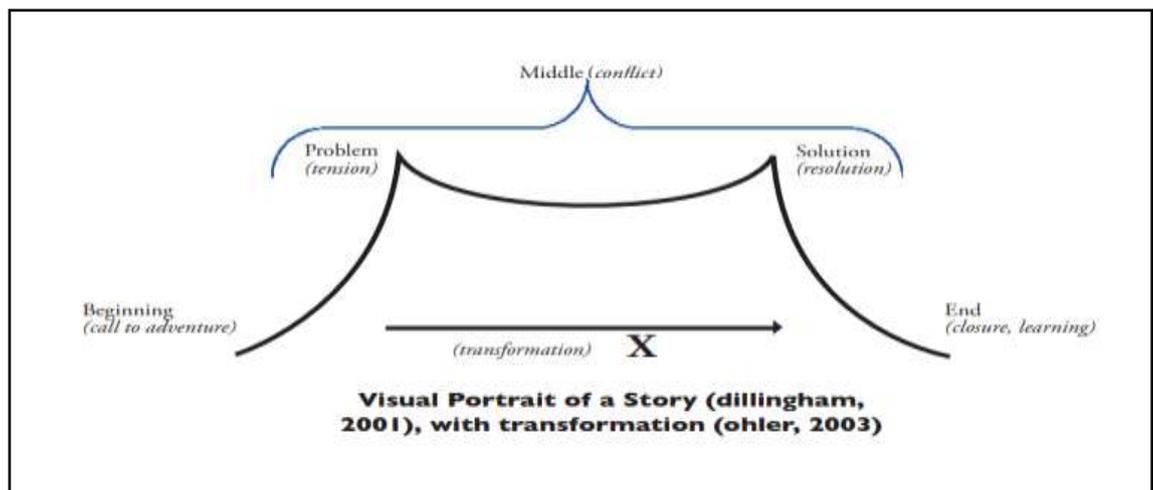


Figure 5.3 :Ohler’s story map (Screen capture from J. Ohler’s (2004) story map inspired from Brett Dillingham’s model (2001) which is based on a solid black line as though the reader/the student is following a path on a journey into new yet somehow familiar territory.)

Ohler’s digital story map includes the following elements:

1. Elements of a beginning “call to adventure”:The story begins by moving out of the flat, ordinary events of life to new heights of experience. This phase is characterized by three main elements:

- a character or characters leave their ordinary lives behind, at least temporarily,
- A hero or main character is “called to adventure”
- A quest of some kind is described or begun. This establishes the beginning of a problem that must be solved, and/or a conflict that needs resolution.

2. **Elements of a middle**(*conflict, consisting of problem/solution, tension/resolution*). It looks like a tension bridge where a significant event or conflict which causes the character to transform, suggesting that things might get worse before they get better; that is, the characters may fail on their way to other side, but they will get there eventually. characteristics of the middle are:

- The full extent of the tension, problem or conflict is made apparent. “Problems” can be challenges or opportunities as well as obstacles.
- Tension is increased because of a series of such situations in which the characters, through failure, persistence and personal growth, finally achieve a goal.
- In the process of traversing the path from problem to solution, both of the character and the listener/reader learn, grow and become a new person in some significant respect.

3. **Transformation**(*middle, continued*).The key to transformation is that the central character (or group) cannot solve the problem of the story easily or simply; s/he needs to change in order to do it. The bottom line is that the central character must be a different person at the end of the journey, s/he needs to become stronger, smarter, wiser, more mature or some combination of these. It is the transformation of characters in a dramatic work that gives the audience a chance to experience transformation. This process also helps create depth and universality. J. Ohler has enumerated eight basic levels of story character transformation. The following table demonstrates well his vision:

Table 5.1: Ohler’s Eight Levels of Story Character Transformation (2004)

Level	Kind	Explanation
1	Physical/kinesthetic	Character develops strength or dexterity.
2	Inner strength	Character develops courage and overcomes fear.
3	Emotional	Character matures, thinks beyond his or her own needs.
4	Moral	Character develops a conscience.
5	Psychological	Character develops insight, self-awareness.
6	Social	Character accepts new responsibility with respect to family, community or a group.
7	Intellectual/ creative	Character advances intellectual/creative ability to learn or do something new, allows him/her to solve a problem, puzzle or mystery.
8	Spiritual	Character has an awakening, which changes his or her entire perspective or alters his perspective of what is important about life.

4. **Elements of an end(closure).** Stories need closure, endings that allow listeners/readers/viewers to feel as though their personal investment has not been in vain. Though this does not necessarily mean a triumphant or a “they-lived-happy-ever-after” ending.

For instance, the figure below illustrates a story map designed by J. Ohler to demonstrate the different elements cited earlier:

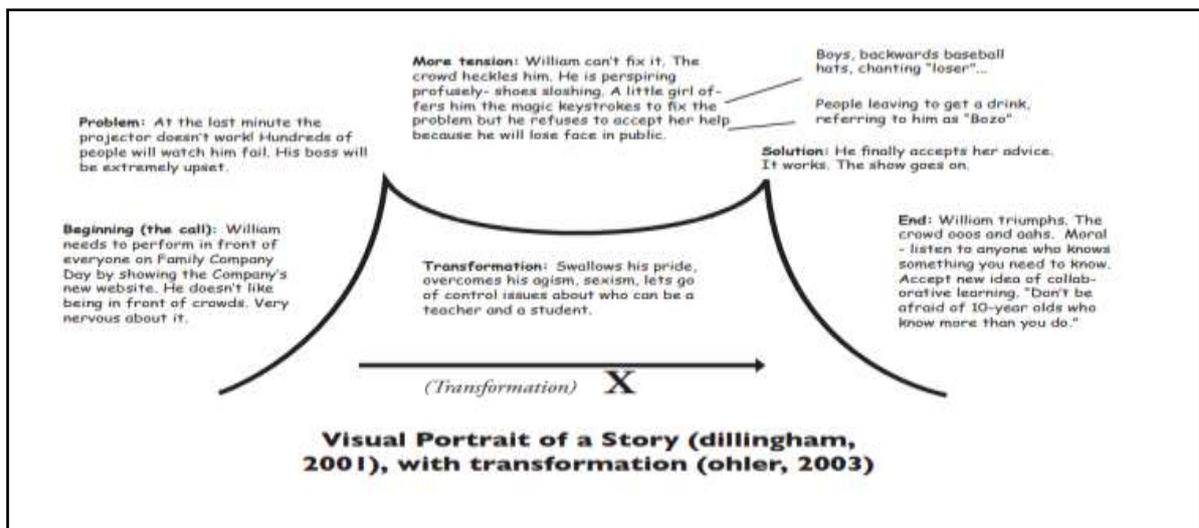


Figure 5.4 :Screen capture about a story map of ‘William Tell and the Little Girl Who Could Fix a Computer’ from ‘Then What? Everyone’s Guide to Living, Learning and Having Fun in The Digital Age’.

Finally, Ohler (2004) elucidates that in order to achieve a successful transition from the oral to the digital world, students should pay attention to preserve what works from the

world of oral storytelling (through adopting one of the story maps) and take advantage of the extra power that digital technology offers without being distracted by it. In fact, they should be well-trained in storyboarding and/or scripting. Accordingly, to realize a beneficial integration of digital storytelling, teachers' training is a pivotal ingredient that can either assist learners in their production of unprecedented multimodal artefacts to build and share ideas and stories or to impede them in their learning process. Training can make the picture of this methodological renewal comprehensible where teachers can acquire and even master the necessary details and skills to comprehend the risks, the challenges and the opportunities of including digital storytelling in formal learning and how can it be integrated meaningfully into the curriculum.

Several scholars have agreed that digital storytelling should be part of literature teachers' initial training. Robin (2008) construes that teachers' training can be enhanced through digital storytelling, given that it makes conceptual aspects easier to grasp through the harmonious and the efficient articulation between knowledge about content, pedagogy and technology. Given that the pedagogical uses of digital storytelling as a teaching/learning approach are gaining popularity across the educational spectrum, it can be a motivational tool for both teachers and students (Nixon, (2013); Yang and Wu, (2012); Villalustre and del Moral, (2014); as cited in Cristina Aliagas-Marín and Ana M. Margallo (2016)) Therefore, the creation of book trailers and video storytelling, is a co-constructed learning opportunity where teachers and students are engaged in an open, ongoing, constructive dialogue, developing competencies, creativity and new skills. One may pose the question about: what is a book trailer and how it can be used in a literature class?

More recently, a huge interest is devoted to media literacy in which many researchers are interested in social practices and literature learning practices in digital environments. For instance, Cristina Aliagas-Marín and Ana M. Margallo have realized a study through incorporating the book trailer artefact into the initial teacher education (ITE) curriculum. They examined the impact this task had on the learning of the trainee teachers

and they implemented a book trailer-based activity in a course on literary education. A book trailer generally defined as “a brief multimodal artefact that encompasses images and sound in order to promote a book by showing its appealing features” (Cristina Aliagas-Marín and Ana M. Margalloas cited in Matteo Stocchetti, 2016, p. 93) their experience was anchored on the wholesale educational uses of the book trailer which typically consist of employing the trailer format to promote the reading of a book. Yet, creating a book trailer is not an easy task, since it requires reading the book, identifying its appeal and showing an awareness of the target addressees, as well some technological skills for the digital montage. Though the experience was about trainee teachers who were positioned as storytellers, digital meaning-makers and teachers who make proposals and take decisions about the curriculum but it can be applied on students in a literature class who can be also storytellers, digital meaning-makers and become autonomous to make proposals and take decisions. As it is shown in the figure below, students have to focus on two focal elements: literary appraisal and pedagogic strategies in tandem with the discursive features to mobilise a book trailer conceptual content. These aims can be achieved thanks to digital storytelling which provides a feasible ‘working space’.

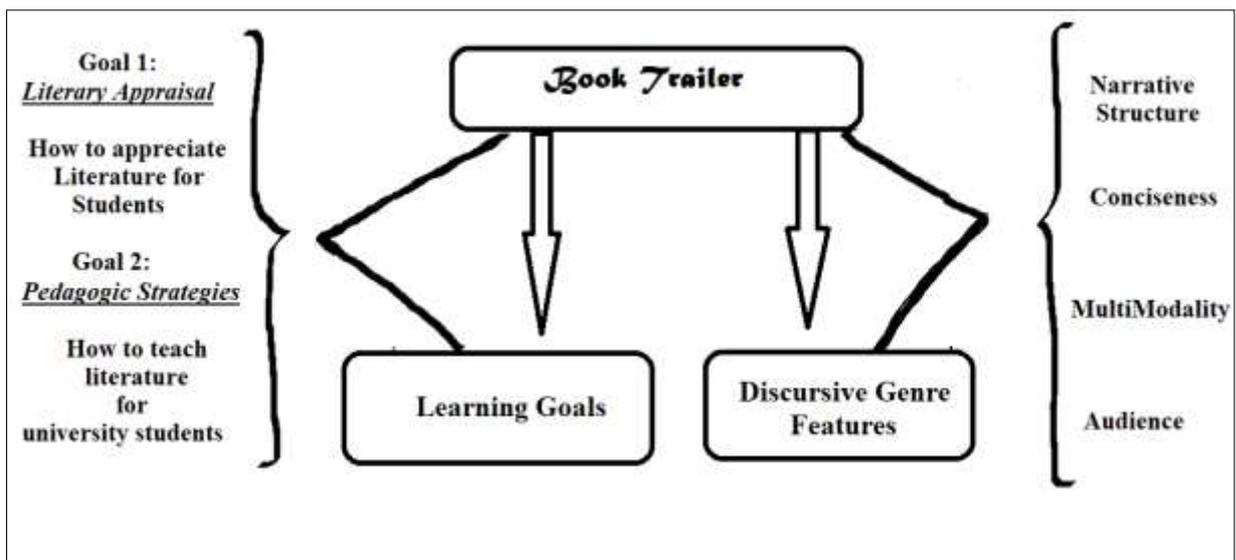


Figure 5.5 a book trailer-based activity in a course on literary education adapted from Cristina Aliagas-Marín and Ana M. Margallo(as cited in Matteo Stocchetti, 2016)

The digital storytelling and book trailer are powerful tools to promote creative thinking and media literacy as well as to offer the possibility to create stories with the use of alternative communicative codes like drama, arts and digital media. In fact, the

dissemination and the sharing of these innovative teaching practices can engage students in real authentic tasks because they proffer the unity of the learning path by involving knowledge and skills at the same time. Besides, teachers can be trained to grasp the appropriate knowledge of the most innovative ways of working and teaching methods to foster cooperation, sharing work and learning by doing.

Given that the book trailer stimulates creative thinking and digital skills, it is noteworthy to refer to the Six Thinking Hats technique which was developed by the internationally consultant Edward de Bono. His work is now widely used in education and business. It is a useful technique for helping groups/ thinkers to be engaged in developing and sharing ideas, making better decisions about which ideas to progress and aligning the group's way of thinking by using parallel thinking rather than baffled or conflicted one. It is an extremely useful way to debate an issue, solve a problem or to arrive at an important decision. Likewise, the technique encourages a group to approach the issue at hand from all possible angles.

For that reason, teachers of literature may use this approach to address almost any problem-solving activity they might encounter in the classroom which aids the students to move outside their habitual thinking style, and helps them to get a more rounded view of a specific situation, a specific literary work. Assigning each thinking style a colour serves as a visual cue to assist learners to recognize the thinking skill they are exercising. The colour of each hat is related to its function. De Bono suggests that everyone thinks about the same issues at the same time, by putting on six different metaphorical hats which represent a particular type of thought process. Students might wear the six different hats and the kinds of thinking they represent are briefly described below:

Table 5.2: The Six Thinking Hats Technique adapted from Edward De Bono: Six Thinking Hats (1988)

The Hat's Colour	Significance
Hat Target	The target is neutral and objective. Set out the facts and other objective information about the topic.

Hat Red	The red one suggests anger, fury and emotions. It provides the emotional point of view (pre-feeling and intuition). Students Share feelings and emotions about the issue.
Hat Black	The black is sad and negative. The black hat covers negative aspects, why something cannot be done.
Hat Yellow	Light of the sun, brightness and optimism, constructive, opportunity. The yellow hat is optimist and covers the hope and the positive thought.
Hat Green	The green one is grass and fertility. The green hat indicates new creativity, ideas and movement.
Hat Blue	The colour of the sky, that is in favour of upon everything. The blue hat controls and organizes the process of the thought. Also of the use of the other hats. Sum up all that is learned.

5.6.Young Adult Literature:

Given the astounding array of print, visual, and electronic texts currently available Michael Milburn (2001) argues that what adolescents “need from reading at this point in their lives is not great art so much as great stories” yet, issues of book selection and curriculum planning is a very tricky terrain. Teachers are caught between wanting to help their students mature into secure and responsible citizens. Though they are aware that discussions of social issues like class, culture, or ability can be dangerous or damaging. They are struggling to meet the needs of an entire classroom, while attending to the unique abilities, needs, preferences, and cultural backgrounds of individual students whose reading styles and tastes are no doubt divergent as well. The classroom becomes a constructivist environment, instead of a teacher imparting knowledge; students collaborate and learn from each other. They are responsible for their own interpretation and response to the text.

After all, it is a near certainty that teaching canonical texts are not always old-fashioned since they hold important and universal ideas like love, sacrifice, truth, beauty, goodness, sin, justice, liberty, equality, social rumpus, uncontrolled ambition...etcetera. For instance, students can be highly engaged with Shakespearian oeuvres. His sonnets, romances, tragedies and comedies can still grab students' interest and attention, the famous soliloquies in *Hamlet*, *Macbeth*...or compelling dialogues and conversations in *King Lear* or *As You Like It* and other masterpieces. As a teacher of Literature, it is an exciting process delving in the words of Lady Macbeth's soliloquy in Act 1, Scene 5 and receiving differing interpretations and comments from students' debates about issues related to the danger of uncontrolled ambition, greed and manipulation.

As one of Shakespeare's most powerful and active female characters Macbeth's "dear wife" provides rich material for essay responses. She is shown as a strong and ruthless woman, with vaulting ambition and courage, able to push her husband, "brave Macbeth" to do anything for her (including murder Duncan), yet she ends the play, and her life, as a broken figure, destroyed by the guilt she has fought so hard to suppress. In the soliloquy below she is overjoyed that her husband will become king, but worried that Macbeth will prove to be too weak to murder Duncan himself. She urges him to hurry home so she can persuade him to do so, since fate seems to want him to become king. Trying to impress and manipulate him she said

*The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty. Make thick my blood,
Stop up th'access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th'effect and it. Come to my woman's breasts,*

Also, Nathaniel Hawthorne's masterpiece *The Scarlet Letter* (1850) is awash with realistic and universal psychological dilemmas and illnesses which can afford nowadays students with a multitude of moral lessons. The Reverend Arthur Dimmesdale and Hester's turmoils and agony due to their sin and society's cruelty and intolerance can have a strong grip on students' consciousness and their way of judging them also. Hawthorne's impressive words in:

But there was a more real life for Hester Prynne here, in New England, than in that unknown region where Pearl had found a *home*. Here had been her *sin*; here, her *sorrow*; and here was yet to be her penitence. She had returned, therefore, and resumed,—of her own *free will*, for not the sternest magistrate of that iron period would have imposed it,—resumed the symbol of which we have related so dark a tale. Never afterwards did it quit her bosom. But . . . the *scarlet letter* ceased to be a stigma which attracted the world's *scorn* and bitterness, and became a type of something to be sorrowed over, and looked upon with awe, and yet with reverence, too.

Others in “Let her cover the mark as she will, the pang of it will be always in her heart”; “See with what natural skill she has made those simple flowers adorn her! Had she gathered pearls, and diamonds and rubies, they could not have become her better.”; “Mother,” said little Pearl, “the sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom. . . . It will not flee from me, for I wear nothing on my bosom yet!” can transport students into a successful reading which requires them not only to decode the literal meaning of the work and to track its main subtleties of motivation, hints of judgment, or intimations of doubt. Above all, since relevance is the source of engaged reading, one critical task of the literature teacher is to assist students to see this relevance through both understanding and experiencing a text.

The extent to which the subject they are reading about is pertinent to their lives, their decisions, the shaping of their individual worldviews matters. Students want to read

about people like themselves, real people they can recognize, they want to know that the lessons of human behaviour related in works of literature can be applied in their own lives. Interestingly, Richard Beach et al. in *Teaching the Classics: Do I Have to Teach the Canon, and If So, How Do I Do It?* revealed that “It is precisely the timelessness of literary themes that makes reading classic texts important to our students, and so issues of diversity and history may well need to be balanced with issues of common ground. Part of our job as teachers is to know our students, to know the literary canon, and to know where these two might meet harmoniously.” (2011, p. 67).

Furthermore, contemporary Young Adult (YA) literature is a comparatively new field which is now available in a dazzling array of topics, formats, and genres. It is due to the growth of new technologies that the common definition of “texts” has been changed and readers’ notions have been transformed. Young Adult (YA) literature is usually dated by scholars to the publication of S. E. Hinton’s *The Outsiders* (1967) which remains one of the most popular texts for young adults. Hinton preferred reading this kind of fiction where she can meet “with characters who were both tough and vulnerable, who faced real social and emotional problems, who had economic worries and life choices to make, in a well-plotted, exciting narrative.” The increasing sophistication of the genre has been recognized with an award specifically for YA literature, the Michael L. Printz Award, and the Young People’s Literature category of the National Book Award.

Interestingly, the fact that YA literature is written in easier style comparing to the novels as it may meet teenagers’ issues and concerns, represents a perfect genre for young readers within different levels in general and for EFL teenage students in particular. Robert Carlsen defines YAL as a literary work where the protagonist is “either a teenager or one who approaches problems from a teenage perspective” (as cited in Sara Ribes Llop, 2017, p. 5). It is generally a sort of short stories told from the first person perspective. However, even if it is believed that YAL concerns teenagers only, Carlsen has asserted that “such novels –like all fine literature– address the entire spectrum of life” (p. 5). Yet, to what

extent this kind of literature may address today's learners' needs? And to what extent do they enjoy it?

Currently, learners who are belonging to the 'technology punk' generation are connected to the world through hand-held devices. They seem to have more free time on their hands to unravel the world and all its mysteries. So, in order to engage contemporary students in reading and to hook their interest in literature classes, teachers resort to select well-written, engaging young adult titles. More vibrant discussion resonates around the use of young adult literature in EFL classrooms; recent research has shown that YAL is what adolescent students are purchasing and reading outside of school as sustained by Judith A. Haynet *al.* :“Young people read these books because they can relate to the characters, the stories, the settings, and the issues characters experience; they also gain a sense that their own “voice” matters. Similarly, students in school often find it difficult to engage with “classic” texts.” (2017, p. 29)

Therefore, the fact that contemporary learners, generally, are in search for the words that define them, it becomes more than ever fundamental for literature teachers to deal with YAL in their classes with its various types: verse novels, crossovers novels, graphic novels, fantasy literature, paranormal romance, Dystopian Science Fiction Literature, Romance Young Adult Literature, multicultural young Adult literature, contemporary young adult and realistic fiction. Moreover, many scholars and educators advocate the use of YAL in a literature classroom due to the benefits it may convey to EFL students. Richard Beach et al. noticed that “A look at the books in the teen surveys tells us a couple of important things. One is that young people today, as they did in past decades, often enjoy escaping from the mundane and frightening world of “real life” into the reassuring peril of science fiction and fantasy”(2011, p. 87) Kittle (2013) for instance has asserted that when she gives students the opportunity to choose works of literature to deal with, they often choose to read young adult texts. Further, Gary M. Salvner (2000, p. 96-97) highlights the power and uniqueness of YAL for achieving benefits in EFL:

Because works of young adult literature are about adolescents and for adolescents, they put students at the center of the learning experiences we devise. Because they illustrate for young readers what literature can be, moving them and revealing to them how literature builds knowledge and perspective, they use our time effectively. (as cited in Judith A. Hayn et al, 2017, p. 3)

However, the design and the application of activities to work under the umbrella of YAL and to integrate students in a literature class needs to deal with authentic sources aiming to captivate their attention and interest. That is to say, teachers' role is to know how to select the 'adequate' material that can hook learners' attention, concentration and motivation. According to Richard Beach et al., (2011) teachers of Literature who are clueless about where to start and which texts are currently available, they can try some of the following avenues: Check out the Award Winners (they can be assured that books on the top of the list are considered of high quality and literary merit); Ask a Teenager (can conduct informal surveys or reading interest surveys with your own students as a way of finding out what they read for pleasure); Hang out in a Used Bookstore; Visit Commercial Websites; Take a Young Adult Librarian to Lunch (Young adult librarians are usually avid readers of young adult books themselves, and can be a treasure trove of information about what is new and worth reading); Ask ALAN (The Assembly on Literature for Adolescents (ALAN) is a great source of information about current and classic young adult texts)

As far as literature and students' experiences are concerned, the innovative constructivist approach advocates two main principles to be considered where the first one is '*Students are not blank slates*' whereas the second settles on '*learning by doing*'. Teachers' role then it is to leave space for their learners to construct personal understandings based on their reflection based on their prior experience and background knowledge. By doing so, they can boost their learning as they can acquire a new knowledge based on an already possessed one. Constructivist theorists like Dewey, Piaget, Bruner, and Vgotsky (Allen Webb, 2012) argue that the role of the teacher is to foster interactive, immersive, and student-centered learning whereas Wesley Hoover (1996) maintains that through the lenses of a constructivist learning theory, students become

knowledge makers instead of being merely receivers “Learners remain active through this process [constructivist learning]: they apply current understandings, note relevant elements in new learning experiences, judge the consistency of prior and emerging knowledge, and based on that judgment, they can modify knowledge.” (Allen Webb, 2012) Hence, the issue of teaching literature is no longer tied to students ‘*getting it right*’ in which they are mimicking and parroting their teachers’ knowledge.

However, they should be assisted and guided to jump outside this traditional frame towards their own autonomy, exploration, immersion and interaction. Many educators then are still endeavouring to instill in their students love and admiration towards literature through assisting them in their reading process, questioning, analyzing, exploring difficult materials and ideas. Further, literature teacher’s role is also to foster students’ imagination in order to develop their critical thinking where they need to reflect carefully about their goals, the choice of the text and the adequate approaches to create new and interesting opportunities in their teaching process just to engage students in their learning, Allen Webb notes:

Literature allows students to imaginatively step into alternative worlds, both like their own as well as far-distant, and gain understanding of self and others in rich social, cultural, and historical contexts. From this perspective what matters most about the study of literature is not the memorization of different genres or forms or gaining passing familiarity with a canon of cultural monuments. Instead, you can select works that will address issues in their lives and the broader world.(2012, p. 137)

This table describes Bell’s (2013) nine ways that can assist teachers to realize memorable and meaningful encounters with the students’ first encounter with the literary text. She points out that the key to making learners’ first encounter with a text memorable is to plan activities that ensure that all learners are actively involved and participating.

The step	How
1. Using the Title and Cover Design of a Book	The teacher could ask guiding questions to have students speculate about the book, its content, plot, characters, and mood.
2. Setting the Mood	The teacher could ask students to close their eyes and imagine a picture of the beginning of the literary work by first setting

	the scene for them. Using a lot of descriptive adjectives to paint a picture in their minds of the opening scene, invite the class to become part of the scene. Then the teacher would ask each student to write as much as they can for about three minutes about the scene he or she imagines. The teacher would then ask for three or more volunteers to read what they wrote.
3. Visual Prompts	Another way to pique student interest in a text is to use photos or pictures from magazines to elicit student response to the central situation or theme they will encounter in a literary work.
4. Using the Theme	Themes of literary works are already key parts of discussions about the works. Teachers can use a major theme in a text to explore with a class even before they begin reading.
5. Key Words and Key Sentences	students are asked to write about a possible beginning to the story using a list of key words related to the story. They are going to create an image, a portrait etc , they are going to write, exchange ideas, share their passages with others and voice their thoughts through personal or group discussion
6. Questionnaires	The teacher could create and give students questionnaires to complete to determine their attitude about issues raised by the central themes in a text
7. Biographical Information	through using photos, objects, place names, and anything that is relevant to the author's life, the teacher would explain information about the author's life in a way that would provide insights into the text and pique students' interest so they would look forward to reading it.
8. Sealing a Time Capsule	Students are going to record his or her predictions about likely events that will occur as the story unfolds. He or she would then collect the cards, seal them all in a time capsule (or just an envelope), and open after reading and discussing the entire text to how accurate their predictions were.
9. Writing a Prequel (or Chapter 0)	The teacher would ask students to write two or three paragraphs that might appear immediately before the first section of the work they have just encountered. Student would share these in small groups and choose one student in the group to read his or her prequel to the class.

Paul Budra and Clint Burnham (2012) addressed the question of the value of the skills that literary studies promote in an age characterised by an explosion of popular,

paraliterary, and digital cultural forms, which have an increasing grip on nowadays students, an age when more people read text messages than newspapers and “tweets” than essays. They claimed that:

there is a need for humanities departments to change their tools for remediation in the face of demographic and textual sea changes. In an age when the word “text” is increasingly used as a metaphor (the text of the ----), when “read” can mean any interpretive act (a reading of a photograph), when screens have replaced books, emoticons have reintroduced the pictograph, and students are infinitely more familiar with the storylines of video games than the plots of Shakespeare’s plays, humanities departments risk becoming (even further) marginalized in the academy unless they retool... literary critics should be interpreting, assessing, and explaining the effects that the remediation of print is having now to a populace that, for the most part, simply accepts these innovations as technological fashion

After all, it is of paramount importance to gain an “in the trenches” perspective about the educational issues which arise from the need to reconsider who are the educational community in light of the globally connected info-sphere in which she finds herself. Another crucial question was posed by J. Ohler (2010) which uncovers the current situation to figure out how students navigate the digital world beyond school on their own and puzzle through issues of cyber safety, technological responsibility, and digital citizenship without the aid of the educational system, how they can blend their *two lives* into an integrated, meaningful approach to living in the digital age and how to use technology not only effectively and creatively but also responsibly and wisely, he inquires: “the question is, Should we consider students to have two lives or one? Should we consider students to have two separate lives—a relatively digitally unplugged life at school and a digitally saturated life away from school—or should we consider them to have one life that integrates their lives as students and digital citizens?”

5.7. The Graphic Novel

As graphic novels continue to grow in popularity, they have drawn attention from many scholars who have attempted to define them in precise terms, an undertaking that has proved challenging. What a graphic novel is or is not has raised serious discussion topics to define it. Chute (2008) traces the origins of the phrase ‘graphic novel’ to Richard Kyle, whom she argues used it in a newsletter that was distributed to members of the Amateur

Press Association in 1964. Though the cartoonist Will Eisner who is one of the earliest writers to theorize comics; is often credited with having coined the term to market his book *A Contract with God*. Jessica Abel defines graphic novels as “a long comic book...a magazine or bound book ...a medium for expressing information and/or artistic ideas that is defined by images used in sequence” she adds “comics ...is a container for ideas” (as cited in Susan Hornbogen, 2013) similarly, Scott McCloud construes that “The artform—the **medium**-known as comics is a **vessel** which can hold any **number of ideas** and **images**. The **content** is up to the **creators**... the trick is to never mistake the **message** for the **messenger**” (2013). Furthermore, Alison Halsall in “*What Is the Use of a Book ... Without Pictures or Conversations?*” argues that “The graphic novel is a relatively new medium of visual literature that is in the process of being justified as both a serious art form and an effective teaching tool” (2018)

A growing number of educators have celebrated the pedagogical potential of graphic novels. In a study undertaken by Susan Hornbogen (2013) she examined the impact of graphic novels as agents of reading engagement so as to decipher how graphic novels function to engage students to read from an aesthetic stance due to the combination of text and image. According to K. Burke the words can serve the reader to draw meaning while images/signs/icons are used to show something, he elucidates that “there are two kinds of writing; namely: pictures and words, with pictures as the signs of the corresponding non-verbal things, and the written words as the signs of the corresponding spoken words” (K. Burke as cited in Susan Hornbogen, 2013)

Sean P. Connors(2010)has enumerated the most commonly cited reasons for using graphic novels in academic settings, according to him their utility is due to the following benefits:

- ✓ Their popularity with adolescents (HughesHassell & Rodge, 2007; Poerschke, 2005; Worthy et al., 1999),

- ✓ Their ability to engage so called “reluctant” readers, using them to support English language learners (Crawford, 2004; Dorrell, 1987; Simmons, 2003; Snowball, 2005),
- ✓ Their value as a tool for supporting students who struggle with reading and writing (Bitz, 2004; Frey & Fisher, 2004; Morrison et al., 2002).
- ✓ A bridge to more traditional forms of literature, using graphic novels to teach visual literacy (Weiner, 2004, Frey & Fisher, 2008; Gillenwater, 2009; Schwarz, 2006)

For instance, *Wonder Woman Warbringer* is a graphic novel, a coming-of-age story adapted from Leigh Bardugo (2020) who is the first New York Times bestselling author of fantasy novels and short stories. *Wonder Woman* can be a good choice to be introduced for students either in their first year or second one. The plot turns around Diana’s first adventure beyond the hidden shores of Themyscira, she is a teenaged Princess hungry to distinguish herself on Themyscira. The protagonist longs to prove herself to her legendary warrior sisters. Diana and the mortal girl Alia Kiralis who wanted to escape her overprotective brother with a semester at sea, together they will face an army of enemies and determined to either destroy or possess the Warbringer. They have to stand side by side against the tide of war. They set out on a journey that will take them through the modern world, and back to the birthplace of myth itself.

To realize the aforementioned gains that students may rejoice from navigating the host of semiotic resources that converge in multimodal texts and graphic novels, educators encourage teachers to equip students with a language they can use to talk analytically about semiotic resources other than written language. Both of the teachers and students require recourse to “metalanguage”(New London Group, 1996), a language that equips them with the conceptual categories and vocabulary needed to analyze images and other semiotic resources in specific terms. Students can be assisted to talk critically about the visual aspect of graphic novels as well as to think critically about the manner in which graphic novels function (through acknowledging both their visual and linguistic designs). Suhor (1984) argues that when they are granted access to such a language, they are able to

enlarge “both their observational powers and their repertoire of analytical categories” (as cited in Sean P. Connors, 2010, p. 61) for reading and criticising texts. In the same vein, Chute (2010) and McCloud (2006) elucidate that comics and graphic novels require knowledge of reading strategies unique to responding to the use of formatting and iconography. Students need to mull over visual elements such as (colour, shading, panel layout, perspective, and even the lettering style as well as to consider the usual literary elements of character, plot, and dialogue in their process of interpreting graphic novels. (Schwarz as cited in Susan Hornbogen, 2013)

Richard Beach et al. pointed out that graphic novels because of their engaging style and contemporary content; they provides a rich resource for teachers:

The many high quality graphic novels available for young adult readers are a great resource for teachers wishing to reduce the frustration connected with reading print texts and build student confidence. Because visual images are accessible and universal, English language learners and struggling readers can engage in deep thinking without the laborious struggle of decoding unfamiliar words. (2011, p. 91)

Teachers need to develop their own “must haves” of books and other print materials which can be finalized with the help of their students. The table below illustrates a set of criteria developed by six pilot groups of teens who developed criteria for the Teens’ Top Ten Books survey sponsored by the ALA. The selection criteria were favoured by Richard Beach et al. (2011):

Table :Young Adults’ Books Selection Criteria

<i>Selection Criteria</i>
<i>Appeal and Involvement</i> Books should have a “lasting and universal” appeal, an attractive cover, and high degree of personal, emotional involvement.
<i>Literary Quality</i> Books should be substantive and not “fluffy.” They should offer unique perspectives and ways of thinking.

<i>Characters</i>
Characters should be old enough to understand the problems and concerns of teenagers. They should be realistic, compelling, and distinctive.
<i>Content and Style</i>
The subject matter should be relevant to teenagers, with good descriptions, vivid imagery, and an appropriate (not condescending) tone.
<i>Plot</i>
The plot should have a good blend of action and description with a satisfying (not necessarily happy ending).
<i>Genres</i>
The final list should contain many different genres on topics that appeal to a variety of teen readers.

In the context of Saida University, graphic novels are not used in literature classes. Thus, their huge potential in making the class more motivated and efficient it is likely that more studies should be conducted regarding this point so that will soon begin to see graphic novels as an integral part of the curricula.

5.8 Ness, the Chosen Text

Ness (2019) is written by Robert Macfarlane and decorated with Stanley Donwood’s pen and ink illustrations; they have together made a minor modern myth. Part-novella, part-prose-poem and part-mystery play. According to the English poet and novelist Andrew Motion, this work of art is a “freewheeling prose poem from a master of modern nature writing is an apocalyptic vision set in one of Suffolk’s most curious corners, Orford Ness” Robert Macfarlane is a British travel writer, literary critic and the acclaimed author of *Mountains of the Mind* (2003), *Wild Places* (2007) and *The Old Ways: A Journey on Foot* (2013). He has written a series of masterpieces about the natural world, nature, landscape and the human interaction with it. He is well known for redefining what nature writing looks like in the 21st century. Commenting on his collaboration with Stanley Donwood who is an artist and the author of *Slowly Downward* and *Household Worms* among other books, he declared that he could never have written this book on his own, “it was years of swimming, talking, stalling, getting stuck and a kind of coming back ...so for me it is a thrilling kind of energy circuit that fizzes away”

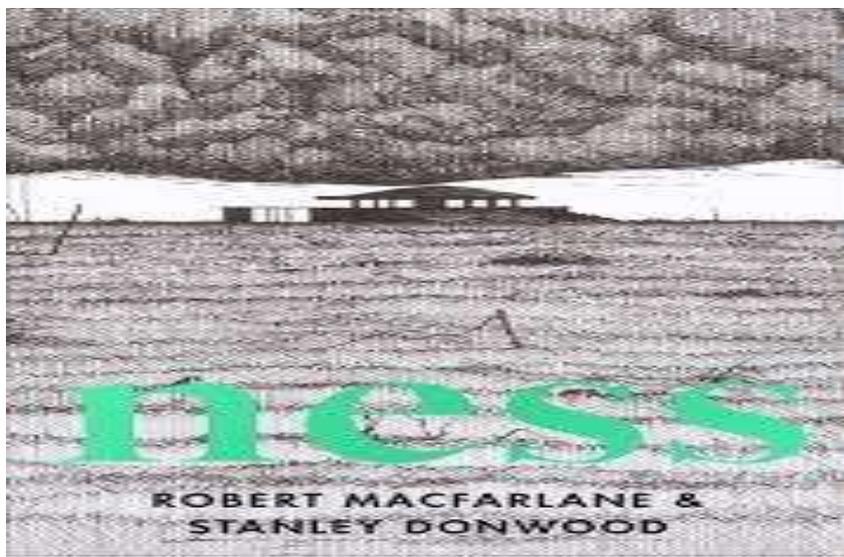


Figure 5.6. Ness Cover page

In a review done by Christopher Hartney, he draws a superb tableau that includes many significant elements and clues that can attract the readers to delve in the pages of the oeuvre. He revealed:

Here Macfarlane does fiction and Donwood illustrates. The illustrations capture in black and white cross-hatch the dynamism of an environment surging on - with an altered and limited human presence...The writing is technically prose but comes with deep poetic intensity. This puts this book into the genre of nature poetry, but if so, this is a unique take on this form of writing and its forms are shockingly original and compelling. The work has a plot that pits human personalities against natural forces, such as Ness, but in doing so questions what personality, personification, and character could and should be when our species ceases to fully exist...(Christopher Hartney, screen 2)

Interestingly, the English writer Max Porter who is well known for his debut novel *Grief is the Thing with Feathers* reflects his astute opinion about this work of art and says “Ness goes beyond what we expect books to do. Beyond poetry, beyond the word, beyond the bomb -- it is an aftertime song. It is dark, ever so dark, nimble and lethal. It is a triumphant libretto of mythic modernism for our poisoned age. Ness is something else, and feels like it always has been”

Accordingly, *Ness* is a place of strangeness, weirdness and unsettlingness and all sorts of nesses. *Ness* is far darker and far stranger: “listen, listen now. Listen to Ness. Ness speaks. Ness speaks gull, speaks wave, speaks bracken & lapwing, speaks bullet, ruin, gale, deception. Ness speaks pagoda, transmission, reception, Ness speaks pure mercury, utmost

secret, swift current, rapid-fire” (p.5) So far 70 years from 1913 to 1983 the *Ness* was where the British government carried out military nuclear tests. It is a place of death and a place of life. Readers can be very attracted by the landscape chosen by the author. It was a top-secret site for military research where machine guns were tested there during the First World War, and during the Cold War, it was the site of important work on the mechanisms of nuclear bombs. Later on, Ness becomes a site of several overlapping interests: the buildings tell us a lot about old threats and secrets; and the effects of climate change in our time of encroaching disaster. It is, in Macfarlane words “a landscape produced by a collision of the human death drive and natural life”. In an interview posted on *Waterstones Youtube Channel*, he described marvellously his vision about *Ness* is:

A site of ruination, of violent histories, saturating landscapes of terrible futures postponed but not necessarily cancelled but also folded through with this strange vitality of living world which is neutral and indifferent to the humans’ schemes. Orford Ness becomes the metonym for a state that we are now in it, it is a place of clash and crisis and juxtaposition and that is what makes it so eerie for me in a very modern sense. Retelling stories of power and forms of organization that have got us into the situation we are in now (

It is a sort of a superhero story but the superheroes are more than human forces. It is set in *Ness*. Robert Macfarlane creates an imaginative vortex in which the forces of destruction can be tested and possibly restrained. The beginning gives hints about a ceremony underway which is really a ceremony of kind of power and technocratic violence. The ceremony is led by a figure called *the Armourer* “the Armourer says: *who will describe the Chapel’s design and position?...who will describe the Chapel’s ornament and flourish?...do not. Tell me instead: is the Chapel fit for our purpose?...nevertheless I thank you all for your work and preparation. We are ready to bring in the bomb to complete its trajectory.*” (p. 11-12-13) Hence, the plot rests on the dramatic tension that is established between natural force and personified intent. There is a human presence here – an idealized set of persons conspire – an Armourer, a Botanist, an Engineer, the Botanist, the Ornithologist and the Physicist. They plan a test detonation. The Armourer is little bit like a number of public figures today; they sing a ‘*firing song*’ to prepare the bomb:

‘oh happy band of pilgrims, look upward to
the skies
Where such a light affliction shall win so great a prize!
Song of the bomb, the arming song, the firing song...’

They work in the Green Chapel which is the laboratory of the book where a missile lay in wait. There is a human existence inferred there, but it is a ghostly one. Against these, five more than human forces are converging on this island: *it, He, She, They, and as*. They join the plot which unfolds the telling of what happens as when they converge: “all five know where they must go & with what they must grapple & where they must go is to the Green Chapel” (p. 3)

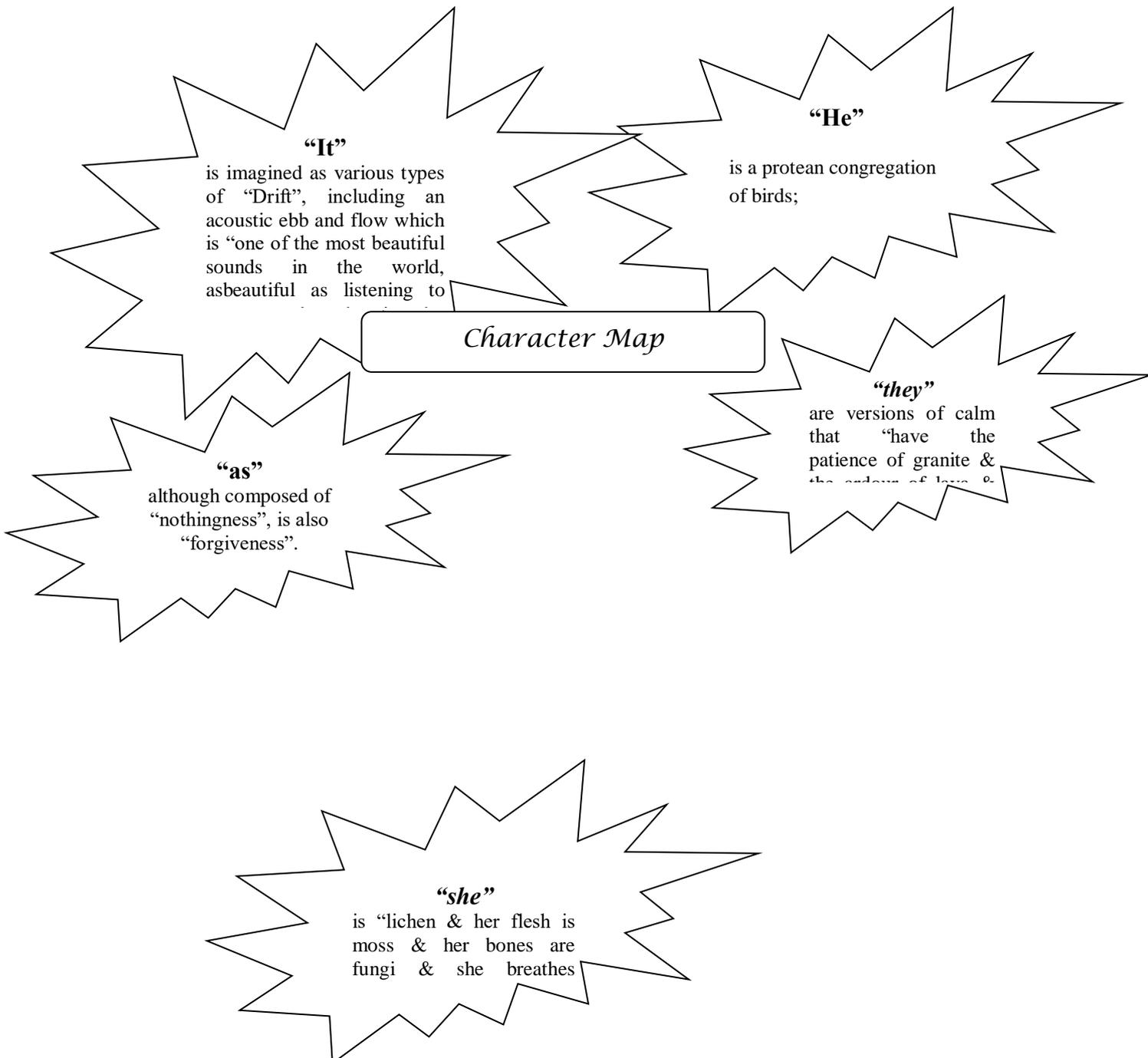


Figure 5.8: Character Map

The opus can fit very well to be taught in a literature class because it addresses a lot of important subjects of our time. Readers can be engaged or participate in

a conversation about the beauty, fragility and sheer strangeness of the world we inhabit. Also, ideas of power and of the natural world fighting back are also contemporary issues which may interest nowadays readers since they are living in an age where fighting back is needed. The author's style is based on being able to see those two things in parallel around all the time, things that are terrifying, horrifying and at the same time beautiful.

Then to Ness : this extended poem in prose form is, as one would expect, alive with the words of nature. It is still delightful and revealing to find here a vocabulary of the natural world that is both inside us and somehow also new – we know the words Macfarlane uses and yet it has been a long time since we have read them. This adds to the pleasure of reading the book – and also to its argument.

In view of that, Ness has become an advocated work for EFL students in a literature class. It is one of the books that just from their cover page they can raise an overlapping spectrum of ideas and issues. The drawings, the colours used as well as the significance of the landscape are all attractive elements that can hook readers' attention. Even the names attributed to the characters are also of paramount importance since naming has a strong relationship with identity formation. Above all, in its bleak and impressive way, the conclusion of the oeuvre constitutes another reason that can boost the readers/students motivation to read the whole book. The closing vision imagined by the author marries up a world in which ruination of various kinds, including that caused by climate crisis, is interpreted as being potentially awful, but also a possible means of salvation and hope “it was all sea once, in a long unbroken line” (p. 83)

5.9 Conclusion

It is obviously true that changes in the field of pedagogy and educational technology are happening at an accelerating pace. The challenge is to make effective use of new technologies in different learning scenarios in the twenty-first century. This chapter attempted to propose alternative solutions and useful recommendations and suggestions concerning the suitable choice of the material as well as the integration of some computer related technologies in a literature classroom. The findings reported in the previous chapter

had shed light on the need for innovation and change in literature instruction, a change which is believed to be achieved by an understanding of the nature of today's students who are brimming with the curiosity and are eager to adopt new ways of learning. Transforming the classroom into a hub of innovative thinking and practices, become an imperative urge and the need of the hour for educators to continually embrace new tools of learning as well as exploring and utilizing technology in the right way. Also, it is of paramount importance to highlight that the success of integrating technology in teaching and learning depends strongly upon teachers' engagement-since they are expected to be on the frontline of any educational reform-and students' motivation as well. Hence, the implemented critical pedagogical interventions aimed at creating opportunities for positive learning environment where students could be encouraged to participate in the teaching process and become more independent and creative in literature classes.

*These woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep
Frost*

General Conclusion

Perhaps the greatest gift one can give to others is not only the encouragement to develop a new vision but also the idea that a new vision is possible. In view of that, teacher education is a life-long process and developing an understanding of one's practice may provide an ideal starting point for on-going professional development and social renewal. This may sound grandiose but it is feasible. Thus, this research is rooted in the act of reflective enquiry and focuses on the researcher's own practice. It documents a deeper

exploration as being – a teacher of literature in an EFL context - to gain a true understanding of my practices by seeking to become an agent of change in my own context. Further, the research highlights how understanding can be generated through the process of action and reflection which seeks to encourage the development of a more innovative and motivating learning atmosphere where both teachers and students can reach their fullest potential.

Today, new and innovative learning systems for literature education are needed due to the challenges imposed by globalization. To do so, the traditional classroom model for delivering a literary based education is giving way to a more holistic learning paradigm. The one-size-fits-all educational approach of the past is being supplanted by customized, web-based learning systems. The purpose of this thesis is to introduce a blended learning system that combines the best of both web-based learning and time-honed classroom practices. As far as teaching literature is concerned, no one can ignore its potential both in the academic and social spheres. As an aesthetic object, it can help the humankind- a reader, a teacher, a student, or a scholar- to decipher its genuine essence just to arouse in them a moment of pleasure, enthusiasm, excitement, elation, or ecstasy, to hook them to their worlds so as to loosen their sense of alienation or to alter their perception of the world. Duncan (2009) expresses that the study of literature can provide skills for all varieties of vocations and lifestyles due to its breadth and significance outside the 'functional,' she writes: “reading, discussing and writing about literature can develop the reading, writing and discussion skills which are the basis for any kind of literacy, any kind of function, and any kind of job. Equally importantly, reading and discussing literature may fulfil a ‘function’ which models of functional literacy ignore: the intersection between the personal, political, emotional and spiritual” (p. 134). Her argument ignores an *‘either or’* model where some literacy is `functional' while other is 'metaphysical.' Instead she calls for a *‘co-presence’*: literacy is at once functional and metaphysical, individual and communal, transformative and transfiguring. This view may help us to further our understanding of literacy and its role in human life.

Hence, it is the duty of teachers of literature to pave the way to reach enjoyable and fruitful encounters with that piece of art; their duty is to make the difference. They are the ones who make the difference. As far as teachers' satisfaction is concerned, it can be achieved when they can really push the edge of possibility to make their students '*engaged*' in a literature class which is not an easy task but a possible one, to smooth the path for them to taste and appreciate literature as a resource which may enable them to think, to wander and wonder, to feel and to learn.

Unfortunately, there is a proper understanding of stubborn difficulties faced by teachers to develop learners' creative abilities, improve their communicative capacity through engagement with texts. Despite the great deal of interest and research in English language policies and curriculum in general and the English Language syllabus in particular more efforts should be done in the area of literature. This work would lead to a better understanding of the challenges that may face future students and teachers of literature under the New Common Core Curriculum. Hence, adequate and proper training has to be provided to them in order to be well equipped with proper knowledge and skills to successfully accomplish their tasks as well as to ensure they are confident enough to handle the needs of the programme. Moreover, most of the teachers argued that they need a listening ear from decision makers just to talk about the *said* and the *unsaid* since they are the active and real agents in the field.

Indeed, the actual wave of social and technological changes affects and is still affecting higher education and the teaching of literature in particular. Marc Prensky (2001) describes nowadays students as '*digital natives*', young people who have grown up with new technologies—and educators as '*digital immigrants*', who have had to learn those technologies and are transforming their pedagogy to create learning experiences that are participatory, personalized, and geared to the production of digital knowledge artefacts. According to him, any professor of literature before approaching a large class of freshmen students should memorize that : "Today's average college grads have spent less than 5,000 hours of their lives reading, but over 10,000 hours playing video games..."

Reading accounts for 16.1 percent of the time that college students spend communicating in any one day. Of that 16.1 percent, 37 percent is spent reading on the internet or text messaging”. (as cited in P. Budra and C. Burnham, 2012) Teachers need not go blindly into this new digital continent. An active, self-directed and self-managed learning is enabled by Pedagogy 2.0 and social software where new pathways to learning with peers and connections to the wider community are opened up. Besides, the educational value of these technologies can allow learners to develop their critical thinking, knowledge-building, and creative skills as it can foster the cultivation of digital competencies.

To do so, teacher education programmes need to be updated to comply with the current era’s demands and help student teachers to gain the needed technology skills to effectively integrate appropriate teaching styles into their future literature classes. More again, the fact is that although we live in a multimodal era, not enough emphasis is being placed on the explicit teaching of multimodal devices. Thus, it is high time for the Algerian educational institutions and community to seriously think, plan and act within a well studied and innovative framework just to make the teaching and learning experience via software and new technologies a fruitful and enjoyable one far from resistance and inertia. Efforts should be done to change the actual situation where a cultural shock and/or skills crisis is prevailing in the scene especially when “old world” teachers are confronted with the expectation of working in unfamiliar environments and scenarios, using tools with which they lack expertise and confidence. Also, Multimodality should receive the same attention that is given to reading and writing. It is then strongly advisable to include multimodality in the students’ curriculum.

In view of that and based on what was indicated earlier in this thesis, the motive of carrying out this research is to bring to light teachers of literature views about how literature is taught to Second-year LMD students at some western Algerian universities and what innovative approaches they use in dealing with it in literature classrooms. The enquiry aims also to figure out if the implementation of Facebook group ‘Saida Literature Corner’ as an outside learning space and an accompanying learning tool can help out EFL

students in their Literature learning. Moreover, it is assumed that the findings from this study will encourage the use of Facebook in teaching Literature in EFL classrooms. Learning via Facebook does not only help to improve students' team working skills, but also assists them to achieve better results in learning, developing their reading skills and interpretative abilities. Through this 'outside' virtual learning space, richer learning environments are created where students can get to know each other better and take education to its highest level and made it more motivating. One may suggest that instructors should be more active in conducting activities in the Facebook group. This in turn will motivate the students to participate more. Additionally, assigning discussion topics is another strategy that can be used to encourage Web-based discussions through monitoring online debates by taking advantage of students who might have differing opinions on a course topic.

In determining the scope of my project, I was most interested in teachers and their opinions and actions towards the use of literature and its teaching. As a result, semi-structured interviews were conducted with them to describe their teaching practice. However, there were limitations to the abilities of this method to draw a full picture of the way literature is used in Algerian departments of English since the sample was small given the potential population of English teachers in Algeria. Regarding the questionnaire devoted for students, the selection of a limited size of participants comprising 35 learners may not permit for the representativeness of the sampling for the whole population. At this level, it is roughly impossible to generalize the research findings. Yet, drawing on purposeful sampling in this context may provide a description of the situation under investigation. Moreover, participants' Lack of access to internet was problematic to the study and hampered the researcher from being in daily contact with her students.

This project has some important implications for policymakers and teachers. First of all, the data has uncovered discrepancies among the Ministry of Higher Education and Scientific Research recommendations and teachers' reports of their classroom practices. From the conducted semi-structured interviews, it appears that the gaps exist due to a lack

of training, both preliminary training before entering the classroom, and subsequent training to explain the recent educational reforms. If the goal of reforming a national curriculum is to raise standards for all students in all Algerian departments of English, additional training would be useful in order to determine effective pedagogical activities. Systems must also be put in place for teachers to provide feedback on the needs of their classrooms so that future reforms can consider solutions to their problems.

In terms of more effective literature teaching, teachers need to try something fresh, to make their students more energetic and their lessons more valuable. There must be a re-examination of the range of texts taught and their effectiveness in the classroom. Novelty resides first in perception; how something is seen by teachers, headmasters, administrators or others, a perception that paves the way for change to take place by employing modern teaching methods which may facilitate learning. Hence, teachers must employ the most appropriate methods based on educational goals, teaching content, students' needs and interests, available equipment and facilities (time, space, objects, etc) to reach a desirable teaching. In reality one may find everywhere more and more catchy slogans being dished out but very less serious discussion on teaching literature in an EFL context. The point is not to abandon the tools one has honed or the insights he has gained since it is impossible to return to a state of innocence, or ignorance. In the long run, the teaching community should all heed; "It is imperative that we maintain hope even when the harshness of reality may suggest the opposite." —Paulo Freire

There are multiple directions for future research, which could either continue the investigative thread or switch to other related issues. It could be helpful to gain a greater sense of what is actually done by observing literature teachers in the classroom, both in Algeria and in other EFL contexts, for an extended period of time and looking at both how they teach literature and which texts are more appropriate. It would be interesting to see whether literature is used in innovative ways and whether it continues to be taught in a traditional lecture style. Research that involves policymakers would provide additional insights. It should also evolve the role of English literature in the foreign language

classroom in Algeria. In such doing, it helps to decipher whether the latter are satisfied with the recent reform or whether necessary changes are needed to be made to improve the teaching of English.

Since literature enjoys a welter of merits from an increase in motivation, cultural awareness, linguistic development, and even an agent of change. More research needs to be conducted on the new common core where literature has not been enthusiastically embraced by many Algerian policy makers/teachers simply because they are still sceptical of its paramount priority in the classes. Accordingly, an urgent study about ‘Needs assessment’ is required in order to gather two kinds of information:

- 1- About learners at the beginning of a course,
- 2- About the possible or expected final outcomes.

An important consideration in needs assessment is also to consider what type of target needs learners have. Information about the learners’ background, language proficiency, interests and purposes for studying will help the designer to shape a well- designed curriculum. It is also needed to employ approaches to learning that are appropriate to their cultural background and age. Moreover, a curriculum that can be designed to find real solutions to boost the learning/teaching process, a curriculum that works in tandem with teachers’ awareness, capacity and commitment to change just to make their journey towards the fulfillment of their mission enjoyable and fruitful.

To sum up, the researcher would like the present work to be considered as nothing but a long quotation from all what she has read on the given topic till now and an unpretentious attempt to add a little bit of her own thinking to it from her teaching perspective. This study is in no way the end of research as it cannot cover all the aspects or all the variables that may have an impact on literature and its teaching via technology. It paves the way for further investigations as it is hoped that it brings a bit of additional understanding in the field of using social media in language learning and teaching as well as creating easy, low cost and not time consuming learning tools. It calls as well for further

research such as conducting it over a longer period and with a higher number of participants or other population.

It is worth to conclude with Epictetus, the famous Greek stoic philosopher and to distil insights from one of his golden sayings. He muses: “When we remember that our aim is spiritual progress, we return to striving to be our best selves. This is how happiness is won”. (55-135 CE) According to him, in order to gain happiness one should clearly understand what is within a person’s power and what does not depend on him. Our habits of thinking, being and acting really matter. I can address Epictetus wise saying for teachers and the whole educational community in order to surmount the external circumstances that do not depend on them. As human beings, we should not slave our spirits though we should always strive for self-improvement, holding ourselves accountable and aspiring higher.

Glossary

Action learning: A form of practice-based learning about practice, undertaken individually and collectively.

Action plan: A plan drawn up by individuals and collectives to guide action. Practitioners should be aware that the action does not always go according to the plan, so action plans should be regarded as notional guides and not strict sequential steps.

Action research: A form of research that enables practitioners to learn how they can improve practice, individually and collectively. Collaborative working: People working to achieve democratically negotiated goals. Collaborative practices: assume that all participants are on an equal footing and that discourses take the form of dialogues between equals.

Evaluation: A process of establishing the value or worth of something. Action research is a form of self-evaluation. Evaluation in action research is done by practitioners, in company with participants and others who offer critical feedback on conclusions.

Evidence: The basis for claims to knowledge. Evidence is drawn from the data, in relation to specified criteria and standards of judgement. The evidence itself has to be subjected to public scrutiny for the claim to be pronounced as valid.

Legitimacy: A process of scrutinizing a knowledge claim and pronouncing it acceptable for the public domain. Legitimation processes are frequently power constituted, which means that the validity of the knowledge claim is often subordinated by the power status of those who are scrutinizing the validity of the claim.

Methodology: A theory of how to do things. Methodologies, which in research terms refer to the entire process of doing research, are different from methods, which refer to the techniques used in processes such as data gathering.

The Altum Silentium: This phrase is from 'Aeneas' of the Roman poet Virgil which means Deep Silence.

The Egg of Phoenix: The phoenix, or phœnix as it is sometimes spelled, has been an enduring mythological symbol for millennia and across vastly different cultures. Despite such varieties of societies and times, the phoenix is consistently characterized as a bird with brightly coloured plumage, which, after a long life, dies in a fire of its own making only to rise again from the ashes. From religious and naturalistic symbolism in ancient Egypt, to a secular symbol for armies, communities, and even societies, as well as an often-used literary symbol, this mythical bird's representation of death and rebirth seems to resonate with humankind's aspirations. It has a 500 to 1,000 year life-cycle, near the end of which it builds itself a nest of twigs that then ignites; both nest and bird burn fiercely and are reduced to ashes, from which a new, young phoenix or phoenix egg arises, reborn anew to live again. The new phoenix is destined to live as long as its old self. In some stories, the new phoenix embalms the ashes of its old self in an egg made of myrrh and deposits it in the Egyptian city of Heliopolis (sun city in Greek). It is said that the bird's tears contain healing abilities of pureness, and their cry is that of a beautiful song. The image is still used in literature, perhaps because of all the mythical creatures from antiquity, the phoenix is the one that frequently expresses an enduring sense of hope and redemption.

[https://www.newworldencyclopedia.org/entry/Phoenix_\(mythology\)/](https://www.newworldencyclopedia.org/entry/Phoenix_(mythology)/)

<https://wiki.lspace.org/mediawiki/Phoenix>

Walled gardens: A walled garden is an analogy used to express a closed ecosystem. The image or metaphor is derived from a garden which is completely surrounded by a wall and wherein everything is determined by the gardener (the teacher) and no other. (If you/the students are in this garden, you have no choice to but to see and use only what the gardener decides and provides).

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Appendix A

Students' Questionnaire

Dear students,

This questionnaire aims to investigate the effectiveness of using Facebook in boosting EFL learners' motivation in their literature class, it also seeks to show how the EFL learners at the Department of Literature and English at Dr Tahar Moulay university, Saida deal with this issue.

It would be grateful if you answer the following questions. Your answers are helpful for this study. Please, use (x) for the appropriate answer.

Section one: General Information

1. Do you have a Facebook account?

1. Yes 2. No

2. Do you like to use Facebook?

1. Yes 2. No
3. Do you think that the use of new technology in teaching English as a foreign language is a good strategy to boost your motivation in learning English?
 1. Yes 2. No
4. Frequency of logging in to Facebook:
 1. Less than an hour daily 2. Less than 2 hours per day
 3. More than 2 - 3 hours per day 4. Once or twice per week
- 5) Level of competency when using Facebook:
 1. Not competent 2. Somewhat competent 3. Uncertain
 4. Competent 5. Highly competent

Section Two: Perceptions towards the Usage of Facebook in Learning Literature

Perceptions towards the Usage of Facebook in Learning Literature									
Please rate each statement by marking the box below the number according to the following scale:									
1 = Strongly Disagree		2 = Disagree		3 = Neutral		4 = Agree		5 = Strongly Agree	
Statement		1	2	3	4	5			
1	Using Facebook make me more enthusiastic								
2	Using Facebook enhances my learning effectiveness								
3	Facebook enhances my interest to read literary texts								
4									
5	Facebook provides fun and interesting practice								
6	Learning Literature via Facebook helps widening my knowledge								
7	Facebook enhances my English literacy skills								
8	Facebook provides spaces to Learn from others' posts								
9	Facebook helps me to interact and get feedback from the teacher								
10	I feel encouraged when friends "like" my comments								
11	The level of engagement between teachers and students increase while using Facebook to learn literature								
12	Facebook increases collaborative learning								

Appendix B
Guide to Using the Data as Part of Action Research
(Lisa M. Bell and Jill M. Aldridge, 2014, p. 144)

Reflecting
<p>TO DO – Working alone or with colleagues, examine your class profiles to identify gaps or discrepancies between students' actual and preferred responses. At this stage of the process you could consider:</p> <ul style="list-style-type: none"> • Why things are the way they are now? Can you account for what you see in the profiles? Is a particular issue or problem evident? Why is it important? • What could improve these results? What tells you that the strategies you are thinking of using could be effective in addressing the issue or concern? What do other people think about this? What questions could I ask the class about the profiles? • What are you learning about in terms of teaching and learning in relation to the key problem or issue? About students and their learning generally? About your teaching? • What problem or issue you would like to address? What is the scope of the issue or initiative?

↓ Next step: On the basis of your reflection, decide what you should do next?
Planning
<p>TO DO – Working with colleagues or alone, you might consider the following:</p> <ul style="list-style-type: none"> • What do you want to achieve? • What strategies will you choose to achieve this? • What support or expertise is required? What other resources will you need and how will you secure them? • What information will you gather to help make sound judgements? When and how will you do this? What help will you get from others?
↓ Next step: Use the teacher planning sheet to document your ideas, strategies and possible actions.
Acting
<p>TO DO – As you put your plan into action, consider the following:</p> <ul style="list-style-type: none"> • What do you need to do before putting the plan into action? • Who else might need to be involved in the action? • Monitoring your plan, as you put it into action. • What are you noticing as you put your plan into practice? • What adjustments to your plan are required as a result of the observations being made while taking the planned action?
↓ Next step: Collect evidence to make your judgements • Is the evidence that you are collecting likely to help you make a judgement about what has happened or changed as a result of your actions? • What other evidence might be required?
Describing
<p>TO DO – Consider the following:</p> <ul style="list-style-type: none"> • What happened when you implemented your plan of action? • What were the effects or results of the action? • Who did what, when, for how much of the time, with whom?
↓ Next step: Using your reflective journal, provide an account of what happened when the plan was implemented.
Reflecting
<p>TO DO – Using the post-test results, analyse the evidence collected to work out how effective your strategies or actions were.</p> <ul style="list-style-type: none"> • What does the evidence tell you about the effectiveness of the action? • Can you interpret this evidence in other ways?
Next step: On the basis of your reflection, what should you do next?

Appendix C
Website Interface
[\(https://digitalstorytelling.coe.uh.edu/\)](https://digitalstorytelling.coe.uh.edu/)



Appendix D Photos from Ness

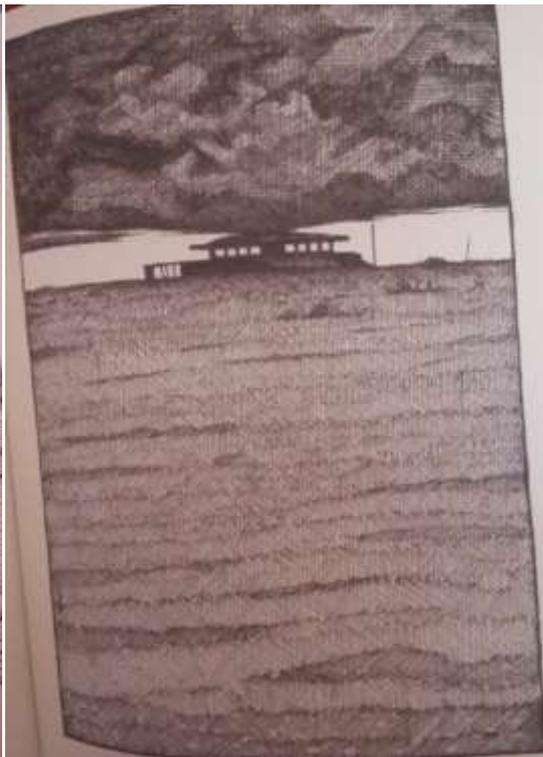
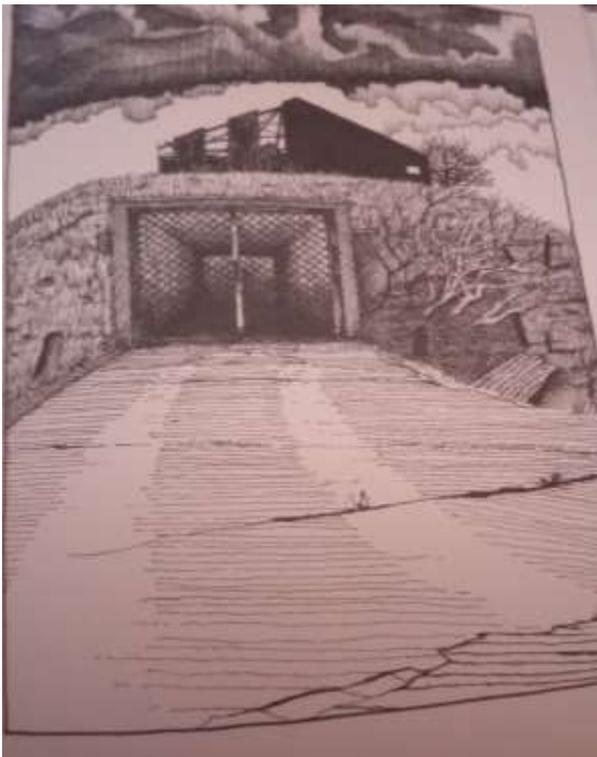
Somewhere on a salt and shingle island,
inside a ruined concrete structure known
as The Green Chapel, a figure called
The Armourer is leading a rhout with
terrible intent.

But something is coming to stop him.

Five more-than-human forms are
traversing land, sea and time towards
The Green Chapel, moving to the
point where they will converge and
become Ness. Ness has lichen skin
and willow-bones. Ness is made of
tidal drift, green moss and deep time.
Ness has hagstones for eyes and speaks
only in birds. And Ness has come to
take this island back.

What happens when land comes to life?
What would it take for land to need to
come to life? Using word and image,
Robert Macfarlane and Stanley Dunwood
have together made a minor modern
myth. Part-novella, part-prose-poem,
part-mystery play, in *Ness* their skills
combine to dazzling, troubling effect.





Appendix E
Orford Ness

AWRE Orfordness was one of only a few sites in the UK, and indeed the world, where purpose-built facilities were created for testing the components of nuclear weapons. It was used for developmental work on the atomic bomb. Amongst the atomic experimental sites Orford Ness is perhaps the most architecturally dramatic and remains the only one allowing general public access at the present time. The Atomic Weapons Research Establishment and the Royal Aircraft Establishment (AWRE) ceased work on the site in 1971. (<https://www.nationaltrust.org.uk/orford-ness-national-nature-reserve/features/history-of-awre-on-orford-ness>)

