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**LITERATURE BEYOND THE WRITTEN WORD:
TOWARDS SCREEN ADAPTATION-BASED LITERATURE
TEACHING FOR EFL UNIVERSITY STUDENTS:
CASE OF FIRST-YEAR MASTER STUDENTS
AT THE UNIVERSITY OF TLEMCEM**

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In Loving Memory of Mr Abderrazzak Benziane.

May Allah Have mercy on him and Make paradise his abode.

DECLARATION

I, hereby, declare that this thesis is my personal work and that it contains no material previously written by another person, in whole or in part, nor material which has been accepted for the award of any other academic degree or diploma. Except where otherwise indicated, I certify that the present thesis is the result of my own investigation.

Mr. Omar RAHMOUN

June 2018

DEDICATIONS

To my dear parents, my beloved sisters and my sweet nephews.

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ABSTRACT

In the light of an ever-changing world, and its influence on the academic routine, thinking about up-to-date ways to cater for foreign language students' pedagogical needs becomes the apex of any teacher's responsibility. More specifically, the predominance of the audiovisual culture and the ever presence of technology in students life make teachers and researchers recognise the necessity of incorporating e-learning and audiovisual materials in the foreign language teaching class, and particularly in the teaching of literature. One of the most popular audiovisual media related to literature which has been gaining momentum in literature teaching sphere is screen adaptations. Accordingly, the aim of this research is to evidence the potential of film adaptations to meet the requirements of the course of literature. For the sake of reaching this aim, a case study is conducted at the University of Tlemcen involving Master EFL students and literature teachers relying on three research instruments *viz* students' questionnaire, tests and teachers' interview. The result of the study shows that film adaptations are considerably beneficial to the teaching of the works of literature. Admittedly, the study reveals that adaptations can enhance students' understanding of literary texts' content and promote their analytical and critical skills. In the light of the conclusions brought by the empirical study, it is suggested that both teachers and students take into account a couple of issues, such as the selection of the adaptation, approaching the adaptation from an intertextual stance and investing in students' response to such medium.

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LIST OF ABBREVIATIONS

EFL: English as a Foreign Language.

MENA: Middle East and North Africa.

ESP: English for Specific Purposes.

GENERAL INTRODUCTION

General Introduction

In a world characterised by an ever-changing society, an evolution of technology as a continuum without perceptible end, and a media-centric culture that influences the minutiae of students' everyday life, the apex of all teachers practice, *ergo*, is to think about compliant tools apt to respond to the 'great expectations' held, and challenges faced in the twenty-first century English as foreign language classroom. This latter has undergone manifold changes; learning theories and teaching approaches are developed, curricula evolve, and learning resources expand, not to mention the emersion a 'new generation' of students with specific profiles and preferences.

Current trends in 21st century higher education advocate a student-centred approach under the auspices of a constructivist environment that provides an authentic teaching relying on genuine materials relevant to students' needs. All these aim at developing in students, to address the real world demands, an essential skill, not least, thinking critically. The development of this skill is universally recognized and identified as the ultimate goal of higher education given that for students it is the basis of all intellectual endeavour in university studies, as essential to become an autonomous, independent and open-minded individual. It is particularly essential in today's world, concretising the principle of reality is what images ingest in people's mind, wherein media plays a far-reaching role in forming public opinion.

Literature is an integral parcel of EFL teaching, and teaching literature is not exempted from the effort of responding to growing pedagogical expectations and challenges dictated by a context in constant evolution. It is also not excepted from

being concerned with the impact of the omnipresence of technology and audiovisuality in students daily life.

Literature classes are, conventionally, purported to usher students in an authentic setting wherein they enjoy the study of selected canonical texts with a purpose to develop their linguistic command, enhance their cultural awareness and engage them in a critical analysis of the text. Besides, students, in their studies of literature are supposed to know of literary theories, use them in the criticism and analysis of texts, and examine their relationship within a web of interrelated texts. Notwithstanding the foregoing, meeting these expectations on the part of students seems a daunting and overwhelming task.

Students at the University of Tlemcen tend to face considerable obstacles in terms of appreciating and understanding literary texts which are meant to be analysed and interpreted critically. Except a portion of students who are willing readers; they have the profile and the intellectual ability to deeply go through the layers beneath the surface of the book parchment, it is no more a secret rather a truism that nowadays students, whom movies, technology and social networking epitomize the zeitgeist of their generation, are beleaguered when assigned to read, and unable to independently analyse a literary text.

For this portion of students, studying literature relatively represents experiencing 'hard times'. They perceive studying a literary text as the incarnation of reading an esoteric language expanding on hundreds of pages required to be scrutinised, comprehended; and analysed in a written form. Students are often 'intimidated' by the authority of such inaccessible text at their hands seeing it as an absolute that they have to strain in order to infer from it some predetermined understandings and implicit 'mysterious' meanings. This anxious situation casts in them a lack of confidence that hampers their willingness to express their personal

response, their abilities to deal with the text and, most importantly, their involvement in a critical analysis of works of literature.

Accordingly, it has become common that teachers of literature regret such attitude vis-à-vis the study of literature that summons frustration to permeate the classroom. Their observance says that students are not prone to read, unmotivated, dependent on ready-made analysis, lacking creativity and unable to think critically to explore the subtleties of literature. This invites the teacher of literature, indisputably, to think about a new way to remediate such 'unhappy' situation. To think about 'adapting' their tools in a sense that helps students to become more willing readers, and thus, promotes their ability to respond confidently and critically to literary texts.

The perennial desire to remedy this kind of tribulations can find its fulfilment in a teaching of literature that goes beyond the written words. A sort of teaching that brings back authenticity to the lectern, when authentic materials do not necessarily afford authentic teaching, and meets students on their familiar terrain. A didactics of literary texts that offers the opportunity to hoist learners' critical and analytical abilities within an engaging environment that leads them to constructively assign meaning to the text. Actually, the incorporation of screen adaptations of works of literature as a teaching material is believed to be of great relevance to literature pedagogy, a 'panacea' for students underwent difficulties.

Means of entertainment *ab initio*, literature teachers can resort to film adaptations to benefit from a number of pedagogical assets such as –to name only a few- offering a myriad of literary interpretations, garnering students' engagement and facilitating the access to the text' content. However, despite the qualities that they feature, adaptations are partly neglected or, one may say, greeted with suspicion. They enjoy a timid use in literature courses seen as incompatible with the literary requirements. Rather, they are viewed as a threat that can be a disservice to literature studies. This conservative view is based, legitimately, on the

fact that the filmic versions, that by and large 'twist' the original story, can cause distortion and sufficiency given that adaptations are not faithful to the original, and that students would rely only on the screen version neglecting the source.

Beside the insidious trait associated with adaptations, such audio-visual material is considered in most instances as a mere shortcut to the text content or as a shallow material used as stopgaps without further investment in its virtues. This 'benign neglect' may be regarded insufficient par-rapport to what students are expected to achieve in literature courses and what adaptations are likely to offer.

In this vein, this thesis, as an extension of my 'Magister' dissertation, will attempt to further measure the capacity of film adaptations as a teaching material *per se* in meeting the literature teaching requirements. The aim is to evidence that using screen adaptation to teach literary texts (mainly novels) suits the course objectives and student's interest. More precisely, this research aims at showcasing adaptations aptness to disburden the learners from the barriers they face in their study of works of literature; and, most importantly, examining the capacity of this genre of films to hoist students critical and analytical abilities. Furthermore, for a better implementation of cinematographic literature, the present research is inscribed in the endeavour of providing a pedagogical framework that supports a productive and practicable use of screen adaptation twinned with the source text aspiring to promote students' literary appreciation and enhancing their critical analysis of literary works.

Having all been stated, the examination of the aforementioned issues results in the formulation of the following research questions:

- 1- In what ways is film adaptation perceived as a -potential- teaching material apt to meet the requirements of a course of literature as well as its objectives ?

- 2- Does the use of screen adaptation of literary works help overcome, or at least, alleviate and reduce the barriers EFL students face when dealing with the analysis of literary texts?
- 3- Have our EFL students been equipped with the critical thinking skills required for the study of literary texts?
- 4- Do film adaptations help promote students' critical thinking abilities considered to be a prerequisite to study, analyse and criticize a literary text?

Accordingly, the following hypotheses will be tested throughout this research

- 1- Albeit film adaptations, the meeting ground of literary and filmic forms, witness a willingness to be incorporated in English literature courses in western universities, teachers of literature, still, may have reservations about the didactic possibilities of literary adaptations. Teachers consider adaptations, on the one hand, as a motivating material *par excellence* that carries considerable benefits for students of literature on the ground that it can bring reticent readers closer to the text, enhance their involvement and give them a shortcut to the story making this audiovisual material worthwhile in the course of literature. On the other hand, they may observe a sceptical attitude vis-à-vis screen adaptation given that the latter is seen as a distorted version that may threaten the primacy of the source having the intended meaning altered or misrepresented. Besides, the teachers pertaining to this view see such material inadequate to deal with the stylistic aspect of literature which represents the crux of any course of literature, and thus at odds with literary texts studies.
- 2- The use of film adaptation can help, to a considerable extent, remediate students' difficulties encountered in the study of literature. Thanks to its

audiovisual features that suit students learning preferences, film adaptations can offer them an easier access to the text and its content especially when the students are not prone to read, and motivate them to go back to the source text. Moreover, adaptations can be a facilitator in dealing with different matters related to literature such as literary theory, analysis and criticism since it can facilitate, at first, the understanding of the literary text's content and then enable students to connect their understanding to the literary concepts and theories needed for analysis and criticism.

- 3- EFL graduate students are scarcely aware of the critical thinking skills to apply in their study of literary texts. In reality, the majority of the students are not enough critical while undertaking the tasks related to the discussion and analysis of works of literature, they rely on a passive learning from readymade analyses without implying their own interpretation and response, rather.
- 4- The utilization of film in the classroom for analysis in parallel with the source text can help students to enhance their critical thinking abilities on the ground that it facilitates the comprehension of the narrative elements of the text, consolidates their knowledge related to the text under study, and provides them with alternative interpretations that push them to question their own. Besides, film adaptations due to its nature stimulate their thought and put them in suitable disposition to look for varied arguments in the evaluation of the text.

Based on theoretical, methodological and empirical parts, the present research will put forth a set of issues and concepts destined to cover the needs of the target inquiry. At first, the thesis commences with two successive chapters destined to set the theoretical ground underpinning this research. The opening chapter will be devoted to a number of issues related to the teaching of literature. It will shed light on the status of literature in the EFL context, the objectives behind

its incorporation and the prominent approaches and models used to teach it. Besides, this chapter will account for the teaching of literature in the light of twenty-first-century education.

As for the second chapter, it will be, in its turn, consecrated to a review of the current literature related to film adaptations. Before dealing with the issue of adaptation of literature, the first part of the chapter will be assigned to an account on the pedagogical value of films in EFL context. The lion's share will be given to the issue of adaptation and the controversy surrounding it in the academe. Aiming at providing a clear picture of film adaptations, the second part of this chapter will cast light on adaptation criticism and its evolution with a focus on the longstanding debate of fidelity and other prejudices that monopolised film adaptations parlance.

Before reaching the empirical side of this research, a third chapter will be concerned with the methodological ground the research stands upon. Given that the aim of the research is to explore and measure the pedagogical aspects of adaptations, the researcher will adopt a case study design. Actually, this chapter will provide ample clarification about the approach used, the sample population and the research instruments. The sample population under study will consist of first-year master students at the University of Tlemcen. Regarding the research instruments, the researcher will use student's questionnaire to examine students' perspective regarding adaptations, student's tests to assess the impact of adaptations in fostering their critical and analytical skills, in addition to teacher's interview which will be for a deeper inquiry about the ability of cinematographic literature in achieving the teaching objectives. These three instruments will

generate qualitative and quantitative data that will be, consequently, analysed and interpreted in the fourth chapter.

The fourth chapter is the pivotal part of the research work. This chapter will assume recording the process of the collection and analysis of data. Tellingly, this phase reaches its climax when the findings will be qualitatively and quantitatively stratified and interpreted in relation to the research questions and hypotheses of the investigation.

Eventually, on the ground of the results revealed along the fourth chapter, the final chapter of this thesis will expand on a number of suggestions and recommendations with regards to the use of screen adaptations in literary courses. Additionally, this chapter will suggest a multimedia-based framework that supports the use of adaptations encapsulating various tasks, materials and other elements aiming at, hopefully, promoting the teaching of literature at the University of Tlemcen

CHAPTER ONE:
Literature Teaching
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1.1 Introduction

The present thesis begins its efforts with setting the theoretical drive of the research through this opening chapter. This latter is concerned with a range of issues that aims to account for literature and its pedagogy. At first, it endeavours to define literature as an art encompassing its main aspects, and to account for its use in EFL classrooms. This overview sheds light on the essence of the controversy surrounding the implementation of literary texts in EFL context in addition to the objectives behind the different approaches and models used to teach literature. The last part of this chapter touches upon twenty-first-century education principles and their relatedness to literature teaching for instance, constructivism, technology and the use of multimedia as an instructional tool. It deals with the role of this technology, the rationale of its incorporation plus the theoretical basis underlying its utilisation.

1.2 Literature Defined

It seems a common assumption that before being involved in any sort of endeavour as regards literature teaching one has to, first and foremost, understand and define literature. This assumption is shared by Levine (2001) who says “teaching literature...requires a clear idea of what literature is.”(qtd. in Showalter, 2003:21). Yet, the term literature means many things to many people and no single definition is unanimously concurred upon.

The very word “literature” comes from the Latin word *littera*, which means in the English language “letter”. *Litteratura* in Latin, like “literature” in English means in its utmost sense “those writings which constitute the elements of liberal learning” (Young, 2000:7). It refers to works which belong to the major genres such as epic, drama, lyric, novel, short story, ode...etc. (Cuddon, 2013), to any “creative writing of recognized artistic value” (wordweb dictionary), or also, in the very simplest term, as defined by The Oxford Advanced Learner’s dictionary,

to “writings that are valued as works of art, especially fiction, drama and poetry”. However, literature by its virtues has been explained via a welter of definitions on the ground of different stances and approaches

1.2.1 Literature as a Discourse

Among the most prominent features of literature implied in the attempts to draw a comprehensive definition of such art is its language. In his attempt to define literature, Ohmann (1971:4) says that it is “unquestionably (and importantly) a thing made out of language”. This fact makes such an art, he adds, “a discourse, in the widest sense of this term, which includes all stretches of speech and writing issuing uninterrupted from a single speaker or writer”.

A discourse is made of language and more precisely of words that have the capacity of suggesting and denoting meaning. Literature in this sense, as Ezra Pound (qtd. in Lazar,1993:2) puts it, is simply “ language charged with meaning to the utmost possible degree”. A reader who focuses on this aspect of language, while reading a literary text, may argue that words in literature do not refer in the usual way. In fact, having and conveying a specific meaning is one of the broadest capacities of discourse. A number of theorists have considered literature as regards to the kind of meaning it bears. Among them Beardsley (1958) who suggests a "semantic" definition of literature, claiming that “a literary work is a discourse in which an important part of the meaning is implicit [...]we may say that 'literature' is well-defined as 'discourse with important implicit meaning[...]by suggestion and connotation.”(1958:126-127). In other words, meaning is presented indirectly inviting the reader to infer. Actually, literary works tend to convey symbolic meanings full of nuances. However, this cannot be a distinctive criterion of distinguishing the literary work from other discourses. Ohmann (1971) agrees for two reasons. Firstly, many discourses that one should not want to consider as literature are rich in implicit meaning such as diplomatic

notes and advertisements. Secondly, it can be plausibly argued that every discourse has at least some implicit meanings that are of paramount importance. Consequently, it seems that looking for a definition of literature based on special features of meaning is not satisfactory on all sides.

In addition to meaning, literary theorists have put an emphasis on another aspect of discourse which is its structure or form. Every discourse is structured according to the grammar that governs the language written or spoken in. "Works of literature often reveal structure far in excess of that called for by the grammar; meter and rhyme are obvious examples" (Ohmann 1971:8). This fact lies behind formalist definitions of literature or of poetry, focusing on the quality of the text itself. Accordingly, defining literature, to formalists, is based on discriminating a literary from a non-literary text as regards its linguistic qualities

1.2.2 Literariness

As mentioned above, one of the main approaches adopted to make literature definable is based on the distinction between what is literary and what is non-literary or as the Russian formalist Jakobson put it in 1921, literariness , i.e., that which makes a given work a literary work.

The Russian Formalists, according to Rajnath (1996), were "the first to problematise literariness, to subject it to critical scrutiny, to examine the difference between literature and non-literature, and to ascertain the exclusive characteristics of literature and literary language" (1996:28).

Following the thrust of the Russian formalists such as Shkolovsky and Tomashevsky, it is considered that literature can be defined according to its peculiar use of language. They define literature, therefore, as the special use of language achieving its distinctness by deviating from and distorting the everyday language. In this vein, Jakobson (1980) suggests that literature is a sort of writing which represents an "organized violence committed on ordinary speech" (qtd. in

Eagleton 1996:2). Tellingly, literature transforms, intensifies and systematically deviates from ordinary language from everyday speech.

Besides, to define literature, Eagleton (1996:2) further explains the notion of literariness in the following statement:

If you approach me at bus stop and murmur 'Thou still unravished bride of quietness' then I am instantly aware that I am in the presence of the literary. I know this because the texture, rhythm and resonance of your words are in excess of their abstract able meaning -or as the linguists might more technically put it, there is disproportion between the signifier and the signified. Your language draws attention to itself, flaunts its material being, as statements like 'Don't you know the drivers are on strike?' do not.

Put simply, Formalists interest in the literariness of language leads them to a rigorous attempt to linguistically clarify the differences between literary or poetic language and nonliterary or ordinary language. This distinction between the two kinds of language, according to them, constitutes the legitimacy any definition of literature should be based on. Resultantly, literature is all artistic writings of heightened and genius language.

However, emphasizing literariness over literature per se, being interested in the uniquely literary in character and discarding the expressive and representational facet of literature is a "satiric and oblique approach to define literature" (Showalter, 2003:21). Actually, literature, as a creative and imaginative art, assumes other aspects that can guide the endeavour of defining such kind of human expression, not least the social aspect.

1.2.3 Social Aspect of Literature

In addition to its linguistic or literary aspect, literature, born out of social needs, has always had a social function that can be seen in the different walks of life. In fact, the role of literature in society is multifaceted. Eagleton (1996) reckons

that literature is what a particular group of people at a particular point in time says. It reflects its ideology, culture, behaviour and beliefs connected with the power structure and power-relations of the society they live in. Hence literature is considered as those writings that carry people's voice, and mirrors its society.

Literature can be explained also as a means of entertainment, education and recreation. Diyanni (2002: 2-7) considers that literature "transports us to the world created by imagination ... evokes our emotions of love, sorrow, joy, and pity, and thus enhances our appreciation and understanding of life" and arouses "the excitement of emotion for the purpose of immediate pleasure, through the medium of beauty" (Coleridge, 1970: 365).

Furthermore, beside the entertaining nature of literature, Horace, the famous Roman lyric poet, said to have influenced English poetry, asserted the educative and the didactic. In this respect, Kramsh and Kramsh (2000: 553) assert that "literature has symbolic prestige, artistic and cultural meaning... and educational value". Stated differently, literary prose, poetry or drama can educate the readers and lead them to understand the surrounding world.

Literature is also a creative representation of human life mirroring universal culture. In this vein, Young (2000:9) states that "literature is mimesis; that is, the imitation or representation of reality or the human experience of reality". The mimetic function of literature draws its essence from the Aristotelian school of thought. On the artistic imitation, Aristotle (qtd. in Sidnell et al. 1991:37 tells us that:

Since those who make imitations represent men in action, these men must be superior or inferior, either better than those we know in life, or worse, or of the same kind, for character is nearly always derived from these qualities and these only, and all men's characters differ in virtue and vice.

Admittedly, Aristotle regards literature as an artistic imitation of real life and human action, which magnifies or dignifies this action. In the same line of thought, Young (2000) adds that a work of literature is a product made by a poet (writer). The word 'poet' comes from the Greek verb 'poieo', to make. Likewise, 'fiction' is derived from the Latin 'fingo', to fashion 'to feign' or 'to form.' All of these terms suggest that verbal creation is at the core of literature made to imitate or feign some aspects of the human life experience.

1.2.4 Literary Elements

Any definition of literature without accounting for the driving forces of the literary text can be considered as incomplete. The chief literary elements whereby a literary work can appeal to the readers' taste and trigger their emotions are; plot, characters, diction, themes and point of view etc.

According to Young (2000:11), "the categories devised by Aristotle in the Poetics to analyze tragedy are applicable, *mutatis mutandis*, to all the genres of literature". The first element is plot (mythos) i.e, the arrangement of incidents. The second element is characterization (ethos), which determines how individuals act in the story. Diction (lexis) or language is the next element; it is closely related to thought (dianoia) or themes or ideas that emerge in the discourse. The last two elements, he adds, spectacle (opsis) and music (melopoiia) or song are, originally, specific features of ancient Greek tragedy. Besides these typical elements, works of literature are expressed also through setting which refers to the temporal and geographical context and the point of view which can be first person, third person or omniscient point of view

According to what has been previously stated, literature is seen as a human artistic manifestation through the use of genuine language particular to a group of people and to a given period of time. However, it seems a tough task to provide a definition which can encompass all that literature is. It is, as Showalter (2003:22)

prefers to call, twisting oneself into romantic knots. She cuts through these knots and tangles by putting forward Barthes' definition of literature as "what gets taught". And what gets taught, she adds, ranges from the classics, the canon, and the great tradition of English and American works to popular literature including best-sellers. Furthermore, teaching literature means "teaching fiction, poems, plays, or critical essays...film, television, and all kinds of cultural materials that fall outside these literary rubrics "

Created *ab initio* to entertain and for escape, or to be a means used by the author to convey his/her message, literature, faithful to its faculty to transcend boundaries, embraced another way and took another path destined to transmit a multifaceted knowledge to other people remote in place and time. Literature, *de facto*, embarked on a journey to become a subject of study for foreign language learners. And yet, its pedagogical role is far to be unanimously approved.

1.3 Literature in EFL Classrooms

It sounds quite axiomatic that the chief role of EFL teachers is to assist students to improve their language proficiency, enrich their cultural background and reach their best potentials. In this respect, a plethora of English language teachers and practitioners reckon that literature, by its virtues, is worthwhile to be implemented in the EFL classes for the sake of attaining such ends. However, other researchers and scholars, for different reasons, are not cognisant of the merits of literary texts and see the issue through another lens, staunchly disapproving literary texts as a source and tool for language teaching and learning. Thus, the use of literature in the EFL classroom has been persistently a subject of controversy and heated debate in the field of language teaching. This conflicting situation constitutes the core of the controversy held in the teaching language domain. Consequently, it is of great utility to disclose both views in order to have an objective and a keen view of the issue.

1.3.1 Arguments in Favour of Literature Teaching

The merits of literary texts in EFL classrooms are diverse and various. Scholars like McKay (1982) and Carter and McRae (1996) advocate the implementation of literature in the syllabus on the ground of the linguistic, motivational and cultural benefits it can offer. The arguments that plead for literature as a teaching material in English language classes will be reviewed in the following sections.

1.3.1.1 Literature and Language Learning

Literature can serve this purpose since it comprises different components of language authentically including, not least, syntax, lexis; pragmatic and cultural elements not easy to find in non-literary texts. In this respect, Van (2009) states that literature embodies instances of real-life language in various situations, therefore, it provides learners with singular opportunities to promote their syntactic, pragmatic, cultural, and discursive awareness. Likewise, McKay (1982) asserts that literature can be a rich and provocative source for writing in ESL/EFL contexts due to the richness of literary texts in terms of style, vocabulary and grammar.

In brief, teaching literature can pave the road to a high command of language given that literary texts offer a potpourri of words and expressions used in a broad range of contexts within a sophisticated structure. Literature, then, affords learners a rich authentic language through a wide scope of authentic use.

1.3.1.2 Literature as a Cultural Promoter

Another argument that showcases the worth of the teaching of literature is being a cultural promoter. Allen (1975 qtd. in McKay 1982:11) says that "literature is a facet of a culture." Understanding cultural issues is of utmost importance in EFL learning since language and culture are inextricably bound

together. Van (2009) claims that literature promotes cultural and intercultural awareness since it deals with universal concepts. Moreover, Duff and Maley(1990) consider that the literature helps in identifying similarities and even differences between cultures and languages. In doing so, learners may reach a better understanding of the whole world.

In the same line of inquiry, Carter and McRae (1996) claim that literary texts enclose ‘culturally-rooted language’ that encourages the process of interpretation and facilitates an enjoyable negotiation of its meanings. In fact, literature is a gate opened to other cultures, traditions, customs, beliefs and behaviour which help learners in acquiring the cultural awareness required to understand the social and cultural aspects of the target language.

1.3.1.3 Literature as a Motivating Material

The other benefit that literature brings about is the impetus it gives to students’ motivation. In this regard, McKay (1982) stresses on students enjoyment of reading literature which may foster their motivation and leads them to interact with such material more than any contrived pedagogical text. In a similar line of inquiry, Ghosn (2002) and Van (2009) argue that literary texts are very motivating due to their authenticity and the meaningful context they provide. Actually, literature is an authentic material which is likely to motivate a learner more than any artificial teaching textbook. The real-life situations and original stories that literary texts portray provoke interest and enthusiasm in students (Duff and Maley 1990). Similarly, Khatib et al. (2011:215) shed light on the role of literature in promoting motivation on the part of students. They assert, “literature is a voyage of discovery since it abounds with a welter of new experiences all of which are applicable and apropos to the real world situations”.

According to the aforementioned arguments, literature seems worth to be incorporated and utilised in EFL pedagogy. As a summary of the diverse assets of literature use Mackay (1982:531) succinctly claims that:

Literature can be useful in developing linguistic knowledge both on a usage and use knowledge level...to the extent that the students enjoy reading literature, it may increase their motivation to interact with a text and thus, ultimately increase their reading proficiency. It may also enhance students' understanding of a foreign culture and perhaps spur their own creation of imaginative work.

Literature is recognised then as an authentic source of language exposure which helps the learner to use the target language in different contexts. Besides, literature is a tool to enhance learners' motivation to learn a foreign language and delve deeper in its culture being, unequivocally, a rich cultural artifact that tells a lot about the target language culture.

1.3.2 Contra Literature Case

Despite all its didactic qualities, literature finds itself confronted to a couple of less positive arguments which constitute the case of those who depreciate the role of literary texts as a means of instruction. Littlewood (1986:177) comments on this sceptical and unfavourable view, he says "there is at present a high degree of uncertainty about the role of literature in a foreign language course".

The reasons for such opposition differ. The most imposing one is related to the complexity of literature, form and content wise. This idea is explained by Orr (1995 qtd in Khatib, 2011:214) who considers that "literature is bewilderingly complex and inaccessible for the foreign language learner". This view sees literary texts as linguistically incongruous for teaching/learning a foreign language. They are loaded with alien vocabulary and complex syntax structure (MaKay1982). Such complexity is to cause heavy burdens on the part of EFL learners in grasping the literary texts making it beyond their reach.

Duff and Maley (1989), by the same token, highlight the unfamiliarity shown by the learners with regards to some literary conventions that constitute the essence of the complexity of literature. The lack of knowledge about literary concepts, they further explain, makes the texts much difficult to accede. Consequently, this unfamiliarity and difficulties in perception bring the students not to appreciate their literary experience.

Admittedly, literary texts are made of creative use of language that learners are unaccustomed with. This use is manifest in poetry, drama and prose wherein the linguistic rendition often times deviates from the formal grammar rules usually governing non-literary texts and discourses.

Additionally, the remote social and cultural contexts in which the literary works are created make it strange to foreign language learners. Savvidou (2004) asserts that literary texts are culturally biased. Consequently, it would be complicated for the students to acquaint with the conceptual notions that literature is made of and decipher the meaning it conveys. All these issues, according to the opponents of the implementation of literature in EFL context, constitute a barrier to the process of language learning.

Recapitulating the aforesaid counter-arguments, literature is thus considered as beyond learners reach, either historically, culturally, socially or linguistically. Therefore, EFL learners are susceptible to face difficulties that thwart their appreciation and understanding of the literary works they are meant to study.

The debate on the worth of using literature in EFL classrooms can be likened to an endless swinging of a pendulum between those who enthusiastically extol and welcome its integration and those who sceptically recognize and acknowledge its pedagogical benefits. Pondering the pros and cons, it seems undeniable that literature, being an authentic material, carries a welter of merits,

overweighting any unfavourable arguments, not least its motivational aspect beside the cultural and linguistic enrichment. Still, scholars and practitioners in the academia lend themselves to the task of defining how to take advantage of the use of literary texts by setting the pendulum in accord with well-defined goals and objectives.

1.4 Teaching Literature Objectives

Similar to defining literature, specifying the goals and objectives of literature teaching seems to be a hard task as well. Lint (2008) considers that many teachers and researchers differed in articulating macro or micro level objectives; he says “the very prospect of objectives may seem alien” (2008: 165). Likewise, Showalter (2003:25) reckons that “active learning objectives seem quite difficult to imagine, and even questions about general goals are hard to answer” .Although setting objectives depends on different parameters, a number of scholars have provided us with aims and general goals that each literature teaching operation aspires to fulfil.

One of the general objectives of teaching literature is to lead students to reach a better language command and awareness. In this respect, Hill (1986) believes that the study of literature seeks” both to the development of the student as an individual and to his or her command of the language” (Hill 1986:12).Admittedly, teaching literature offers a considerable exposure to the language. The reading of the literary texts provides an opportunity for the language to be internalised; phrases and vocabulary already learnt can be reinforced and at the same time new words and phrases are discovered. This entire discovery is offered through authentic texts that bring to the reader a possibility to experience a genuine language context. By the same token, Lazar (1993) suggests two main objectives. The first is to expand students’ knowledge and awareness of the language. As for the second, it is to enable students to make

a meaningful interpretation of the text. In other words, the aim of teaching literature is to lead students to practice language and to meaningfully interpret and decipher literary texts.

Ur (1991), in her book *A Course in Language Teaching: Practice and Theory*, puts forward another objective of the teaching of literature which is fostering students reading skills and acts as a “jump-off” point or as a means to further develop both writing and discussions in the classroom. In addition to these objectives, Norling(qtd. in Ur 1991: 201) adds the aim to promote “empathy, critical and creative thinking, knowledge of the target culture, world knowledge and finally, a heightened awareness of humanity and conflicts .In like manner, Miller (2011:137) claims another objective as to “foster tolerant reading through exposure to points of view in literatures from other eras and other cultural or cross-cultural contexts” this , she reckons, is to improve students’ critical reading and thinking skills. Such objective is considered of utmost importance by a plethora of researchers shedding light on the importance to lead students to develop a certain tolerance towards otherness culture. In this regard, Sarland (1991: 5) argues teaching literature aims to foster “understanding, toleration, moral standards, love of the beautiful and as offering insight into the relationship between humankind and nature”. Furthermore, the understanding of the self and society should be concerned with critical consideration of character, event and theme, in addition to the evaluation of the literary merit. This should foster the development of awareness of the use of language and critical analysis of the text.

Beside the aforementioned objectives, one of the most significant contributions to the articulation of literature teaching objectives is based on the Bloom’s Taxonomy which provides a general frame which is divided into three domains notably: the cognitive, the affective and the psychomotor domain. These domains are classified into six domains which are also used in the classification of teaching objectives.

As a result of classifying the general literature teaching objectives based upon Bloom's taxonomy, they are - the objectives- distinguished as cognitive and affective. The cognitive objectives are acquiring knowledge, building understanding, promoting creative or critical skills. As for the affective skills they are , "feelings, values , appreciation, beliefs and attitudes" (Kumar, 2006:214)

In his endeavour to clarify the grey shed on the issue of aims behind literature teaching, Showalter (2003:25) suggests a teaching of literature that focuses chiefly on what students will be potentially able to do. She asserts

Overall, our objective in teaching literature is to train our students to think, read, analyze and write like literary scholars, to approach literary problems as trained specialists in the field do, to learn a literary methodology, in short to 'do' literature as scientists 'do' science

Analysing Showalter's statement, one can notice the stress placed on what students might learn in terms of skills and the potential knowledge they can use. Further, she considers that the objective of literature teachers should be accompanying students to learn a range of critical reading skills that " they can apply to the world of language, literature and culture around them throughout their lifetime" (2003:26). In other terms, Showalter proposes a literature teaching that treats students as future scholars or critics and provides them with necessary skills that enable them to understand the surrounding world and put their knowledge into use, and as such teaching literature can occur.

Therefore, literature teaching objectives vary depending on the way literature itself is perceived. They can be summarized as follows:

- Appreciate and enjoy a wide range of literary or creative texts and other related cultural forms
- Develop their capacity for critical thinking, creativity, self-expression, personal growth, empathy and cultural understanding.

- Enhance their awareness of the relationship between literature and society.
- Develop a greater sensitivity to and control over the nuances of the English language.

1.5 Literature and Critical Thinking

It has been recognized for many years that critical thinking is one of the primary aims of higher education especially in the teaching of literature. Besides, literature studies are based on the process of reading texts, not only for information but, rather, to read with scrutiny; recall and retrieve information, and reflect on prior experiences to construct the meaning of the text. In other words, students of literature are expected to think critically and apply their critical and analytical skills to the texts they study.

Lazere (1987) states that “literature...is the single academic discipline that can come closest to encompassing the full range of mental traits currently considered to comprise critical thinking” (1987: 3). Actually, literature studies require possessing a number of skills such as understanding the literal and implied meanings, finding out the causal relationship and connections between the events or actions, inferring from the details and making fair-grounded judgments to name only a few. In specific terms used by critical thinking specialists, students need to exercise on literary texts what is called explanation, analysis, synthesis, argumentation, interpretation, evaluation, inference, logical reasoning and application (Brunt, 2005). All these are, in sum, critical thinking skills. Likewise, Furedy and Furedy(1985 qtd in Halx and Reybold, 2005:295) claim that the capacity to think critically requires "a set of skills involving the ability to identify issues and assumptions, recognize important relationships, make correct inferences, evaluate evidence or authority, and deduce conclusions".

Critical thinking has been defined according to two stances; philosophical and psychological. McPeck (1981:8) defines critical thinking as “the propensity

and skill to engage in an activity with reflective skepticism". Admittedly, reading critically, according to this view, is based on considering information not as fact but with a predisposition for further judgments. According to Sternberg (1986), the philosophical school approaches the critical thinker as an ideal type, putting stress on what people are capable of doing in a given situation. In this respect, Paul (1993) discusses critical thinking in the sense of 'perfections of thought'. This ideal view considers the critical thinker as inquisitive in nature, open-minded, flexible, fair-minded, well-informed, understands diverse viewpoints, and is willing to both suspend judgment and to consider other perspectives (Facione, 1990). Moreover, he sets a number of qualities that characterise critical thinking as to be "purposeful, self-regulatory judgment which results in interpretation, analysis, evaluation, and inference, as well as explanation of the evidential, conceptual, methodological, conceptual considerations upon which that judgment is based" (1990:3). All these definitions approach critical thinking in terms of how one should think by pinpointing characteristics and specifying standards of the ideal thought.

As far as the cognitive psychological approach to critical thinking, it rather differs when it comes to define critical thinking. Cognitive psychologists, particularly those who endorse the experimental research paradigm, tend to focus on how people actually think and not how they could or should think under ideal conditions (Sternberg, 1986). Furthermore, they define critical thinking on the ground of types of actions and behaviours critical thinkers can perform. Put simply, this approach to defining critical thinking sheds light on the skills to be assumed by critical thinkers (Lewis and Smith, 1993).

Since the actual process of thought is unobservable, cognitive psychologists place a stress on the products of such thought i.e., behaviours and overt skills (analysis, interpretation, inquiry). Willingham (2007:8) contends that critical thinking occurs when being engaged in

seeing both sides of an issue, being open to new evidence that disconfirms your ideas..., demanding that claims be backed by evidence, deducing and inferring conclusions from available facts, solving problems, and so forth.

However, cognitive psychology has been criticised by philosophers who have taken a caution vis-à-vis reducing the act of critical thinking to a number of skills. They support their view by claiming that critical thinking is more than simply the sum of its parts (Van Gelder, 2005). In this vein, Bailin (2002) argues that it is possible to simply follow or proceed through the steps of critical thinking without actually engaging in critical thought.

In addition to the philosophical and cognitive psychological approach, the field of education has also taken part in defining and discussing critical thinking to be known as the educational approach to critical thinking.

Benjamin Bloom (1956) and his is widely cited taxonomy of processing skills is considered as the founding stone on which educational practitioners based their discussion of critical thinking skills. Bloom's taxonomy is based on a hierarchical order; with "comprehension" at the bottom and "evaluation" at the top. The three highest levels (analysis, synthesis, and evaluation) are frequently said to represent critical thinking (Kennedy et al., 1991).

Although the three schools of thought and their approaches to defining critical thinking manifestly differ, an overlapping area of agreement can be reached. Lai (2011) summarises this agreement as follows:

- Analyzing arguments, claims, or evidence
- Making inferences using inductive or deductive reasoning
- Judging or evaluating
- Making decisions or solving problems

Accordingly, critical thinking and reading are a quality that any students should possess and develop. Besides, it is among the chief objectives that teachers aspire to reach in literature classrooms. Still, achieving these objectives needs a specific approach to adopt. This latter is considered as the main link in the teaching / learning chain since it dictates how literature should be taught and how to get gains from the potential it offers. Such an issue has been the essence of interest among practitioners and didacticians.

1.6 Approaches to the Teaching of Literature

On the ground of what is stated earlier in this chapter, literature is perceived as an integral component of foreign language curriculum either as a subject of study or as a resource for authentic materials. Moody (1983: 23) stresses that the importance of an approach is to "provide a framework, or sequence of operations to be used when we come to actualities". Furthermore, Whitehead (1968), regarding literature in EFL classrooms, asserts that the factor that is highly determinant in students' learning is how the teacher approaches the teaching of literature. Approaches that have been suggested for use in the teaching of literature are the structuralist approach, the stylistic approach and the critical approach

1.6.1 The Structuralist Approach

Structuralism is an approach that gained importance in the 1950s. This approach determines how a literary text fits into a system of frameworks that can be applied to all literature. Besides, Structuralism emphasises objectivity in examining literary texts and denies any role of readers' personal intervention in meaning-making. It demands learners to approach literary texts "scientifically and to use their knowledge of structures and themes to place the work into a meaningful hierarchical system" (Van 2009:4). In the same vein, Carter and Long (1991:183) comment on such approach by saying that

instead of being concerned with how a literary text renders an author's experience of life and allows us access to human meanings, the structuralist is only interested in mechanical formal relationship, such as the components of a narrative, and treats the literary text as if it were a scientific object.

Such a focus on literature as a scientific system rather than a source of individual and subjective meaning downplays the reader's role in constructing meaning. Pinpointing the main tenets of structuralism, Culler (1982) argues that it does not focus on the stylistic value of literature, but on the different processes and structures that are involved in the production of meaning. It over-emphasizes the linguistic code as "the sole determinants of meaning" (Thomson 1992 qtd. in Van (2009:4).

1.6.2 Literature as Content

This approach is considered as the most traditional approach often used in higher education. It is based on the assumption that literature itself is to be the content of the course. The chief emphasis of this approach is the study of subjects like history and characteristics of literary movements; the social, historical and political background of texts; the biography of the author and its relevance to the text; literary genres and rhetorical devices (Lazar, 1993).

The main premise this is drawn from is that "students acquire English by focusing on course content, particularly through reading set texts and literary criticism relating to them." (Lazar, 1993:24). Accordingly, the literary texts to be taught are selected for their importance as part of a literary canon or tradition.

Lazar (1993:35) argues that this approach can be considered as "a province of the literature teacher rather than the language teacher, and is only successful when used with learners who have a specialist interest in the study of literature". Nonetheless, literature as content remains an approach that carries important

elements of great applicability in the pedagogy of language in general and literature in particular.

1.6.3 The Critical Literary Approach

The emphasis within the critical approach to literary texts is put on what Maley (1989:10) calls “the literariness of the texts we study” .He believes that approaching literary texts in this fashion leads students to achieve a reasonable level of language proficiency and acquaintance with literary terms, elements and conventions.

According to Maley (1989), literary elements of the text such as plot, characterization, setting and theme are the keys to approach literary productions. Furthermore, he insists on the matter that the use of a critical approach in the EFL classroom requires a considerable extent of linguistic predisposition and mastery of literary conventions. In Maley’s view, this approach is seen to better serve the objectives of language learning and teaching.

Additionally, the critical approach draws its basics from a variety of theories such as critical philosophy, pedagogy and literary theory (Van 2009). The main objective of this approach to literature teaching is to promote learners’ critical awareness and thus rejecting any face value judgment. In doing so, students are required to acknowledge the implicit meaning embedded in the text which is culturally, socially and politically related.

1.6.4 The Stylistic Approach

As far as the stylistic approach is concerned, it seeks guiding students towards a closer understanding and appreciation of the literary text itself using the combination of linguistic analysis and literary criticism (Lazar 1993). This means students are taught to see how linguistic and stylistic forms in a literary text function in conveying messages to the reader. Championing the close study of

literary texts, Lazar (1993) claims that this approach has two main objectives. Firstly, it enables students to make meaningful interpretations of the text. In other terms, it allows them to look beyond the surface meaning of the text and to try to infer what is implicit and tacit. Secondly, it helps to expand students' knowledge and awareness of the language in general.

Stated differently, opting for this approach, the teacher encourages students to use their linguistic knowledge to make aesthetic judgments and interpretations of the texts. Accordingly, the language form is the main target in the process of deciphering a literary work's meaning. However, Moody (1983:23) sees the importance of the reader's background knowledge, along with close attention to language features, as decisive to interpreting complex texts that are "capable of analysis and commentary from a variety of different points of view".

Contrary to the precedent approach, the description and analysis of language are afore drawing interpretations. In general terms, stylistics in the classroom does not only aim at helping students to read and study literature with ample competence, it also offers them an excellent opportunity for language practice.

1.7 Models of Teaching Literature in EFL Context

Carter and Long (1991) developed a framework that can be followed by teachers to teach literary texts. They suggest three main models that aspire to meet EFL literature teaching requirements, *viz.*, the cultural model, the language-based model and the personal growth model. The three approaches to teaching literature Carter and Long propose differ in terms of their focus on the text. The first model treats the text as a cultural artefact; within the second, the text is used as a subject of structural analysis. As for the third model, the text is an incentive for personal growth activities Khatib(2011). At a later time, Savvidou (2004) advocated an integrated approach to literature teaching.

1.7.1 The Cultural Model

This model invites students to explore and interpret works of literature from different angles. By the cultural model, the focal point is the language as a cultural artefact. It requires students to investigate a literary text from social, political, literary and historical perspectives. According to Carter and Long (1991), this model places a major importance on the history of literary movements, the different genres, biographical facts about authors and various issues such as geography, custom, politics and art. Via this model, literary texts are considered as a product and a vehicle to learn about the target culture. Carter and Long (1991: 2) scrutinize the functions of this model by saying that:

Teaching literature within a cultural model enables the students to understand and appreciate cultures and ideologies different from their own and space and to come to perceive traditions of thought, feeling and artistic form of within heritage literature of such cultures endows.

Accordingly, this model represents the amalgamation of possibilities literature permits the learners to attain notably the understanding and appreciation of different cultures and ideologies together. It requires learners to explore and interpret the social, literary and historical context of a specific text . Thus, this model opens a window on other cultures developing a sense of empathy and tolerance seeking wider horizons. However, This model is largely rejected by the EFL sphere since, to Carter and Long (1991), it is a teacher-centred approach as well as provides little opportunity for extended language work.

1.7.2 The Language-Based Model

As its name entails, this model considers literature as a means for honing students' language proficiency and awareness. More precisely, the aesthetic aspect of literature is explored within this model through a close consideration of the linguistic and discursal quality of literary texts (Lazar 1993). It is to a considerable extent similar to the stylistic approach.

Actually, the Language Based Model is used to put forward the linguistic patterns literary texts are constructed of, such as literal and figurative language. In fact, it aims to “help students find ways into the text in a methodological way” (Carter and Long 1991:2). In like manner, Savvidou (2004) points out that such approach lends itself to a repertoire of strategies used in language teaching such as close-procedure, prediction exercises to name only a few.

Put another way, it seeks to inculcate the notion of exploring and examining the literary language and to offer a certain acquaintance with the rhetoric aspect of the literary work, therefore, enhancing their literary competence in addition to promoting students’ mastery of language. In this respect, Widdowson (1992) believes that this model is able to bridge students’ linguistic and literary competence. It is hoped, then, that this will lead to a level wherein ‘linguistic potential is not distinct from the literary effect’. To achieve this aim, teachers may use the literary text to assign a variety of vocabulary and grammar activities. Further, the Language-Based Model make literary texts accessible not just to more advanced readers but to a wider range of students (Carter and McRae, 1996)

However, this model is criticized on the ground that it may hinder students motivation because of its systematic process. Carter and McRae (1996) consider this model as taking a ‘reductive’ approach to literature. Viewed as disconnected from the literary goals, language based model is of little engagement; literature is used in a rather mechanistic way in order to provide for a series of language activities directed by the teacher. Therefore, it is believed that learning language is not the prime goal of literature, and a focus on language is doomed to discard the pleasure one can have from the text in question.

1.7.3 The Personal Growth Model

The third model Carter and Long (1991) suggest is the personal growth model. This model lays its main stress on personal experience of the learner. It champions the need of students to actively engage with literature.

Admittedly, as opposed to the models previously mentioned, such a model encourages the readers not only to look for new words or solely to excel in depicting the linguistic features, but going beyond that to appreciate the literary experience which is relevant to their own real-life experience susceptible to foster their engagement with the text and their knowledge about the world and themselves. This idea is overtly hailed by Carter and Long (1991:3); they claim that that the personal growth model enables the students to “achieve an engagement with the reading of literary text [...] and helping them to grow as individuals”.

Actually, this model encourages the students to draw on their own personal experiences, response and emotions. Students, hence, are far from being mere passive recipient accepting ready-made interpretations. They are instructed, on the contrary, to participate actively in the making of meaning, involved both intellectually and emotionally as they are engaged to share their views and opinions.

Most importantly, the personal growth model is a student-centred approach to teach literary texts since it takes ample consideration of students' experience, preference and motivation. It gives them more space to evaluate and distinguish the merits of the masterpieces they read.

In sum, the personal growth model seems able to encapsulate the aims of the language based and cultural models around fostering language learning and cultural awareness, and to enhance students' personal development. It aims at generating a spur to students' personal pleasure in reading literature through placing a priority on the learner's response to the text. In fact, once engaged in reading a literary text, the student is actively concerned with its content. This active interaction, thus, results in creating a pleasurable and rewarding literary experience.

1.7.4 An Integrated Approach to Teaching Literature

The aforementioned models are, according to Savvidou (2004), abstractions and ideal types. Yet, there is a certain overlap between them. She suggests integrating the three models in one approach, namely, the integrated approach. This latter aims at rendering literature in EFL classrooms more enjoyable and stimulating learning experience than a classroom instruction that lies in a mere acquisition of the linguistic component of the text Savvidou (2004).

Actually, based on the three previous models, Savvidou (2004) further calls for an integrated model which would be linguistically, methodologically and motivationally rewarding. Firstly, linguistically, by making use of a wide range of literary texts, learners are introduced to a myriad of forms and structures of English language. Secondly, methodologically, claiming that the literary discourse enforces students' awareness of the processes of reading. And, lastly, motivationally, the enjoyment of reading is the end of studying literary texts. By encouraging students' personal responses by touching on significant and engaging themes, this approach, therefore, leads to students' personal development, fosters their reading awareness and boosts their motivation. In this regard, Lazar (1999: VI) asserts:

By exposing students to the rich language of the text, we can expand their language awareness, their overall knowledge of how words and grammar can be used. By presenting students with the complex themes in the literary text we can motivate them to reflect imaginatively on their own experience and on that of writers in different societies. By gently encouraging them to make their own interpretations of a text, we can develop their confidence in forming well-reasoned interpretations of the language that they read and hear .

Thus Savvidou's integrated approach to the teaching of literature reconciles three models in a systematic one considering that there is a significant overlap between them. Its main purpose is to make literature learning experience to a great extent pleasurable and motivating than the classical classroom instruction that is reliant on a restricted acquisition and understanding of the linguistic component and code of the work of literature. Arguably, Savvidou's approach, as a matter of course, can contribute to an integral learning consisting of the personal development of the students, fostering their language skills and enhancing their cultural awareness.

1.7.5 The Eclectic Approach

The first impression Savvidou's approach leaves us with is its attempt to offer an inclusive teaching of literature on the basis of what seems satisfactory instead of following a single methodology. This way of approaching literature teaching is labelled the eclectic approach.

The eclectic approach in English language teaching is a label given to a teacher's use of techniques from an array of teaching approaches and methodologies. It implies deciding what approach or methodology to use depending on the aim of the course and learners' need. The Eclectic approach comes from teachers' assumption that the evolution of the context they are dealing with requires more than the adoption of a single method, believing that eclecticism is "an effective option in the face of change" (Zheng, 2015: 150). Still, this approach has been criticised for being the arbitrary juxtaposition of doctrines

from different approaches that may result in an incoherence of approach within the teaching practice¹ (ibid).

Literature teaching wise, according to Showalter (2003), eclecticism is probably one of the most 'popular' theory or approach used by literature teachers. It entails not rigidly adopting one single paradigm but, instead, pragmatically relying on different approaches, theories and materials to accommodate to the context and meet the teaching objectives. Put simply, "it is having no theory at all, and trying to make use whatever will do the job" (Showalter, 2003:37). In this regard, Gould Axelrod writes that "as teachers, we need to be pragmatic, using whatever seems to work and not getting in the way of the book and the students" (ibid).

Lazar (1993) sheds light on the student-centredness² of this approach mainly in terms of the choice of texts. He explains that when teachers, beside their own suggestions, give students the opportunity to choose the kinds of literary texts they enjoy and would like to see (such as films based on novels) yield in a balanced selection of texts can "cater for a variety of tastes ... [and] offer something for the more academic or literary-minded student, but also include texts with more popular appeal." (Lazar, 1993:183). The eclectic strand in what Lazar says is pinpointed by Showalter (2003:38) when she asserts that "the eclectic teacher is ready to go with the flow, to use whatever is needed"

As stated earlier along the previous sections, literature has been considered as an important component of EFL language teaching/learning process standing upon pre-determined goals and objectives to be fulfilled through the adoption of

¹ To address this issue scholars like Larsen-Freeman (2000) and Rodgers (2001) devised the terms principled "eclecticism", "disciplined eclecticism," "informed eclecticism" or "enlightened eclecticism" to elaborate a coherent approach to language teaching. Principled eclecticism is based on a complete awareness of the purpose and context of language teaching as well as the needs of students. In this approach, teachers select the methodology and devise the course objectives with attention to the students' specific needs and their learning context.

² This concept will be explained in section (1-8-2)

suggested approaches and models. Nevertheless, an ever-changing world and unstoppable breathtaking advance of technology constitute a major challenge on the part of teachers and researchers in adapting the teaching practices in accord with the demands of the twenty-first century pedagogy.

1.8 Teaching Literature in the Light of the 21st Century

Teaching in the twenty-first century implies taking into account a number of principles and issues related to the evolution of language pedagogy applicable to all subjects of study for the sake of going beyond the traditional academic practice. Such issues orbit around theories, skills, and approaches covering the needs of the students.

1.8.1 Constructivism

It is a common belief that one of the crucial role of higher education is to identify and develop skills and competencies students need in their academic and professional career. Accordingly, university teachers are accounted of involving their students in a learning process that instills in them a number of academic and social skills such as critical thinking and autonomy. As such, they would be enabled to interpret their knowledge and make their own meaning. However, traditional approaches emphasizing memorization or the application of simple procedures cannot advance learners' acquisition and use of such skills (Barron and Darling-Hammond, 2008)

University students nowadays are digital natives and technology literate living in world based on interactivity and networking. They are assumed to come , a priori, with their own background knowledge, experience, mindset and imagination that need to interact with a learning environment which supports and develops them actively rather than treating them as a mere cognitive machines for processing information (Merriam,2001).Though it dates back the previous century, current trends of teaching concur on that the theory that champions giving

students the opportunity to make use of their prior knowledge and experience , and relate to their profile is constructivism having as an essential core “ that learners actively construct their own knowledge and meaning from their experiences.” (Attwell and Hughes, 2010:15)

According to the OECD³'s 2008 Teaching and Learning International Survey (TALIS) teachers in twenty-two out of twenty-three participating countries favoured constructivist pedagogy (Saavedra and Opfer 2012). This is on the ground that constructivism encourages a learning that leads students to work individually or collaboratively aiming at being actively engaged in the quest of knowledge and information. Arguably, in defining effective process of learning and teaching in terms of context and the activity of the individual learner

constructivism may be regarded as the descendent of education progressivism, which also viewed learning as a natural activity that could be best fostered in a rich environment..., and share a view of learning as an active process, rather than passive reception of information, and of knowing as an adaptive function (Payne, 2009:XX)

Constructivist ideas can be traced back in Piaget's educational work (1977) wherein he made the assertion that learning occurs thanks to an active construction of meaning, rather than passive reception. This theory can be discussed from two standpoints, cognitive constructivism and social constructivism. As for the cognitive constructivism, Piaget (1980 qtd in Taber 2006) advocates a constructivist view of learning with the stress on learners' cognitive development. He views learning as a process based on restructuration and reorganization; that is student accommodation and reconstruction of information assimilated on the basis of the already existing knowledge. Put simply, the acquisition of knowledge as natural process of mental construction. This latter, is referred to by cognitive psychologists as the concept of schema.

³ Organisation for Economic Co-operation and Development

Doyle (1987:33) defines Schema as “frameworks of knowledge into which we slot information or make corrections to the basic knowledge already present”. This concept had become strongly related to the process of reading, the construction of meaning and interpretation of literary texts; it is known as the Schema theory. This later explains how the background knowledge affects the text comprehension and interpretation, and how information is received, and new readings are experienced.

In the same line of thought, Rumelhart (1994) suggests the Interactive Model as cognitive-based model accounting for meaning construction. He posits that the information that comes from a set of knowledge sources are processed concurrently. This implies that when the information comes from one source, for instance recognising an event, the reader relies on the information brought from another source, like context related indices and previous experience.

To abridge, Schema theory, as stated by Carell(1983), suggests that schemata refer to background knowledge patterns which are activated when a reader is involved in the process of interpreting a text, and permits to predict, explain , interpret and assimilate new information.

In addition, the process of knowledge construction can be improved through social interaction and discovery. The Interaction between learners and teachers or more skilful peers will provide scaffolding to the learners within what Vygotsky (1978) referred to as the Zone of Proximal Development to construct new knowledge. In this line of thought, Fosnot (1996) explains social constructivism as a process of learning based on interaction and collaboration either among the students or between the students and the teachers. He elucidates constructivist learning in the light of a number of principles:

- 1) Learning depends on students prior knowledge (Schemata)
- 2) New ideas occur as students adapt and change antecedent ideas arriving at novel conclusions which may conflict with previous ones
- 3) Knowledge construction can be improved through social interaction and discovery.
- 4) Learner and teacher Interaction and peers work provides an important scaffolding to the learner

With attention to the social premise to pedagogy, Wilson (1995:25) defines a constructivist learning environment as “a place where learners may work together and support each other as they use a variety of tools and information resources in their pursuit of learning goals and problem-solving activities”. In this sense, the education system assumes a task of satisfying the need for creating an environment wherein students can reconstruct their knowledge collaboratively making use of appropriate means that enable the students to meet their needs and engage in their learning.

Embracing a socio-constructivist view of literature pedagogy encompassing the processes of reading and text comprehension implies that the study of the literary text occurs when the students, the text and the teacher are all involved in the negotiation and construction of meaning. In this vein, Ruddell and Ruddell et al. (1994:813) point out that “the role of the classroom's social context and the influence of the teacher on the reader's meaning negotiation and construction are central [...] as it explores the notion that participants in literacy events form and reform meanings in a hermeneutic [interpretation] circle.”

In other words, social constructivism treats language learning at large and comprehension and interpretation of texts as a process that involves knowledge construction and meaning negotiation through the text, readers, teachers, and the members of the classroom. It represents an environment where learners may work collaboratively using adequate tools relying on targeted materials in pursuit of learning achievements.

Above all, studies have revealed that learners are more disposed to acquire new competencies when they think objectively on new information and concepts learned, and adapt that information to their prior knowledge and skills. Actually, the process of adapting new knowledge and integrating it into their existing conceptual patterns will support further learning. Given that novel learning is incorporated into already existing 'ways of knowing', this, in turn, gives more impetus to creativity and originality, and establishes new cognitive abilities notably critical thinking skills (Lai, 2011).

Admittedly, this creates an environment that helps students to be active participants rather than passive recipients, and thus occupying a central role in the process of learning. As a matter of course, the teacher is to go through a shift from a teacher-centred to a student-centred approach

1.8.2 Student-Centred Approach

In her article written for the UNESCO, Scott (2015) criticizes the prevalence of the traditional teaching practices, notwithstanding the important changes that occurred in the field of pedagogy and society, which are teacher-centred and non-interactive. She asserts that "experts recognize that the 'transmission' or lecture model is highly ineffective for teaching twenty-first-century competencies and skills, yet widespread use of this model continues." (2015:1). This status-quo marked by the inefficacy of teacher-centredness urges the teachers to adopt a pedagogy that places the learner at the center of the process of learning, uses relevant tools and materials, and that is responsive to students needs, interest and preferences. This is grounded on the basis that today's students are active learners rather than spectators. "They view themselves as participants in creating information and new ideas" (Leadbeater, 2008 qtd in Scott, 2015:2).

This approach, emphasising the student rather than the teacher, has long been advocated and recommended by a plethora of educationalist thanks to its

pedagogical outcome. Researchers like Lord, et al (2005) based on test scores compared the impact of learner-centred approach and teacher-centred environment on students' performance. The study revealed that the former approach had significant effects on the students. They concluded that learner-centred approach contributed to enhance students' participation, inquisitiveness, ability to respond to questions, and a more responsible attitude.

In the particular case of the teaching of literature, Showalter (2003) puts forth the fact research on learning styles has led to a shift towards student-centred theories at the expense of subject- and teacher-centred theories pushing universities around the world "eschewing traditional didactic pedagogy and replacing it with learner centred graduate program models" (Payne, 2009:XIX). In this regard, Miller (1999 qtd in Showalter, 2003:35)) makes notice of that

In the literature classroom, the emphasis is shifting gradually but inexorably away from the traditional exposure to 'great works', with the teacher presenting background information and modelling a literary analysis that students will learn to emulate, toward an active, collaborative learning that takes place as the student confronts the text directly

This approach, under the umbrella of constructivism, seeks active learning, and a dialogic, problem-solving pedagogy that fosters student's participation and responsibility in a classroom or a lecture hall in which, as described and advocated by Fereire (qtd in Showalter, 2003:36), teachers and students "become jointly responsible for a process in which all grow"

The philosophy that underlies student-centredness devalues any teaching reliant on spoon feeding and indoctrination, and lift on a pedestal student active participation. It endorses the assumption that "teaching effectiveness depends not on what the teacher does, but rather on what student does. Teaching involves listening as much as talking. It is important that both teachers and students are

actively thinking, but most important is what goes on in students' minds" (McKeachie qtd in Showalter,2003:36).

Within this approach, the teacher is no more the absolute authority in the amphitheatre that the entire lecture is drawn from him/her, but rather the one that renders the lecture as a group pedagogy that congregates the members of the class, as a small community, around it in order to draw knowledge together. Still, in the pursuit of an effective and impacting teaching, teachers have to ponder about how their students prefer to learn, and how to usher them to a easier learning environment. To reach this end, teachers ' chief accountability is to use the adequate teaching tools to sustain the best engagement possible for, ultimately and hopefully, the most effective learning, not least the use of technology.

1.8.3 Technology

Under the advocacy of the 21st-century education principles educators favourably plead for, it is mostly assumed that the effective teaching teachers seek is dependent on the extent it takes into account the student's interests, habits, culture, preferences and capacities. It also depends on the extent it reflects the world as experienced by students. The teacher, hence, is expected to find a way that leads students to engage in a genuine learning setting that takes into account their experience. From this junction, it is hard to deny that technology in all its manifestations epitomizes the means and way teachers have to recourse to and tread in to teach twenty-first-century students.

The relentless and burgeoning progress in information and communications technology reached out the educational circle making its use a part of the pedagogical creed of this century. The International Education Advisory Board advances that twenty-first-century learning is and will go on to be bound to information technology. This observation is made on the ground that

technology has expanded the availability of information to the widest audience beyond the scope of one could imagine before. The internet has made images, sounds, texts and videos widely available within the reach of anyone who wishes to seek knowledge and information instantly with only a few clicks or taps. With the dramatic increase in terms of access to the World Wide Web “The opportunities for individuals to construct knowledge about the world around them beyond their immediate physical surroundings also increases” (Payne, 2009: XVI).

Furthermore, as the internet avails a great range of information and communication media the like of weblogs, social networks (Facebook, Twitter, Youtube), Wikis and online journals, plus the widespread of multimedia as a technology that brought together hardware and software featuring Hypertext , E-books, audio-books and videos , the opportunities for sharing, acquiring, and exchanging opinion , knowledge and analysis become greater in scope. Accordingly, the popularity, the availability and the facility to afford what communication technologies offer resulted in a democratisation of knowledge which creates a haven of pedagogical assets for teachers and students.

21st-century students, the digital natives or, using Nicosia’s terms (2009), the multi-tasking, collaborative, SMS-sending students have their peculiar learning styles and preferences, cultures and experience. Besides, new technologies in a way or another affect higher education demands. This invites progressive educators and innovative teachers to raise questions about the nature of such technologies and how it helps students in the construction of knowledge.

1.8.3.1 Multimedia in English Classrooms

One of the most widespread technology formats in the current time is multimedia. This latter has gained momentum among its users to the extent of occupying an important role in education as an innovative instructional medium

that goes hand in hand with constructivism and learner-centredness and in accord with students needs and learning styles.

a) Definition of Multimedia

Von Wodtke (1993) defines multimedia as a computer-assisted technology which incorporates media such as text, sound, graphics, animation, video and picture in a special modelling into a computer system. Similarly, Reddi (2003 qtd in Sharma and Mishra, 2005:1310) defines it as “ an integration of multiple media elements into one synergetic and symbiotic whole that result in more benefits for the end user than any one of media elements can provide individually”.

By the same token, Mayer (2001) defines multimedia learning as a learning context wherein a tangle of media formats are used in order to construct mental presentations that meaningful complex verbal and pictorial communication. Lu et al (1999) explain multimedia against the backdrop of language pedagogy, they reckon that multimedia is an integrated media tool capable of explaining, querying, and presenting information in a fashion that meets students' requirements. In other terms, it is the processing of textual, auditory (sound and speech), and pictorial (images, videos and animations) elements (Mayer 2001) as part of the teaching and learning operation.

Multimedia, then, is the amalgamation of all these definitions. It is a digital fusion, a learning system which permits a display that combines an assortment of media concurrently. Such a display and presentation are commonly computer-assisted using a delivery hardware i.e., computer screen, audio speaker, slide projector and the likes.

b) Rationale for Using Multimedia in EFL Classrooms

It becomes a common assumption that an EFL instruction which integrates multimedia can effectively promote the teaching/learning process. Actually,

various researches have investigated the pedagogical use of multimedia to disclose its potential in improving language teaching and learning.

Language teaching at large and literature teaching in particular have warmly welcomed the application of multimedia technology during the last decades. A plethora of specialists, scholars and researchers such as Brown (1994) and Chanier (1996) have praised the potential of multimedia for didactic purposes, and have propounded its implementation in the foreign language classroom. They suggest the use of multimedia technology encompassing films, videos, and software on the premise it is the promising technology of the time and has the potential to revolutionise the way we learn and communicate (Wetherbe, 1988).

Going through what researchers have said about the features that multimedia can offer to the learning process, leads us to Mayer (2005). He believes that people learn better from words and pictures than from words alone. He claims that multimedia offers a complex multi-sensory experience, presenting information through different forms. Besides, he asserts that a “mixture of words and pictures always integrates a large amount of information” (Mayer, 2001: 55).

Researchers such as Sweller (2005) shed light on the capacity of multiple representations (text, graphics, images, audio, and video) to foster students’ memorization of the content. She explains that making use of words and pictures concurrently aids the brain to process and store larger amount of information in learner’s memory. Mayer (2005) further argues by stating that students, in general instance, remember 10 percent of what they read, 20 percent of what they hear, 30 percent of what they see and 50 percent of what they hear and see.

Besides, being displayed in a non-linear computer-based environment wherein students can interact with the content, multimedia can be also a prompter for information analysis, tasks performance, and more importantly, thinking refinement and understanding facilitation. Moreover, it gives access to an

extensive amount of information thereby meanings and interpretations evolve (Duffy & Knuth, 1992).

Another reason that favours the utilization of multimedia is stated by Warschauer (2000: 287) who reckons that “multimedia applied in teaching can create a relaxing and non-threatening learning environment in which learners’ motivation and self-esteem can be promoted and learners’ anxiety can be reduced”.

Such safe environment is grounded on the possibility to learn collaboratively, and actually multimedia generates such mode of learning. In this vein, Johnson & Johnson (1986) affirms that this technological tool is a powerful catalyst for cooperative learning and a promoter of socially mediated learning. Therefore, such features make multimedia classrooms a rich and engaging learning environment contributing to high levels of motivation and involvement

Beside the aforementioned advantages attributed to multimedia in teaching, Milheim (1998) adds the fact that such technology offers the possibility to control information that renders learning independent and student-centred. In this respect, Swan & Mitriani(1991) say that teaching and learning in computer-based classrooms have shown to be more student-centred than teaching and learning in traditional text-based classrooms.

Student-centredness and multimedia orbit in the same constructivist direction 21st-century pedagogy upholds. In fact, Mayer (2001) observes that constructing knowledge on the basis of prior knowledge is among the five steps that constitute the process of multimedia learning notably:

- (a) Selecting relevant words for processing in verbal working memory,
- (b) selecting relevant images for processing in visual working memory,
- (c) organization selected words into a verbal mental model, (d) organizing selected images into a visual mental model, and (e)

integrating verbal and visual representations as well as prior knowledge (Mayer, 2001: 54).

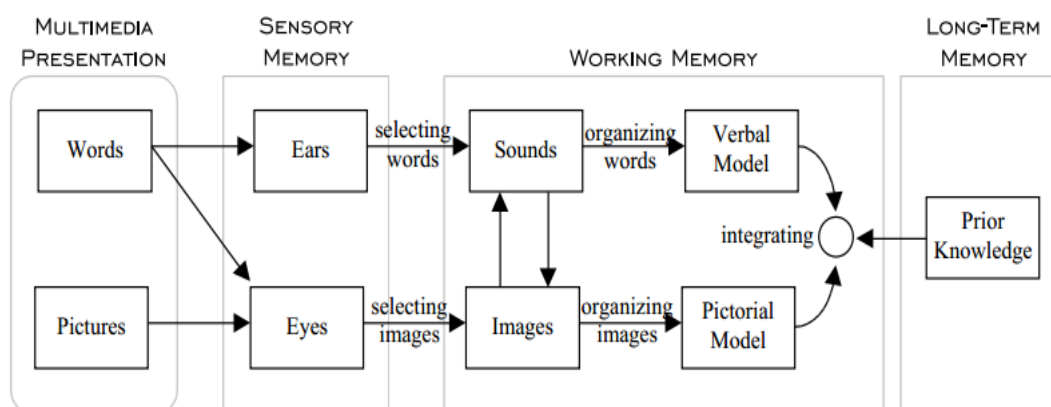


Figure1.1: Mayer's Model of Multimedia Learning

Mayer argues that a learner can only process a finite amount of information at a time, making a sense of incoming information through active mental representations. He also divides memory into the sensory store; which receives stimuli and stores information for short time, the working store wherein mental constructs are created (schema) , and the long-term memory as a repository of all information learned. Accordingly, multimedia can serve as a vehicle for constructivism and its principles.

The aforementioned issues favouring the use of technology and multimedia in education seem relevant to the teaching of literature. It has been noted that multimedia technology is capable of reinvigorating students' motivation to learn. This is of utmost relevance to the teaching of literature knowing the declining interest in reading books on the part of the students which is the main obstacle the teachers strive to surmount

Besides, scientists proved that multimedia positively affects students memorization. Admittedly, a better retention of information is, naturally, helpful in building comprehension, information analysis, thinking and therefore a better understanding and analysis of literary texts.

It has been also mentioned that technology has expanded the availability of information to the students which revolutionized the way literature is learnt. Indeed, via the internet, students can have unlimited access to online e-books, websites like Goodreads , Audible , Kindle and the likes, blogs for literary analysis, online journals for literary criticism, video interviews of authors and an increasing number of blogs and academic institutions that offer courses in literature. All that endows students with the necessary information and skills to understand, analyze, evaluate the works of literature.

Moreover, technology offers to the students the chance to study literature, share their analysis, exchange feedback and discuss their ideas with each other and with their teacher via social media and platforms. This collaborative virtual environment, also called blended learning stimulates students' interest in what they learn and makes it significant to their own experience.

Woodlief (1997), a professor at the English Department at Commonwealth University of Virginia, USA, in one of her online publications addresses the topic of teaching literature via technology and what it implies. She notes:

Pedagogically, my goal is to use the computer environment to help create more dynamic communities of readers and interpreters of literature with classes which involve each student in intense reading/thinking/writing activities yet bring each into the larger community of readers and interpreters. The major issues are how to keep the course focused on the pedagogy and not the computer, and how to balance the focus on texts with the chaos of electronic student discussion. The medium of the computer should carry the pedagogical message, not overwhelm it (1997:para3)

Indeed, that multimedia technology represents a pedagogical value and showcases a multitude of reasons deemed to convince teachers to adhere to the idea of using it in their literature classrooms. This is due to the wide array of assets it displays once used judiciously not least, creating appropriate learning context,

raising students' motivation, enhancing their understanding , improving their analysis, and developing higher-order thinking skills.

For the sake of developing such crucial skills, and as mentioned earlier, teachers of literature have to go beyond the usual transmission approach that may lead to" indifference, apathy and, for most learners, boredom" (Scott,2015:2). If it is the case, they are in need to support the traditional textual content with genuine materials that "offer opportunities for learners to construct and organize knowledge; engage in detailed research, enquiry, writing and analysis" (Barron and Darling-Hammond, 2008). The material that is in close relation to literature and believed to fit in these criteria is film adaptations. This latter will be the concern of the forthcoming chapter.

1.9 Conclusion

The first chapter featured a set of theoretical concerns related to the present research. It accounted for literature and its pedagogy beginning with a definition of literature as an art, then a review of the debate surrounding its incorporation in EFL teaching, and the approaches endorsed to teach literary texts. The last tier of this chapter touches upon twenty-first century education principles and their implications for literature teaching. Constructivism, student-centred approach, technology, and the use of multimedia as an instructional tool were discussed. It was noted that EFL teaching in general and literature teaching in particular are to be aligned with the current principles of pedagogy in order to respond to students' demands. The emphasis is on adapting the teaching tools and materials in a fashion that brings students in an environment relevant to their everyday life that helps them to develop the required skills for literature studies.

CHAPTER TWO

Film and Adaptation Parlance

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2.1 Introduction

After dealing with the approaches and concepts related the teaching of literature in EFL context in the first chapter of this research, the present chapter unfolds on to the relevance of films to EFL pedagogy to subsequently address the issues pertaining to screen adaptation criticism. Accordingly, this chapter will discuss the potential of the motion picture to enhance students' language learning by being in accordance with their learning style, positively affecting their motivation and attitudes, promoting their cultural awareness, and honing their comprehension abilities. The chapter will then expand on the relationship between film and literature. It will draw an analogy that sheds light on the commonalities and differences between the two arts; account for film adaptation and review the main prejudices associated to this medium with a particular regard to the issue of fidelity .

2.2 Film as an Instructional Tool

Known as motion picture, or movie, dictionaries define film as: "a form of entertainment that enacts a story by a sequence of images giving the illusion of continuous movement" Word Web dictionary, "a representation (as of a story) by means of motion pictures"(Merriam-Webster online dictionary) or "A story or event recorded by a camera as a set of moving images and shown in a cinema or on television" (Oxford online dictionary).

In 1922, the famous American inventor Thomas Edison noted that "the motion picture is destined to revolutionize our educational system and that in a few years it will supplant...the use of textbooks" (qtd in Cuban, 1986: 9). In 1985 the French writer and scenarist Marguerite Duras imagined what would the 2000's be like , she said " I think that man will be, literally, drowned in information; in a constant information[...] people will not read any longer. They will watch television; screens will be everywhere, in the kitchens, in the water-

closets, in the offices, in the streets “⁴ . Edison and Duras’ predictive and visionary statements have almost become true.

Today, film, the most popular medium at grassroots level, holds a central place not only in the artistic debates but also in EFL language circle. In this respect, the prestigious NCTE (National Council of Teachers of English) in the United States suggests expanding the definition of ‘Text’ to include film (Fink,2017). This is due to the fact that it is a form of art that enjoys its own language, aesthetics and iconography signifying a valuable instructional material and resource. In fact, apart from its use as a stopgap measure in class, a myriad of researches indicate that films offer important educational assets that make it an essential didactic medium which will be reviewed in the forthcoming section.

2.2.1 Film and Learning Styles

In fact, language teaching is one area in which the application of visual media has been encouraged. A plethora of arguments that favour the use of films in EFL classrooms have been put forward. The first is on the premise that such a visual media is to a great extent significant to nowadays students since it suits their learning styles.

Certainly, the suitability of film as a teaching tool for EFL learners resides in the fact that it reflects the zeitgeist of this generation shaping their views and attitudes. It is all over the place and the time present in nowadays students social life, therefore, this visual culture make them prone to be audio-visual learners. In this regard Kuzma and Haney (2001: 34) posit

We teach and live in a culture dominated by film, television, and other visual media. Our students, namely the MTV generation, spend a major portion of their time in front of the television, at the computer, or in a movie theatre. Consequently, they are geared to audiovisual rather than written forms of expression and communication.

⁴ Taken from a TV interview posted on Facebook.com/brutofficial (08 -02-2018)

Frey and Fisher (2008: 5) endorse this opinion. They consider, with regards to literature teaching, that this present generation of learners, the 'digital natives' as denominated by Prensky (2001), are continuously leaning back from the traditional texts because of their attraction to the scintillating screen. They call for the investment in students' fascination with the image and sound, they state

With students who no longer possess the inclination for traditional subjects and material, the literature teacher is faced with a challenge of keeping up with, and taking advantage of, students' fascination with more visually stimulating media by expanding their choices for literary texts. After all, the primary literacy of the twenty-first century is visual.

Arguably, movies display a congruous quality that justifies its use in educational context, and primarily in the teaching of literature. Being a material that matches students' learning preferences is believed to boost their motivation and engagement in their studies. This leads us to discuss the second argument that in favour of film in class notably being a motivating tool.

2.2.2 Film as a Motivator

It is a common knowledge that motivation is one of the affective factors determinants in the failure or success of learning a foreign language. Language teachers have lent themselves to the use of films in their classes for decades under the premise that it is an excellent motivating tool. As an integral part of their life, today's students come to class with a prior experience and great knowledge about films that they enjoy, hence "it makes perfect sense to bring them into the language classroom. Film, as a motivator, also makes the language learning process more entertaining and enjoyable" (Donaghy, 2014:para3). In other terms, enjoying films as materials and enjoying the process of watching makes bringing film to class results in an enjoyable learning experience as stated

by Harmer (2001:51), "A person might be motivated by the enjoyment of the learning process itself " .

Likewise, Stephens (2001) and King (2002) note that films are helpful in creating a highly motivating and engaging learning atmosphere contributing to high level of interest on the side of the students. Pertaining to those who champion the use of film as an educational tool, Champoux (2007) advocates the authenticity of films and their aptness to break the monotony of the traditional teaching especially when it comes to audio-visual learners. In this vein , in his capacity as a specialist in the study of the human brain, Tileston (2005:16) derides the traditional way of teaching, she -contemptuously- contends:

It is unrealistic to believe that students who are constantly stimulated by the multimedia world will sit for hours each day passively listening to lectures, taking notes, and preparing for a pencil-and-paper exam without dropping out mentally.

According to the aforementioned arguments, "the motion picture, it is an excellent motivator [...] because most students are familiar with and enjoy" (Tileston, 2005:333); a motivator that can minify the monotony that, as students feel, permeates classical classroom.

2.2.3 Film and Students' Attitude

Against the backdrop of the widespread of communication technologies on one hand , and the permanent immersion of young students in the audiovisual world, language learning has been tremendously impacted, let alone its negative impact on students' disposition to read. It is an axiom that learning occurs through reading, and among the subjects of study in EFL class that are based on the reading process is literature. That being the case, students refraining from reading generates a negative attitude towards such a learning subject.

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Davis et al (1992) and Tseng (2010) survey on undergraduates' attitudes towards the study of literature concluded that the disposal to read in the target language plus students' learning preference are greatly intertwined with their attitudes towards EFL literature.

It is becoming commonplace that language and literature teachers express their disquiet by their students' limited reads as reading or keeping a "challenging book by their bedsides" (K.Brown 2009:9) is no more a usual activity. Grabe and Stoller (2002: 89) observe that "most students read little in either the L1 or the L2, and they do not enjoy reading" (Gilbert and Gubar qtd in K.Brown 2009:9), describing students disinclination to read, note that

What was a powerful culture of print seems to be disintegrating as one-time readers...even this assessment seems too optimistic: most of my students have never been "one time readers" in any serious sense; they do read school assignment or informational texts related to their hobbies or interests. But by and large, they experience "stories "through film and television

Decidedly, students tend to forebear reading and shift enthusiastically to new media. Thus, "young students are usually predisposed to dislike recommended literature, believing it to be boring and difficult" (Ruubel 2012:218). Brown (2004) states that EFL students believe that English literature typifies difficult books which are rarely read remaining on library shelves. Besides, some students " avoid writing (and literature) courses because they perceive English and writing to be an esoteric discipline, an artistic(even magical) activity depending solely on divine inspiration" (Moxley qtd in K.Brown, 2009:11).

On that account , EFL students tend to apprehend learning literature due to it inexorable reliance on the reading process entailing to decode and decipher sophisticated language of remote culture. Boyum (qtd in K.Brown, 2009:11)

reckons that this attitude is caused by the 'authority of literature' , an attitude that does not come up when the text is a movie, she tells us that:

Joyce and Dostoyevsky, Lawrence and Virginia Woolf, intimidate us: we may even tremble before them, assured that there is something we are supposed to get from their work, some implicit set of meanings, some carefully predetermined understandings, not so in the case of movies

Thence, such negative attitude constitutes an affective barrier that invites the use of movies as a remedy to such pedagogical issue. As asserted by Baker (1993), attitudes do not remain static but can be changed once adequate materials are used. Clary (1991) reckons that as today's students are media-oriented, and given that film is their favourite, educators are asked to implement it to motivate unenthused readers and bring down their negative attitude

In brief, learning styles, motivation and attitudes are interconnected. Inasmuch as movies are in accord with students' learning style, students' motivation can be enhanced and hence, negative attitude can be turned positive.

2.2.4 Film as a Cultural Resource

It has been long acknowledged that learning a foreign language requires a keen acquaintance with its culture. Kramsch (1993) asserts that language cannot be learnt isolated from an understanding of the cultural context in which it is used. Language learners are taught to have a certain awareness of the cultural aspect the target language carries which is prerequisite in understanding the language itself, and then, permits appropriate use and usage of the language.

A large number of researches support the idea of using the motion picture as an instrument to import the target culture into the language classroom. Bellver (1989) argues that students' unfamiliarity with a foreign culture makes movies incorporation for cultural exploration particularly significant. Herron et.al (1995:18) likewise, recommend the incorporation of films for their capacity

to help in “depicting the foreign language culture more effectively than other instructional materials”.

Actually, films are authentic cultural products that encapsulate a rich range of information about cultural elements like norms, values, ways of living and institutions, and that offer insight into different views of the world. In this respect, Chann and Herrero (2010:11) claim that

Learning languages through film can increase language learners’ intercultural understanding, as well as helping them to become aware of the similarities and differences between cultures, such as everyday life, education, traditions, social customs, religious beliefs, and events of national importance

Movies express and illustrate complex cultural issues, histories, conflicts and taught present in foreign cultures. For this reason, film can tremendously contribute to the development of students’ intercultural competence. The benefits of films are summarised as follows:

- Films offer authentic access to social reality through a society in dialogue with itself.
- Movies offer a cultural knowledge learned across various contexts.
- Motion pictures help learners to reorganize and reconstruct prior knowledge in light of the new, recognising the tracks of prior texts and events as they appear in new contexts. Kramersch, (1993)

In toto, films can generate a supportive environment for a contact with the target language and cultures in a way that is probably missed in a traditional classroom. It works like a springboard for discussion on culture; a mirror of the target culture and means of intercultural understanding. Still, using them in class, films can do more than getting students closer to the versatility of target language culture, they also facilitate the comprehension of the language and the message conveyed.

2.2.5 Film and Comprehension

Learning a foreign language in general and literature in particular entails the understanding of the course reading materials. Robinson (1966 qtd in Pettit and Cockrie 1974:64) explains the process of reading comprehension as :

- Understanding the literal meaning of a writer;
- Understanding the implied meaning of a writer;
- Integration of information and ideas of a writer with the reader's information and related experiences.

Several authors recommend this type of visual technology in order to foster students' comprehension. Chan and Herrero (2010:11) affirm that "learning through film is one of the best ways to improve comprehension skills". Their view is based on the capacity of the filmic features to help in exploring the non-verbal elements of a textual content.

In fact, the teaching value of film resides in its visual aspect that enables learners to understand more by interpreting the language within a visual context. Champoux (1999) puts an emphasis on the audible and visual qualities that make film a comprehensive tool for language learning. When combined, he affirms, they provide learners' with a support to 'get the picture' of the verbal message, and makes ambiguous information as well as abstract concepts easier to be discerned. The amalgamation of image, speech and sound appeals to the senses and makes students cognitive abilities involved. In this way , film is "an excellent medium for giving meaning to theories and concepts. The visual and auditory effects of great films can convey a message better than printed or spoken words" (Champoux, 1999: 211). Likewise, Coniam (2001) posits "video is more authentic than audio in terms of displaying the context, discourse, paralinguistic features, and culture that should be relevant to comprehension (Coniam 2001 qtd in Suvrov 2011 : 2).

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Beside the essential reading comprehension, Schwerdtfeger termed another kind of competence labelled the 'visual comprehension' is not only important for the understanding of speech, but of crucial relevance for learners' ability and motivation to speak as well. (Schwerdtfeger qtd in Sievers,2008: para 7)

In other terms, motion picture is a comprehensible tool capable of contextualising the verbal text via images and sounds that offer a clearer perception of the deep-seated meaning and that, otherwise, cannot be easily grasped through the exploration of purely language-based texts.

With regards the assets of films in teaching literature, "English instructors have often used film to support student comprehension of literary texts" (Malchow,2001:1). Similarly, Bellver (1989) pertains to those in favour of incorporating movies in the teaching of literature under the premise that the silver screen can bring another dimension to the expressed meaning which may deepen students' understanding of literature and film as independent art forms. Further, she brings forward a threefold categorisation of audiovisual aids in terms of their relation to the literary text studied whereof what is textual, contextual, and intertextual

-Textual aids are supplementary materials that illustrate the fictional aspect of the text.

-Contextual materials include items that concretise the milieu wherein the fictional reality figuratively takes place.

-Intertextual materials are those made of the transposition from one code into another, i.e film adaptations.

Suvorov (2011) recaps the advantages movies enjoy in relation to students' textual content comprehension, he mentions:

- Viewing scenes of actors and situations provide a situational and interactional authenticity which may enhance attention and improve comprehension

- Visual supports as facial expressions, gestures and body language give ample information and assist comprehension

- Visual clues can reinforce the verbal message and activate the learner prior knowledge

In addition to all these benefits, film can also be a point of departure to offer incentives for discussions and debates on issues and themes expressed in the movies or texts , cognitive and analytic approaches to the texts, story reconstruction, role play or projects. Given the benefits of utilising film for instruction, it is actually possible to expand such use by screening different kinds of films: short films, feature-length films, film sequences, documentaries or film adaptations

2.3 Relationship between Film Adaptations and Literature

After discussing the pedagogical role of film in EFL context, herein, a close-up will be moved onto one of the most appealing and popular filmic genre, namely, the film adaptation. The connectedness between literature and cinema has always been very appealing to directors and filmmakers. According to Corrigan (1999) ,literature allows two fundamental features for cinema – plot and diversity of narrative points of view. However, the close relationship between the two arts has yielded burgeoning discussions among critics, writers, scholars and filmmakers in literature and film studies about their similarities and discrepancies on the one hand, and the status, the merits and qualities of adaptations, on the other.

2.3.1 Comparison between Literature and Cinema

For the sake of discussing the riveting rapport between literature and cinema, comparing both media does seem an interesting venture worthwhile to embark on. Albeit the fact that both are *ab initio* different arts in terms of codes of transmission denotes the impossibility to invoke any kind of analogy, there are many objective reasons and inherent elements in the two media that make specialists like Bluestone (1956) appeal for a comparison. Comparing film and literature has afforded two stances; the one that believes in a close relationship shared between film and prose fiction, particularly the novel (Nikoleishvili 2007). And on the other end of the spectrum, the one that sees books and movies are as far apart as cave painting and a song (Mayer.R, 2002).

2-3-1-1-Similarities between Literature and Cinema

The most solid ground of comparison is based on the narrative function of literature and cinema. Indeed, both are “narrative arts, and consequently, a pretext to tell stories from the first oral transmissions” (Martínez 2005:57). Beja (qtd in Nikoleishvili (2007), with a focus on novels and films, highlights the convergence of both arts, and regards them as two forms of a single art, the art of narrative literature.

The other common feature is the affective effect on the reader/viewer. Actually, both utilise their specific signs to generate emotions and feelings. Rosenblatt (1985 qtd in Many and Wiseman 1992) describes literature as an experience that engages the reader in a versatility of emotions. Likewise, cinema is viewed as an interaction of the senses with the story displayed on the screen. Stern (1968:646) asserts that while viewing a film ,“we are focused on a screen [...] and we feel, we hear, we see in an all-encompassing tangle of emotions and senses which no other art form demands.”. Said in another way, the reader and the viewer find themselves immersed in an emotional experience which is

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satisfied through the written words of the work of literature and via the audiovisuality of the film.

Film bears a resemblance to literature (novels, short stories and plays) since both are created as means for entertainment and escape that the reader or the viewer lends himself/herself to. Accordingly, Boyum (1985:39) notes that people read or watch expecting to have “the opportunity to identify with other human beings for a while and, vicariously participate in their lives”. Like literary texts, films are made to ask the audience round to identify with, or to develop empathy towards the central characters. Thence, the viewers are provided with a virtual escape and genuine experience thanks to the spectacle of the film encompassing its actors and props.

Above being a haven for emotional response, by virtue of the power of words vested in literature, this latter evokes images left to readers’ imagination. Joseph Conrad (1897 qtd in McFarlane 1996:3), the writer known for his impressionistic language, said: “My task ... is by the power of the written word, to make you hear, to make you feel - it is before all, to make you see”. In like manner, the pioneer of cinematic adaptations D. W. Griffith (1899 qtd in McFarlane 1996:4) said that “the task I’m trying to achieve above all is to make you see”. According to these most quoted statements to account for to literature and film, the task of these latter sounds and looks proportionally similar. Even though they pronounce different modes of rendition, both media, in one way or another, showcase images to the reader and the viewer.

Moreover, Vladimir Nabokov remarks about his novel *Laughter in the Dark* (1960) that he wrote “the entire book as if it were a film” (qtd in Corrigan, 2007:30). The stress on the cinematic element in Conrad and Nabokov’ words, denotes a close relationship in terms of means and end. That is to say, the role of cinema and literature are alike, “making the unseen visible” (Flavin, 2004:5). Admittedly, “cinema agglutinates space and time, image and word” (Martinez

2005:57). It makes use of words and transforms them from one medium to another in order to make the viewer experience a spatiotemporal imagery. In some manner, the cinema stories are seen with opened eyes and in literature with closed ones". (Martínez, 2005:58)

The French film theorist Astruc (1999:161), primarily concerned with the assertion of the status of cinema as a legitimate form of art in its own, argued that a filmmaker can create a fiction with cinematic tools in the same manner that a writer does with the pen. In like manner, in lieu of ink, the filmmaker uses lighting, framing, editing, sound etc. Analogically, he claims that "the filmmaker/author writes with his camera as a writer writes with his pen".

Orr (1992 qtd in Bane, 2006:12) points out the similarities between film and literature by saying that although literary texts and films work with different signifying codes, they share two items; narrative form and a referential nature:

Both produce stories which work through temporal succession. Both refer to, or connote, pre-existent materials. Fiction works through a pre-existent language, film through the raw data of the physical world which its cameras record. In both cases, words and images give off associations which go beyond the immediacy of their physical objects.

In sum, film and literature share the same features and the same tasks. Both rely on a narrative structure and generate an affective effect, but they show their creation in different modes. Still, this appears to be the least of divergence.

2.3.1.2 Differences between Cinema and Literature

Writers on cinema and literature have made mention of some issues that draw the line of differentiation between the two arts grounded mainly on the issue of perception.

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Bluestone (1945 qtd in McFarlane1996:4) argued that “ the perception of the visual image and the concept of the mental image lies the root difference between the two media”. According to him, this kind of discrepancy makes the immersion and perception of film and literary work different.

Hutcheon (2006) considers that literature is more about telling the story, and film is more about showing it. She distinguishes between two modes of telling and interacting. She argues that “the telling mode immerses us through imagination in a fictional world; the showing mode (plays and films) immerses us through the perception of the aural and the visual.” (2006:22). She explains that through telling mode the writer takes us into the minds of characters, whereas in a film we are limited to receive actors’ facial expressions and gestures or listen to the musical track and sounds to guess what the character thinks and how he/she feels.

In the same respect, MacFarlane (1996) asserts that the extent of imagination is more confined while watching than while reading. Nikoleishvili (2007) compares between reading a literary work and viewing a film , and argues that while reading a book the reader can picturise the setting, characters and their actions in his/her mind. As such, reader's imagination is highly individual and free, even within the limits determined by the writer’s words making the reading an uncontrolled experience. But then, the film visuality restricts the viewer’s scope of imagination given that “it is impossible for us to overcome the visual image; that is all there is, it is right in front of us, and we cannot make it any different” (Beja ,1979:64). In other terms, film can merely show us a ready-made ready-to-consume image that makes “the eye can only see what can be seen by the eye, a limitation not shared by the mind’s eye” (Ibid: 65).

Eventually, in her seminar book *Rethinking the Novel/Film Debate*, Elliott (2003:1) presents the crux of the film and cinema comparison as a “perplexing paradox”. With a focus on novels, she states that

On one side, novels and films are diametrically opposed as “words” and “images,” at war both formally and culturally....On the other side of the paradox, novels and films are integrally related as sister arts sharing formal techniques, audiences, values, sources, archetypes, narrative, strategies, and contexts.

In brief, literature and cinema are distinct yet having much in common. The former is written the latter is visual. Still, being made of similar strategies, techniques and sources created a filmic genre in which both arts intersect which is not least film adaptations.

2.3.2 Film Adaptations Defined

Defining film adaptations starts primarily with the definition of the very term adaptation. According to Oxford English Dictionary, to adapt is to “make suitable for a new use or purpose, to alter or modify, adjust one thing to another or, to become adjusted to new conditions.” Konigsberg (1998:6) considers an adapted product as “a work in one medium that derives its impulse as well as varying number of its elements from a work in different medium”. Stated differently, adaptation is the process of transposing one work originating from one medium to another one resulting in a new creation.

When it comes to the films adapted from literary works, film adaptations can be defined as the translation, transposition, recreation of written texts from a literary source such as novels, poems , short stories and plays into the cinematic mode. In fact, one of the extraordinary potentials of cinema is to rework a story from literature to screen done in a number of creative ways (Lev, 2009).

Film adaptation is considered also as derivative work that displays the transposition of a play, novel, or other literary sources in a form of film adhering –or not- to the source material spirit or differently interpreting concepts derived from the source text (Van Vugt, 2011). In this respect, Belton (2003:195) notes

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that that film adaptation "offers an opportunity for filmmakers to reread a narrative from another age through the lens of their own time and to project onto that narrative their own sense of the world". This is possible, according to Corrigan (1999), thanks to the fact that literature – especially novels- provides essential ingredients for cinematic rendition such as plot and the diversity of narrative points of view. In a succinct way, and in Bazin's words (1967, qtd in Lev, 2009:2), film adaptation is the transformation and translation of any "brilliant literary idea or trope to the film medium"

According to the pioneer of adaptation studies George Bluestone (1957), after maintaining that the criticism must be based on the specificity of each art (Cinema versus Literature) since both are too different to find perfect correlations between them, he argues that film adaptations are a kind of paraphrase wherein characters and events "somehow detached themselves from language and, like the heroes of folk legends, have achieved a mythic life of their own" (Bluestone,1957 qtd in Bane,2006:19). Consequently, the filmmaker is not a mere translator of the novel for the screen; but becomes an author of a newly created work.

Bruhn et al (2013:74) expanded their definition of adaptation from being a "transport of form or content from the area of one media-specific setting to another" to " a negotiation that takes place across the preliminary borders of the two or more works included in the process" . The focus here is on the dynamic relationship between both media, a chiasmic exchange between the text and the adaptation in a way that the screen version infers upon the source text and vice versa.

Furthermore, in a world dominated by technology, and wherein culture continuously evolves and develops, adaptation can take limitless shapes and forms. It is not surprising, then, that literary texts find themselves adapted into video games, comic books, musicals and the likes. Actually, Hutcheon and

O'Flynn (2013) *A Theory of Adaptation* extend the definition of adaptation to encompass websites, graphic novels, song covers and other 'post-modern' creative renditions of texts. They remark that postmodern adaptation is reminiscent of the Victorian habits to adapt in every possible way and direction stories from poems, plays, paintings, operas and *tableaux vivants*. Such adaptation, they report, was from one medium to another and then back again. They continue to say that:

We postmoderns have clearly inherited this same habit, but we have even more new materials at our disposal-not only film television, radio and the various electronic media , of course, but also theme parks, historical enactments, and virtual reality experiments (2013:XIII)

In short, film adaptation is a type of derivative work based on the transfer of the written text from the source to the screen with the necessary inherent changes that are implied in the process. It offers also a retelling of well-known stories with different readings of the original text through the critical lens of the filmmaker. As said by T.S Eliot (1921,qtd in Kadam,2015:143) , art is derived from other art; stories are born of other stories

Nevertheless, for a long time, film adaptations had been put under the mercy of a discourse drawn from the ascendant stance of literature over the seventh art. Screen Adaptations of literary works had been downplayed as secondary, artistically inferior and subsidiary, and associated with popular culture rather than the high culture that makes the prestige of literature.

2.3.3 Adaptation between the Pride of Literature and the Prejudice of Inferiority

The discussion on the relationship between film adaptations and the adapted works had long been related to the supremacy of literature over film. A supremacy based on the historical and artistic legitimacy that holds literature

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(mainly the novel) as primary and cinema (filmic adaptations) as secondary. An assumption that prioritises the literary text over their screened versions resulting in the bias of the one is better than the other.

Hutcheon and O'Flynn, S (2013:XII) describe the supremacist discourse that considers adaptation as "likely to be greeted as minor and subsidiary and certainly never as good as the 'original'", as a criticism abuse that contributed to the construction of the subaltern status of popular adaptation oft reduced to "belated, middlebrow or culturally inferior" (Naremore (2002) qtd in Hutcheon and O'Flynn, 2013:2). Similarly, Stam (2000:58) notes that much of academic criticism of film adaptation "quietly reinscribes the axiomatic superiority of literary art to film, an assumption derived from a number of superimposed prejudices".

One of the most dominant prejudices that fuelled the 'putative' inferiority of cinema in general and adaptation in particular among defenders of artistic prestige is the historical seniority and anteriority. Following this premise, the oldest is the best. In this sense, the a priori valorisation of 'historical legitimacy' makes literature an august art, higher in rank than the young art of cinema. In this vein, Stam and Raengo (2005:4) comments on this 'seeing time –rearward- in the mirror' reasoning, he says

Within this logic, [literature] is seen as inherently superior to the younger art of cinema, which itself is superior to the even younger art of television, and so forth *ad infinitum*. Here literature profits from a double "priority": (a) the general historical priority of literature to cinema, and (b) the specific priority of novels to their adaptations

The subjective assessment of the value of the young cinema vis-a-vis the old literature bears a biased corollary that uprates literature to have the status of the best and downgrades cinema to the worst. A binary opposition that crowns

the seniority of the novel over the narrative film presuming an acrimonious imaginary rivalry.

The rivalry between the two arts takes its motives from the essential difference between the two media as literature is a verbal and cinema is a visual art. The prejudice is rooted in the cultures that bestow privilege upon the written word and dismiss the visual arts. Stam and Raengo (2005) label this source of hostility as Logophilia, or in Cartmell et al.(2008) term Logocentricism, which refers to the valorisation of the written language as the highest form of human expression which makes literature better than film. He considers it typically rooted in cultures that draw the high standing of the written word from its role in inscribing the revelation. He further explains that this kind of attitude expands also to other disciplines. He points out:

It is symptomatic, in this sense, that many littératures reject films based on literature, that most historians reject films based on history, and that some anthropologists reject films based on anthropology. The common current... is the nostalgic exaltation of the written word as the privileged medium of communication (2005:6)

Beside the prestige ascribed to the written word, another prejudice is added to the continuum of judgments that discredits film adaptations as compared to literature. It stipulates that the visual rendition of words is seen as superficial lacking the depth that words can reach. This image versus word prejudice is construed on the idea that, as opposed to writers who can register all sort of abstraction, a filmmaker with his camera records merely what shows on the surface and therefore it cannot be art. This adverse judgment is called by Stam and Raengo (2005) the myth of facility. This latter, according to him, is likened to the idea that "it takes no brains to sit down and watch a film" (2005:7) or to Virginia Woolf's abhorrent statement that film viewers' eyes mindlessly lick up the screen; a misconceived version of the issue of reception, indeed.

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The depreciative attitude towards film that supports the ascendance of literature was still of actuality in the early twentieth century. Cartmell and Whelehan (2010:47) tell us that "A number of literary figures made their views public. An essay in the *Bookman* in 1921, entitled 'The Motion Pictures: An Industry Not an Art', regards movies as 'an institution by illiterates, of illiterates, and for illiterates'". This view about art was accepted by the famous British philosopher G.B. Shaw who considered the pursuit of art and the pursuit of money are impossible to combine. In fact, what is reported by Cartmell and Whelehan refers also to an elitist vision that considers cinema and adaptation, the off-spring of industry and commercialisation, a vulgar art destined to the populace. This class-based assessment created what Stam and Raengo(2005 :7) name "a subliminal class prejudice" regarding film as 'the art of democracy'.

In 1932, William Hunter entitled his essay, in the inaugural issue of the literary journal *Scrutiny*, "The Art-Form of Democracy?" in which he wanted to show how the terms art and democracy are incompatible (Cartmell and Whelehan 2010). Hunter was upon the view that art cannot be democratic, and that cinema is not an art. In other words, art cannot be destined to the masses but only to the elite , and art is not to be mass produced. In this regards, Stam and Raengo (2005) claim that this assumption degrades cinema because of the companies it keeps and the lower-class common people it targets, a guilt by association. As a matter of the course, film adaptations, in this view, is reduced to "dumbed down" versions of their source novels, designed to gratify an audience lacking in what Bourdieu calls " cultural capital", an audience which prefers the cotton candy of entertainment to the gourmet delight of literature" (Ibid:7)

This view was "the root of the problem dogging the appreciation and the academic study of film adaptations for most of the twentieth century" (Cartmell, 2012:3) to the point that steps were taken for "a valorisation of literature against

popular culture in general and film in particular...and an effective moratorium on any serious study of adaptations in the English literary curriculum.”

2.3.4 Film Adaptation Seen through Moralistic Criticism

Alongside the multitude of prejudices voiced against Cinema, adaptation criticism has often been moralistic pronounced with striking terms that connote and denote a presumed dishonour and deceit on the part of the adapted version of literary works. Words that regard adaptations as "tampering, interference, violation" (McFarlane 1996:12), ""deformation, vulgarisation, desecration" (Stam and Raengo 2005:3), or contaminating, degrading, and potentially threatening the literary text (Corrigan, 2007) set the manifold obloquy against adaptation.

In 1908, Leo Tolstoy (qtd in Griffiths and Watts, 2013:7) said about the nascent film “ You will see that this little clicking contraption with the revolving handle will make a revolution in our life -in the life of the writers. It is a direct attack on the old methods of literary art”. The statement of the famous Russian writer signals the beginning of a rivalry between cinema and literature which will become a source of hostility. This latter, according to Stam and Raengo (2005) is derived from what they call Dichotomous Thinking that assumes a bitter rivalry between the two arts; each has the secret wish to stab the other in the back. This interrelation between the two arts is seen as a struggle rather than a mutual cooperation. Actually, Adaptation becomes “a zero-sum game where film is perceived as the upstart enemy storming the ramparts of literature” (Ibid:4).

This opinion considers film as a threat that can turn literature into obsolescence, weakness, and insubstantiality, and that «the adaptation as oedipal son symbolically slays the source-text as father” ,that causes “the

erosion of the powers of the literary fathers, patriarchal narrators and consecrated arts" (Ibid).

This value judgment is linked to the Platonic view that sees films and other visual arts as a source of corruption of the audience' mind through delusional forms of fiction that. This view is fervently verbalised by Theodore Dreiser in 1932 (qtd in Cartmell 2012:2). , he says

[Film adaptation of novels] is not so much a belittling as a debauching process, which works harm to the mind of the entire world. For the debauching of any good piece of literature is – well, what? Criminal? Ignorant? Or both? I leave it to the reader

Likewise, considering film adaptations as destructive to literature, Miller (qtd in Baresay 2006:23) stands against adaptations and claims that "most novels are irreversibly damaged by being dramatized". This damage is the result of displaying what novels originally do not. In this sense "to visualize the character, destroys the very subtlety with which the novel creates this particular character in the first place"(Giddings et al.1990:81) . Accordingly, the main criticism is related to the issue of perception distorted by visuality of film adaptations. Chatman (1980:118) explains such problem by claiming that a film adaptation "narrows down the open-ended characters, objects or landscapes, created by the book and reconstructed in the reader's imagination, to concrete and definite images".

In the same line of thought, lamenting the intellectual negative effect of adaptations ,let alone its disservice to literature , Virginia Woolf (qtd in Boyum 1985:6) forcefully reduced the process of adaptation to the "unnatural and disastrous" that "appears to only divert the sight, rather than engage the

intellect"⁵. Admittedly, on the adaptation of *Anna Karenina*, she once said in her essay *Cinema*, reflecting the common opinion of the academic circle of her time, that its translation to the screen was hardly recognizable. According to her, recreating literature, not merely is an ill service to literature but to film as well, she argues that

So many arts seemed to stand by ready to offer their help. For example, there was literature. All the famous novels of the world, with their well-known characters, and their famous scenes, only asked, it seemed, to be put on the films. What could be easier and simpler? The cinema fell upon its prey with immense rapacity, and to this moment largely subsists upon the body of its unfortunate victim. But the results are disastrous to both. The alliance is unnatural. Eye and brain are torn asunder ruthlessly as they try vainly to work in couples (Woolf, 1950 qtd in Cartmell, 2012:2).

Seemingly, Woolf sees adaptation as a culmination of a profit based and obsessed system that preyed on the audience -readers of the book—by churning out “worthless adaptations” for mass consumption “(Dwan 1919 qtd in Jenkins 1997 :21). Cartmell (2012) considers her statements as a comment on a predatory and significantly male cinema’s rape and pillaging of the literary text as a perfect reflexion of the concerns both film and literary critics had with film adaptations “that try vainly to work in couples,” a marriage characterized by jealousy, deceit, and an obsession with who owns what” (Ibid:2)

From the arguments *supra*, screen versions are believed to be worthlessly dumbed down versions of their source novels illegitimate, yet disobedient to the authority of the literary fathers; green-eyed monsters, preying on the consecrated arts. All these construe one’s mind the image of adaptations as

⁵ Taken from *The Cinema* by Virginia Woolf. She composed this essay on the cinema after watching *The Cabinet of Dr. Caligari*, the 1920 German expressionist film. Published in the 3 July 1926 issue of *The Nation and Athenaeum*, *The Cinema* captures both Woolf’s fascination with and apprehension towards film, an art form which was still in its infancy. ‘Film’ in 1926 meant black-and-white, silent film. Source : www.bl.uk/collection-items/the-cinema-by-virginia-woolf-from-the-nation-and-athenaeum

parasitical on the art of literature; a parasite feeding off the body of the parent text, and exhausting its vitality. In this vein, Stam and Raengo (2005) note that it is frequent to hear that a given adaptation has drained the life out of the original. And yet, adaptations are seen as “mere illustrations of the novel and reviewers constantly trot out the same hackneyed put-down - that an adaptation is only “the Classics Illustrated” version of the novel” (Ibid: 8). Similarly, Elliot(2003) remarks that adaptations are perceived as doubly ‘less’; they are less as novels because they are mere imitations of the original, and they are less as films since they do not represent ‘pure film’; thus they lack representational fluency on their own reels. This is the reason that pushed cinema studios to trade on the high esteem of literature in exchange for great respectability.

This uncongenial mood that emanates from the artistic and intellectual circle penned all these charges that sentenced cinema and film adaptations to years of inconsideration being accused of usurping literature and judged as ‘vulgar’ or at best as mere illustrations of the novel. They are perceived substandard in a twofold manner; adaptations are not cinematically peculiar and not original works of literature either. From this, a number of scholars and critics, though with subliminal assumptions, pledged allegiance to the canon, and began to qualify the worth of an adaptation as good when it is faithful to the parent text, therefore the doctrine of fidelity was set out.

2.3.5 The Fidelity Issue.

The most common and prevailing issue that is recurrently invoked in debates and discussion on cinematographic adaptations of literary works is the issue of fidelity to the original source “The pull and push of the practices and debates surrounding [...]fidelity pervade the entire history of the cinema from 1898 to today” (Corrigan, 2007:32), and in McFarlane’s description,“ it has inhibited and blurred adaptations study since its inception”(1996:194). From that time until 2006, according to Hutcheon and O’Flynn (2013:XXVI), adaptations

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were being judged in terms of quality by how close or far they were from their 'original' or 'source' texts" - especially when adapting classics such as the works of Dickens or Austen- Actually, the focus has been, as argued by Stam and Raengo (2005:4), "on the rather subjective question of quality of adaptations, rather than on the more interesting issues of (1) the theoretical status of adaptations, and (2) the analytical interest of adaptations".

The "near-fixation with the issue of fidelity" (1996:194) or the "Chimera of Fidelity" (Stam,2000:54) refers to a "differential notion that purportedly measures the extent to which a work of literature has been accurately recreated (or not) as a movie "(Corrigan, 2007:32).It means faithfulness and loyalty of the adaptation to the original in terms of transposing, supposedly, the specificity of the text i.e the narrative voice, language, characters, settings, plots; and its spirit to the visual medium. Obviously, the process of adapting a literary text to a film entails omissions, additions, alterations that results in important elements of the original to be left out. Such changes due to the transfer from one medium to another, scholars argue, makes film adaptations in an unfavourable position, Resultantly, other chief accusations are cast in the debate like infidelity, betrayal and deformation (Stam and Raengo,2005) pushing people to utter the often heard reflex response , the book was better than the movie.

Stam (2000) links the issue of fidelity to the expectations of the readers/viewers and their 'phantasmatic relation' to the original. He considers that qualifying an adaptation of "unfaithful' expresses the disappointment felt when film adaptation fails to capture what is considered as fundamental narrative, thematic, and aesthetic features of its literary source.

The notion of fidelity then "gains its persuasive force from our sense that ... some adaptations fail to "realize" or substantiate that which we most appreciated in the source novel" (Stam, 2000:54). He adds that words like infidelity and betrayal in this sense "translate our feeling, when we have loved a

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book, that an adaptation has not been worthy of that love" (Ibid). This feeling is confessed by Georges Perec (qtd in Stam, 2000:55). "We left the theatre sad, it was not the adaptation of which we had dreamed... it wasn't the film we would like to make. Or, more secretly, that we would have liked to live"

Hitherto Bluestone (1957) in his seminal book *Novels into Film* argues that there are too many crucial differences between the two media that influences the transfer from one to the other, adaptations had been judged according to their ability to replicate the original version. In 1936, Seldes (qtd in Bane 2006:29) assumed that adaptations are not inherently worthless but "corrupt" distorting characters, twisting plots, changing endings, or carrying different messages . Seldes, like Bluestone, argues cinema and literature are basically unlike forms by virtue of the fact that the essence of the movie is movement while the essential element in the originals is the word. Consequently, an adaptation, plainly, is incapable of being a good reproduction of a novel. He further adds that directors are compelled to do away with" descriptions, conflate minor episodes and characters, and minimize dialogue, relying on the visual aspect of the medium to fill in any gaps that may appear". Therefore, the very translation from the page to the screen "disturbs [the source's] equilibrium" (Bazin, 1997:68) diluting "the symbolic richness of the books and missing their spirit" (Hutchoen, 2006: XII).

From a vantage point, it is seen that due to the nature of the process of adaptation and all that it implies, because of the discrepancies between the two arts, film adaptations are doomed to fail in faithfully reflecting the original. Fidelity in adaptations, by extension, seems perplexed by what extent, precisely, an adaptation should be faithful to. Should it be to the writer's purpose, style, each detail, setting, plot, characters or the spirit and letter of the work?

Accordingly, in an interview speaking about the adaptation of Oskar Schindler's *Schindler's Ark* to cinema, the famous film director Steven Spielberg said that:

The difficulty was what we could not use because we just did not have time to use it...I had to ... Find a way of taking the novel, and not so much distil it, but just find all the moments that moved me the most and were the most informative (insidefilm.com)

Actually, the extent to which the adapter keeps track of the departure version varies considerably from one adaptation to another. Shakespeare and Austen's adaptations have usually been more willing to experiment 'unconventional' audiovisual rendition of the source. Both authors have proven able to adapt and update like in *Lost in Austen* (2008) to actual time travel, as twenty-first-century fans of *Pride and Prejudice* find themselves moving in different places with Elizabeth Bennet. Shakespeare and Austen's adaptations have also bloomed in new cultures: Vishal Bharadwaj's *Omkaara* (2006), as an example, retells *Othello* from an Indian culture perspective, and too does Gurinder Chadha's *Bride and Prejudice* (2004) for *Pride and Prejudice*, as so does Rajiv Menon's Tamil-language *Kandukondain Kandukondain* (2000) for *Sense and Sensibility*, while Rajshree Ojha's *Aisha* (2010), which closely followed *Clueless*, iterate likewise treatment to *Emma* (Cartmell, 2012)

Hence, the extent of fidelity within a spectrum made of various properties, variables and choices becomes blurry to perceive and takes many shapes especially when faithful adaptation may mean and suggest many things and modes to many people.

2.3.6 Types of Adaptations

Some adaptation theorists have suggested modes and categories that explain how closely the screened version preserves the source. This might result in weakening the obstinance of the fidelity to the original based assessment loses some of its privileged position.

In 1975, Geoffrey Wagner was the first to stratify adaptations with a focus on novels. He sets up three general 'modes':

The Transposition in which «a novel is given directly on the screen with a minimum of apparent interference».

The Commentary wherein " an original is taken and either purposely or inadvertently altered in some respect...when there has been a different intention on the part of the film-maker, rather than infidelity or outright violation"

The Analogy through which that film «represents a fairly considerable departure for the sake of making another work of art". (1975:222)

In 1981, Klein and Parker (1981: 32): divided adaptation fidelity to: Firstly, "fidelity to the main thrust of the narrative". Secondly, the approach which "retains the core of the structure of the narrative while significantly reinterpreting or, in some cases, deconstructing the source text», and thirdly, regarding 'the source merely as raw material, as simply the occasion for an original work'

In 1984, Andrew (1984:98) distinguishes three types of fidelity:

Borrowing, when "the artist employs more or less extensively, the material, idea, or form of an earlier text;

Intersecting, wherein the original is "preserved to such an extent that it is intentionally left unassimilated in adaptation" ,

Transforming in which "it is assumed that the task of adaptation is the reproduction in cinema of something essential about an original text."

In 1993, Bordwell and Thompson categorised adaptations into :

Referential that is a reference "to things or places already invested with significance"

Explicit wherein references are " defined by context"

Implicit based on meanings which come up from the filmmaker's interpretation

Symptomatic referring to " a manifestation of a wider set of values characteristic of a whole society" (1993: 49-52).

Within these concepts, the adapter reads the text, draws conclusions and displays in film form what he/she wants to attribute to the work. On the other side of the fence, the viewer becomes a 'reader' of the adaptation.

Brodwell and Thompson (1993 qted in K.Brown , 2009:16) conclude their discussion by saying " Films 'have' meaning only because we attribute meaning to them. We cannot, hence, regard meaning as a simple product to be extracted from the film"

In 2006, John Desmond and Peter Hawkes in their turn suggested three categories:

Close adaptations entailing that "most of the narrative elements in the literary text are kept in the film, few elements are dropped, and not many elements are added" **Loose adaptation** which " uses the literary text as a point of departure") **Intermediate adaptation** " when it is in the fluid middle of the sliding scale between close and loose" (2006:44)

In 2006, Linda Costanzo Cahir likewise proposes a threefold categorisation of adaptation including:

Literal translation "which reproduces the plot and all its attending details as closely as possible to the letter of the book"

Traditional translation which "maintains the overall traits of the book") [plot, setting, and stylistic norms] but revamps particular details in those particular ways that the filmmakers see as necessary and fitting"

Radical translation «which reshapes the book in extreme and revolutionary ways both as a means of interpreting the literature and making the film a more fully independent work" (2006:16-17)

Judging the worth of an adaptation on its faithfulness to the source , and according to the aforementioned classifications, the close adaptation , then, is ,as

its name entails, the one that satisfies this kind of assessment. Desmond and Hawkes (2006:44) give an apropos example of this kind:

Harry as its name Potter and the Sorcerer's Stone (2001)..., is a close adaptation partly because J.K.Rowling, the best -selling author of the Harry Potter series, knew that she had a loyal readership and so in selling the film rights , she stipulated that the film stay close to the Potter text, even insisting on her approval of the director and actors

Going back in time, it is worth to note that such sort of categorisation already existed in literary theory particularly in " a seventeenth-century treatise by John Dryden, proposing that all translations fall into of three different categories"(Boyum qtd in K.Brown 2009:17) :

Metaphrase "or turning an author word by word and line by line, from one language to another"

Paraphrase "or translation with latitude"

Imitation "where the translator...assumes the liberty not only to vary from the words and sense , but forsake them both as he sees occasion" and take " only some general hints from the original" (Ibid)

An analogy of the aforementioned adaptation modes, and Dryden's categories of translation denote that the task of an adaptor is much like that of a translator in the sense that both " demonstrate some sort of allegiance to a previously existing work of art" and that both " create a new work of art in [their] own particular language[s]" (Boyum qtd in K.Brown 2009:17).

However, Boyum emphasises the reality that both, the adapter and the translator are readers. According to her" an adaptation always includes not only a reference to a literary work on which it is based, but also reading of it - and a reading which will either strike us as persuasive and apt or seem to us reductive , even false" (ibid).

Brian McFarlane, with a particular attention to novels, acknowledges the importance of evaluating the screen version of the novel as an attempt to assess the kind of adaptation the film intends to be. Commenting on the endeavours of adaptation theorists and their categorisations, he believes that "such an assessment would at least preclude the critical reflex that takes a film to task for not being something it does not aim to be" (1996:22) and would derogate the tendency to lay on the line of "the primacy of the printed text"(Ibid).

2.3.7 Coming to Terms

Being confronted to the prejudices mentioned earlier which are based on moralistic rhetoric that put adaptations under the rut of worth evaluation supported with the axiom of literature primacy as an art, and the parlance of fidelity that defines the quality of a filmic version of a novel in terms of its ability to be faithful to the beloved source, adaptation theorists like Hutcheon (2006), Leitch (2007) and Stam (2005) have contributed to a manifest evolution of the adaptation terrain challenging the vestiges of film and literature binary oppositions such like "literature versus cinema, high culture versus mass culture, original versus copy" (Naremore,2000:2) that drained the way one can think about both means of artistic expression.

The Evaluation of film adaptation is related to the primacy of literature over cinema by virtue of its historical anteriority. By extension, the precursor text is better than its adaptation. Bane (2006:6) criticises this 'straw man' argument, he says:

If we take *primary* to mean simply occurring first in time or sequence, then obviously the novel on which the film is based is the primary text. However, if we take *primary* to mean highest in rank, quality, or importance, then I will argue that many adaptations rise above their source texts while others raise their source texts to new levels of awareness or importance. Any medium that is able to do either of these cannot be considered secondary.

Besides, Hutcheon (2007) argues the privileged position of the source text on the ground of the historical priority of literature. She puts in doubt the validity of this premise by mentioning older performative forms like rituals and songs wondering, following this logic, which one is to be considered as more prestigious and primary. Furthermore, she reckons that it becomes impossible to retain such hierarchy of artistic forms with at its top literature in a world that witnesses changes in technology and addition of new media and means of expressions to people's repertory of favourite arts

Actually, temporal precedence does not mean forcibly artistic priority. Many arguments have come as a reaction to the denigration of adaptation in a culture that "still tends to value the 'original' despite the ubiquity and longevity of adaptation as a mode of retelling our favourite stories (Hutcheon et al, 2013: XX).

Film adaptation is more than a vulgar media that seeks respectability in recreating and revisiting canonical texts. But it also gives a second breath to classics to be then represented to a new audience since «It is the business of the moving picture to make [classic novels] known to all" (Bush qtd in Boyum1985:4).

Admittedly, adaptation is "damned with praise in its "democratizing" effect: it brings literature to the masses but it also brings the masses to literature, diluting, simplifying, and therefore appealing to the many rather than the few. (Cartmell, 2012:3). In the same line of thought, Stam and Raengo opine that "we can see filmic adaptations as mutations that help their source novel survive" (2005:3). Hutcheon (2006) concurs and says that film adaptations "do not ,leave it dying or dead, or it is paler than the adapted work. It may, on the contrary, keep the prior work alive, giving it an afterlife it would never have had otherwise" (2006:176). In other terms, the elitist idea that degrades films as a vulgar art

cherished by the mass indirectly pays a tribute to cinema since this latter in its turn pays a direct homage to literature through film adaptations.

Accordingly, this claim is supported by Giddings et al. (1990) who claim that surveys show that a great deal of people purchases the printed literary work as a result of viewing its adaptation. Whelehan (2006) adds that writers such as Virginia Woolf, who are somewhat less accessible, gained a larger readership circle after screening their *Mrs Dalloway* (1997) and *The Hours* (2002).

The process of adaptation can be also praised for its ability to reinvigorate other art forms. Circa the end of the nineteenth century, the Anglo-American theatre lived a moribund situation. George Steiner describes the situation as “one in which ‘the Shakespearean shadow’ fell between the knowledge that English drama desperately needed to be rejuvenated and the actual process of writing these new plays” (Steiner qtd in Cartmell, 2012:5). This made Brander Mathews, in his satire, lament about the state of drama of that time and suggest the process of adaptation as a haven wherein redemption can be found:

The native drama’s sick and dying,
So say the cynic critic crew:
The native dramatist is crying
[...]
For want of plays the stage is sighing,
Such is the song the wide world through:
The native dramatist is crying

“Behold the comedies I brew!
Behold my dramas not a few!
On German farces I can prey,
And English novels I can hew;
I am the man to write a play!”

There is, indeed, no use denying
That fashion’s turned from old to new:
The native dramatist is crying [...] (Mathew’s qtd in Cartmell, 2012:55).

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Furthermore, Cartmell (2012: 54) tells us that in March 1838, Charles Dickens, who used to affirm that “every good author, and every writer of fiction, though he may not adopt the dramatic form, writes in effect for the stage” and that fiction and theatre are essentially intertwined, writes in a letter, he intends to “to dramatize Oliver [Twist] for the first night of the next season” (R.Churchill qtd in Cartmell, 2012:56). She informs us that London’s theatre-going public was likely to welcome Oliver Twist on stage. This denotes the general positive reception of the idea of transferring their beloved stories to a performance art. Also, it does seem to be more or less acceptable to adapt a canonical work into a high art form, artistically and cognitively superior, but not into a movie.

Another argument against the castigation of the process of adaptation into film that, according to the hierarchy of genre and medium, lowers the original story by simplifying it due to the transposition to the audiovisual medium is brought by Virginia Woolf herself. Hitherto she likened the film to a parasite and literature to a prey, she envisioned that film had the potential to develop its own independent artistic identity, she points out that “cinema has within its grasp innumerable symbols for emotions that have so far failed to find expression [in words]” (Hutcheon and O’Flynn 2013:3).

Similarly, the film semiotician Metz views cinema as an art that “tells us continuous stories; it ‘says’ things that could be conveyed also in the language of words, yet it says them differently. There is a reason for the possibility as well as for the necessity of adaptations” (Metz qtd in Hutcheon and O’Flynn 2013:3). In other words, adaptations tell stories using the same tools used by storytellers. They concretise the ideas to be conveyed to the target audience, they omit and modify but also extrapolate the story elements; and «they make analogies; they critique or show their respect, and so on” (Ibid)

Leo Tolstoy in his turn, though he warned against the threat of the cinematic practice on the literary form, taking his danger signal against

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adaptations, he gave hints to a nascent form of writing such as writing adaptation for the screen, praised the potential of films to express what is usually expressed through the prestigious arts, and called for a disposition on the part of the writers to adopt this new way of expression *viz* cinema. He said

We shall have to adapt ourselves to the shadowy screen and to the cold machine. A new form of writing will be necessary...But I rather like it. The swift change of scene, this blending of emotion and experience- is much better than the heavy, long-drawn-out kind of writing to which we are accustomed. It is closer to life. In life, too, changes and transitions flash before our eyes, and emotions of the soul are like a hurricane. The cinema has divined the mystery of motion. And that is greatness"(Tolstoy qtd in Griffiths and Watts, 2013:7)

The arguments uttered to dilute the tenacity of the superiority prejudice ascribed to literature over films in general and screen adaptation in particular are also related to the intellectual value of the audiovisual media. Within this stance, the move from the paginal to the filmic form had been judged as "a wilfully inferior form of cognition" (Newman qtd in Hutcheon and O'Flynn, 2013:3), and that "film makes fewer demands on the imagination than a book does" (McFarlane, 2007:16). This suggests that viewing a film is a passive activity that requires no mental effort, which is merely prescriptive in its viewing as opposed to the novel that offers room for imagination development while reading.

This does seem to be a superficial claim that is allegedly reductive. It is rather like saying turning the pages of a novel requires no brain. This brushes off the considerable perceptual act, the visual deciphering , inference from the narration and meaning construction inherent in the viewing process, and turns eyes blind to the fact that "like novels of any complexity, films too bear "rereading", precisely because so much can be missed in a single viewing" (Stam and Raengo 2005:7). That is why it would be fair enough to say that "what matters in both cases, is understanding what one sees or reads" (ibid).

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In fact, it is a truism that films are not capable of offering the same multifaceted interpretation as the imposed on-screen visuals limit the margin of imagination. The viewer, nevertheless, is not merely passive since the visual rendition of films requires similar acute analysis like any novel or literary text. The fact of the matter is that a film requires a close attention to the complex interaction of *mise-en-scène*, the editing, voice over and sound (McFarlane, 2007).

Spack (1985) praises the educational qualities of the filmic counterpart of literary. He points out that such films “provide students with a visual interpretation of the stories and present the costumes, scenery, and sounds of the works” (1985:710). Besides, since literary texts and their screen versions share the same story, adaptations can offer various examples of literary interpretations. Indeed, the visuality of filmic adaptations offers an educational asset that refutes the cognitive nullity claimed by the detractors of this medium. It can offer lively visual context for students who are unacquainted with literary terms and concepts that develop their understanding and interpretation of the work. As Victor Shklovsky says, an image is “a practical means of thinking” (qtd in K.Brown 2009:8).

Fidelity wise, the striking majority of those who devote their effort to the subject of adaptations since the pioneering study of *Bluestone Novel into Film* (1957) have called to end the persistent fidelity discourse as a sole and efficient standard to judge the worth of film adaptations of literary texts.

George Bluestone (1957) set the foundation for the anti-fidelity parlance insisting on the limits of each medium. Dudley (qtd in Hermansson, 2015:147-148) followed his footsteps in providing arguments that dismiss fidelity. He contends:

Unquestionably, the most frequent and most tiresome discussion of adaptation (and of film and literature relations as well) concerns fidelity and transformation. Here it is assumed that the task of adaptation is the reproduction in cinema of something essential about an original text; here we have a clear-cut case of a film trying to measure up to a literary work, or of an audience expecting to make such a comparison.

According to McFarlane (2007), it should not be “necessary after several decades of serious research into the process and challenges of adaptation to insist that fidelity to the original text [...] is a wholly inappropriate and helpful criterion for either understanding or judgement” (2007:15). This due to the fact that any adaptation of a text is “always influencing the original work and even the most ‘loyal’ or repetitive adaptation is bound to be unsuccessful in terms of copying the original. (Bruhn et al. ,2013:70), or as Leitch (2003:161) put it “ whatever their faults, the source text will always be better at being themselves”.

The venture of believing that the faithfulness to a text is essential is misunderstanding the medium of film. It is impossible since it is incongruous with the very nature of reading a literary text since every single reading is ‘a highly individual act of cognition and interpretation ; that every such response involves a kind of personal adaptation on the screen of one's imaginative faculty as one reads” (Farlane,2007:16). Stated differently, it is simply illusionary to expect a literature-based film live up the individuals’ understanding and response to the source text. And it is weird that one is prone to dismiss the response and interpretation of the filmmaker once it does not overlap with that of the viewer.

Furthermore, the process of adaptations is a collaborative work and a furore that involves detailed discussions, setting and dialogue to see how sophisticated any adaptation is. Using the film-making arsenal, the director aims not at making images of a film as a mere substitute to the image of words, but

rather at screening his/her own interpretation of the work that can significantly differ from that of other readers and viewers (Boyum,1985). Besides, Desmond and Hawks (2006) highlight the fact faithfulness cannot be reached since the filmmaker's role is to shed light on the gloomy details left by the author. Therefore, evaluating film adaptation with regards to fidelity to the original is like an illusion or a vain effort by the director, and a delusion by a critic.

Hutcheon and O'Flynn (2013) add another reason that may undermine the fidelity approach to film adaptations which is the emergence of adaptations forms like video games and graphic novels. They observe that "the 'success' of adaptation today in, the age of transmedia, can no longer be determined in relation to its proximity to any single 'original', for none may even exist. (2013:XXVI). They add that taking the popularity, persistence, or even the diversity and extent of dissemination can be an alternative criterion for evaluation. In this vein, they note that "the continuing ubiquity and longevity of adaption strategies across ever-changing and ever-developing new media suggest more optimistic future where such dismissive evaluation just might disappear" (Hutcheon and O'Flynn 2013: XXVII-XXVIII). Drawing a parallel to biology, this latter does not appraise the quality of organisms in relation to their ancestors since they are all, equally, biologically valid. In this sense, the aim, in the future, is to see adaptations having equal cultural validity.

At last, it is manifest that film and literature are two different arts of storytelling. This difference makes deciding which one is better than the other impossible and of extreme bias. A novel tells the story through the written word whereas the film through image and sound; this implies that changes are inevitable. Thus, "it would have been more fruitful to analyse ' how stories travel from medium to medium" (Ray, 2000:41), and not how they are identical in both media. Stam (2000) suggests a criticism of film adaptation not in terms of its loyalty to the parent text as an absolute authority but against the backdrop of its

relationship with other texts and media. Adaptations are not only a mere reproduction of the adapted text but also an appropriation and interpretation which are “endlessly and wonderfully, about seeing things come back to us in many forms as possible” (Sanders qtd in Hutcheon, 2007:para27). Besides, analysing adaptations is not to be nurtured with a moralistic discourse as saying that film is an impure art for. Instead, the main interest should be directed towards the potential of cinema to visualise and express brilliant literary tropes and ideas in a number of creative ways.

In the light of what has been already mentioned, literature and cinema, adaptations and originals have much in common able to leave the field of opprobrium, they “might be seen, if not as siblings, at least as first cousins, sometimes bickering but at heart having a good deal of common heritage” (McFarlane,2007: 28). Such dynamic relationship cancels literature primacy, abridges the prejudice of “hierarchy of artistic prestige” (Martinez 2005:59) and gives film its fair share.

2.4 Conclusion

This chapter was consecrated to the theoretical ground of this research work related to film in EFL context and adaptations of literary works. It first highlighted the relevance of film as an instructional tool in EFL teaching /learning process. It was explained that movies are in accordance with students learning styles, motivation, attitudes, comprehension and culture. Then, the relationship between cinema and literature, film adaptations, the issue of artistic hierarchy and fidelity were reviewed in this chapter. Subsequently, the usefulness of film adaptations in the teaching of literature will be the essence of the empirical part of the present research work. Nonetheless, prior to such endeavour, it is of critical importance to shed light on the methodological design of this study. In fact, the categorization of the research, sample population,

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research instruments and research approaches are the methodological matters that will be accounted for in details throughout the next chapter.

CHAPTER THREE

Situational Description and Research Design

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3.1 Introduction

After reviewing the literature related to the scope of the present paper in the two preceding chapters, this research requires, in order to reach the aims initially set, to stand on a well grounded research design set against the backdrop of the current literature teaching and learning situation in the department of English at the University of Tlemcen. Accordingly, this research went through an empirical study relying on a combination of methods and procedures for collecting the necessary data to be eventually stratified, analysed and interpreted. The chief endeavour of this chapter, *in hoc*, is to account for the research approach, to describe the instruments used and present the profile of the participants. Besides, a general description of the literature teaching/learning situation is provided in the present chapter

3.2. General Description of the English Language Teaching/Learning Situation

The present research is conducted in the Department of English, faculty of letters and languages at the University of Tlemcen. For the sake of placing our case study in its actual context, a general description of the English language teaching and learning situation is of a significant necessity.

The foundation of the University of Abou Bakr Belkaid, Tlemcen is the offspring of a long evolution. It dates back to the early seventies (1974 till 1984) when students were hosted in a university centre that offered higher education, the 'Centre Universitaire de Tlemcen ' restricted to exact sciences and biology. At a gradual pace, the center expanded its teaching to offer various courses in different fields. It is worth to mention that the university center of Tlemcen , during this period, inscribed to its record the graduation of the first class in Social and Human Sciences, and in languages.

In 1984, the map of universities in Algeria witnessed the creation of national institutes for higher education that permitted departments to shift in

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status to become institutes in their own right which, consequently, gave birth to new sections and departments. Moreover, this phase knew the implementation of courses that grant 'University Applied Studies Degree' , also known as D.E.U.A⁶ , and the creation of the first post-graduation programs in almost all sections.

In 1989, and after fifteen years of efforts, determination and maturation, the Abou Bakr Belkaïd University of Tlemcen received the university status. The university now is comprised of eight faculties situated on five university poles, *videlicet*, Imama , Chetouane , Kiffane, New pole, and the pole Miloud; in addition to Maghnia Annex.⁷

It is noteworthy that since its establishment, the University of Tlemcen has been credited an excellent reputation in terms of the quality of the education it offers to the extent that it was considered as 'pole d' excellence'. Actually, the university is still keeping pace with challenges and expectations. In 2018, according to the Times Higher Education (THE), The University of Tlemcen is ranked first nationwide, and twenty-fifth in the Arab world⁸

As far as the Department of English is concerned, it was initially a section of English language created in 1988 beside that of the French language within the Department of Foreign languages belonging to the Faculty of Letters and Languages. Later, the department had been comprising other sections notably, the section of Spanish and translation until 2014.

In 2014, the faculty of letters and foreign languages underwent a number of organization charts. In fact, the Foreign Languages Department was subject to a restructuration giving birth to the department of English language , formerly a

⁶ Standing for Diplôme d'Etudes Universitaire Appliquées

⁷ Source: www.univ-tlemcen.dz

⁸ Source: facebook.com/elbiladtv/

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section , which became, henceforth, an independent department comprising two sections notably the section of Translation and the section of English .

As far as the section of English is concerned, it offers undergraduate and postgraduate studies for the students who express a wish to carry on their studying career in English language specialism, under the banner of the LMD system, after successfully completed their secondary education.

After the implementation of a new reform in 2009 punctuated by the gradual wane of the Classical system and the implementation of the LMD system, graduation in the section of English goes through three years of studies that grant graduated students the degree of 'Licence' in English Language, then the Master degree after two years of study completing thus the two first cycles. Passing successfully the Master's degree, the section of English offers the opportunity to be enrolled in postgraduate studies to be entitled eventually of the 'Doctorate in Science' degree.

Regarding the first cycle of studies (Licence), the chief objective of the three years of graduation is to lead EFL students to achieve a satisfactory level of language proficiency developing their four skills notably in the speaking, listening, writing and reading skill. In fact, the desired aim is to enable students to be equipped with the linguistic competence prerequisite to be communicatively competent. Furthermore, this graduation aims at acquainting students with the Anglophone literature and civilisations with a special attention on those of America and Britain. Accordingly, the 'English Language Licence ' aspires to not only leading the student to be apt to communicate in English, but also to understand different cultures and civilizations.

Equally important, students are ushered in a setting wherein, through the different subjects taught, they are expected to develop their analytical skills and their understanding of the socio-cultural phenomena .Besides, the English

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Language 'Licence' targets to consolidate students' learning process through promoting their autonomy and involving them in collaborative learning .

For the sake of attaining these objectives, EFL students are required to attend several courses covering various areas of study. In their first year, they are concerned with modular courses covering the study and practice of language like grammar, phonetics, linguistics, oral and written production, discourse comprehension, initiation to literature studies, Anglo-Saxon civilisation and culture, research methodology, and ICT. At the level of the second year, African civilisation and psychology are added to the curriculum. As for the third year, students are introduced to modular courses that aim at preparing them for the professional world, to wit ,didactics , ESP , cognitive psychology and translation.

At this level, and after the successful completion of the third year, students are awarded the 'Licence' degree in English language. This latter offers the opportunity of further studies, not least, Master studies.

By the end of the third year of graduation, having already developed their academic profile and preferences, students are required to choose the specialism they will embark in for the next two years. They have the choice between a Master in Language Studies', 'Anglo-Saxon Literature and Civilisation Studies' 'Didactics and Assessment in English Language Education' or 'English Language and Culture'⁹

Having successfully completed the second cycle of graduation holding a Masters degree, the department of English offers students the chance to apply for an admission to doctoral programmes in various fields for instance, language and literature, comparative literature, language and education, sociolinguistics, and didactics and assessment.

⁹ Masters ' English Language and Culture' was cancelled in 2017

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In few words, with 58 fulltime teachers; 9 professors, 26 senior lecturers and 23 assistant lecturers acting as at the three levels. The English department is the locus wherein a constellation of modular courses are taught under the banner of the LMD system for the sake of equipping students with the necessary skills to get the hang of the different aspects of the 'global language'. In this department, students are instructed and prepared to be future teachers and researchers who will be able, in their turn, to contribute to the development of the EFL teaching process. The degrees granted by the department allow to teach English at all educational levels, and to work in fields like journalism and tourism, in accordance with the market demand. Hence, the department of English mission is building a bridge between the academic environment and the professional.

3.3 General Description of the Literature Teaching/Learning Situation

After presenting a general account about the University of Tlemcen and the English language department. In this section, light will be shed on the literature teaching and learning taking into consideration the teachers, time allocation, the syllabus of literature

3.3.1 The State of Art

Since the foundation of the section of English till the present day, literature has been regarded as an integral component of the EFL pedagogy. Within the LMD system, English literature is taught starting from the first year of graduation. In fact, literature program, at the level of the first year, consists of an introduction to British literature with a focus on poetry. In the second year, studies of literary text touch upon different literary genres and movements. After these two years, third-year students are provided with the opportunity to go further in the study of literary texts covering prominent novelists and poets belonging to different eras.

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At the level of master studies, literature is taught in one out of the three majors offered by the section of English. In fact, students who express their wish to embark on Anglophone literature and civilization studies have the opportunity to attend various lectures and seminars on literature.

As mentioned earlier, the teaching staff of the department of English consists of 58 teachers among them 9 professors and 26 senior lecturers. This favourable situation permitted to afford doctoral programs since 2014. Actually, students who pass their master degree and succeed in a national doctoral contest have the opportunity to go over three years of post-graduate studies in literature, didactics and sociolinguistics. Accordingly, literature has its fair share in the doctoral programs in the department given that 14 postgraduate students undertake their research in 'Language and Literature'. Besides, by the academic 2016-2017, the department of English opened access to another doctoral project, in 'Comparative Literature' that ushers 6 students to postgraduate studies. For the academic year 2017-2018, 3 students succeeded to join the doctoral program in 'Comparative Literature' as well, and are in parallel part-time literature teachers

3.3.2 Teachers of Literature

In order to account for the literature teaching/learning situation, one may have some insight at the teachers of literature within the department of English. Accordingly, for a better analysis of the teaching of literature situation, it is important to shed light on their number, credentials and teaching experience. These elements are represented in the following table.

Teacher	Title	Experience
Teacher 1	Professor	24 years
Teacher 2	Professor	18 years
Teacher 3	Senior Lecturer	17 years
Teacher 4	Senior Lecturer	10 years
Teacher 5	Senior Lecturer	6 years
Teacher 6	Assistant Lecturer	8 years
Teacher 7	Assistant Lecturer	6 years
Teacher 8	Assistant Lecturer	3 years

Table3.1: Literature Teachers and their Teaching Experience¹⁰.

As shown above, the number of the teachers of English literature seems to be quiet meager and in disproportion with the massive number of students¹¹. In fact, compared to the other subjects of study, literature teachers are restrained in their number. Nevertheless, as a remediation of this situation, the department resorts to the post-graduate students in addition to visiting teachers coming from other universities

3.3.3 Time Allocation

Time allocation wise, literature at the level of the department of English is taught in one hour and a half per week for first and second-year students. A lecture of ninety minutes per week is far from being sufficient for a subject that concerns the study of both, American and British literature. However, since the academic year 2015/2016, third-year students started to have literature sessions with three (3) hours a week. This became applicable after the 'Licence' national curriculum was subject to a process of harmonization.

¹⁰ Source: Department of English language, Tlemcen University.

¹¹ The total number of students enrolled in the English section during the present academic year (2016-2017) is estimated to 1151 students. (Source: Department of English, University of Tlemcen).

3.3.4 Literature Syllabus

After an introductory course on literature during their first year, students reiterate their experience and expand their study of literature in the second year and third year through a syllabus that carries a variety of universally recognized canons of several genres and different well-known eras. Below is a general description of the content of the modular course of literature destined to EFL students at the department of English.

3.3.4.1 Literary Studies Syllabus – First Year

- **Course Description**

The modular course is dedicated to a general introduction to literary studies including basic concepts and strategies for literary analysis. Besides, the course covers, comprehensively, the history of English literature from its offset to the end of the Jacobean era.

- **Course Objectives**

The purpose of the course is to acquaint students with salient literary genres, categories and terms. Students expected to learn how to analyse and interpret literary texts. The aim is to get them familiar with the different types of literary works in addition to the development of English literature from its beginnings to the end of the Renaissance period.

▪ **Course Content**

History of British Literature	Introduction to Literary Studies
1-Literary genres: drama, verse, prose fiction	1-Development of poetry and types of poem.
2-Development of the English language and literature.	2-Shakespearean and Petrarchan sonnets (William Shakespeare – Sonnet 18 , Elizabeth Barrett Browning – Sonnet 43)
3-Old English and medieval poetry (Beowulf, Geoffrey Chaucer’s The Canterbury Tales)	3-Sound Patterns in poetry
4-English Renaissance (William Shakespeare – The Merchant of Venice , John Milton – Paradise Lost)	4-Stanza, line, rhyme, rhythm (Scansion)
5-Figures of speech	5-Development of fiction
	6-Development of drama

Table 3.2: Syllabus of Literary Studies- Year I ¹²

3.3.4.2. Literary Studies Syllabus – Second Year

▪ **Course Description**

The module covers, with elaboration, the literary production in America and Britain. It deals with American literature during the colonial period, the rise of the national literature until 1945. Equally, the course is devoted to British literature with a focus on the literary production during the period ranging from the Elizabethan Age to the Victorian Age. Addressing this period eras entails the analysis of literary texts of different genres (poetry, drama, prose) related to each era.

▪ **Course Objectives**

The course aims at enlarging and developing students’ knowledge of major writers and genres of English literature. It seeks to hone their ability to identify stylistic features of texts relying on the analysis of works of literature of various

¹² Source : Prof Serir-Mortad Ilhem

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genres and belonging to different literary trends. Equally important, the aim of the subject is to accompany students to become effective active readers capable of responding and analysing critically to texts studied.

▪ Course Content

American Literature
1- The Colonial Period 1650-1765
2- The Rise of a National Literature a)1765-1865 b)1865-1915 c)1915-1945 (Poetry – Drama – Prose)
3- The Colonial Period 1650-1765
4- The Rise of a National Literature a)1765-1865 b)1865-1915 c)1915-1945 (Poetry – Drama – Prose)
British Literature
1- Elizabethan Age (Poetry – Drama – Prose)
2- From the Metaphysical Poets to the Commonwealth (Poetry –Prose)
3-The Restoration and the Age of Pope (Poetry – Drama – Prose)
4-The Rise of the Novel
5-Romanticism (Poetry – The Novel)
6-The Victorian Age (Poetry – The Novel-Drama)

Table 3.3: Syllabus of Literary Studies- Year II¹³

¹³ Source : Department of English – University of Tlemcen

3.3.4.3 Literary Texts Studies Syllabus – Third Year.

▪ **Course Description**

The study of literary texts for third-year students touches upon literary movements such as realism and modernism in Britain and America with a focus on the most prominent writers and their canonical texts representative of these trends. Moreover, this modular course, with two sessions a week, is based on critical readings and interpretations of novels, short stories and poems. Throughout this course, students are required to complete homework, reading and writing related assignments.

▪ **Course Objectives**

The subject aspires to heighten students' level in terms of recognising inherent analytical forms and critical concepts embedded in works literature assigned. It targets a mastery of English literature concepts in addition to acquiring a good critical reading and analysis of literary texts that permit to go through the different levels of interpretation including the cultural, stylistic and linguistic. Moreover, studies of literary texts for third-year students aim at leading the learners to respond to the message conveyed by the studied writers in the light of their experience, and to its relevance to the current world.

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▪ Course Content

Introduction to Literary Analysis
American Realism:
- The Genteel Tradition: Henry James "Daisy Miller"
- The Local-Colour Movement: Mark Twain <i>The Adventure of Huckleberry Finn</i>
- African-American Literature: -Slave Narratives: Frederick Douglass <i>The Narrative of the Life of FD, An American Slave</i> -Protest Writers: Richard Wright <i>The Ethics of Living Jim Crow</i> -Integrationists: James Baldwin <i>Autobiographical Note</i> .
- Introduction to Modernism
- James Joyces' " <i>The Dead</i> " from <i>Dubliners</i>
- Joseph Conrad's <i>Heart of Darkness</i>
- F. Scott-Fitzgerald's <i>The Great Gatsby</i>
- Modernist Poetry: W. B. Yeats " <i>The Second Coming</i> " T. S. Eliot " <i>A Game of Chess</i> " from <i>The Waste Land</i>

Table 3-4: Syllabus of Literary Studies- Year III ¹⁴

3.3.4.4 Master – Literature and Civilisation

▪ Literature Course Description

Students who opted for this major have the opportunity to familiarise with contemporary approaches and theories to the study of literary texts, and to develop their critical and analytical skills. More particularly, students are offered the opportunity to deal with a wide range of Anglophone literary texts that tackles universal issues such as post-colonialism women representation and the image of the orient portrayed in the English literature. Besides, literary concepts within this major are given their share through the study of the discourse patterns in novels within an intertextual frame.

¹⁴ Source : Dr Souad Berbar

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▪ Course Objectives

Students enrolled in master in Anglophone Literature and Civilisation (LC) are expected to develop the required competence in terms of critically analyzing literary texts, and to better interpret and understand the similarities and differences embedded in literature of various periods and regions of the Anglophone world. Besides, the aim is to assist students to develop their mastery in applying modern literary theories to explore the social and cultural context in which fiction was produced.

▪ Overview of the Literary Content within Master –LC-

Module	Syllabus
MENA in English Literature	<p>Introduction</p> <p>-The Elizabethan Perception of North Africa and the Orient</p> <p>-The Eighteenth Century: Narratives of Travel</p> <p>-Aspects of 18th-20th Centuries Orientalism</p> <p>-Travel Books:</p> <p>* T. E. Lawrence Seven Pillars of Wisdom.</p> <p>*Wyndham Lewis Journey into Barbary: Travels across Morocco</p> <p>-Travel Fiction:</p> <p>*Lawrence Durrell The Alexandria Quartet</p> <p>*Paul Bowles The Sheltering Sky (begins and ends in Oran)</p> <p>-21st century Travel books</p> <p>Travel fiction: Thomas Pynchon. Bleeding Edge. 2013</p>
Women Writers	<p>-<u>British Women Writers</u>: Mary Wollstonecraft, Ann Radcliff, Mary Shelley, Jane Austen, Charlotte Bronte, Elizabeth Gaskell, Virginia Woolf</p> <p>- <u>American Women Writers</u>: Harriet Jacobs, Charlotte Perkins Gilman, Zora Neale Hurston, Toni Morrison, Alice Walker</p>
Discourse in the Novel	<p>Aspects of the Novel -Narration -Intertextuality</p> <p>Dialogism –Metafiction</p>

Post Colonial Studies	-History of the African languages and cultures -Comparative history of colonisation in Africa -African Ethnicity, Identity and traditions, a historical and contemporary approach
Literary Criticism	-Traditional Approaches in Literary Criticism. -Formalism and New Criticism -Structuralism and Post-Structuralism -Marxism -Psychoanalytical Criticism -Reader Response and Reception

Table 3.5: Literary Content in Master –LC-¹⁵

3.3.4.5 Master – English Language and Culture

- **Description of the Literary Content**

Literature subjects within this master entail the study British and American literary masterpieces in addition to a focus of the main literary theories that inform the field of criticism. 'Master's ELC programme' offers a view of the major patterns of development within the British and American literary traditions and an exploration of canonical literary texts from different periods.

- **Course Objectives**

The objective behind the study of literature for ELC Master Students is to provide and consolidate their ability to approach British and American literature and culture with knowledge and sophistication, and to develop their awareness of the differences in writing fiction and its concerns. The course aims also at developing students' critical analysis through the application of literary theories that permits to explore the historical and social context in which the target literature was produced taking into account their role in the construction of national, regional, class and other identities.

¹⁵ Source : Department of English

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- Overview of the Literary content within Master –ELC-

Module	Syllabus
American Literature & Culture	Ralph Waldo Emerson : <i>The American Scholar</i> Edgar Allan Poe : <i>To Helen; The Raven; Israfel; The Black Cat</i> Ezra Pound - <i>Portrait d'une Femme</i> Ernest Hemingway - <i>Big Two-Hearted River: Part I&II.</i> William Faulkner - <i>Old Man</i>
British Literature & Culture	-John Donne: <i>The Good Morrow.</i> -William Wordsworth : <i>I Travelled Among Unknown Men</i> -Samuel Taylor Coleridge : <i>Kublai Khan</i> -Thomas Carlyle: <i>Democracy</i> -John Stuart Mill: <i>On Liberty, Chapter III: Of Individuality As One of The Elements of Well-Being</i> -William Butler Yeats: <i>The Second Coming</i> James Joyce : <i>Araby</i>
Literary Theory	-What is Literary Theory? -Traditional Literary Criticism -Formalism and New Criticism -Marxism and Critical Theory -Structuralism and Post-Structuralism -New Historicism and Cultural Materialism
Post-Colonial Discourse	-Third world literature -The writings of Frantz Fanon; -The writings of Edward Said; -The writings of Bill Ashcroft; -The writings of Michael Bakhtin.

Table 3.6: Literary Content in Master –ELC¹⁶

3.4 Research Design

At this junction, the subsequent endeavour of this chapter, after describing the current context of the study, is to account for the methodological design of this research. In order to explore the research questions and

¹⁶ Source : The department of English

hypotheses formulated to examine the potential of the use film adaptations to meet literature teaching requirements, and measure their capacity to enhance students' critical thinking skills, this research is conducted under the banner of the case study method. Accordingly, the present case study research makes use of three research tools for data collection; students' questionnaire, teachers' interview in addition to pre- and post- tests, beside a quantitative and qualitative approach to stratify and analyse the data gathered from the research instruments.

3.4.1 Research Method

Current literature on research methodology notes that case study research has been considered as an essential form of social and human sciences inquiry. Yin (2012: XIX) points out that beside methods like surveys, experiments and quasi-experiments, case study is among the most used methods of research in various fields covering "a broad variety of subjects such as community studies, education [and]public policy ". Depending on the situation, "case study research may be conducted alone or in combination with these other methods. All have complementary strengths and weaknesses" (Ibid).

The choice for the case study design is supported by the fact that case study is a kind of research that draws a bead on phenomenon to be analyzed within its natural setting. A case study can be about individuals, organizations, processes, programmes, institutions, and even events. Besides, "the case studies have to describe what happened when, to whom, and with what consequences in each case" (Neale et al 2006:3). In other terms, using the case study permits to draw the attention on contextual variables wherein the subject of research occurs. In the same line of thought, Yin (1984:23) argues that

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A case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, when the boundaries between phenomenon and context of evidence are not clearly evident; and which multiple sources of evidence are used

Additionally, case studies are adequate to be used when a researcher has original contributions he/she wants to disclose, evaluate the effectiveness of educational programmes , or to document and analyse implementation processes. This method can be used as a means to document, experiment and analyse the outcomes of interventions (Yin,2012). Accordingly, it is an “ in-depth investigation of a given social unit resulting in a complete, well-organised picture of that unit” (Isaac and Michael,1981:48). In other words, case study approach to research offers the researcher a comprehensive analysis of a particular phenomenon within its natural context.

This process is based on the formulation of research questions and hypotheses that are the springboard of the research and permits to specify the target of the study. In this vein, Adelman et al (1976 qtd in Nunan1992:75) points out that

Case study research may be initiated in one of two ways. In the first of these, an issue or hypothesis is proposed, and an instance drawn from that class and studied in its own right rather than an example of class.

In other words, case study is based on hypotheses to be discussed in a specific context and in the light of specific items of information that reflects the class or group under study. This method, using Adelman’s (1976) terms, is an ‘ instance in action’. It entails that the researcher selects a given issue within a particular group from a whole class or organisation, and puts it under study to know how this issue works in its natural context.

In order to investigate the hypothesis and its related issues, a number of sources of datum are to be in use. The case study is reliant on different sources of

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information and methods for data collection. Yin (2003) lists a number of sources of information such as documents, archival, interviews, records and observations.

Put simply, case study deals with pre-targeted phenomena to be investigated relying on the selection of a particular group of people and using adequate instruments in order to obtain results, analyse data, and interpret findings. It aims at informing the inquiries of the research. Accordingly, the present investigation is conducted under a case study design adequate to explore and experiment the utility of film adaptation to teach literature, and its aptness to enhance students critical thinking skills. This is within a context characterized by a lack of these skills on the part of the students, and a need to think about the possibility to resort to untraditional materials that can bring adequate and authentic learning to the class.

3.5 The Research Participants

The informants participating in this research are Master 'ELC' students and literature teachers from the faculty of letters and languages, department of English language at the University of Tlemcen; and from universities abroad . A description of their profile is the concern of the next section.

3.5.1 Students' Profile

As case study research suggests, and for feasibility considerations, the study concentrates its effort on a selected sample representative of the target population. This latter is defined as being "the group of participants or informants whom the researcher actually examines in his empirical investigation and the population is that group of people whom the study is about" (Dorney 2007:96). Among the students following master courses in other majors, Those targeted to inform the present study are first-year students enrolled in master in

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'English language and culture' (ELC). They are graduate students who attend master studies that encompass courses in American and British literature, and literary theory.

The population under study consists of twenty-eight (28) students, twenty (25) girls and eight (3) boys aged between nineteen (19) and twenty-four (24) years old. This number represents the total effective number of the Master –ELC- students. In this case, in an in-class research, no random selection and assignment are carried out since this group of students is an already established class also referred to as an 'intact group'. This latter, according to Hatch and Lazarson (1991) permits the researcher to give evidence to support the link between variables

It is significant to mention that the choice of such a population and such level stands upon the ground that first year Master ELC students study different pieces of literature, and deals with various matters related to literature notably literary theory and criticism. They are concerned with literature and its cultural and social implications in addition to the political and psychological depth of the work. This implies they are supposed to have certain background knowledge and capacities to understand and critically analyse the content of the text discussed. In addition, opting for the selection of these participants in particular, among students of the other majors, is actuated by the fact that they were, in their third year of graduation, under the aegis of the researcher introduced to the notion of critical thinking and reading, and acquainted with literary texts analysis. Moreover, the students selected were taught by the researcher during two years (third-year 'Licence' and first-year 'Master'). This affords the researcher an *in situ* proximity with the students that allow him to know of their abilities and attitude, and also the possibility to control the factors that can pose

a threat to the internal validity of the investigation the likes of 'history'¹⁷, unreliability of the tests and the misunderstanding of the instructions. It is worth noting that during the first semester, the researcher noticed a deficiency in terms of critical and analytical abilities among these students, especially in their first term exam papers. This makes choosing this group of students relevant to the aim of the present research which is exploring the capacity of film adaptation in enhancing students' critical and analytical skills

3.5.2 Teachers' Profile

The informants teachers involved in this study are seven (7), four teaching at the University of Tlemcen and three affiliated to European universities. Their teaching experience varies between three years (3) and twenty-four (24) years. Credential wise, two of them hold a Magister degree, others are entitled Doctors in literature.

3.5.2.1 Teachers from the University of Tlemcen

- The first holds a Magister degree in didactics of literary texts and civilisation, her field of interest is the teaching of poetry. She has been teaching literature at the University of Tlemcen since 2012, and at the University of Oran since 2014. Besides, she is undertaking a doctoral research.
- The second is a Senior lecturer; she commenced teaching at the university in 1994. She is specialised in American and British literature.
- The third is an assistant lecturer holding a magister degree in literature and enrolled in postgraduate studies. With an experience of three years (03), she teaches American literature and culture.

¹⁷ History “ refers to the possible negative effects of the passage of time on the study “(Seliger and Shohamy ,1989:101). It is the influence of events that take place during the testing on the dependent variable outside the independent variable

- The fourth is a senior lecturer specialised in literature. Having been university teacher for eight years (08), she is in charge of different modules of literature, notably, American and British literature and literary theories and more specialised in women writers.

3.5.2.2 Teachers Affiliated to Foreign Universities

- The first is a senior lecturer specialized in literature and cinematographic adaptations in the department of Anglophone studies at the University of Paul Valéry, Montpellier 3- France.
- The second holds a PhD in literary studies and is an associate teacher, in the department of English language and literature, faculty of letters at the University of Istanbul-Turkey.
- The third teacher met and interviewed in a European university is a senior lecturer and the head of the Department of Language and Literature Education at the University of Granada – Spain.

3.6. Instruments for Data Collection

Among the basic principles of conducting a case study is design and recourse to diverse research instruments for data collection also known under the denomination of triangulation. The multiplication of methods of data collection is recommended to enhance the chance of objectivity, validity and reliability of the data collected. Triangulation is used also to cross-check the results and compare data to determine whether they are in conflict or they corroborate (Creswell, 2006). It also refers to “combining different sorts of data on the background of the theoretical perspectives, which are applied to the data[...]thus contribute to promoting quality in research” (Flick,2009:445). In doing so, the researcher can back up his/her hypothesis with evidence and confirmation. Stated differently, the diversification of research instruments helps the investigator afford strength for the results, thus validating the research

findings. In fact, making use of multiple research instruments in collecting data gives more chances to obtain a realistic and representative picture of the investigated item (Bacha, 2004).

Accordingly, the researcher followed suit and designed three research instruments for the needs of the study. "The most frequently used methods are questionnaires; interviews; observation and informal consultations with sponsors, learners and others". (Benyelles, 2009:26). Among the above oft-used methods, students' questionnaires, teachers' interviews in addition to tests are the tools the investigator opted for. A description of the instruments used will be provided in the coming section.

3.6.1 Questionnaire for Students

The questionnaire is "one of the most common and pervasive instruments of data collection" (Riazi,2016:260), and is one of the qualitative-quantitative research methods used in this study that the informants rallied in. It is essentially a structured tool to collect data ,“a retrospective in that students have time to reflect on what they usually do in a situation”(Chamot et al. 1989:71)

Using this type of research methods bears considerable strengths that serve the process of data collection. If judiciously designed, the questionnaire can motivate students to provide accurate and complete answers; as such, it generates reliable and relevant data in return (Riazi, 2016). In the same regard, Richards (2001) sums up the positive features of questionnaires use as follows:

- The information collected can be standardised, and, therefore, easy to analyse
- Data can be gathered from a large number of respondents at a rapid pace.
- The ethical considerations of research are observed with such instruments since it preserves the anonymity of the respondents, therefore, it permits to respond without any discomfort and embarrassment resulting, ultimately valid and relevant answers.

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The aim behind using the questionnaire in this research is to gather information regarding the issues related to the pedagogical use of film adaptations in the teaching of literature, with a particular emphasis on its ability to facilitate, on the one hand, students understanding of the content area of the literary texts, and to hone their analytical and critical skills on the other . Additionally, using the questionnaire, the researcher sought to have ample idea about the difficulties students come across while studying literature. Indeed, questionnaires, according to Jordan (1997), has been commonly seen as the most adequate tool to collect such kind of information , a tool that “helps us to draw a profile of the learners’ needs, lacks, wants” (Ibid:33). Moreover, this instruments is administered to the sample in order to know how they perceive studying literature through film adaptations, beside knowing how this latter contribute to ease their understanding and critical analysis of the literary texts they deal with.

The students’ questionnaire consists of twelve (12) questions; close-ended, open-ended and mixed questions seeking qualitative and quantitative data. Close-ended questions are said to be more common in questionnaires. they enable the researcher to easily count and stratify the answers into categories ; thus, facilitating the process of analysis of the data collected. Such kind of questions presents a statement with relevant responses for the informant to pick out. This facilitates the process of responding to the questions on the one hand and obtaining accurate answers on the other.

As for open-ended questions, it provides the respondents more freedom to express their opinion. Putting forward the advantages of this type of questions, Patton (2000) says that they allow to treat various topics and to obtain rich data. Riazi (2016) , in his turn, pinpoints the utility of open-ended questions in giving “respondents the chance to elaborate on their selection of fixed answers in the closed-ended items” (2016:220)

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The third type of questions used in the questionnaire structure is the mixed question. The latter, as its name denotes, is the merging of closed and opened questions. With this sort questions, the open-ended question usually follows, subsequently, the closed-ended one in a fashion that the respondents can further clarify and elaborate their chosen responses in the space provided. This is particularly facilitative in the sense that the closed-ended restrict the researcher to a limited number of options causing an extent of ambiguity on the side of the respondents. Most importantly, the use of open-ended questions merged with close-ended questions is with one objective which is

to collect further qualitative data besides the quantitative data which are collected through closed-ended questions. The qualitative data generated through responses to open-ended questions will provide researchers with a further source of data and analysis, which can contribute to the richness of the interferences made (Ibid)

The questionnaire administered to the students comprises twelve questions including the types of questions above mentioned; three close-ended questions, two open-ended questions and seven mixed questions. Nevertheless, it is equally important to shed light on the aim behind each of its questions for a clearer understanding of its use in this research study.

3.6.1.1 The Description of the Questionnaire

The questionnaire consists of twelve (12) questions (See Appendix A). These questions are described as follows:

- Question1 to 4: Student's profile

-Question 1: is about students' reading habit. The aim of this question is to know of students' proximity with literary texts

-Question 2 : The aim behind this question is to know students' learning preferences.

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-Question 3: This question seeks to disclose students' attitudes towards literature.

-Question 4: It aims at inquiring how students perceive studying literature.

- Questions 5 to 7: Students' difficulties; interpretation and analysis of literary texts.

-Question 5: This question investigates the difficulties students encounter in the course of literature.

-Question 6: Seeks to know of the extent of in-class discussions efficiency in the exploration of literary texts.

-Question 7: It draws a bead on students' analysis and interpretation of the text. It is on how students deal with the literary text. The purpose is to know the extent of their critical analysis of the text.

- Questions 8 to 11: Film adaptations and students' critical analysis of literary texts.

-Question 8: is about students' exposure to film adaptations. The aim behind this question is to know the frequency of film adaptations use in literature course.

-Question 9: This question zooms in on adaptation's informative capacity in helping students to discover more details about the source text.

-Question 10: The object of this question is to draw a close up of the contributions of the film adaptation in attaining an in-depth analysis of works of literature.

-Question 11: The intent of this question is to see if/how adaptations can offer a critical lens through which students magnify their critical view for the analysis and criticism of the source text.

- Question 12: General suggestions and comments

Finally, this question is an open question that requests additional information ,and students' own point of view regarding the use of film adaptations in studying literature.

3.6.2 Interview with Teachers

As mentioned earlier, the empirical phase of this research draws its informative quality from the use of different methods in quest of quantitative and qualitative data. Beside the questionnaires, the interviews are second instrument used in this phase. Like questionnaires, "interviews are a popular and widely used means of collecting qualitative data." (Burns ,1999:118) , generating information to be used in the examination of the research questions and hypotheses (Roulston,2014), and deriving interpretations from the respondent talk (Warren,2014) through "an interchange of views between two or more people on a topic of mutual interest"(Kvale,1996:14). Put another way, interviews allow to "reveal existing knowledge in a way that can be expressed in the form of answers and so become accessible to interpretation." (Flick, 2006:160)

Interviews differ in structure from structured, through semi-structured , to unstructured. Among the types of interviews above, the researcher opted for the semi-structured interview since it is "feasible for smaller groups and allows more consistency across responses to be obtained" (Richards, 2001:61). Notwithstanding the foregoing, collecting data through this kind of interviews can be time-taking, tedious, and ineffectual at a large scale. Yet, this tool was used for the facilitative assets it bears since it allows to:

- Clear misinterpretation, misunderstanding of questions or statements
- Allow the interviewer for the possibility to probe or ask follow-up questions (Kvale,1996).

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- Freedom for interviewers to pursue further detail concerning issues that arise in the conversation with the participant (Roulston,2014)

-Provide in-depth responses that may validate the interpretation of information generated from other data sources. (Johnson and Turner ,2003).

On the basis thereof, the researcher resorted to a semi-structured interview carried out with literature teachers in the department of English, University of Tlemcen, and in European universities¹⁸ in order to investigate the use of film adaptations in the course of literature from their own stance. In more particular terms, it is used by virtue of its potential to generate the necessary information regarding the usefulness of screen adaptations in terms of meeting the teaching of literature requirements, their ability to promote students' critical and analytical skills; and how they are meant to be taken up. This being said, the next endeavour is to describe the teachers' interview

3.6.2.1 Description of Teachers' Interview

a) Interview with the teachers from the University of Tlemcen

The interview carried out with the teachers from the University of Tlemcen consists of fourteen (14) open-ended questions (See Appendix B) which can be described as follows:

- Question 1: Teachers' profile

This question seeks to know about the experience and the qualification of the informant

- Questions 2 and 3: The objectives of the course and the aspects of the text emphasised

-Questions 2: This question aims at knowing the objectives of the course of literature.

¹⁸ University of Paul Valéry, Montpellier 3, University of Istanbul, University of Granada

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-Question 3: By this question, the researcher aspires to know which aspect of the text is emphasised during the lectures. (Social, historical, psychological, stylistic...etc)

- Question 4 and 5: Literature study and students' deficiencies

-Question 4: It aims at disclosing the difficulties encountered by students in studying literature

Question 5: this question intends to inform about students capacity to understand the content area of the literary works studied.

- Question 6 and 7: Critical thinking in literature class

Question 6: the target of this question is to shed light on how critical thinking can be promoted in the literature class.

Question 7: intends to investigate students' aptitude to go through the process of critical thinking.

- Question 8 to 13: Film adaptation applicability to promote the teaching of literature in general, and critical thinking in particular and.

-Question 8: it is a general question about teachers' use of lit-to-film adaptations in their class.

-Question 9: examines the rationale behind using adaptations and the way it is used.

-Question 10: enquires about adaptations potential to reduce students' literature studies related difficulties.

-Question 11: is a query on adaptations aptness to promote students' critical and analytical capacities.

-Question 12: The purpose behind this question is to consider the extent of films suitability to meet literature teaching requirements

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-Question 13: asks about teachers' standpoint vis-à-vis the implementation of film adaptation in literature syllabus as a pedagogical tool *per se*.

- Question 14: is tasked to record the participants' suggestions regarding a future use of literature-based films in literary classes.

b) Interview with the teachers from European Universities

The interview was a guided conversation that turned around a number of related issues (See Appendix C) which are as follows

- Question one: The literary value of film adaptations

The aim behind this question is to know the opinion of the teachers regarding the artistic value of adaptation which can give clues about its worth for a potential incorporation in the course of literature.

- Question two: Lit-to-Film adaptations, reading and student

The discussion of this issue with the interviewees situates the adapting text within the actual context of nowadays students with regards to their preferences shaped by technology and their decreasing propensity for reading.

- Question three: Screen adaptations as a tool in the course of literature

At this junction, the research seeks to examine the relevance and the practicability of adaptation in meeting the course objectives and requirements.

- Question four: Filmic adaptations and critical thinking

This question targets the teachers view regarding the capacity of film adaptations to enhance students critical thinking abilities .

3.6.3 Pre-Test and Post-Test

The account for the instruments for data collection comes complete with the discussion of the third tool, the test. The latter is one of the most used data gathering tools, and among the practicable tools of educational research in providing data for experimental studies in education. A test is defined as a systematic procedure for observing and comparing persons' behaviour and describing it with the aid of a numerical scale or a category system. (Cronbach, 1970). It is a series of questions designed to measure human knowledge, intelligence, potentials and achievements. In brief, tests are viewed as "a method of measuring a person's ability or knowledge in a given area" (Brown, 1994:252).

Beside the utility and necessity of tests in research or in pedagogy, literature available on testing put a stress on a number of issues to carefully abide by which are:

- Validity: It is "the degree to which a test measures what it claims...to be measured" (Brown 1996:231). In our context, the subject under measurement is students' application of critical thinking skills
- Reliability: meaning that a test is reliable when it measures the target item consistently and accurately that is if it is repeated, the scores will be congruous and similar.
- Objectivity: A test should result in a clear score value for the tested skill or aptitude being detached from any personal and biased judgment of the scorer. (Cronbach ,1970).

In conjunction with the aforementioned issues, Seliger and Shohamy (2013) make mention of other no less important factors to be taken into account to avoid affecting the validity of the test and consequently affecting the generalisability of the final results of the research.

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The first issue is when the students are 'test-wise'. It refers to the situation when the participant is familiar with the format of the test. This may negatively influence the student's answer and thus affect the validity and the reliability of the test as well. The second factor is the 'practice effect'. A number of specialists regard this effect as a great threat when using a test in a research. Practice effect refers to "the possibility that the act of taking a test will give the subject an opportunity to practice those things which will comprise the treatment in an experiment" (Seliger and Shohamy, 2013:102) Thus, the results of the measured variable may or may not be due to the treatment itself.

It is worth noted that the use of tests in this research punctuates the empirical or the experimental facet of the present case study since it aims at measuring and experimenting how adaptations can promote students critical and analytical ability to interact with a literary text. Notwithstanding that case study is the design used for this research, as mentioned earlier, methods like experiments can be used in combination with case study research (see 3-4-1).

An experimental method is an approach to educational research in which a hypothesis is tested by setting up a situation wherein relationships between variables can be determined (Richard and Shmidt,2002). It is "carefully constructed so that the variables can be controlled and manipulated" (Seliger and Shohamy,1989:135). More particularly, the experiment as a method entails manipulating the independent variable and observing the change in the dependent variable. According to Nunan (1992), "randomly assigning your subjects to either the control or experimental group, and administering a pre-and post-treatment test ... is known as a 'true' experiment " (1992:27). In other terms, a true experiment consists of (1) a control group¹⁹ , (2) random selection and

¹⁹ A control group is used "as a comparison baseline group to which the outcomes of an experimental group are compared". It is meant to «investigate the effectiveness of newly developed instructional methods or materials. [...] The newly developed instructional methods or materials are introduced in the experimental group, whereas the traditional or conventional methods or materials are used in the control group. The control group is used as a comparison group to which the results of the experimental group will be compared." (Riazi,2016: 59-60)

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assignment to groups, (3) a pre-test and post-test to gauge the divergence in the groups.

However, due to different factors, "it is not always practicable to rearrange students in different groups or classes at will, it will have to be with intact groups of subjects" (Nunan,1992:27), making carrying out a true experiment with its characteristics not always viable. Nonetheless, in such situation, it is still desirable to proceed with the study (Nunan, 1992). Therefore, in order to meet the requirements of this study, the researcher, amongst other experimental methods, opted for the 'one group pre-test post-test experimental approach' also called 'single -group pretest/posttest design' (Jackson,2012) or pre-experiment (Nunan,1992). One can also say that "research in education is frequently of this type" (Jackson, 2012:346).

Jackson (2012) claims that with this type of experiment "measures are taken twice, before treatment and after the treatment. The two measures can then be compared, and any differences in the measures are assumed to be the result of the treatment" (ibid). She also considers that, with the repeated measurement, one group pre-test post-test experiment can permit to cancel out the need for a control group.

Making use of the one-group pretest-posttest design entails four steps : (1) administering a pretest to measure the dependent variable²⁰; (2) applying the experimental treatment, also labeled the independent variable²¹, to the subjects; (3) administering a posttest to measure again the dependent variable and (4) Evaluating the difference attributed to the application of the experimental

²⁰ The dependent variable means the variable upon which the treatment or the innovative method is acting (Nunan, 1992). It is the variable the researcher measures and observes to determine the effect of the treatment. In our case, the dependent variable is the scores that gauge student's achievement in terms of applying critical thinking skills

²¹ "The variable the experimenter expects to influence the other is called the independent variable" (Nunan, 1992:25). In our case, it refers to the use of the film adaptation expected to enhance students' critical thinking abilities .

treatment by comparing the pretest and posttest scores. This procedure can be represented as:

$$X_1 - T - X_2$$

X_1 refers to the pre-test;

T is the treatment;

And X_2 refers to the post-test

Accordingly, the present research relies on two tests to measure the degree of students' achievement in terms of the comprehension of the content of the literary works and application of critical and analytical skills; a pre-test prior to the treatment i.e. the projection of the film adaptation, and a post-test after the treatment. The scores of both tests then are compared and analysed. The next section will elaborate how they are preceded.

3.6.3.1 Tests Administration Procedure

Before explaining how the tests are preceded, it is worth noting that during this investigation, as mentioned earlier, a film projection was planned as an experimental treatment. The movie in question was the film adaptation directed by Roman Polanski (2004) of the novel "*Oliver Twist*" written by Charles Dickens. The choice of the adaptation is justified by the fact that the students participating in this study have prior knowledge about the source text, the writer, and the main issues related to the novel. Equally important, this adaptation, in particular had never been watched by the selected participants before the planned film projection.

Two tests were administered while carrying out this research, a pre-test and a post-test. The former was assigned before the film projection and the latter after. The purpose of such use of tests is to evidence that being exposed to the filmic adaptations of novels, students can improve and achieve a considerable

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progress in terms of understanding the whole story of the novel which will be decisive, in its turn, for producing a critical analysis of the text. Simply put, the two tests aim at measuring the potential progress in terms of the comprehension and critical analysis of the novel. In order to meet the objectives of the study, the following procedure was adopted

Prior to the administration of the tests, the initial number of the sample sat for three lectures, relying on selected passages and reading assignments, devoted to the discussion and analysis of the novel *Oliver Twist* written by Charles Dickens. These lectures included the discussion of a number of issues related to the novel, viz:

- The background of the writer
- The literary trend he adheres to
- What he denounces in his works
- The historical and social context of the novel,
- Focus on the way the writer constructed the characters to convey his message in relation to his style, the tone and the atmosphere.
- Discussing the criticism the novel has been subject to regarding questions like success or failure to contribute to the social reforms he called for or the anti-Semitism embedded in and then removed from the text.
- Discussing the novel based on the Marxist theory .
- Discussing the dichotomy of integrity versus corruption in the lights of related archetypes.

A group of fourteen students²² out of the initial number of the selected population, having all attended the three lectures on the novel, was first concerned with the pretest. Put in another way, the participants were tested on what they learnt along the three lectures. Then, the same group was concerned

²² Fourteen students voluntarily lent themselves to the testing phase as opposed to fourteen students who were absent. It is important to highlight the fact that the researcher made sure to have a 'mixed-abilities' group of testees to avoid any biased results.

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with a post-test related to what was discussed in the lectures, and what they viewed during the projection session of the film adaptation.

The pre- and post-test are related to the same novel, but are not identical. The questions in the pre-test were different from the questions in the post-test in order to avoid the 'test-wise' effect (see section 3-6-3). The questions were analytical questions related to the novel and precisely to characterisation, plot and themes. Besides, each question was designed in a fashion that permits to assess students' application of the critical abilities, this includes their ability to analyze, synthesize and evaluate the literary text. All the same, a description of the tests' questions is of importance to discern its use for the data collection process.

3.6.3.2 The Description of the Pre-Test

In like manner of accounting for the other research tools, the pre-test used consists of four (4) discussion questions (See Appendix D) described as follows:

-Question 1: Is a general question that tackles the main idea of the novel. Students are expected to identify how the writer dealt with the issue of purity and corruption

-Question 2: is about the social background of the novel. Students are expected to shed light on the extent of realism by which the author portrayed the lower classes from a modern reader perspective. It is an open question that aims at seeing the extent of students' synthesis of what they know about the topic and what the text suggests

-Question 3 and 4: these questions seek to shed light on the psychological aspect of the novel. It puts a focus on Sikes and Fagin's pathos and horrible fate. Students are expected to explain how Dickens describes their thoughts through his narrative.

3.6.3.3 The Description of the Post-Test

The administered post-test consists of five (5) discussion questions (See Appendix E) drew as follows

-Question 1: This question is concerned with the cultural aspect of the text; it aims at gauging student's ability to figure out how Dickens dealt with the Victorian attitudes towards poverty.

-Question 2: it deals with the issue of anti-Semitism. It targets students' ability to discuss such controversial issue from their own stance.

-Question 3 : this question is aimed at further analyzing the issue of belonging to a gang.

-Questions 4 and 5: Are about characterization. Students are asked to compare and analyse the characters . The awaited result is that, in addition to a mere description, students shed light on the significance and symbolism of some characters.

3.6.3.4 Evaluation of Tests' Answers

After administering the tests, the teacher has as another task evaluating and grading students' answers to the pre and post-test. The evaluation of the test is concerned with the analytical quality of students' answers.

As stated earlier in this chapter (see 3-6-3) , the aim of the pre- and post-test is to experiment and measure film adaptations aptness to promote students critical and analytical ability to interact with a literary text through an evaluation of students answers (written in a form of essay) before and after being exposed to the screen version of *Oliver Twist*. Actually, the researcher's focus is on a number of critical thinking components that are aspired to be brought about in the participants' essay after viewing the adaptation. More precisely, the

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researcher will evaluate their ability in analysis, judgment, evaluation and explanation of evidential and conceptual considerations (Facione 1990), and their understanding, application, argumentation, personal opinion and synthesis drawing conclusions. The application of these skills on the part of the students reflects the quality of their thinking, i.e. their ability to think critically (see 1-5). The grouping of these components, inspired from Bloom’s hierarchal taxonomy (1956). As seen in chapter one (see 1-5), this taxonomy for information processing skills is considered as the basis when it comes to assessing higher-order thinking skills which usually represent critical thinking. Indeed it represents the evaluation criteria the pre-post test scoring will be based on. The pretest and posttest are scored out of twenty according to the scoring scale set by the researcher as illustrated in the following table.

Critical Thinking Skills Applied- Scoring Sheet			
Knowledge 2pts	Comprehension 2pts	Application 2pts	Argumentation 2pts
Illustration 2pts	Analysis 3pts	Evaluation 3 pts	Synthesis 4 pts
Score/20pts			

Table 3.7: Tests Scoring Scale adapted from Bloom’s Taxonomy

The last endeavour at this juncture entails, as previously mentioned in this chapter (see 3-6-3), comparing the scores recorded in the pre-test and the post-test. The comparison is undertaken to measure the extent of improvement in terms of applying each of critical thinking skills and the higher order skills. The results gathered from the tests and the other research instruments then are to be analysed and interpreted by means of two approaches as explained in the following and last section of this chapter.

3.7 Approaches to Data Analysis

The final effort of the empirical part of this research is the analysis of the data collected from the research instruments used throughout this study. By

virtue of the types of instruments used, the kind of questions they consist of and the aim of this research, the data gathered are of statistical and qualitative nature. As a matter of course, the research fits into a category that calls for the use of a combination of quantitative and qualitative approach to data analysis.

3.7.1 Qualitative Research Method

Qualitative research is known as the process of gathering information about personal experiences to be described and disseminated in their natural context. It refers also to the discussion of the meaning people have built in which the researcher is the primary instrument for data collection and analysis. (Merriam 1998). It concerns an inductive research strategy with an emphasis on the meaning of the qualitative data collected to be ultimately interpreted and analyzed . In this vein, Denzin & Lincoln (2005:3) states that a qualitative approach :

Consists of a set of interpretive material practices that make the world visible. These practices transform the world. They turn the world into a series of representations (...) qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.

Understandably, within the context of the present research, the data analysis is done through a qualitative approach that seeks to provide an objective and realistic interpretation of the subject of study and the factors related to it.

The qualitative aspect of the research is derived from the teachers and students opinions expressed through the questionnaire and the interview plus the analysis of the data gathered from the instruments, and the evaluation of the tests' answers. All these aim at interpreting the results in order to draw a clear

picture of the contribution of film adaptations in the enhancement of students' ability to analyse a literary text critically.

3.7.2 Quantitative Research Method

This approach refers commonly to the use of statistical techniques for the analysis of data. Such analysis “ consists of statistically analyzing scores collected on instruments, checklists, or public documents to answer research questions or to test hypotheses” (Creswell 2006:7). By the same token, Babbie (2010) asserts that quantitative research emphasizes objective measurements and the statistical, mathematical, or numerical analysis of data collected through questionnaires, and surveys. Besides, it focuses on gathering numerical data and generalizing it to explain a particular phenomenon.

Moreover, Burns & Grove (1987) see the quantitative strand to data analysis an objective and formal systematic process by which numerical data findings are used to describe, test, and examine cause and effect relationships.

The purpose behind adopting this approach is to determine the impact of using film adaptations on students' critical thinking. In fact, this approach is of significant utility to analyse the findings resulting from the tests given that quantitative method is in accordance with the experimental paradigm of this research. In other words, it is used to determine students' achievements in terms critical thinking before and after the film projection and to establish the causality surrounding the subjects under measurement. Indeed, the quantitative strand role resides in the scores derived from the tests that both groups complete, the extent of discrepancy between students' scores, and the opinion expressed by the participants regarding the pedagogical features of adaptations.

Recapitulating what been have discussed with regards to the methodological ground of this study, the investigator adopted a case study frame twinned with an experimental approach to the main subject of research

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under the auspices of a combination of qualitative and quantitative strand of data analysis. In more detailed fashion, to examine the research questions and hypotheses, the investigator conducted a case study by means of a three tools notably, the questionnaire and the tests for the students and the interview for the teachers with the expectations to derive data to be collected and ultimately analysed quantitatively and qualitatively. The findings are to be treated in terms of their corroboration within the three instruments and correlation with the hypotheses reaching, in this way, a conclusive and evidenced interpretation.

3.8 Conclusion

In this chapter, the researcher provided a general account on the methodological ground underlying the present research. Starting with a description of the English language and literature teaching/learning situations, the researcher accounted for the research design and methods used in this research including the sample population and research instruments used to collect data. The chapter concludes with a discussion of the approaches utilized in data analysis that are the qualitative and quantitative approaches. On that basis, the use of different instruments resulted in considerable information that are going to be analysed and discussed in the succeeding chapter.

CHAPTER FOUR

Data Collection and Analysis

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4.1 Introduction

Previously in the second chapter, the researcher accounted for the general description of English and literature teaching/learning situation in the department of English language, University of Tlemcen. Besides, it touched upon the profile of the informants, the research instruments used for data collection in this research and the methods of data analysis. Successively, this chapter unfolds on the qualitative and quantitative analysis of the results obtained from the questionnaires and tests administered to the selected sample population in addition to the interviews recorded with the literature teachers. The aim is to reach conclusions that confirm the research hypotheses of the present study, and then to translate the interpretations into suggestions related to the use of film adaptations in the teaching of literature.

4.2 Data Collection

The data collected through the empirical phase of this research are based on the answers of informants. An interview was undertaken with literature teachers in addition to tests and questionnaires that were handed over Master I students. The aforementioned instruments yielded both qualitative and quantitative data.

4-2-1- Students' Questionnaire

As it is mentioned in the preceding chapter (see 3-6-1-1), this questionnaire consists of twelve (12) questions organized in terms of aims for the accuracy of the process of the collection and the analysis of the data gathered

4-2-1-1-Results of Students' Questionnaire

The questions ensued in what follows:

Question 1 to 4: Student's profile.

Question 1:

This question turns around students' reading habit. The purpose of this question is to know to what extent the informants are prone to read books especially

literary works. Resultantly, fifteen (15) assert that they read no book during the last six months however, only six (6) out of twenty-eight (28) respondents claim that they read one book and seven (7) students say that they read two books in the last semester.

	One Book	Two Books	None
N° of students	6	7	15

Table 4.1. Students' Reading Habit

As far as the reasons behind refraining from reading are concerned, a number of answers are put forward. The reasons mentioned are: reading is boring, the lack of time for reading, it requires a lot of efforts to understand the story. Besides, it is worth mentioning that four (4) students underline the fact that they read theoretical books about literature rather than reading literary texts.

Question 2:

As for the second question that sheds light on students learning style, the answers show that except two (2) students who say that prefer learning by seeing, the striking majority of respondents are audiovisual learners since twenty-six (26) students affirm that they prefer learning by both seeing and hearing.

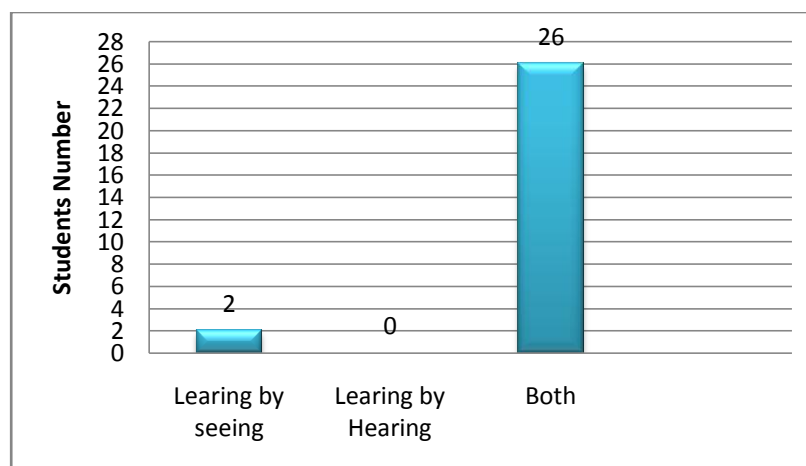


Figure 4.1: Students' Learning Style

Question 3:

This question targets students' attitudes towards literature. It shows the positive attitude of fourteen (14) students who like literature while seven (7) students answered negatively to this question. The seven (7) remaining students have neutral attitude vis-à-vis literary texts.

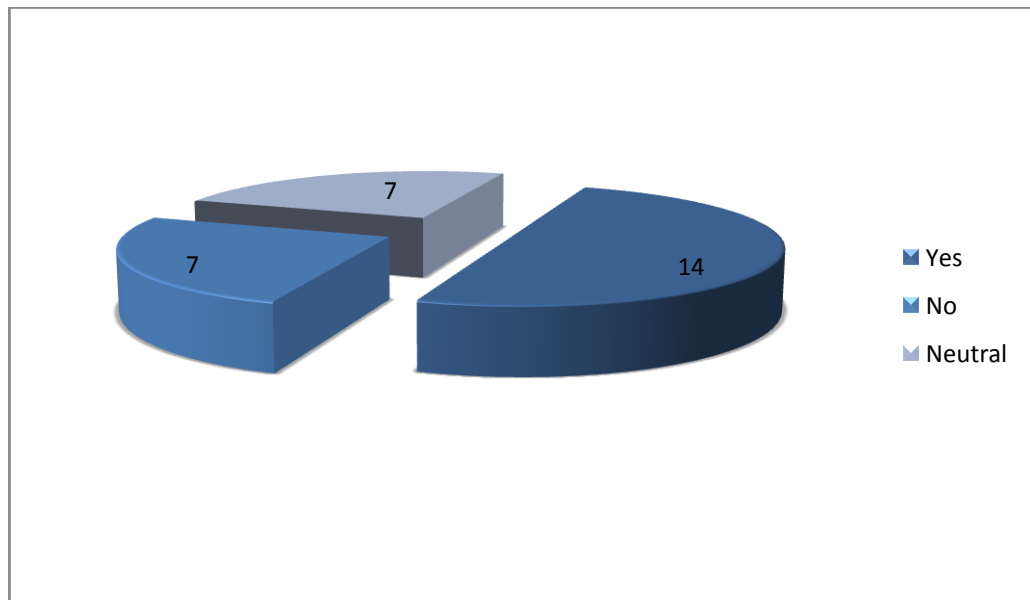


Figure 4.2: Students' Attitude towards Literature

As for the second strand of the question, being asked to say why they do not like literature, the informants state various reasons summarised in the fact that they find it complicated and irrelevant to the era they live in, they are not prone to read preferring rather to view filmed versions of the texts they study , and literary texts are not enough motivating for them.

Question 4

Seeking to know how students perceive studying literature, it is revealed that eighteen (18) students consider studying literature as a means to enlighten the self. They highlighted the fact that literature is a means of expression that permits them to know about others and understand social issues in different contexts. Among the eighteen (18) students, a number of students shed light on

the importance of literature as a means for escape and discovery. They consider studying literature as an opportunity to take part in a voyage without any confines discovering different people and understanding different cultures. One student illustrated this by mentioning *A Passage to India* written by E.M.Forster. Besides, some students believe studying literature is a means to develop their skills of reading between the lines and develop their critical thinking, it triggers their curiosity and offers them the chance to crystallise their thoughts. The rest of the respondents, *per contra*, assume that studying literature represents a hard endeavour and a burden that is difficult to deal with.

Question 5

At this juncture of the research, the aim is to inquire student's difficulties encountered while studying literature. The answers to this question divulge that six (6) students have no difficulties to study literature whereas twenty-two (22) admit they face a number of barriers in their study of literary texts. Regarding the problems highlighted by the respondents, fourteen (14) students mentioned that they can hardly infer the implied meaning of the text, eight (8) said that they face difficulties to grasp the plot of the story and the rest of the informants, six(6) students acknowledged figuring out the literal meaning of the text as an obstacle to their study of literary texts. Additionally, ten (10) students jointed to their answers another issue which is to connect the story to its historical and social context.

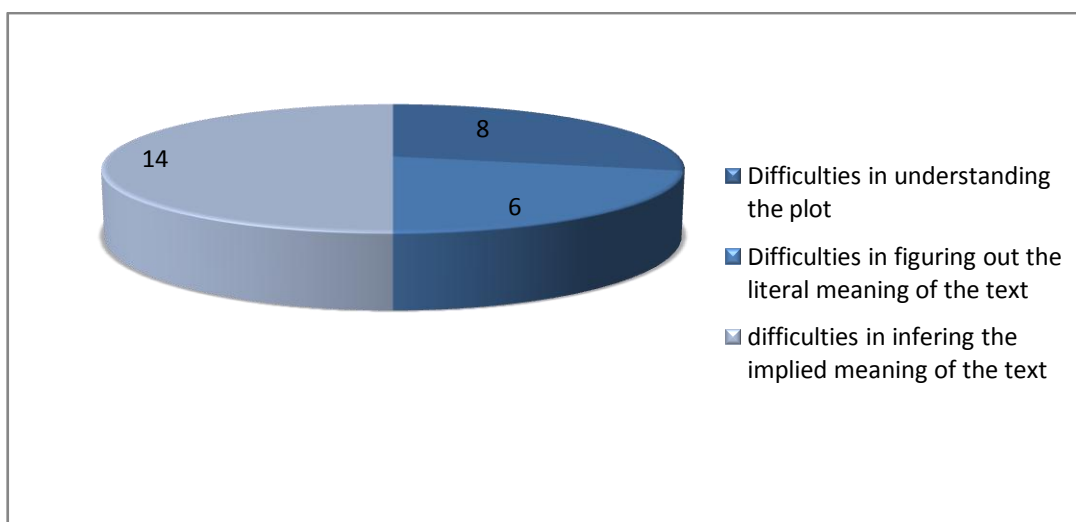


Figure 4.3.: Students Difficulties in Studying Literature

Question 6 and 7: Students' analysis and interpretation of the text.

Question 6:

Once asked about whether in-class discussions help them in the interpretation of the text under study, sixteen (16) students affirmed that it helps them to explore the depth of their interpretation of the text in contrast to seven (7) students who claimed that it does not. Five(5) students, however, declared that discussing literary texts in class can help them just to a certain extent in constructing their interpretation of the text.

N° of the Respondents	Yes	No	To a certain extent
28	16	7	5

Table 4.2.: Students' interpretation and in-class discussions

Delving deeper into the answers provided by the informants, those who answered positively to this question stated that in-class discussions conducted by the teacher are helpful for a thorough understanding of the literary text in question. Moreover, they put forward the fact that such discussions in

conjunction with debates between students open doors to different possible interpretations and encourage them to share and go through various perspectives and opinions. However, the rest of the informants pointed out that in-class discussions can only introduce the text and provide a limited picture of the story to the students. Besides, they consider that discussing a piece of literature in class does not permit them to have a valid interpretation of the text but a confusing number of interpretations that do not help them in their analysis and criticism.

Question 7:

This question intends to investigate how students deal with literary text. The purpose is to know the extent of their critical analysis of the text. The answers to this question revealed that seventeen (17) respondents claimed that they usually shed light on the main literary elements of the text in their analysis. Four (4) students said that their analysis is based on the analysis of the main issues related to the text. Besides, three (3) informants reported that they analyse a text by explaining the main issues related to the text and show their connections to other texts and four (4) informants express personal opinions and feelings in their analysis.

Question 8:

At this phase of the research, the informants were asked about their exposure to film adaptations. The aim behind this question is to gauge the frequency of film adaptations use in the course of literature. Resultantly, eighteen (18) students positively answered this question. Among these students, they are ten (10) who attended film projection only once, six (6) who were exposed twice to film adaptations and only two (2) students who claimed that they were taught through film adaptations several times. On the other hand, ten

(10) respondents negatively answered this question which means they never experienced studying literature through film adaptations.

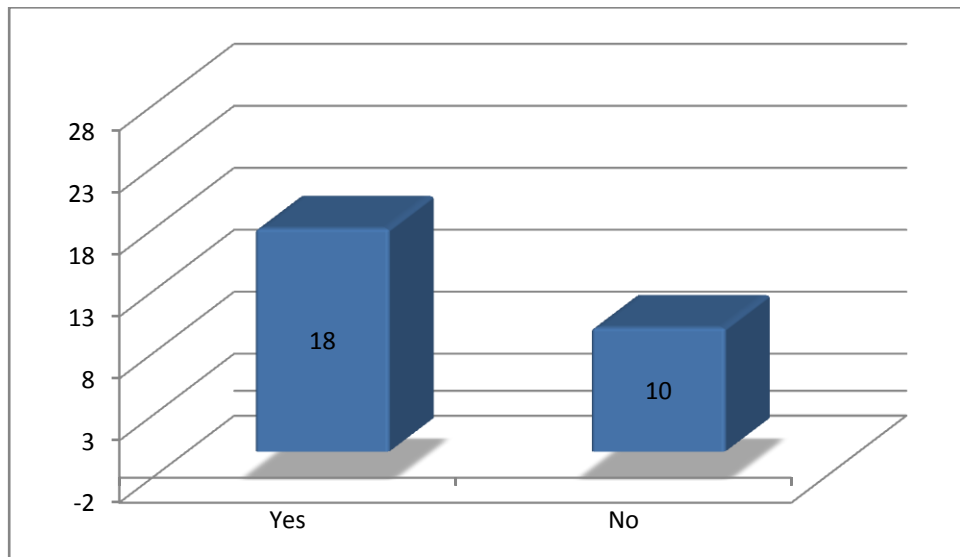


Figure 4.4. Students Exposure to Film Adaptations

Question 9to 11: Advantages of film adaptations in literature analysis.

Question 9:

By this question, the researcher aims at pinpointing the capacity of film adaptations to enhance students' understanding and equip them with more details about the source text. In fact, nineteen (19) of the participants responded positively to this question while nine (9) of them responded negatively. As for the nineteen students, they pointed out that the screened version of the source text offer a clearer image of what they could not figure out while dealing with the text itself. They illustrated this matter by saying that characters, their actions, and roles are visually portrayed which permits to have clearer ideas and thought of the details missed before viewing the film. Furthermore, the respondents put a stress on the issue of the imagination. They believe that film adaptation can provide them with details about the events that they could not reach with their imagination. The second party, the nine students expressed their scepticism

regarding the ability of adaptations to bring up details for a better comprehension of the source text since, according to them, the adaptation process makes a number of details to be left out ; therefore, they rather discover what is missing and not what is brought up. However, all of these nine students admitted that film adaptations help them to memorise the events, actions, dialogues with the details included.

Question 10:

Arriving at this question, the inquiry is to disclose how the use of film adaptations can help students to come up with deeper and critical analysis of the text. Except six(6) students who see any role of film adaptation in improving their analysis of the text and who reckon that it is a mere means of clarifying some shades of grey, the majority of the informants, nineteen (19) pointed out that filmed versions of literary represents an alternative to reach the deeper analysis possible. The reason being that their exposure to the film after having already dealt with the text in class pushes them to generate a lot of questions about the story and ignite their curiosity and their need to have more and more information about all the elements of the story. Additionally, they claimed that by spotting the differences between the source text and the adaptation, they can reach different angles and viewpoints and consider other possible judgments and perspectives. Another matter the informants made mention of is the opportunity to feel closer to the characters and the context of the story thanks to the visual nature of the film as such they can explore the text more deeply.

Question 11 :

Related to the previous question, the respondents were required to explain how adaptations can be an effective tool used to analyse different literary masterpieces. In this vein, the majority of them standing for twenty-two students (22) consider such audiovisual material as a way to back up their

personal readings and analyses given that an adaptation represents an interpretation of the filmmaker who shares his own vision of the story ; the theme, the characters with the viewer. Thus, they can reshape their own analysis and understanding and reform their judgment. An example was given by a student who said that thanks to the screen version of *Oliver Twist*, he/she could mediate between his/her analysis of the character Fagin and the way he is portrayed in the film and consequently came up with a more refined analysis and evaluation of the work.

Question 12:

To wrap up this questionnaire, the students who participated in this research were invited to give their personal reflection and opinion regarding the use of film adaptations as a tool to study literature. It is worth to be mentioned that at this phase of the investigation, all the informants, unanimously praised the assets and the benefits of adaptations in literary lectures. They all agreed upon the fact that this kind of material is to be considered as a rich resource for literature teaching/learning due to its capacity to meet students learning preferences and enhance their motivation. In this respect, they said that it is beneficial since it enlivens the learning atmosphere and brings life to what they consider the routine of the traditional literature classes. Further, a considerable number of respondents confirmed that they have more facility to understand the content of a literary text in general and novel in particular after the viewing sessions, in addition to the fact that it broadens the horizon of the analysis they can come up with.

Nevertheless, they are all aware of the importance of the source text itself. Albeit they recognize the positive aspects of the film adaptation, they put in bold that it must not replace in any case reading and analyzing the text from the written lines of the work. All these to say that they warmly welcome the use of adaptations on regular basis but hand in hand with the original text.

4.2.1.2 Summary of the Results of Students' Questionnaire

It worth noticing through the data gathered from the students and their answers that the majority enthusiastically lent them to the research providing us with detailed answers and with diverse viewpoints. This, one may say, implies their interest in the topic of the research and its relevance to their studying career.

The findings tell us that the subjects under investigation are more or less prone to read. Yet, almost fifty percent of the informants find reading a literary text a burden difficult to bear though it is an integral part of their learning process. It is revealed also that the they are audiovisual learners who have positive attitude vis-à-vis literature and consider studying literature as a way to take part in a journey rich of learning and experience.

The questionnaire dropped the veil on the difficulties students face while studying literature epitomized in the problem of inferring the implied meaning of the text .

The question posed on the efficiency of in-class discussions of the literary texts showed that discussing the text together in the classroom permits the students to be involved in debates and get different viewpoints deemed to help them in the analysis and the interpretation of the text in question. Other students, *a contrario*, see many limitations to such a way of dealing with literary texts, for instance, confusing debates, cumbersome reading assignments, and routine. In other words, the lectures on literature they receive cannot satisfactorily provide the students with a clear explanation and analysis of the text leaving them with confusing points and ambiguous questions that they have to search for its answer from other sources.

It was shown through this questionnaire also that the students under study are not so often exposed to film adaptations, yet they affirm that their

experience with such teaching resource was of great benefits since it helps them to have more details about the scenes they read or to discover other important elements of analysis they could not figure out without seeing the adaptation.

At last, one could notice that the majority of the respondents warmly welcome the use of film adaptations as a supporting material in the teaching of literature on a regular basis due to the multitude of assets it offers but putting a caution on its use at the expense of the print text.

Arguably, the questionnaire destined to the students brought to the surface valuable information quantitatively and qualitatively speaking. After being collected, presented and accounted, the findings, as a matter of course, will be scrutinized, discussed and interpreted in the last section of the present chapter.

4.2.2 Teachers' Interview

Before accounting for the information resulted from the answers (see appendix B-C) voiced by the teachers, it is worthwhile to mention that the teachers' interview was undertaken with four (4) teachers specialized in literature during the mid of the second semester of the academic year (2015-2016), and three (3) teachers specialized in literature and cinema abroad throughout the last four years. As previously mentioned in the third chapter (see 3.6.2.1), the designed interview for the Tlemcen University teachers consists of fourteen (14) questions, and the interview done with the specialists from without our university comprises four (4) general related questions organized in terms of aims seeking to further investigate a number of issues related to the teaching of literature and the use of film adaptations to be jointed to the information provided by the students and, eventually, analysed by the end of this chapter.

Besides, it is worth mentioning that due to the nature of this research instrument, a semi-structured interview, the researcher was in disposal to probe the teacher's answers asking for more clarifications. Thus, the researcher, in some instances, could ask additional questions for more accurate arguments.

4.2.2.1 Results of Teachers' Interview

a) Interview with the teachers from the University of Tlemcen

The questions posed during the interviews resulted in what follows:

Question One: Teachers' profile

The opening question touches upon the teachers' credentials and experience in the teaching of literature. Resultantly, this interview came up with the following profiles.

The first teacher is a senior literature teacher holding a doctoral degree in American literature. She teaches British, American, Middle East and North African literature at both graduate and master level in the department of English, at the University of Tlemcen since 1998.

The second teacher informing this case study is an assistant lecturer holding a Magister degree in British literature and civilization and she is also a postgraduate student. She teaches literature for graduate and master students in the department of English, at the University of Tlemcen since 2016.

As for the third teacher, she is also an assistant lecturer holding a Magister degree in the didactics of literary texts and civilization. She prepares her doctoral thesis on the teaching of poetry. She teaches literature for graduate students in the department of English, at the University of Oran since 2014.

At last, the fourth interviewee is a senior lecturer teaching literature in the department of English, University of Tlemcen since 2010. She teaches British and

American literature for Licence and master students with more focus on Women Writers.

Question 2: Literature teaching objectives

With regards to the objectives behind the teaching of literature, the four informants made mention of a number of objectives that differ from one level to another. As for graduate students, three (3) teachers stated that besides reaching a good acquaintance with the literary style, the general objectives are to lead the student to master the different components of a literary analysis; to be able to spot the themes, the characters and to analyse the figures of speech. This, they added, goes hand in hand with equipping the learners with the background of the writer and information about the related literary movement. Besides, the second teacher added being able to understand and interpret the symbolism embedded in the text as an important aim to reach. Additionally, the third informant said that the aims range from familiarizing students with the genres to lead the students to express their response to the text, evaluate it and enhance their ability to analyse and criticize it.

When it comes to the master level, the four interviewees mentioned the objectives depend on the different specialism taught. The first interviewee said that the students become more specialized in literature and are hence required to push further the level of their analysis by being more critical and reading between the lines. She took as an example her seminar of the Middle East and North Africa in English literature wherein the students are expected to determine and analyse how the Orient is represented by English writers. In the same vein, the second interviewee said that she aims at leading the students to be proficient at analysing different writing styles pertaining to the different literary movements. Having all been said, the four interviewees put forward the fact that above fulfilling all the aforementioned objectives, they aspire to equip

students with the necessary background, tools, and skills in order to be capable of writing original literary analysis and criticism

Question 3: Students' difficulties

The third question of this interview intends to pinpoint and identify the main difficulties students face in literature studies. The four teachers, unanimously, asserted that the chief problem is students' abstention from reading. They affirmed that many students, whatever the level is, and even if they are specialized in literature, are not prone to read even when it comes to reading short selected passages. In other words, they generally neglect the readings assigned though it is compulsory and prerequisite to understanding the literary issues discussed in class. This refraining from reading, they all agree, is the perennial problem, that engenders the various existing obstacles and difficulties encountered by students.

The first teacher informing this study added that even when they try to read, they get discouraged by the complexity of the language and the length of the text giving Joseph Conrad's *Heart of Darkness* as an example. Carrying further her answer, she maintained that such discouragement pushes them to recourse to ready-made summaries and analyses from the internet written by others which do not serve the study of the novel, poem or short story in question since they do not give real image of it but, rather, take them far away from the text itself. Besides, the fourth teacher put a stress on the fact that her students do not take the initiative to read relying only on her guidance and selection of the passages they have to read. She made notice of a certain fright and unease manifested by the students towards literature; their lack of reading, according to her, creates a barrier that interposes between them and the text, thus becoming unable to handle it. This is confirmed by teacher 3 when she remarked that literature becomes students' *bête noire*, they are afraid of literary text considered

as allusive hard to decipher. This results in alienating them from the interpretation and the analysis of the text.

The second teacher in her turn noticed another problem which is the inability of the students to write a good analysis and grasp the different components of the text. They confuse, for instance, the tone with the atmosphere, and they cannot explain the theme and infer the message of the writer. In the same respect, the third teacher and the fourth teacher consider that understanding the sophisticated literary language encompassing the different figures of speech plus the lack of students' cultural background constitute the major issues that thwart their interpretation and the analysis of the text.

Question 4: Students comprehension (Analysis) of literary texts.

Once asked to qualify students comprehension of the literary texts they study and analyse, three teachers said that undergraduate students who could overcome the linguistic barrier (second and third-year students) have the capacity to reach only a literal comprehension of the text. They seldom understand what the writer explicitly say and not the hidden message conveyed between the lines. As for master students, three teachers out of four declared that apart from the unmotivated students, these students are divided into two categories. The first is a minority who is able to reach an inferential comprehension that permits them to analyse and criticize the text, and a second is of those who cannot go beyond the text capable solely of grasping the surface meaning of what they read.

Question 5: Aspects of the literary text taught

Aiming at drawing a bead on the aspects of the literary texts dealt with in-class, a number of answers arose which differ according to the level and seminar taught. The respondents stated that for third-year students, the social and historical context of the story, the background of the author, the genre and the

characteristics of the literary movement the text belongs to are the aspects focused on in the lectures. However, in the tutorial sessions, more attention is put on the text itself, this is through a textual analysis of the ideas and themes the author conveys, and through the study of his stylistic use of the literary devices.

In the same line of thought, teacher 3 mentioned that in addition to the other literary elements conventionally known, she usually focuses on the plot and characterization. She usually invites the students to explore the characteristics of the characters, their psychology ,interaction and their role in the story. She also puts a stress on encouraging the students to be active and creative by instructing them to read the whole text such as a short story or a novella and write their own summary.

As for master students, the first and fourth teachers placed the spotlight more on the content area of the text. This is by a close reading with attention to the details of the story, making connections between the literary work and one's own life and discussing the main cultural, social and political issues expressed by the author.

Question 6 and 7: Critical thinking in literature class

Question 6:

At this stage of the investigation, the aim of the researcher is to disclose the status of critical thinking in literature classes. The four teachers consider that developing students' critical thinking is of utmost importance and indispensable in the study, analysis and criticism of works of literature, a competency that university students have to be endowed with and also to promote in class. They claimed that master students, not all of them, are more able to be critical readers than Licence students, in general. More precisely, the first interviewee said that students are rarely equipped with critical skills; the system , she added,

does not encourage it rather it is based on retaining and memorizing information and merely restituting it on the day of the exam without any personal addition. Reason being, she strives to encourage students to have their own vision and interpretation instead of taking for granted what they come across on the internet. For instance, she further explained the matter, when it comes to discussing *Heart of Darkness*, a novel about Africa, undergraduate students exclusively rely on analysis written by Anglo-Saxon or western critics neglecting and putting aside their own vision as Africans instead of being personally concerned with and involved in the text. That is to say that they do not use their own ideas thus they do not think critically. This is why, she asserted, it is indispensable to encourage the students to read the text, as it is written for them, through their own eyes and their own perspective to come up with their personal feelings and response to the text.

The same interviewee gave another example critical analysis of literary issues with master students. This time she mentioned the study of the Orient in Anglo-Saxon texts when students take for granted the idea that all these texts consider people of the orient as backward, savage or monolithic, which is not always the case. Yet, it is necessary to help the students to have their own reading and own analysis in order to have their original personal view on such issue. Moreover, to lead them to consider literary texts as texts that speak to them, full of universal issues and characters that they can identify with. As such, according to the teacher, they can be critical.

Teacher two said that a number of her students are able, to a certain extent, to be critical in their discussion and analysis of literary texts. She recalled a time when one student of her suggested his/her opinion regarding the famous beast in the novel *Frankenstein*. The students said that the beast is not to be considered as an antagonist because it did not choose his creation. The fact of the matter is that though students, in 'Licence' or master level, do not possess a high

critical ability, with some guidance and practice they can reach an acceptable level in such area. Therefore, the informants declared that it is crucial to encourage them to think outside the box and to think independently. This can be feasible through resorting to a comparison between the texts under study with texts they already know all genres included, and comparing also literary texts with films.

Teacher three told us that she encourages students to read criticism written by critics first, then analysing and evaluating the text. They reconcile their different interpretations. She added that teachers have to make efforts to design appropriate tasks and adapt their approaches to meet students' needs and lacks. Additionally, she suggested focusing on particular literary elements, and discussing them through debates, thus students would be able to conjugate their views and respond to the text. In the same line of thought, she advised teachers to scaffold literature teaching through making use of group work and pair work trying always to vary their methods. As for the fourth teacher, she believes that in order to come up with an understanding and interpretation of a good quality and promote their critical thinking, teachers have to guide the students through asking targeted questions that allow to deeply explore the content area of the literary piece.

Question 7

The four informants of this study assume that except a number of brilliant students, very few are able to go through and are aware of the process of critical reading. In this regard, the first and the third teachers consider that the problem seems to reside in the fact that they do not devote enough time to reading literature students. Such reticence from reading impeaches them to have a deep acquaintance with works of literature and limits their inquisitiveness making them incapable to explore the possible interpretations and to understand various viewpoints. The first teacher added that students may become critical readers

if only they make the necessary effort, at least to respect the reading assignments- she says that usually two students out of sixty read the selected excerpts - since she noticed that it happens that students come with very interesting and original ideas but it is a pity they do not make use of their actual potential.

The third interviewee claimed that her students are capable of dealing with a text critically once they are step by step guided towards eventually an plausible and appropriate criticism. Stated differently, students can manage to move gradually from one point to a wider one, from one text to another and from one context to another. She made mention of students endeavour while analyzing *The Yellow Wallpaper* when they were able to show that the woman in this story represents women of all classes all over the world and not merely her particular case. All these, she further explained, is based on making connections between the story itself and the world outside and between the text in question and other texts i.e. Dialogism taking into account the elements of the text; for instance, symbolism, that permit to extrapolate the implied meaning

Question 8 to 13: Film adaptation suitability to promote critical thinking in particular and teaching literature in particular.

Question 8:

At this phase of the research, the researcher asked the informants about their use of film adaptations in their course of literature. Resultantly, the interview brought out that all of them use it at least once per year. The first teacher confirmed that she usually uses adaptations of literary works by the end of each semester. The second interviewee stated that she used such material only once during the past years. The third informant, however, made mention of a regular use of a number of screen adaptations of works of literature such as *Daisy Miller*, *Heart of Darkness* and *Othello* . As for the fourth respondent, she

confessed that though she used to use them frequently in her class in the previous years, her use of adaptations in her teaching is becoming rare.

One of the reasons for the refraining from using this kind of material, the teachers informing this research mentioned the time constraint as one of these reasons. Besides, the first informant stated that she concentrates on the stylistic aspect, the one on the page which cannot be identified from the adaptation, and the aim is to analyze the aspects of the literary text itself and not the film. The lack of the logistic requirements is the reason stated by the second interviewee, this answer is maintained by the third and fourth informants when they say that it is due to the absence of technical facilities, according to her, the teacher is obliged to bring the speakers, the computer etc. Such lack makes the film use burdensome.

Question9:

This question touches upon on why and how teachers prefer to use them in the course of literature. This interview demonstrated that the four teachers acknowledge the positive implications of the use of such material. Correspondingly, the first teacher explained that her use of these films has as a motive to facilitate eliciting the meaning ascribed in the text insisting on the matter that the projection of the film is to be after the textual discussion of the text itself. Afterwards, the teacher ushers the students to a debate based on the two versions including a comparison between both visions of the same work; to figure out the differences and the details left out and to see their reaction regarding the performance of the characters to know if their opinion and understanding changed after seeing them visually. In other terms, the aim is to extend the discussion of the novel and arouse their interest rather than analyzing the film itself since the ultimate goal is to deal with the literary aspect. The use of the film adaptation is considered by the interviewee as a way to help the

students in their analysis, also a kind of fun reward by the end of the semester, and a visual support that has not to replace the source text.

The second teacher in her turn elucidated the how and the why regarding the use of the screen version of works of literature. She said that the only time she used such material was to discuss a number of theoretical and conceptual issues underlying science fiction and postmodernism and ideas concerning what left within the western literary tradition and what is left out. This discussion starts from dealing with related literary texts ending up to viewing a film adaptation. As an example, through the movie, the teacher says that she used the film to study the non-linearity of the plot in modernism and post-modernism. In this respect, she highlighted the fact that such element related to the structure .i.e. non-linearity of the novel had been easier to be understood thanks to the film. She further explained that students had difficulties to grasp the shift of time in a non-chronological order of sequence plus the move of the character from one place to another going back and forth in time, yet they could understand it when it was visually displayed before them, however. Moreover, she consider that a theme as a literary element is still a theme in cinema; the fact of the matter is that using film permits the students to be closer to a maximum of details that contribute in the making of the theme and thus helping the students to have richer and well-grounded analysis. Besides, and in order to maximize the use of the adaptation, the second interviewee made mention of instructing the students to focus on targeted points such the behaviour of the characters, their language and the like while viewing the film with the scaffolding of the teacher with comments and questions. In doing so, the students can reach a certain sensitiveness and familiarity with the literary elements rather than being solely fascinated by the film itself.

As far as the third informant is concerned, she placed the spotlight on the idea that students are indeed of another tool to be used after discussing the

literary text, referring to adaptations, for the sake of grasping the verbal explanation of the literary work provided by the teacher. She asserted that the filmed version of any work of literature offers a vivid and lively portrayal of the characters, the scenes and the context that permit the students to live in the heart of the story, to be more involved and responsive ,and to scaffold their imagination. She states that she projects the film adaptation in order to enhance their understanding of the content area of the work and to enhance their creativity to ultimately have a richer and sharper analysis. By the end of her answer, she claimed that the entertaining trait of adaptations is undeniable and must be used foremost in profit of pedagogy.

The fourth participant in the interview affirmed the quality of film adaptations being a helpful material that serves the explanation, the discussion and the analysis of the literary text. She said that one cannot refute the fact the most of the students understand and acquire information easier from the picture in motion rather from words. The teacher explained that her use of such movies is done in a fashion that students assemble what they understood from reading the text and viewing the film. This, according to her, pushes the student to think about two different interpretations and entails a process of comparison between the two stances and continuous questioning regarding these different interpretations which aliment students' critical reading. Resultantly, the film brings in different feedback that potentially enriches the analysis of the work.

Question 10:

Concerning the capacity of screened literature to remediate students' difficulties in literature classes, the interview disclosed a number of opinions. The first teacher reiterated that the chief problem and the cause of all difficulties is students' lack of reading. Sceptical about the idea that films can encourage students to be more bookish, she is among those who believe that if the students are given the opportunity to watch the adaptation they will not read the source

text at all. As such, no end of the course of literature can be reached. Still, she affirmed that film adaptations of works of literature are of great help in terms of helping the students to understand the content area of the text, enhancing their engagement, activating their inquisitiveness and refining their appreciation of the text.

The answer of the second informant brought attention to the difficulties that adaptations cannot remediate. She maintained that, on the one hand, the translation of some literary components from the book to the screen makes literary elements such as the tone absent and cannot be extracted from the film by the students due to its visual nature, hence cannot help in the analysis. On the other hand, the adaptation thanks to its multisensorial aspect leads them, for example, to live the atmosphere, comprehend the theme and infer the initial message of the writer.

The third interviewee in her turn claimed that adaptations cannot be a solution to all students' difficulties in literary studies since the main obstacle resides in their weak command of the literary language which also used in the film. However, she acknowledged that many students become more curious about the novel discussed in class after they watched its adapted version; this encouraged them to read the source text. She added that the filmed version can be of great help in terms of making students closer to the text and facilitate the process of understanding and interpretation of the story. This can be achieved by matching what they read and what they see in terms of characters actions and their psyche, the sequence of events and the atmosphere.

The last respondent praised adaptations and their role in alleviating the principal difficulties students of literature are subject to that are not being prone to read and their feeling of unease when dealing with literature. By way of illustration, she made reference to some of her students with average level who started to read the most notorious novels of Jane Austen after their experience of

viewing adaptations of her masterpieces. These students, she insisted, never read Austen's works on the ground that they thought reading novels is beyond their grasp. The fact of the matter is that film adaptations enhanced their confidence to read Austen and to write an analysis of her novels.

Question 11:

For the sake of thoroughly exploring the advantages of film adaptations use that students of literature can benefit from, the present question shines the light on their potential in enhancing students' critical thinking skills. Actually, the four teachers, unanimously, agreed on saying that the utilisation of screened literature, undeniably, can promote the critical thinking skills of the students serving their endeavour to write literary analysis and criticism. On this account, the first respondent believes that such films can enhance critical thinking since it opens students mind to another way of looking at the literary work and encourages them to take more risks to look for new horizons in terms of interpretation rather than submitting to ready-made available analysis. Additionally, exposing the student to the adaptation makes him/her ponder his/her initial interpretation of the text with regards to the adaptation which is based on the interpretation of the filmmaker. Subsequently, the student becomes aware of different stances and then construes his/her personal critical analysis.

The second teacher supported her positive answer by averring that through the adaptations students can see things they could not touch upon easily from reading the sourcebook. This gives them the opportunity assemble more information to explore deeper the text under study and question their viewpoint that they had before the viewing session. Besides, the filmic adaptation develops students' aptitude to consider the message conveyed by the author from a different perspective ending up to form or reform their judgment. She backed up her answer with her experience with one of the projections of the adaptations of Austen's works, notably *Pride and Prejudice*. She said that her students wrote

genuine analysis; far better than what they usually do with other texts dealt. They succeeded, she carried on, making the link between what they learned from the discussion of the text and what they discovered after viewing the film.

The third interviewee linked students' motivation and involvement to critical thinking. She claimed that a critical reader or thinker must have a certain willingness and desire to go through any analysis not least a literary analysis that requires consequent cognitive and intellectual effort. Accordingly, the interviewee thinks that the capacity of adaptations is incontestable on that matter that is to causing in them a thirst for inquiry beyond the wrap of the book. Furthermore, she put a stress on the importance of using this material to help the student to know more about the context wherein the story raised. In fact, she considers knowing the context as a *sine qua non* in any critical endeavour, an element which is visually offered by the film and which eventually promotes student's critical thinking and thus strengthen their argumentation.

The fourth informant believes definitely, using her words, in promoting students critical and analytical skills. She told us that our students need to be regularly guided in the process of thinking, and the film is the tool that ignites this process in their mind. It starts with displaying before them the image they could not imagine while reading the book. Having this image vividly evoked allows them to recall and retrieve prior knowledge to construct a solid and matured argument to be used to criticise the literary work. Further, witnessing the move of the story from the pages to the screen gives them more freedom and confidence to evaluate the text in both forms. Also, having in hands two versions of the same story pushes the student to be engaged in the comparison between the two, this comparison, she added, unconsciously activates their critical mind. Lastly, she argued that film adaptations lead students to synthesise the information they come across throughout their reading.

Question 12 and 13: Film adaptation suitability to be used in literature teaching.

Question 12:

On the ground of the answers previously voiced by the teachers, the latter were asked to consider the extent of the relevance of making use of film adaptation to literature teaching. In this respect, they all accredited the important assets of adaptations students can benefit from considering them to a considerable extent able to meet teaching literature requirements and objectives. Yet, they joined a number of remarks to their answers.

The first teacher considers film adaptations as beneficial supporting material that can enhance students engagement, push them to read and improve their understanding of the text. Still, she insisted on the idea that the use of this audiovisual material must not substitute the written text and that it has not to be basic for the analysis of the text. In the same line of thought, the second informant claimed that film adaptations should be used in parallel with the book and should not replace it, she asserted that it is necessary to read the book and to see its filmed version since viewing the film helps to attract the reluctant and uninterested students who need a certain stimulus that motivates them to immerse in the story and respond to it without taking it as a chore. This puts the student in a comfortable disposition in order to go through the demands of reading and analysing the source text. She highlighted the motivating aspect of films by saying that the very beginning of studying a text requires the motivation and the interest of the student in the text, which is not the case of a great number of students. Accordingly, she considers adaptations as a tool that serves the teaching of literature in a way that raises students' interest and guides them towards a better understanding.

The third teacher in her turn sees that the significance of film adaptation in literature classes lies in the humble level of the students which needs to take profits from and invest in materials which, as a matter of course, goes hand in

hand with their learning preferences . The fourth informant asserted that the use of film adaptations fits the teaching of literature to the greatest of extent. She argued that , except their limit in terms of tackling the linguistic and stylistic aspect of literature that necessitates to refer exclusively to the written text, adaptations are helpful to explain the text, show the context of the story and specificities when it comes to the different eras (Victorian era, Elizabethan era ..Etc), generate various interpretations, trigger students response and most importantly to bring them back to reading. She added that the utility of the film depends on the aim of the lecture and the literary issue to deal with. She concluded her answer by saying that the most important contribution of screened literary texts is heightening student's appreciation of literature which may have a decisive impact on the results of the exams.

Question 13:

Without dissent, all teachers responded positively to this question showing their strong agreement vis-à-vis the introduction of film adaptations in the teaching of literature. They all expressed their wish for a future larger use of filmic literature. Nonetheless, one of the teachers put a reservation on an inadequate incorporation of adaptations that would affect the process of testing that is to say the teacher finds himself/herself testing students analysis of the film and not of the text which results in a distortion of the whole literature teaching process.

Question 14:

As a final step, the four teachers were invited to add their own comments, remarks, and suggestions regarding the topic of the present research. They restated their belief that film adaptations are very utile and beneficial for a better understanding of literary works, promoting critical skills and for

enhancing the teaching of literature in general as well. Besides, a couple of suggestions were advised which are summarised as follows:

- Make students aware of the fact film adaptations are used only as a support and not to exclusively rely on them since literature is not a visual but a written art; the paramount matter is reading
- Make students perform scenes selected from a literary text to get more involved and push them to read the text and bring their own touch in the interpretation of the character. This can be a step towards a more critical and personal vision of the text.
- Guide students continuously while watching the movie with comments and remarks to avoid misinterpreting the changes found in the adaptation.
- To allot more time and more space for film adaptations to be used on regular basis in literature classes, at least twice a month in equipped rooms.

b) Interview with the teachers from European Universities

▪ Question 1: The literary value of film adaptations

The intent of this question is to identify the lens through which the interviewees see the artistic value of film adaptation. The three participants converged on the idea filmic literature is a popular cinematographic genre, especially among literature aficionados, enjoying a close yet contentious relationship with literature. They made mention of the fact that screen adaptations come out of necessity since an adaptation, obviously, cannot be created *ex nihilo* making literature a repository wherein screenwriters and filmmakers can find stories with already tested success. Besides, they were quick to underline the 'popular' source of discord between a film and its corresponding text that is the issue of fidelity. This latter, they concurred, is omnipresent when it comes to adaptation reception leaving generally a sentiment of disappointment as a result of the changes the filmmaker exerts on the original.

The first interviewee put forward, first, that cinema, as literature, is an art with its specific signifying system, history and particularities. It also shares with literature the same purpose that is telling stories. He added that both are narrative arts that seek to entertain the reader/viewer and make him/her feel, hear and see (he referred to Conrad's statement usually used with regards to literature and film. (See 2-3-1-1). Due to these reasons, he insisted, films are not to be considered as 'vulgar' material, an art of second class. Regarding fidelity, the first interviewee says that fidelity is neither objective nor adequate criteria for adaptations evaluation. Rather, he carried on, if a comparison was to occur it would be just to do it with regards to the filmmaker's aim which may be different from the author's, and to the tools both different media, the written word and the audiovisual techniques, make use of to narrate the same story.

The second informant sees filmic adaptation through another lens. She claimed that though the cinematographic rendition of the source text (with an emphasis on the novel) can be of great appeal to the senses, "all adaptations have a devastating effect on novels" destructing its subtlety and altering its spirit.

The third teacher expressed his view regarding the value of screen adaptations by saying that as there are good and bad novels, there are good and bad adaptations. He emphasised the kind of the audience and its reception of both texts. He further added that film adaptations are the offshoot of a literary text that adapts to the surrounding environment.

▪ Question 2: Lit-to-Film adaptations, reading and students

By this question, the researcher tackles film adaptations against the backdrop of a media-centric world and its impact on students. In this respect, the three respondents said that students' inclination towards audiovisuals to the detriment of reading is a universal phenomenon. It is mostly related to the

appeal of the image that easily dwells in students mind versus the intimidation caused by the classic language and long texts. The first respondent highlighted the cultural motive that directs students towards adaptations, he said that students' attraction to the adaptation is due to the matter that the filmmaker translates the original text into a language that they understand, destined to them. Actually, the filmmaker adapts the source for a new audience which implies adapting the text, dialogues and themes in accordance with the target audience, the moviegoers. Consequently, they relate more to the adapting text far from the adapted.

Refraining from reading the texts assigned in class, they added, is the source of all the factors that may negatively affect their interaction and analysis of literary texts. The second respondent added that non-bookishness can have a snowball effect amplifying students lacks and deficiencies. They find refuge in the adaptations of the works of literature they deal with in class even if they are not familiar with the original, and "this is a grave situation".

- Question three: Screen adaptations as a tool in the course of literature

When asked about the relevance and the practicability of adaptation in meeting the course objectives and requirements, the four informants voiced a number of the qualities of adaptation that serve the literature pedagogy with some reservations. They all praised the capacity of films features to visualise the contextual elements of the original story, to crystallize the shades of grey that dulled the aspects of characters persona as a result of students misunderstanding of text's abstract telling and showing, and to help them in recalling events sequencing and causality. This can promote students comprehension of the text's content.

Besides, the informants highlighted the affective impact of adaptations. They consider that adaptations possess all features that appeal to the students ,

therefore, it boosts their engagement with the course and dispels the anxiety, otherwise, they feel with the verbal text. This makes them in better condition to undertake the assigned tasks related to the target text. The first teacher mentioned also that adaptations can be a tool to teach, practice literary theories and illustrate aspects that characterize modernism and post-modernism. Additionally, he put forward the benefits of comparing the two versions in terms of the transferred and non-transferred elements of the novel in the film in the sense that it enlarges the margin of analysis and turns students attention to the details. Another point mentioned in his answer is that adaptations are interpretations of the director's reading or a form of a critical essay on the source text. This provides students broad interpretive horizons that encourage them to create their own.

However, a note of caution was pronounced by the three specialists. The second and third teacher put a stress on the risk to fall in a contentedness that may edge toward a rejection of the need for referring to the original text. Moreover, relying on the adapted version compromises the initial message and intent of the author. Stated differently, taking the adaptation for a flawless mirror of the original to look in is gives in return a distorted image of the text full bias and erroneous conclusions.

The three respondents acknowledged the limitations of adaptation in terms of dealing with the stylistic and rhetoric aspects of the text. They said that any course of literature is based on the analysis of the figures of speech used by the writer entailing explain their aesthetic and interpretive effects. This is an analysis that teaching literature through adaptation obviously cannot afford.

The interviewees joined to their answer a point that they consider decisive regarding the use of films in lit course. They said that such use depends on the objectives of the teacher and the nature of the course. Literary studies are above all devoted to the texts while film adaptations studies or cultural studies

destined to treat cinematic creations , literary productions and any cultural artefact that convey a message

- Question four: Filmic adaptations and critical thinking

Regarding the capacity of film adaptations to enhance students critical thinking abilities, the interview came up with a positive answer shared by the three interviewees. The latter reckon that when selected judiciously and with the guidance of the teacher, screen adaptation can hoist students' critical thinking skills. This can be the results of the double exposure to both medium each with its version, elements, intentions, context, and meaning. Reading the text through the adaptation, they further explain, permits the students to compare and contrast, make connections, explore different interpretations and reach argument-based conclusions.

Teacher two insisted on the fact that enhancing student's engagement is the first step for any possible critical analysis of the text. Adaptations by its virtues can give students the confidence they need to be in better disposal to interact with the text. Likewise, the third teacher also said that with the guidance of the teacher and the film as a backup, students can become critical readers. In other terms, he agrees with the idea that thanks to film adaptation they are in a better disposal to study the text, compare both texts, come back to the original, evaluate debate and synthesise. All these, in the long run, make the students more critical.

4.2.2.2 Summary of the Results

The answers reported from the interview revealed that the majority of the teachers informing this research put on a pedestal film adaptations and its use in literature classes recognizing the pedagogical gains that it can offer.

According to the findings gathered from the informants, one may witness a consensus regarding a potential larger use of film adaptations in the teaching of

literature; they acknowledged the several benefits of this supportive material being motivating materials able to attract the students and encourage them to be more involved in studying literature. Moreover, according to the interviewees, film adaptations help break up the barrier between the student and the text taking them to a higher level of appreciation. It facilitates the understanding and the analysis of the literary texts mainly the understanding of elements such as characters and themes. This is due to the fact films provide a concrete context encompassing visual setting, scenes, and actors' behaviour and psychological traits able to support students interpretation.

Most importantly, the interview showed that the use of screened literature is able to promote students critical thinking and their ability to take their analysis to a further level. Therein lays the impact of the adaptation on the way students interpret the text and then refine his/her interpretation after being exposed to an alternative facet of the message conveyed by the author.

However, the respondents expressed their doubt vis-à-vis the usefulness of film adaptation in dealing with the stylistic aspect of literature. Besides, the investigation with the teachers brought out the risk of leading students to a refrain from reading and relying merely on adaptations. All these led the informant to consider adaptations of works of literature suitable to a considerable extent to meet the teaching of literature objectives.

4.2.3 Pre-Test and Post-test

As it is mentioned the preceding chapter, the researcher opted for the use of tests for the sake of measuring students' critical ability to analyse Charles Dickens' novel *Oliver Twist* (see 3.6.3) and its improvement after watching the film adaptation of this novel.

It sounds utile, for clarity's sake, to remind that a pre-test and post-test consist respectively of different questions targeting the same aim. The first was

administered to the students who attended the lectures and the film projection with the researcher. Accordingly, both, pre-test and post-test yielded the following results.

4.2.3.1 Pre-test Results

After discussing the novel of Charles Dickens *Oliver Twist* in class during three lectures the subjects under investigation were asked to answer the pre-test according to what they have done with their teacher (the researcher). Resultantly, students' scores ranged from 02.5 to 15. More precisely, this test revealed that six (6) students obtained a good score. Stated differently, nine (09) students out of fourteen (14) representing 43% of the testees who managed to obtain the average as reported in the following table.

Student N°	Critical Thinking Applied- Pre-Test								Score /20pts
	Knowledge 2pts	Comprehension 2pts	Application 2pts	Argumentation 2pts	Illustration 2pts	Analysis 3pts	Evaluation 3 pts	Synthesis 4 pts	
1.	1	1	1	1	0	1	1	1	07
2.	1	0.5	0	0.5	0.5	0	0	0	02.5
3.	2	1	1	2	1	2	0	1	10
4.	1	1.5	1	1	1	1	1.5	1	09
5.	1	2	1	1	1	1	0	1	08
6.	2	2	2	2	2	2	1	2	15
7.	1	1	1	0.5	0.5	2	1	0	07
8.	2	2	2	1	1	1	1	0	10
9.	2	2	2	1	1	2	2	2	14
10.	1	1	1.5	1.5	1	1	0	0	07
11.	1	1	1	0	0	0	0	0	03
12.	1	0.5	1	1.5	1	1.5	0.5	0	07
13.	2	1.5	1.5	1	1	1	1	1	10
14.	2	2	2	2	1	1	1	1	12
	20/28 pts	19/28 pts	18/28 pts	16/28 pts	12/28 pts	16.5/42 pts	10/42 pts	10/76pts	122.5/280pts

Table 4.3: Pre-Test Score

Statistics wise, in order to summarise the scores obtained from the pre-test and to have a holistic picture about students performance in this test, the researcher made recourse to the statistical principle of central tendency encompassing the mode, mean and median.

Central Tendency		
Mode	Mean	Median
7	8.68	8.5

Table 4.4: Central Tendency of Pre-Test Scores

The central tendency shows that the overall statistical distribution of the scores achieved by the participants revealed that the frequent score attained by the end of this test was seven (07). As for the value eight point five (08.5), it stands for the central point of the scores, while the average of the resultant scores is estimated to eight point sixty-eight (08.68).

▪ **Comments on the Pre-Test Scores**

The purpose of this first test was to gauge students' ability to write a literary analysis about the novel *Oliver Twist* applying critical thinking skills. Their answer was based on the discussion of the text they had during the lecture. As a result, the tests showed that they achieved mitigated score. The lowest score was two point five (2.5) and the highest was fifteen (15). The test came up with low scores such as two point five (2.5), three (3), and seven (7). Only six (06) students out of fourteen (14), obtained acceptable scores. In parallel, seven (07) was revealed as the most frequent score attained and eight point sixty-eight (8.68) was the average of the overall scores. The fact of the matter is that forty-three percent (43%) of the participants showed a low achievement in this test reflecting their limited ability to make use of the critical skills prerequisite in any literary analysis.

Additionally, the pretest shows a manifest weakness in particular skills mainly in 'illustration', 'analysis', 'evaluation' and 'synthesis'. Accordingly, in these skills, the group under study could aggregate only forty-eight points point five (48.5) out of one hundred eighty-eight (188).

Seeing whether the critical abilities of the students under testing would improve after being exposed to the film adaptation of *Oliver Twist* is what we are going to come upon with the post-test scores.

4.2.3.2 Post-test Results

After viewing the screened version of *Oliver Twist* similarly, the students were invited to take part of the post-test. The correction of student's test papers ensued different results as compared with the previous test.

Students' scores of this test ranged from six point five (06.5) to sixteen and a half (16.5). What is worth to be mentioned is that majority of the students standing for seventy-nine percent (79%) of the group attained satisfactory scores, while merely three (03) out of fourteen participants (14) did not succeed to get the average demonstrated as follows .

Student N°	Critical Thinking Applied- Post-Test								Score /20pts
	Knowledge 2pts	Comprehension 2pts	Application 2pts	Argumentation 2pts	Illustration 2pts	Analysis 3pts	Evaluation 3 pts	Synthesis 4 pts	
1.	2	1.5	1.5	1	1	1	1	1	10
2.	2	1	0.5	2	0.5	0	0.5	0	06.5
3.	2	1	1	1	2	1.5	1.5	2	12
4.	2	2	1	1.5	2	1	2	1.5	13
5.	2	2	1	1.5	1.5	1.5	1	1	11.5
6.	2	2	2	2	2	2.5	2	2	16.5
7.	1	1.5	1	1	1	2	1	0	8.5
8.	2	2	2	1	2	2	1.5	1	13.5
9.	2	2	2	1.5	1.5	2.5	2.5	2	16
10.	1.5	1.5	1.5	1.5	1	1	1	1	10
11.	1.5	1.5	1	0.5	1	0.5	0.5	0	07
12.	2	1.5	1	1.5	1.5	2	0.5	1	11
13.	2	2	1.5	1.5	2	1.5	2	1	13.5
14.	2	2	2	2	2	1.5	2	1.5	15
	26/28 pts	23.5/28 pts	18.5/28 pts	19.5/28 pts	21/28 pts	20.5/42 pts	19/42 pts	15/76pts	164/240 pts

Table 4.5: Post-Test Scores

Following the same procedure carried out with the pre-test, the following table summarises the scores attained using the central tendency or the measures of averages i.e. the mode, the mean and the median which are as follows.

Central Tendency		
Mode	Mean	Median
13.5-10	11.71	11.75

Table 4.6: Central Tendency of Post-Test Scores

Statistically speaking, the distribution of the scores achieved in the post-test revealed that the most frequent score attained were ten (10) and thirteen point five (13.5). Eleven point seventy-five (11.75) represents the midpoint of the scores. As for the average of the overall scores obtained, it reached eleven point seventy-one (11.71).

▪ **Comments on the Post-Test Scores**

After watching the adaptation of *Oliver Twist*, the posttest administered aimed at assessing the capacity of experimental group students to go through the process of critical thinking while writing a critical essay on the novel. Consequently, it is noticed that the results were to a considerable extent encouraging. In fact, 79% of the participants standing for eleven (11) students succeeded to obtain the average as opposed to only three (3) students who did not. By the same token, the overall average of the posttest scores attained is considered to eleven point seventy-one (11.71).

The scores of this test show satisfactory results regarding the application of the target critical thinking skills. The tested group recorded twenty-six points out of twenty-eight (26/28) in 'knowledge' and twenty-three point five out of

twenty-eight (23.5/28) in 'comprehension'. This explains their ability to go through the other skills to eventually have a better analysis.

In order to come up with and highlight the improvement achieved by the participants, after using the adaptation for their analysis, in terms of the general understanding of the novel and applying the critical thinking skills, an analogy between the results of both tests imposes itself. This is what is going to be illustrated in the next section of this empirical chapter.

4.2.3.3 Comparison between the Pre-Test and the Post-Test Scores

The comparison of the results achieved in both tests in terms of applying the skills of critical thinking turns our attention towards a number of issues that will be discussed in the last section of this chapter. This comparison, to begin with, consists of pinpointing the progress marked in the use of five skills; 'knowledge', 'comprehension', 'application', 'argumentation', 'illustration'. Then, the focus of the comparison will shift to the Higher Order Thinking skills *viz* 'analysis', 'evaluation' and 'synthesis'. The achievement in terms of these skills by both groups will be contrasted. Lastly, this section will measure the posttest against of the pretest with regards to the overall average attained by the participants.

Comparing students' scores , in both tests, as regards the eight skills of critical thinking selected for the testing shows a certain improvement . The students of this group manifested a more effective use of the critical thinking components. As for 'knowledge', as one of the components of critical thinking, the participants after watching the adaptation, succeeded to get 26 points out of 28 points possible while they had 20 points in the pre-test.

Testing 'comprehension', another important components of critical thinking, shows that participants did better in the post-test given that they got 23.5 points while they accumulated only 19 points in the pre-test.

As far as ‘argumentation’ is concerned, it witnessed an increase of 3.5 points in the post-test. As for ‘illustration’, the post-film projection test shows that , again, the students obtained better marks since they realised 21 points out of 28 demonstrating an improvement in terms of using of such skill against 12 points out of 28 obtained in the pre-test.’ Application’ as compared the other skills observed, is the skill that represents the most meager progression measured at 0.5 point only. The results of the comparison are elucidated below

Critical Thinking Skills Applied / Pre-test					
Knowledge	Comprehension	Application	Argumentation	Illustration	Aggregation
20/28 pts	19/28 pts	18/28 pts	16/28 pts	12/28 pts	85/140 pts
Critical Thinking Skills Applied / Post-test					
Knowledge	Comprehension	Application	Argumentation	Illustration	Aggregation
26/28 pts	23.5/28 pts	18.5/28pts	19.5/28 pts	21/28 pts	108.5/140 pts

Table 4.7: Comparison between Pre- and Post-test Scores

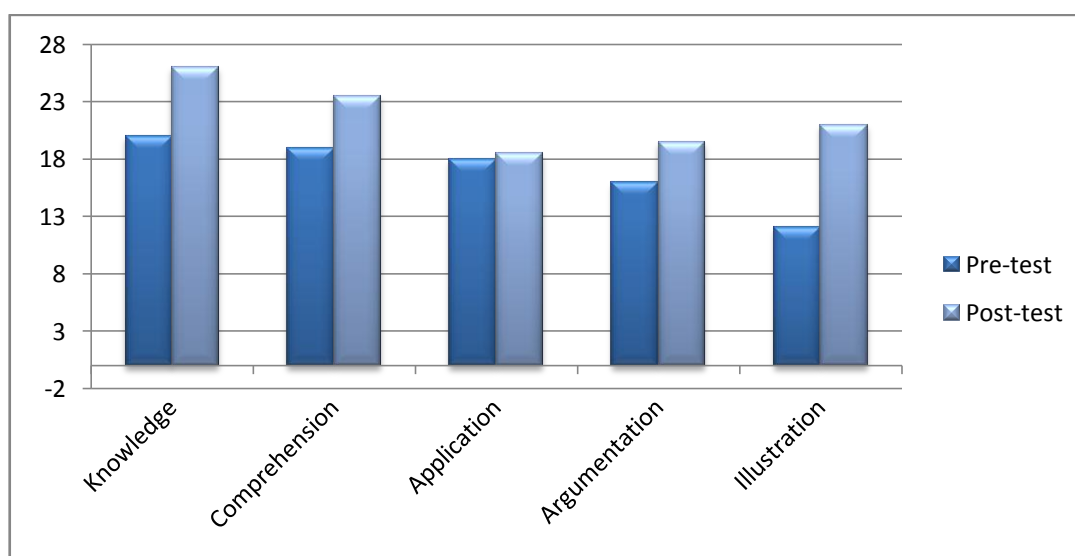


Figure 4.5: Comparison between Pre- and Post-test Scores

As for the Higher Order Skills, the comparison discloses a noticeable improvement registered by the participants in the post-test as compared to the pre-test.

Higher Order Thinking Skills Applied / Pre-test			
Analysis	Evaluation	Synthesis	Aggregation
16.5/42 pts	10/42 pts	10/76pts	36.5/160pts
Higher Order Thinking Skills Applied / Post-test			
Analysis	Evaluation	Synthesis	Aggregation
20.5/42 pts	19/42 pts	15/76pts	54.5/160 pts

Table 4.8: Comparison of Pre- and Post-test Scores - Higher Order Skills

Actually, as it is shown *supra* in the table, the students did better in the post-test in terms of ‘analysis’ when they obtained 20.5 points against 16.5 in the pre-test. In ‘evaluation’ also, they demonstrated more ability to evaluate in their answer to the post-test questions scoring 19 points whereas they formerly obtained solely 10 points. As for the last skill measured, the post-test shows that after the film adaptation projection, the testees could synthesise their information and arguments in a more satisfactory fashion given that they attained 15 points in the post-test while they got only 10 points in the pre-test. As a whole, the aggregation of the scores obtained in both tests in applying the Higher Order Thinking Skills, shows that in the post-test the participants succeeded to have 54.5 points whilst they had only 36.5 points in the pre-test. The significant progress in terms of applying such crucial skills is shown in the following figure

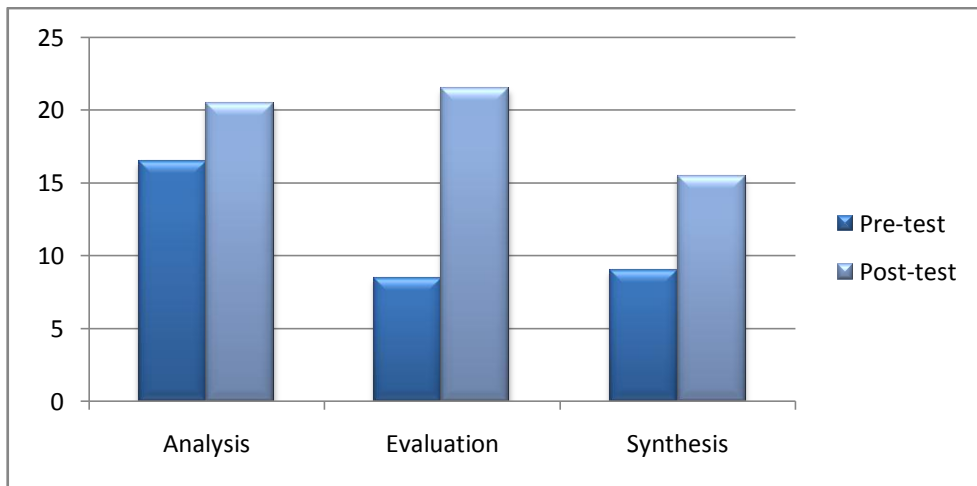


Figure 4.6: Comparison between Pre- and Post-test Scores- Higher Order Skills

The last endeavour of this comparison measures the posttest against the pretest with regards to the overall average attained by the participants. For this purpose, the ‘Repeated Measures *t* Test’ is used. This latter is commonly used to test statistical differences between two measurements. It compares two means (pre-test and post-test with an intervention between the two time points) that are from the same individuals.

The results show that the population that participated in the experiment recorded an average of 8.68 in the pre-test opposed to an average of 11.71 in the posttest. Put in another way, the average attained by the participants was subject to increase, from 8.71 before the film projection to 11.71 after watching the film adaptation observing a progression standing for 3.03 points. Such a result is evinced in the following table.

Average of the Pretest Scores	Average of the Posttest Scores	Average Gain
8.68	11.71	3.03 pts

Table 4.9 : Comparison between Pre- and Post-test Overall Average

In recapitulation of the gathered results from the tests, the data gathered showed that tested students managed to get an average of eight point seventy-one (8.68) in the pre-test. More precisely, the measurement of their achievement in the pretest showed that they obtained a total of 122.5 out of 280 points for their application of the critical thinking skills in their answers. From the 122.5 points recorded, 36.5 points were obtained for their aptitude in terms of Higher Order Thinking Skills

Conversely, in the post-test, precisely after the film projection, students' achievement witnessed a noticeable enhancement. In point of fact, the participants managed to obtain a higher score; this is expressed by the post-test average score estimated to eleven (11,71). In a more detailed fashion, evaluating their answers in the pretest demonstrated that they reached an overall of 54.5 points for their aptitude in terms of Higher Order Thinking Skills amongst 164 points recorded for their application of critical thinking skills in their answers. A general statistical analysis of the scores marked a progression estimated to 3 points (3.03)

What can be deduced from the aforementioned results is that the use of the film adaptation of *Oliver Twist* was of considerable help in improving students' understanding of the story of the novel and contributed in achieving encouraging performance in terms of using their critical thinking skills. This is what is going to be amply discussed jointly with the findings collected from the other research instruments in the following and last section of this chapter.

4.3 Discussion and Interpretation of the Main Results

At this juncture of the chapter, we arrive at the crux of this research, not least, the discussion and analysis of the data gathered from the three research instruments used during this study.

The pursuit of evidence that proves the suitability and the potential of film adaptations in enhancing the teaching of literature takes its first step with the examination of the first hypothesis. Accordingly, the present research started first with investigation teachers' perception vis-à-vis screen adaptations hypothesizing that teachers of literature still express some reluctance about their didactic possibilities even if they acknowledge some of their benefits for students of literature. This is on the ground that they can bring reticent readers closer to the text, enhance their involvement and give them a shortcut to the story. Teacher's sceptical attitude is due to the idea that such films are seen as a distorted version that may threaten the primacy of the source having the intended meaning altered or misrepresented. Besides, the teachers pertaining to this view see such material inadequate to deal with the stylistic aspect of literature which represents the crux of any course of literature, and thus at odds with literary texts studies.

The interview with the teachers of the University of Tlemcen and those met in three different European universities come up with the feeling that adaptation is not that privileged material to teach students of literature and considered by some teachers as a threat to the literature teaching principles. This is mainly related to the changes that are practised on the source and the idea that if they were given the opportunity to watch the adaptation, students would not read the source text at all. As such, no end of the course of literature can be reached. Besides, the interviews show also that a section of teachers consider that adaptations cannot be a solution to all students difficulties in literary studies since the main obstacle resides in their weak command of the literary language which is also used in the film. Despite these limitations, the teachers see film adaptations of works of literature, when use with the guidance of the teacher, are able to help students to understand the content area of the text, enhancing their engagement, activating their inquisitiveness and refining their appreciation of

the text. They also mention that ,when used judiciously, adaptations can push the students to go back to the source . As such and in the long run, students can become invested readers and interested in the analysis of the texts they study in class. All the same, the interviewees stressed the fact that the utilization of the screen version is to be contingent on the objectives of the course cautioning against an inadequate incorporation of adaptations that would students to analyse the film and not the text which results in a distortion of the whole literature teaching process.

As far as the second hypothesis is concerned, the present research propounded that the use of film adaptation can help remediate students' difficulties encountered in the study of literature given that its audiovisual features, that go well with students learning preferences, can offer them an easier access to the text and its content, reduce the gap between them and the book, and motivate them to go back to the source text. Moreover, adaptations can be a facilitator in dealing with different matters related to literature such as literary theory, analysis and criticism since it can facilitate, at first, the understanding of the literary text's content and then enable students to consolidate and connect their understanding to the literary concepts and theories needed for analysis and criticism.

In this vein, it is revealed that more than the half of the students who participated in this study have a poor reading habit as opposed to rest of the participants who read from one to two novels per semester. Besides, it is worth mentioning that four (4) students put forward the fact that they read theoretical books about literature rather than reading literary texts. Such refraining, the students justify, is due to, on the one hand, their negative perception of the process of reading literature, the lack of time for reading and the efforts they have to make to understand texts written in a complex language. On the other hand, the fact that striking majority prefer to learn via audiovisual materials may

be also a factor that interferes in their reading habit. This is what is confirmed by the four teachers interviewed along this research when they affirmed and reaffirmed that the students, at all levels of graduation, hardly take the time to read the literary texts assigned, not even selected passages, but instead, they are more interested in visual media. In addition to such unpropitious situation, given that reading is decisively important in learning a foreign language in general and literature in particular, the investigation showed that fifty percent of the students have either negative or neutral attitude vis-à-vis literature, and studying literature represents a hard endeavour and a burden that is difficult to deal with.

As a matter of course, all that have been already stated make the students at low ebb, susceptible to encounter certain difficulties in their endeavour to study literature. In this respect, the interview administered to the teachers recorded the perennial problem notably, students' lack of reading, the source of all their difficulties in literature studies. They said that whatever the level is, and even if they are specialized in literature, the students are not prone to read even when it comes to reading short selected passages. In other words, they generally neglect the readings assigned though it is compulsory and prerequisite to understand the literary issues discussed in class. Besides, the teachers confirmed the prevailing idea that even for those who lend themselves to read the literary texts find themselves discouraged by the complex language of the canonic works. Consequently, as reported in students' questionnaire, the majority encounter difficulties while dealing with a literary text, be it in inferring the implied meaning of the text, grasp the plot of the story and connect it to its historical and social context or even figuring out the literal meaning. The teachers also identified other issues that might hamper students learning, they consider being discouraged to handle a literary text pushes them to rely on ready-made analyses taken from the internet. This behaviour threatens students active learning rendering it a mere rote learning that takes information for

granted without any effort to think and analyse, this goes against all principles of the twenty-first century pedagogy.

Another issue highlighted by the teachers regarding students difficulties in the study and analysis of literature is the fright manifested by the students towards works of literature, a *bête noire* using one of teachers terms. This disposition is due to, again, their non-bookishness which creates a barrier that interposes between them and the text considered to be elusive and hard to decipher, thus becoming unable to handle it. The intimidation caused by the literary texts is highlighted also by the interviewees met in the European universities. Apparently, this is a universal problem that, symptomatically, affects the aptitude of students of literature. In other words, such a gap between the students and the literary work makes him/her unconfident to engage in any reading, and alienated from the interpretation and the analysis of the text. This lack of confidence and the confusion students face is mentioned in the answers to the questionnaire. Though the majority of the students assert that the discussion of works of literature in-class permits them to explore thoroughly the text, others claim that it can only introduce the text and provide a limited picture of the story which amplifies their confusion when it comes to interpretation, analysis and criticism.

All the aforementioned identified issues relying on both the students and the teachers informing the present research say a lot about the need for other ways or other materials that have the potential to bypass the barriers students face in their study and analysis of literary texts.

Accordingly, it is believed that screen adaptation of literary works is the material that features an assortment of assets able, as hypothesised, to remediate students difficulties encountered in literature classes. It starts with the ability of film adaptations to provide them with an easier access to the text and its content especially when the students are not prone to read, and motivate them to go

back to the source text. In fact, the study ,through the three research instruments, confirms this hypothesis. The questionnaire revealed that the majority of the students acknowledge the capacity of such material in enhancing their understanding and equip them with more details about the source text, it offers them a clearer image of what they could not figure out while dealing with the text itself. Reason being is that characters, their actions and roles are visually portrayed permitting to have clearer ideas and thought of the details missed before viewing the film. Additionally, they believe that film adaptation can provide them with details about the events that they could not reach with their own imagination. On the other side of the fence, even those skeptical about that matter admit that film adaptations help them to memorise the events, actions, dialogues with the details included. Furthermore, the students assert that the screen version is a rich resource for literature learning due to the fact that it is in accord with their learning preferences thus it enlivens the learning atmosphere and brings life to what they consider the routine of the traditional literature classes. Said another way, film adaptations encourage students and provide them with an impetus for their motivation and interest deemed to ignite their curiosity and their need to have more and more information about all the elements of the story from the source text.

The teachers in their turn , from their perspective, expressed their agreement regarding the potential film adaptations carry in terms of facilitating the task of eliciting the meaning ascribed in the text. They can enhance their understanding of the content area of the work and their creativity to ultimately have a richer and sharper analysis. Its use permits also to explain theoretical and conceptual issues related to literature. In this respect, the interview shows that students could understand issues related to the structure of the text such as non-linearity of the novel thanks to the film. Moreover, the teachers confirmed that using adaptations permits the students to be closer to a maximum of details

that contribute to the making of the theme and thus helping the students to have richer and well-grounded analysis.

Another point that correlate with students' answers is when the teachers put forward the idea that the lectures of literature are in need for film adaptations under the premise that they help students in grasping the verbal explanation of the literary work provided by the teacher asserting that the filmed version of any work of literature offers a vivid and lively portrayal of the characters, the scenes and the context that permit the students to live in the heart of the story. In the same vein, the answers to the interview join what the students claimed regarding connecting what students understand from reading the text and viewing the adaptation. This allows them to consolidate the interpretations aliment students' critical reading. Moreover, the interviewed teachers assert that being exposed to the adaptation is deemed to generate confidence in students that support 'can-do' attitude on their part. Consequently, such favourable disposition is able to ignite the starting point for achieving the tasks related to the study of any literary text. Put simply, the adaptation brings in different interpretations and stances, activate their inquisitiveness facilitate the understanding and refine their appreciation of the text. All these potentially enrich the analysis of the work.

The third source of evidence is the results of the pretest and posttest. The scores demonstrate that students, after sitting for the film projection, could recall more information, understand the content and apply theories better than what they could do in the pre-test; a proof for the utility of film adaptations in facilitating the teaching of literature. At this phase of the investigation, the data gathered from the three instruments corroborate and confirm the second hypothesis.

The quest of coming up with tangible evidence about the relevance of screen adaptations to the teaching of literature continues its course with the

examination of the third hypothesis. In fact, the third hypothesis can be considered as a preamble to the last hypothesis which will be the major argument that pleads for the legitimacy of film adaptations in literature classes. In this regard, before accounting for the power of film adaptations in promoting students' critical skills, which will be the last endeavour of this chapter, let us stop over on the second hypothetical claim that EFL graduate students are scarcely aware of the critical thinking skills to apply in their study of literary texts. In reality, the majority are not enough critical while discussing and analysing works of literature, they rely on a passive learning from readymade analyses without implying their own interpretation and response.

In fact, the validity of the aforementioned hypothetical statement could be verified through the data collected from the tests, the interview and the questionnaire. The answers obtained from the latter confirmed that the students are not enough critical in their literary analysis. Arguably, more than fifty per cent of the respondents show that their analysis is a systematic or mechanical identification of the main literary elements of the text without taking into account other aspects that can add to their interpretation.

It is worthwhile to say that the focus on the main literary elements of the text such as characterization, plot, theme and the like are of paramount importance in any literary analysis, and it requires critical skills to be analysed. However, dealing with such elements has become systematic, a routine, like a ritual performed by the students in a fashion that they put in no personal cognitive or critical effort. Such task is reduced to simple clicks to have readymade analysis. Students take for granted and rely on what they find on the net beside the explanations provided by the teacher. This is juxtaposed to teachers' answers confirming that students are rarely equipped with critical skills rather they strive to retain information given by the teacher or found on the internet to be restituted on the day of the exam without any personal touch. That

is to say, in addition to their non-bookishness that prevent them from having their own response, they do not use their own ideas thus they do not think critically. Such lack of critical ability is reflected in students' performance in the pre-test. It was shown that fifty percent (57%) of participants showed a low achievement in this test, only six (06) students out of fourteen (14), obtained acceptable scores, with eight point sixty-eight (8.68) as the average of the overall scores. Additionally, the pretest put forward their weakness in particular skills notably in illustration, analysis, evaluation and synthesis.

Admittedly, putting the data collected from the research instruments altogether, the second hypothesis is confirmed. Explicitly speaking, graduate students need more support to apply the critical thinking skills in their study and analysis of literary texts. This leads us to the crux of the present research not least proving that adaptations can promote students' critical thinking skills.

We have hypothesized that the utilisation of screen adaptations in the classroom for analysis in parallel with the source text can help students to enhance their critical thinking abilities on the ground that it facilitates the comprehension of the narrative elements of the text, consolidates their knowledge related to the text under study and provides them with alternative interpretations that push them to question their own. Besides, film adaptation due to its nature stimulates their thought and puts them in suitable disposition to look for varied arguments in the evaluation of the text.

In this respect, the majority of the students informing this study affirm that filmed versions of literary texts epitomize an alternative to reach a deeper analysis. Such material, they claim, pushes them to generate several questions about the story and ignite their curiosity. Besides, using adaptations in conjunction with its source text entails a process of comparison between the two media which permits to reach different angles and viewpoints, and consider other possible judgments and perspectives. The students also make mention of

the ability of adaptations to provide the context of the story thanks to its visual aspect and to back up their personal analyses given that an adaptation represents an interpretation of the filmmaker who shares his/her own vision of the story with the viewer. Thus, they can reshape their own analysis and understanding and reform their judgment. In other terms, the way the adaptation portrays the original story make the student explore the text more deeply coming up with a more refined analysis and evaluation of the work. All the elements mentioned in students answers constitute the main components of critical thinking.

The teachers unanimously confirm this hypothesis on the ground that screen adaptations open students mind to another way of looking at the literary work and encourage them to take more risks to look for new horizons in terms of interpretation. This gives them the opportunity to assemble more information to explore deeper the text and question their viewpoint that they had before the viewing session. The teachers carried on pleading for the ability of film adaptations in promoting students critical and analytical skills saying the film is the tool that ignites the process of thinking in their mind. It permits to recall and retrieve prior knowledge to construct a solid and matured argument to be used to criticise the literary work.

Another important factor affecting critical thinking highlighted by the teachers is that the screen gives the students more freedom and confidence to evaluate the text in both forms. In the same line of thought, it is mentioned that motivation is decisive to critical thinking since a critical reader or thinker must have a certain willingness to go through any analysis not least a literary analysis that requires considerable cognitive and intellectual effort. Accordingly, the capacity of adaptations to take students to a higher cognitive level and to awaken students' thirst for inquiry beyond the written words, according to the teachers, activates their critical mind. The visualization of the contextual

elements of the story is also an important feature of the film the interviewees put forward and linked to the critical analysis of the text. Indeed, adaptations facilitate to get information of such kind of elements and thus enhance students reflection about the connection between the message of the writer, the actions of the characters of the context in which the work arose .

At last but not least, for the sake of giving solid grounds for the third hypothesis, joining the results of the post-test to the data gathered from the questionnaire and the interview is the last endeavour of this chapter.

The performance of the students in the post-test denotes not-to- be neglected results in terms of promoting students' critical thinking skills thanks to the exposure to the film adaptation of *Oliver Twist*. In fact, comparing students' scores , in both tests, as regards the eight skills of critical thinking selected for the test shows a certain improvement . Concerning the Higher Order Skills, the tests marked a noticeable improvement registered in the post-test. Actually, the participants did better in the post-test in terms of 'Analysis' when they obtained 20.5 points against 16.5 in the pre-test. In 'Evaluation' as well, they demonstrated more ability to evaluate in their answer to the post-test questions scoring 19 points whereas solely 10 points in the pre-test. As for the last skill measured, the post-test shows that after the film adaptation projection, the participants could synthesize in a more satisfactory way given that they attained 15 points while recording only 10 points in the pre-test.

As a whole, the aggregation of the scores obtained in both tests in terms of applying the Higher Order Thinking Skills shows that the testees succeeded to have 54.5 points whilst that had merely 36.5points in the pre-test. Besides, the results show that the average attained by the participants was subject to increase, from 8.68 before the film projection to 11.71 after watching the film adaptation observing a progression standing for 3.03 points.

Hereby, the data gathered from the three research instruments used corroborate and as a matter of course the four hypotheses have been confirmed leaving room to say that the screen version of literary works is to a considerable extent worth to be used by literature teachers. They are of substantial benefits in the sense that they are able to remediate students' difficulties in studying literature, improve their comprehension and not least promote their critical thinking skills. Equally important, students and teachers hailed the incorporation of screen versions of works of literature in their course. Nonetheless, the informants highlighted a number of limitations and expressed their reservations against an inadequate use that may hamper, threatens or forfeit the authenticity and the chief objectives of literature teaching.

4.4 Conclusion

The fourth chapter was concerned with the empirical side of the present research. It dealt successively with the collection and analysis the discussion of the data gathered from the research instruments used in this investigation, notably, students' questionnaire, teachers' interview and tests.

The investigation came up with findings that support the claim of the suitability of film adaptations in the teaching of literature encompassing its capacity to alleviate the barriers students encounter in literature classes and ability to promote their critical thinking ability for a better analysis of literary texts.

Eventually, in the light of the data gathered throughout the current investigation, the last task of this research is to provide some suggestions and recommendations that seek an effective utilisation of film adaptation and its features. This is what is going to be proposed in the fifth and final chapter of this research work.

CHAPTER FIVE

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5.1 Introduction

As seen in the preceding chapter, the results obtained took the lid off the capacity of adaptations to promote the teaching of literary texts in general and enhancing students' critical skills in particular. The end result is that both teachers and students have hailed the chief claim of this research which is to incorporate resolutely screen adaptations as a teaching material and supporting resource in the classes of literature.

Taking into consideration the results, in this chapter, the researcher will attempt to hand over a number of suggestions and recommendations that will hopefully contribute to promote the teaching of literature through film adaptations and to usher the students to a literary environment that satisfies their intellectual requirements and personal expectations .

5-2- The Use of Screen Adaptations to Teach Literature, *Vox Academia*

The result of the analysis of the data collected during the empirical phase revealed a couple of conclusions shared by the participants that scaffold the recommendations permeating this chapter. The main thrust of this research is to add filmic literature to the available tools commonly used in the course of literature in order to accompany students in the appreciation, understanding and analysis of literary texts. To show that "studying literature via adaptations offers our students a better, more effective way to study literature. In fact, "I would argue that studying literature through adaptations can teach students what we mean when we say 'literature' " (Cutchins et al ,2010:87)

This research attempted to evidence that screen adaptations feature a myriad of assets likely to promote the teaching of literature notably helping the students to bypass the barriers they encounter in the comprehension of the text and to enhance their critical and analytical skills. Such assets render the

incorporation of film adaptations as an instructional tool in the English literature course at a larger scale fairly legitimate

Actually, as examined in the previous chapter, this legitimacy draws its essence from the fact that film adaptations possess features that are, if used cautiously but resolutely, readily to be beneficial for the teaching of literature given that it goes hand in hand with its nature, requirements and objectives.

It is axiomatic that literature is naturally tied to the reading process since all genres of literary production, with a few exemptions, are initially meant to be read making the study of such an art integrally dependant on students disposal to read. However, it becomes like a general truth that, except for a meager number of students with a literary profile able to lend themselves to a critical reading of the texts they study, the research showed that students are not comfortable with literature, and less devoted to reading literary texts even if it is decisive for their academic success. Put another way, nowadays students or the so-called 'screen generation', are more reactive to image and sounds rather than to words.

Kathleen Brown tells us that "the teacher must begin where the student is" (2009:4). Accordingly, in a time when students are immersed in a media-centric world and when they are at odds with reading literary texts, teachers and students of literature voiced their assent to see screen adaptation as a tool utilized in their classes on the ground that it is in accord with the learning preferences of the student, it permits to bring the reluctant reader back to the source text, endears it to them and draw them "into lively debate about artistic intent and elicit response from the most reticent students" (Gardner,1990:59), and ultimately, it makes the student in best of dispositions to go through the different facets of the story. In K. Brown's (2009:7) terms, with film adaptations

Students can see the same ideas expressed through two different media and thus, through the delight that the film affords, become more comfortable with the written text, indeed finding in it too a delightful expression of what might otherwise have been a murky, distressing reading assignment.

The present research work revealed that students of literature still have difficulties to understand the content of the literary works and are in need of a means that facilitate and foster their comprehension of the text. In this vein, along the empirical phase, the informant teachers claimed that film adaptation is able to improve students' understanding of the literary texts by providing them with a direct and smooth access to the story including its setting, characters and plots events. Equally important, the screen adaptation by its virtues offers a comprehensive context in which the story emerged displaying the scenes in an audiovisual mode that helps the students to understand and store the information in terms of meaning associated to a range of images. In other words, the multisensorial experience of using film makes reading the text more meaningful, and therefore, such experience is deemed to activate students' latent thinking abilities.

Making mention of students' thinking abilities leads us to have a close shot on the capacity of screen adaptations in promoting their critical thinking required in the understanding and analysis of works of literature. Screen "adaptations are a powerful tool in helping students to interact with literature, discuss literary concepts and develop logical and critical thinking skills" (Garder,1990:59). Reading the original work and discussing it in class and viewing the adaptation gives the students the opportunity to comprehend the content, discover and rediscover information about the text, apply critical and analytical skills, and confidently engage in the evaluation the texts, thus enhancing literary analysis. As claimed by Cutchins et al (2010:90), "students engage with film adaptations of

literary works much more deeply and immediately than they do with scholarly essays”.

All the aforementioned arguments that showcase the pedagogical features of screen adaptation and its benefits on the study of literature make the members of the academic circle encompassing teachers, students and specialists as well consider such type of materials as worthwhile to be used in literature classes and *de facto* to be recommended as an instructional tool for literature teaching.

5.3 General Recommendations

Along with the main recommendations of this chapter, the present research study came up with other recommendations that aspire to facilitate the use of film adaptations which are as follows.

The empirical phase of this research divulged that though teachers of literature warmly welcome the incorporation of adaptations in the literature lectures they deliver, they still consider it cumbersome to use due to a number of factors. Firstly, time constraint was revealed as one of the issues that thwart teachers from using film adaptations. Seemingly, neither two sessions a week for undergraduate students nor one session a week for Master students can handle the usual discussion and analysis of literary texts plus the projection of the film. Hence, it is suggested that a session of one hour and a half allotted for adaptations projection has to supplement the already existing literature studies sessions. In this way, the teacher will have the necessary time flexibility to deal with the different literary works and will have the opportunity to support his/her lectures with the related film adaptation(s).

Secondly, using film adaptations in literature classrooms is hampered by the lack of the adequate logistic facilities. For this reason, as a matter of necessity, it is recommended to better the availability of the technical materials required for

Chapter Five: Suggestions and Recommendations

such use, i.e. adequate rooms for the projections equipped with internet, PC's , video projectors, loudspeakers, and microphones for the teachers .

Beside the previously mentioned issues that obstruct a larger use of adaptations of works of literature in class, the informants of this research revealed that in spite of the diverse benefits of film adaptations, such material remain not as efficient to fulfill the chief aim of the course of literature; exploring the linguistic aspect of the text. This is on the premise that the screen version cannot have a satisfactory access to the discursive forms to deal with the stylistic aspect of the text. Therefore, it is wiser to recommend a complementary use of both, the paginal and screened version of the literary work for an inclusive treatment of the text to be studied.

In addition, according to the findings reported in the previous chapter, hitherto film adaptations is able to alleviate the obstacles students face to grasp the content of a literary text that emanates from the complexity of its language, such a problem is kept once exposed to the spoken form of the language in the adaptation which may add a strain on their comprehension capacities. For this reason, it is recommended to back up the viewing process by resorting to the use of English subtitles.

Margan (2009) claims that "the days of teaching literature based on the literary text alone are coming to an end" (2009:105). A statement that is quite significant ,and that one may relate to when a teacher hears a student who says the adaptation was among the best part of the course of literature, and helped him to better understand and analyse the text; or when another student confesses that the screen version sent him back to read again the novel and that the debates after the viewing sessions were the most enriching.

Accordingly, for the sake of breathing a new life into the teaching of literature, we do believe that it is high time we began to widely use a material which keeps pace with dominant audiovisual culture of the time, and which is appreciated by the students. This material is epitomized in the screen adaptations.

5.4 Towards a Pedagogy of Literature Based on Adaptations

It is not by happenstance that serious interest has been manifested for the incorporation of film in the English language class at large and the screen adaptations in the teaching of literature in particular. In reality, as elucidated throughout the present research, the positive outcome resulted from such use are a nod to adaptations capacity to assume a more prominent role in the pedagogy of literature. The basic premise is that the screen versions of literature are to be used in a way to usher the reticent students in a comfortable seat that endows them with a confidence to engage in vivacious debates and elicit conclusions, actively interact with the text and most importantly develops their critical thinking. In order to reach this end, the teacher has to coop the teaching of literature using adaptations along with the expectations of the 21st-century classroom having under pedagogical observance specific issues, *inter alia*, the teacher's role

5.4.1 Teacher's Role

Reviewing the literature related to the role a teacher has to assume in an EFL classroom comes up with a multitude of tasks that are of utmost importance in the management and the delivery of the course . The most prominent roles in the language pedagogy sphere are those described by Harmer (2007). He makes mention of a number of roles that a teacher can endorse namely, a facilitator, controller, organiser, assessor, prompter, participant, resource ,tutor, and observer. Still, a "part of a good teacher's art is the ability to assume a number of different roles in the class, depending on what the students are doing"(Harmer 2001:25).

Similarly to the other subjects taught in EFL context, the utilization of screen adaptations must be under the aegis of the teacher. With regards to the role literature teachers may observe while using films, one may say that they can assume, *mutatis mutandis*, the same aforementioned roles .

5.4.1.1 Teacher as a Manager

One of the roles that teachers are invited to adopt is to act as a manager. It entails that the teacher is assigned the role of taking in charge the management of the class, including maintaining the academic rigour and the literary aspect of the session.

It is a natural reaction if ushered into a shaded room, before a large scintillating screen to view a movie, students would take the film projection session as the much desired ‘scheduled’ break time. In such circumstances, disciplinary issues or a deflection from the initial aim of the session are possible to occur. Thence, teachers are invited to act as a manager in the sense that they maintain the academic rigor of the projection session emphasizing the literary potential of the film projected. This needs exercising a certain authority which is contingent on the personae of the teacher, and his/her ability to make the tasks of the audience clear.

5.4.1.2 Teacher as an Organiser

The use of film adaptations in courses of literature does not consist of a bare projection of the film void of any organization. This often means “ giving the students information, telling them how they are going to do the activity, putting them into pairs or groups and finally closing things down when it is time to stop “(Harmer 2007:11). This implies acting as an organizer.

In fact, embodying this role requires teachers to plan the projection session in terms of time and tasks to do²³. In class, the teacher as an organizer encompasses giving the instructions to be followed by the students and assigning them some tasks before, while and after watching the adaptation. In so doing, the teacher can keep students attentive to the text under study and put them in a condition that renders them active viewers.

Acting as an organiser is also concerned with assigning collaborative work. It is important that teachers create a collaborative environment wherein the filmed version is used as a springboard for discussions and debates with a focus on the studied work itself. Treating the film this way permits to generate students' feedback and response to the source text.

5.4.1.3 Teacher as a Resource

It is commonly acknowledged that in literature courses, the teacher is viewed as the omniscient person and as the sole source of information students refer to. This facet of the teacher's personae may be seen negatively if considered from a student-centred stance. Be that as it may, the use of filmic adaptation and all that it implies, students are particularly in need of a resource.

Using filmed versions to further analyse the source urges "the teacher to clarify the inaccurate assumptions of the students" (Carrell, 1984). This is due to the fact that students are confronted with a different interpretation that of the filmmaker, expressed through changes and alterations. Thus, it seems undeniable that the teacher should not be put off by the inescapable difference between the source and its counterpart, but has rather to observe the role of a resource in order to clarify the contrast between both versions, to give insights on the ambiguous layers of the story and to situate the adaptation in the right intertextual context.

²³ This issue will be elaborated in section 5-11-2

Moreover, using film adaptations in parallel with the source makes the teacher act as a mediator. He/she becomes the link that students need between both versions. In this regard, Carrell (1984) considers that the teacher can bridge the gap between students' reception of the film and the implicit meaning of the text. In doing so, the teacher can accompany the students in the process of accommodating their prior comprehension of the original text, and in drawing a clearer picture of the parallels and disparities between the symbolic words of the text and the iconic nature of the adaptation. This clear picture would become an enriched understanding of the target literary text.

Most importantly, despite the pedagogical relevance of adaptations to the course of literature and their appeal to the students, teachers are required to make students aware of the fact that a film adaptation cannot cover all the elements of the text. Thus, it should not replace the original literary work as a legitimate resource for literature analysis, reason being is that "films are neither a substitute for the teacher nor for instruction, but real classroom aids when used properly" (Ruusunen 2011:34).

5.4.2 Students' Role

Studying a work of literature through its filmic counterpart invites students to embrace, in their turn, a specific role, a role that would grant them a valuable literary experience and orient them towards an effective interaction with the film.

While studying literature through film adaptations, teachers are required to raise students' awareness of the role they have to endorse which is the role of a critical viewer/reader. Actually, they should not be passive, sitting with an idle posture, before the mellisonant soundtrack and the sequences of captivating images, like 'soporific' television watchers without any end to reach. Students should view the film, rather, through a critical lens lending themselves to the task

of evaluating their own interpretation of the text in relation to the actors' portrayal on film (Champoux, 2007).

To be an active critical viewer entails being aware of the fact that construing meaning depends on what we already know and what we eventually discover²⁴. In other terms, viewing an adaptation consist of connecting what students see to what they already know about the source text for the sake of assigning meaning to the message conveyed by the author. Besides, this process requires the student to be sceptical and disposed to acknowledge, far from considering the source as an absolute, the possibility of a multitude of valid interpretations of the text and other perspectives beside his/hers worth to be considered and evaluated²⁵. This implies also to minimize own bias and seek conclusions based on evidence and arguments, not mere speculations, from both texts.

Admittedly, analysing critically the source text in conjunction with its adaptation invites a systematic and inescapable comparison highlighting the contrast, similarities, additions and omissions²⁶. To do so, students should manifest inquisitiveness in order to figure out the reasons behind adapting the original elements of narration and its impact on its meaning. In the same line of thought, being a critical viewer consists of examining the symbolic connotations implied in the film and their possible relationships with other texts, whether they are shown through characters, setting, props or other elements. In doing so, students can approximate what they have to know in order to identify how the author expressed his purpose, ideas and message in the adapted work.

Notwithstanding the fact that inquisitiveness, open-mindedness and scepticism is a *sine qua non* for any critical endeavour (see 1-5-), it is worth noting that it is crucial the teachers guide students to not confuse being skeptical, open-

²⁴ As propound by the constructivist view of learning, see section 1-8-1

²⁵ Inspired from Socrates maxim " The only wisdom is in knowing you know nothing "

²⁶ This issue will be further explained in section (5-9)

minded ; and asking questions with embracing undisciplined rejection of received ideas and reasonable interpretations. This may even end up doubting their teachers! – “their skepticism may turn on us” (Horgan,2015:para 18). Students are to know that being critical does not mean being overly skeptical rejecting nearly all information disregarding the validity of the argument and evidence. It is, however, a healthy process of suspending preconceived judgment in order to examine a claim or an argument and the assumptions behind them in a sound disciplined way, and not on personal emotions and personal biases.

Alongside the particular role of students we have just accounted for, being active is a decisive attitude we invite students to endorse. Studying literature through film adaptations consists of tasks and activities assigned before, during and after the film projection²⁷. In this context, students have to lend themselves to wide-ranging tasks that have as an end to consolidate their understanding and analysis of the work of literature they deal with. Additionally, being active includes also to be disposed to act as members of group works who, collaboratively, share their opinion, express their response to the text with each other, take responsibilities and engage in debates and discussions²⁸. This goes hand in hand with the assumption that critical thinking is being overt to other views

In light of what has been mentioned regarding the role students are to observe with regard to studying literature through screen adaptations, one may say this role affords student to actively ‘read the film’ (Flavin 2004) and critically interacts with it, makes use of his/her background knowledge, takes his/her responsibilities and share his/her interpretation and opinion with the other members of the class. Such a role, if held judiciously and cautiously, would offer

²⁷ As explained in section 5-11-2

²⁸ This is aligned with the theory of social constructivism . See section 1-8-1

students the opportunity to be directly involved in assigning meaning to the text; paving the way for a rewarding literary journey

After drawing an all-round picture of the role suggested to both teachers and students when dealing with literary texts and their audiovisual version, this chapter continues its effort in elaborating other suggestions intended to increase the efficacy of using film adaptations in the course of literature. What is coming next is a 'close-up' on another important related issue notably, the selection of the adaptation to be used.

5.4.3 The Selection of the Adaptation

In the teaching of literature for EFL students, texts selection is considered as ,using Maley's words (1989), the most crucial task to be undertaken by a teacher in hammering out a syllabus given that the efficiency of the teaching /learning process is largely reliant on the judicious choice of the literary work . Likewise, selecting the film adaptations to be used as a supportive material in literature course is a decisive endeavour that determines the reliability of its use, and prevents from what a study of a novel, a short story or a play initially aims at.

This task entails selecting the most appropriate and working adaptation from a large ray of varied adaptations. For this reason and in order to make the film class productive, teachers are invited to select the suitable adaptation according to a number of criteria in order to meet the requirements of the course.

Accordingly, selecting an adaptation begins with consulting the catalogue provided by specialised web pages and film production companies such as BBC ,Paramount and Miramax in which teachers can find a non-exhaustive list of film adaptations with the necessary information about the film itself, the filmmaker, the duration, the date of release of the film..etc. Such catalogues are very helpful given that the teacher can select the film which fits the duration of the lecture, know the visual quality of the film and most importantly, it allows the teacher to

find the film which accords with the canonical text he/she intend to deal on the one hand, and to choose which of the adaptations to use when the target literary work has been adapted to the screen several times on the other. Thus, a homogeneous and clear-cut list of film adaptations can be affordable for teachers of literature.

Still, selecting the suitable adaptation requires finding an adaptation that is close to the original text. At this juncture, the teacher has to take into account the criteria of fidelity.

5.4.3.1 Rethinking the Issue of Faithfulness to the Source

As mentioned in chapter two (see 2-3-5), the issue of faithfulness since a long time has permeated the debates on cinematographic adaptations of literary works. As for its use in the teaching of literature, discussions have stalled on the question of which kind of adaptations to be used beside the source text in class. Although adaptations critics concurred on the matter that fidelity is an impossible ideal -like the impossibility to adapt Charlie Chaplin into a text! - that cannot be used to judge the worth of an adaptation (see 2-3-7) , a selection of the screen version in terms of its faithfulness to the source, in a literature classroom context, seems to be a healthy practice, a valuable pedagogical tool that can considerably productive.

The present research reported that students have difficulties to grasp the content area of the literary work itself which entails, among the different types of adaptations, to choose the most telling and the closest the original work. The type of film adaptations that fits into this description is the 'close adaptation' (Desmond and Hawkes,2006) or the 'literal' and 'traditional' adaptation (Cahir,2006).

As discussed earlier in the second chapter (see 2-3-6), such faithful adaptations are different from the other types of adaptations in terms of their

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fidelity in recreating the major literary aspects of the original text, including setting, character, plot and theme. Andrew (2000:32) distinguishes two aspects of fidelity; fidelity to the 'spirit' and to the 'letter' of the source text. As for fidelity to the 'spirit', he argues that it is a ,very challenging task since it includes ,the original's tone, values, imagery, and rhythm'. As for fidelity to the 'letter', he points out that

Fidelity to the 'letter' includes literary structure, which is easy to transfer into a film; such as ,the characters and their interrelation; the geographical, sociological, and cultural information providing the fiction's context; and the basic narrative aspects that determine the point of view of the narrator (ibid).

A non-exhaustive number of literary masterpieces had been adapted to the screen such as *Daisy Miller* (1974), *Pride and Prejudice* 1995, *Gulliver's Travels* (1996), *Harry Potter* (2001), or *Oliver Twist* (2005). The common denominator among these adaptations is that the directors of these adaptations were to a great extent committed to respect the original texts. Indeed, "the faithful adaptation takes the literary or historical experience and tries to translate it as close as possible into the filmic experience" (Dean, 2009:9)

Besides, the intent of the faithful adaptations is to stay loyal to the intention of the writer and to convey the emotions that wanted to be expressed by the lines and the pages and to ,keep as close to the spirit of the original as possible' (Giannetti n.d qtd in Machlow 2001:3). Even if finding some changes or omissions in terms of plot sequencing or story ending are not to be discarded, the director of such adaptations would always make sure that they did not betray the essence of the aim and meaning. (Machlow 2001)

Accordingly, the criterion of faithfulness serves the requirements of literature course due to its close similarities to the original printed text. Hence, it is

recommended to use such type of adaptations since it preserves the essence of the original without distortion . Added to the print text, the adaptation can foster student comprehension of the story bringing them closer to characters, themes, tone , atmosphere and events.

However, the teacher can go beyond the confines of faithfulness. The selection of the adaptation depends also on the objectives of the lecture in addition to the issues, concepts discussed and the relevance of the message conveyed by the writers to the student/reader's personal experience.

In fact, it is of prime importance to turn students attention to the way the adaptation depart part from the very letter towards wider horizons. When the film reworks the spirit of the and exercises its freedom on the original structure, setting, characters and events, as a rendition of the filmmaker interpretation destined to a new audience, the adaptation calls students to make connections between their experience, memories, and associations with other adaptations of the original text. In doing so, after mastering the original text with its initial message and the way it is conveyed by the writer, the teacher can select an adaptation which is not forcibly faithful to the source, with a displaced setting or altered characters, to take the analysis further and understand the relevance of universal issues from different perspectives by a contemporary audience, focusing on the themes of the scenes adapted from the book to find out its undercurrents that are relevant to today's world. Said another way, when the source text is explored through 'loose' adaptations, it becomes more approachable and more accessible as it is connected to the present time concerns.

5.4.3.2 General Considerations

Given that the choice of the film is predetermined by the literary text prescribed in the syllabus, students' needs and linguistic level are , *ab initio*, taken into account. Nevertheless, the teacher has to draw his/her attention to a number

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of elements in order to capitalise on the qualities of the film ; avoid the factors that can distract the students , impede the film projection, and have the expected outcome such as exaggeratedly long films, old adaptations, low-quality video..etc . All these would make the projection session vapid and unproductive. In this vein, Voller and Widdows (1993) maintain other hints to ensure an appropriate film selection:

- Avoiding long slow-moving films.
- Selecting films with a strong storyline
- Selecting a film with clear drawn main characters.

Another criterion that has to be taken into consideration in selecting the screen version to be used is its cultural appropriateness. It is important that the teacher observes a certain vigilance in order to avoid any discomfort on the part of the students and preserve the academic rigour of the session. In this vein, literature teachers are invited to show careful forethought and ward off the use of literature-based movies that display exaggerated load of scenes that are not accepted by the local culture, code of conduct and education. Otherwise, if the choice is limited, the teacher cut out the scenes which are not appropriate to students' moral standards. Additionally, the aim of cutting is not for censure's sake but rather to take out scenes which are not of a great importance or susceptible to affect the academic atmosphere. All that must be done without distorting the smooth development of the plot sequences.

The table beneath sums up the most important criteria for film selection grouped around teacher, student and film to be used while selecting the adaptation to be used.

Criteria of Selection	
Teacher	-Personal evaluation of the film adaptation -Objectives of the course -Content of the lecture (concepts, theories..etc)
Students	-Culture -Preferences
Film adaptation	-Type of adaptation -Availability -Length -Aesthetic quality -Reception (according to critics and audience)

Table5.1: Criteria for Film Adaptation Selection adapted from Thale (2008)

In *fine*, selecting the adequate adaptation revolves around a number of criteria that are a prerequisite for its productive use in literature classrooms. Yet, an efficient incorporation of film adaptation needs also to be in conjunction with its source text.

5.4.4 The Screen as Adjuvant to the Page

Throughout this investigation, the researcher aims at placing the spotlight on the assets of utilizing film adaptations in the teaching of literature. However, one cannot give them their fair share if one is 'taken up' by the erroneous analogy that the book is worthier in value than the film version, that the latter is only a derivative work that betrays and alters the original, or contending that an adaptation represents a brutal abandonment of the literary elements making it 'void and null' unworthy to use for literary purposes.

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To free any discussion of literature and its adaptations from such misconception, one has to consider the adaptation through its virtues of being a film able to shoulder the print text far from the traditional binary opposition. One has to see the two media as looking glasses of each other in the reciprocal task of accompanying students along a well-trodden path towards a higher locus wherein a high quality of thinking can be reached, not least critical thinking, the sort of thinking that affords a refined analysis and criticism.

The previous chapter divulged a multitude of arguments that ascertained the assumptions of the researcher calling for the use of screen adaptations in the pedagogy of literature as an instructional tool in its own. All the same, it has never been intended to 'sell the literary book down the river' or implied that film adaptations are to substitute it either. Admittedly, literary works and their screen versions cannot be considered other than complementary materials.

A complementary use of both forms starts with rethinking the nature of literature as an art. The richness and the depth of the latter as a means of expression and its products in terms of meaning and interpretation make it unwilling to confine itself within a sanctuary under the orders of prescribed textual analysis; but open to wider channel to communicate with the a different audience, and in a didactic context, with the student. This communicative channel is the screen adaptation.

Albeit they are different in terms of modes of transmission, a prolific use of adaptations and their source requires approaching both media from a universal perspective of 'narrativity' based on the belief that the adaptation can represent an evocative echo of the original text and not merely sinister recreation. In this vein, Cohen(1985 qtd in Giddings et al. (2016:8) claims that "both words and images are sets of signs that belong to systems and that, at a certain level of abstraction, these systems bear resemblances to one another"

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The similarities inherent in cinema and literature (see 2-3-1-1) and the interrelatedness between film adaptations and their precursor works steer us always to foreground their complementarity. An adaptation is a constellation of photography that has the potentiality to tell and show the viewer a scene of what is written in the source presenting it to the audience in more concrete fashion than a verbatim story can do. As Robert Rosenstone and Hayden White put it, "visual discourse is capable of telling us things about its referents that are both different from what can be told in verbal discourse and also of kind that can only be told by means of visual images" (qtd in Leitch, 2010:15)

Besides, treating the screen version as auxiliary to the source text is based on the premise that, though each medium has its own code of transmission, adaptation strives to make the visual significant while literature aims at rendering the significant visual. However, it is often times said that film adaptation due to its visual nature cannot have direct access to the powerful discursive forms of the text; it can only display what is on the surface while text using chosen words can touch abstract areas minutely expressed between the lines. This can be true when we experience an artistic prowess like the following:

In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of varnished sprits. A haze rested on the low shores that ran out to sea in vanishing flatness. (Conrad, 2002 :103).

Even so, the impossibility to visualize and show such abstract layers on the screen as compared to its written form can be of great benefits if seen as complementary. In fact, the adaptation paired with the novel represents the use of two different kinds of narrative that make students examine the particularity of each version and perceive the differences in terms of narration. In this sense, the limitations of the adaptation lead students to closely scrutinise the related passage

in the text and, thus, reuniting the visual imagery with the subtlety of the language. In other terms, the interplay between the original and the adaptation makes “the weaknesses of the film version drew us back into the text, and vice versa’ (Bousted and Ozturk 2004:03). Thus, the book and its filmic adaptation natural reciprocity dictates the complementary use in literature class.

In the same line of thought, Gareis et al. (1997) propound need for reading works of literature and viewing their adaptations as a part of their classes. They maintain that ,the two media are easily combined. In tandem, they offer myriad opportunities for intensive, contextualized involvement and holistic learning.’ (1997:50). Moreover, Students oft find the visual nature of film adaptations more accessible than literary works in print. For them, “ reading the book could be a chore but reading the book along with watching a film of [the] work suddenly contextualizes the words and meanings in the text” (Bo, 2008:61).

Accordingly, in order to capitalize on the potential of film and literature, it is advisable to use them in tandem. When they are twinned, students can transfer their enthusiasm for viewing film to their experience with reading literature. This transfer can enhance their skills as active readers and enable them to respond to a variety of literary works with more confidence embracing a ‘can-do’ attitude. Moreover, such a use would lead students forth to better understand and appreciate literature, in addition to instilling in them the spirit of inquiry and analysis . In sum, teachers are invited to foster the notion of utilising both the print and its visual reproduction can take students to farther cognitive level. Still, such kind of use must subdue to a certain chronological order

5.4.5 Film Adaptation : An *a posteriori* Use

As previously mentioned, for a rewarding literary experience, works of literature and their screen version are to be used complementarily. Nonetheless, whether the film adaptations have to be used before or after reading and

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discussing the original version of the book is an issue of paramount importance that created divergent avenues that are essential to explore.

Elmore Leonard (1925-2013), the American novelist and screenwriter once asked by a film critic if he should read the book first and then see the movie or the other way around. He said

They don't have anything to do with each other. There are all kinds of movies which I would go to see that I would never, ever read the book of. Like Jane Austen movies, or E.M. Forster movies. There are so many books it's way too late for me to read. I'm not going to read Jane Austen now, but I enjoy the movies. I try to keep up rather go back (qtd in Strong, 1999: ii)

The statement above, though said in a different context, can give more insight about the chronological order a teacher can follow when teaching literature through adaptations.

Aside from his view of literature and movies as having nothing to do with each other, a view that we discussed earlier against the backdrop of the features of each and what they can provide to the students, Leonard said that it is too late for him to read some books that are already adapted, and that he prefers to enjoy the adaptation rather than going back to the source.

The extrapolation of this idea to an academic context may to a considerable reflect what could happen with a student who is supposed to read the text from both versions. To begin with, it is no more a secret rather a truism that today's students are not prone to read, and if told to read and watch the work they would think that 'it's too late' or it is more enjoyable and easier to go directly to the adaptation without referring to the source. Thus, the wish to analyse the text and going back to the book vanishes, and the study of the literary text become, conversely, a study of the film.

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Accordingly, in order to end up with the student at using the film as a springboard to deeply understand, analyse and criticize the text, one has to consider the two chronological orders, *viz.* viewing the film before and after reading the text.

Among those pertaining to the first view, using films adaptations prior to the discussion of any literary work, Schreiber (1949) who affirms that: far from diminishing interest in the reading of good literature, the motion picture increases interest in class reading assignments, especially if the film is shown before the bulk of any particular work has been discussed. (1949:29)

According to this advocator of film adaptations in literature classes, the anterior film projection helps in boosting students' interest and engagement to deal with reading 'bulky' literary works. . The fact of the matter is that, in this view, the adaptation viewed before the textual analysis makes the student predisposed to read the paginal version in better conditions.

If we examine what is mentioned above, we will come to agree that the order advanced by Schreiber seems to a certain extent plausible. Yet, albeit it goes in conjunction with the stance that screen and book are to be used in parallel, and that such order of use may positively affect the students' analysis of the work, this can cause students contentment with what they acquired from the watching session, considering that the film is enough representative to have a global acquaintance with the work.

Additionally, the power of the image makes students ingest conclusions in their mind that they have, forcibly, to correct through the discussion of the work itself, and this would drastically affect the understanding of the text under study.

Actually, making use of the text first following the author's narration structure and voice invites the student to interpret and imagine the text and characters without any prior influence, seeing it through the author's world.

However, when shown before the text the student can be trapped within the boundaries of the visual image as portrayed by the actors. Said differently, in doing so, images are already inscribed and engraved in their minds; the film dictates to the student how to imagine, envision and interpret the characters, events and message. It seems wiser, at first, to expose the learner to the original image the writer wants to evoke rather than taking the trouble to restore a distorted construction of meaning in the reader's mind.

The most compromising matter with regards to seeing the movies before the book, notwithstanding the ability of the adaptation to preserve such elements as the tone, atmosphere, characterization or themes, is that it may discourage the students to pay heed to the rhetoric elements of literature. This contradicts our assumption that adaptations should not substitute the actual literary work as an exclusive source material.

Having as a chief concern finding out ways to promote students' critical thinking and enhancing literary analysis through film adaptation, it is advisable to project the film after the discussion and the reading of the parent version. In this regard, the investigation revealed that adaptations used posterior to the discussion and explanatory talk of the book is the suitable way to enhance the literary analysis since students showed a significant ability to comprehend the text and then making use of their critical thinking skills. This fact was supported by the teachers and by the tests' scores. Such satisfactory outcome is due to the novelty brought to the reader by the adaptation when viewed subsequently after.

In fact, the study showed that film adaptations bring novelty to the reader. This novelty, when added to the ideas construed by the reader, plunges him in a process of reflection that ignite his ability to think critically. Besides, when the adaptation comes after dealing with text permits to have students equipped with a certain background knowledge about pertinent notions and concepts such as the

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literary trend the work under study belongs to, the historical and social context from which it emerged, in addition to its main literary elements that students will use to explore the story and round off their understanding. With such order of exposure, students can even supplement what is missing with their knowledge of the literary text. This makes the students create an amalgamation of what they know with what they do not or rather what they will know. This amalgamation manifests in the repetition of the adapted element already found in the source text and the new retouch or the reinvention brought to that element by the filmmaker. This ushers the student in a comfortable seat to see, check his/her imagination and interpretations without a belt that confines him/her from actively thinking about not the surface meaning but all possible meanings.

In the same line of thought, exposed to the movie as a sequel to the book, students become able to retrieve what they know about the story and take them back to the original information. In other words, viewing the adaptation after reading the source text results in a confluence of what is received and what is discovered, thus enabling the student's critical mind.

Besides, the 'film after the book order' directs the students to the subtleties that are not felt when he/she is not enough immersed while reading or discussing the print version. The attention is turned to notice those subtle elements the filmmaker wanted to shed light on and makes the reader inquire their importance and their impact on the original work and its structure. Making use of such sequencing drives students to engage with the original story having a prior idea to be pondered once dealing directly with the audiovisual version of the text. The differences found after being exposed to the source text and then its adaptation" stimulate increased attention to the details of plot development" Schreiber 1949:29). Consequently, when the students become aware of the disagreement between what they read before and what they viewed, this invites them to compare the narrative features in both media forms, looking for justifications for

the changes, evaluating the vision of the filmmaker and making articulate judgments. Hence, students' analytical and critical thinking disposition is activated

This chronological order of the film use is also recommended under the premise that such a use, relying on a suitably selected adaptation, can stretch students imagination and show them other ways to discuss the text from other perspectives, the perspective of the filmmaker as an interpreter of the text. This extends the interpretive horizons of the students seeing the text through a critical lens.

Arguably, in accordance with what is stated above, 'the book first then the movie' maxim is the suggested mode to leverage adaptations resource to serve the students who are not aficionados of reading and to bring them closer to the text. Stated differently, it offers students the opportunity to widely explore and understand the literary work and the ability to enrich their interpretation and critical inquiry. All these prevent from the risk of abandoning the book; and foster the link with the parent text, a continuum through which one media is analysed in the light of the other; a way to extend students' literary experience with the text through intertextual connections

5.4.6 An Intertextual Approach to Film Adaptation

Continuing the attempt to suggest a comprehensive way that seeks to take advantage from the features of screen adaptations to teach literature, in a manner that rejuvenates students experience with literary works, and more particularly enhance their understanding and engage them in a critical analysis of the work, takes us to put forward the potential of treating filmic forms from an intertextual perspective.

Approaching the adaptation from an intertextual premise starts with treating it not as a mere transposition of the precursor text but as a different

medium unto itself; a text *per se* endowed with virtues drawn from its visual mode and cinematic elements, to be brought in service of the source text far from any hierarchising opposition or relegating comparisons that would lead to the recurrent fallacy “which one is better than the other?”. Endorsing such fallacy locates the source text, as superior and in conflict with the film, in a locus that confines the literary analysis far from a dynamic understanding of the complexity of the original text, on the one hand, and thwarts students opportunity of challenging their prior interpretations which they took as absolutes or a set of facts.

This premise is based on the assumption that believing in a single meaning is an unproductive quest, on Kristeva’s intertextuality theory that stipulates “a text cannot exist as a self-sufficient and texts exists in an even dialog with other texts; in “ a dynamic of texts among other texts” (Becker-Leckrone,2005:108), on “the axiom that adaptation is a subset of intertextuality” (Cartmel,2012:89) and “exists on a continuum of intertextual relations. All adaptations obviously are intertexts” (ibid), and on Bakhtin’s concept of Dialogism which stresses the idea that “everything means, is understood, as a part of a greater whole – there is the constant interaction between meanings, all of which have potential of conditioning others” (qtd in Snyder,2011:246).

In fact, in order to productively teach literature through film adaptations, one has to situate the source text and its adaptation as interdependent texts that cannot be isolated forming whole situated within a plurality of meanings. The source text provides the adapter with a material to be read, revisited and then presented in a film. The aspects of the original change in appearance and bear a new interpretation in the light of the adaptation. This latter infers upon the adapted text and the other way around creating interplay of influence and meaning, a dialogue between two different texts.

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Actually, the intertextual perspective allows the teacher and the student to consider the adaptation and its source text as a homogenous whole, and to read both media forms as two texts in an ongoing dialogical process. Therefore, it becomes possible for the learner to shift between the precursor text's meaning and interpretations in relation to the context, background and period wherein it was written, and the meanings and interpretations resulted from how the filmmaker reads the source book; his reading is among many readings a text may generate. As such, a prospect to go through the complexity of the text in its relation to the source is provided all in reconciling the interacting meanings. This makes the students actively interpret the text to achieve a richer or fuller critical analysis of the text.

This intertextual approach to 'read' the adaptation makes the students acknowledge that there are other possible meanings and interpretations that can intersect with the one of the source text. Admittedly, it keeps the chiasm between both texts through a bidirectional shift that connects the students with the original intent of the writer, and the interpretation of the filmmaker that they will attempt to consider through a critical lens. Stated differently, being engaged in an intertextual connection between the text and the film makes the students refer to the source which holds a vital position in understanding the work's plot, characters psychology and the message of the writer, to then expand the area of analysis with what the film suggests taking into account the changes and modification that resulted from the process of adaptation. Furthermore, as the general case is teaching students intimidated by the inaccessibility of the source text, placing it beside its adaptation as parts of an intertextual grid makes it more approachable; makes students begin to compare what they have read with what they have seen and heard, and thus, the classroom frustration does markedly dissipate (K.Brown ,2009)

As a matter of course, the student arrives at a point where he/she has to understand those changes motivated by artistic choices and their impacts on the source work as a result of a spontaneous comparison looking for parallels and discrepancies between both texts. This comparison is another step towards an in-depth understanding of the literary text based on a need to inquire and justify the changes for a meaningful intertextual dialogue with the adaptation

5.4.7 Contradistinction between the Source Text and the Adaptation

In its quest for shaping a well-rounded pedagogical practice that leads the teacher of literature to generate benefits from the use of film adaptations and engaging students in a critical enterprise of the literary texts, this chapter pursues the effort and comes to the issue of comparing and contrasting the adapted and the adapting texts.

Using adaptations in literature classroom, the teacher is invited not to put off the inescapable comparison between the source and the adapted version. The difference between the story written on the page and its audiovisual reproduction, considering both versions as parts of an intertextual web, invite a challenging area of comparison between the prose and the screen that can grow students appreciation of the source text.

Applying the comparative process on the work of literature and its adaptation for analysis equips the students with the aptitude to think critically about what they read and what they watched. After getting acquaintance with the literary elements that govern the target literary work as they, *a priori*, discussed them with the teacher while watching the screen version, the teacher encourages the students to draw a contradistinction on their viewing log to compare the elements of the book and their transposition in the movie. According to Chatman (2007), this critical analysis of the text in comparison to its filmed version is deemed to assist students' ability to understand the text. It is also a flipping back

and forth from one medium to the other that epitomises " the methodical willingness to scrutinize texts again and again, for their open as well as resistant character" (Hartman qtd in K.Brown, 2009:12)

This can be through selecting well-defined aspects of the text that the filmmaker kept or altered to reach a specific goal such as characters construction and development, the atmosphere, the tone, the chronology of the events and major scenes. This gives students more tools to understand and interpret the target literary work. However, the comparison must be not a mere analogy cataloguing key additions, omissions and alterations which will take the students to the sterile judgmental reaction " it wasn't like that in the book" (McFarlane,2007:3). The comparison , rather, has to go further in a way to add more layers for a deeper discussion for it takes students beyond the rigid analysis to a more sophistication in terms of critical thinking.

In point of fact, sitting before the screen to watch the audiovisual rendition of literary work after dealing textually with the elements of the text, as recommended earlier, allows having a load of knowledge, a prior knowledge that enriches the viewing of the film. This activates a natural process of comparison that urges the students to go through series of cross-referencing and analysis of the differences and similarities. In fact, the adaptation entails keeping some parts of the story, leaving out others and modifying what the filmmaker considers able to convey his/her intentions and vision of the text. This may be about the narrative structure when he/she keeps the narrator using the voice-over technique, the absence of the first person omniscient narrator, putting forward characters that were not as prominent in the text and giving different psychological dimensions to them. Accordingly, the " perceived differences highlighted the importance of the use of contrasting examples of narrative to illustrate the particularities of each" (Bousted and Ozturk ,3:2004).

Comparing and contrasting those elements within their filmic version with the origin state invites the students to refine their study of the text thanks to the questioning and pondering about what they read and saw. The teacher can prompt this process by dividing the text into what McFarlane(1996) labels major cardinal functions, the essential narrative events that reverberate in the text to be compared, then, with their filmic counterpart in the adaptation. This implies to pay close attention to the elements transferred, altered or omitted in the adaptation. Such differences prompt an acute scrutiny of parts of the text which were in precedent time skimmed over due to the reticence vis-a-vis the textual nature of the work. Said another way, it is a close consideration of the interpretations generated from the text and the inquiry of the changed features of the text looking for their explanation, justification and their impact on the story. This occurs when the teacher invites students to centre on significant implications of leftovers of, and deviations from the novel through a series of questions, from basic to more specific.

Such comparative inquiry can be articulated through questions like what parts of the novel were kept/left out of the movie? Did the film contain additions in terms of plot, characters, event..etc that are not in the source text? Is your imagination of the characters similar/different to its portrayal in the film? or Is there any aspect that is more prominent in the film?

This kind of questions lead them to be in close contact with both media and make them further scrutinising the story in its textual and audiovisual form by asking more specific questions for instance, what effect does the change have on the original message? What is the purpose behind humanizing some aspects of the villain? Why do you think the omitted scenes had to be present in the adaptation?

Comparing both versions with all that it implies put the students at a point of confusion, involved in a process of trial and error trying to figure out possible

conflicting renditions²⁹. This pushes the students to think and ask questions, as said by Socrates “all thinking begins with wonder”, and one may also say that all comprehension begins with comparison. In this way, the students become more inquisitive, a quality of the critical reader/viewer that encourages them to explore the text and develop their analytical strategies through drawing comparisons between the two media and hypothesise about the effect of the adaptation. Moreover, It sends students back to the primary source and gives them the chance to think about, explain, and revise their conclusions. They analyse the difference between the two versions by showing the effect on the story and evaluate the results of such impact which helps in better grasping the details significant in forming an interpretation and asserting a meaning and not only reproducing what is given to them. Comparing the adapted and the adapting text makes the students adopt what Cutchins call a “ a persistent double-mindedness” (2010:88) which is productive indeed since it leads to develop critical and logical thinking skills, make inferences, form critical judgment evaluate the intention of the author/filmmaker and proportion their response

5.4.8 Investing in Students’ Response to the Film

As mentioned earlier, the assumption that underlies the use of screen adaptation to teach literature is based on the dynamic relationship between both media. It is based also on the belief that literary source does not forcibly have to be perceived as “ a work/original holding within itself a timeless essence which the adaptation/copy must faithfully reproduce , but as a text to be endlessly (re) read and appropriated in different contexts” (Aragay,22:2005).

²⁹ It is based on the constructivist idea that that learners actively construct their own meaning based on the accommodation of two contradictory information see section 1-8-1

From a reader-response perspective, Boyum³⁰ says that an “adaptation always includes not only a reference to a literary work on which it is based, but also a reading of it- and a reading which will either strike us as persuasive and apt or seem to us reductive , even false” (qtd in K.Brown,2009 :17). Likewise, Hutcheon and O’Flynn (2013 :139) maintain that “adaptation involves, for its knowing audience, an interpretive doubling a conceptual flipping back and forth between the work we know and the work we are experiencing”

The interpretation of the text and the construction of the meaning take place in the reader’s mind based on his/her experience with text. This entails a focus on how the meaning is reconstructed in the process of reception. By the same token, devotees of aesthetics of reception claim that literary texts dialogical and ‘visual’ character empowers the reader to appropriate the text. In this vein, Jauss (1982 qtd in Arragay,2005:22) reckons that:

A literary work is not an object that stands by itself and the offers the same view to each reader in each period. It is not a monument that monologically reveals its timeless essence...A literary event can continue to have an effect only if those who come after is still or once again respond to it – if there are readers who again appropriate the past work or authors who want to imitate, outdo, or refute

The above claim seems applicable to the adaptation of works of literature which becomes a product of the appropriation and recreation of the original story in different context and for a different audience by the filmmaker who, accordingly, can be considered as a reader in his/her own right and the text he/she adapts is the result of an individual reading process. This implies an adaptation, as a response to the precursor text, can be considered as a commentary on a literary work, a genuine interpretation or a sort of critical essay that provides a dialogue between the source text and its interpreters.

³⁰ Joy Gould Boyum is an American adaptation scholar . She wrote *Double Exposure: Fiction Into Film* in 1989. She was a student and colleague of Louise Rosenblatt which makes her reader-response background manifest

In their turn, the students who are reluctant to read the written text, given that the source is difficult to handle or almost irrelevant to them, are more willing to be engaged with the adaptation on the ground that such medium constitutes "a simpler attempt to make texts 'relevant' or easily comprehensible to new audiences and readerships via the processes of proximation and updating" (Sanders, 2007: 18). Boyum believes film adaptation "allows us a greater critical freedom and personalization of response" (qtd in K.Brown,2009:12) making the most reticent students willingly taking part of such kind of exploration of the text. Indeed, a means of entertainment par-excellence *ab initio*, the adaptation provokes students participation and triggers their emotions plus shaping their perception which gives room to the process of response as viewers who read the text through its captured scenes in the film.

Indeed, being aware of the nature of the relationship between the screen version and the written form of the work as intertexts, the film can enliven students' response throughout their perception, emotions, and prior exposure to the text. This response is also a result of their awareness of the difference between both media forms the teacher drives their attention to, as mentioned earlier.

Furthermore, this awareness can help students to shape their response to know when they identify with the vision aired throughout adaptation or to discard it; they become conscious of, as Fish says, their own "repertoire[s] for organizing the world and its events" (qtd in K.Brown, 2009:19). Their response as viewers/readers to the original work is concretised thanks to an interaction with the adapter's reading of it. Resultantly, students become self-conscious; aware of their own reading/viewing as a result of their binary response to both versions.

Arguably, the adaptation's ability to enliven students' imaginative and affective engagement helps in achieving an interaction with the story all in keeping safe tracks to its original source with a care about their respective

differences in terms of form and content. All these transfer students' response to the film as audience into responding to the text as readers and send them back to the book. A sort of diegesis that keeps the student engagement active in creating meaning "by conceptualizing based on the words given on the page or by a conceptualizing based on the diverse perceptual information taken in while watching the screen and listening to the soundtrack" (McFarlane, 2007:20), and eventually, contributes to lift up their level of critical reading and analyses of texts.

5.4.9 Playing the Role of Filmmaker, Creative Critical Projects

Aligned with the intertextual and reader/audience response based treatment of the text, another way to enhance students engagement and develop their critical attitude vis-a-vis the text is to encourage students to make use of their creativity. This latter is usually associated with critical thinking. Paul & Elder (2006) assert that critical thinking without creativity reduces to mere scepticism and negativity, and creativity without critical thought reduces to mere novelty. Put simply, teachers are invited to promote students critical thinking and creativity during the teaching process

Departing from the principle premise that studying literature is reliant on the critical analysis of literary texts, and from Pope's (2005:1) principle that "The best way to understand how a text works... is to change it: to play around with it, to intervene with it in some way (large or small), and then to try to account for the exact effect of what you have done", teachers can encourage students to create their own film based on the literary text and its adaptation as a way to demonstrate how they received and responded to the work. Stated differently, the aim is to get students write their own adaptations of selected scenes of the text, and turn them from readers admiring the writer into writers meeting him/her on their own ground.

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Giving them the opportunity to engage in what they usually and on daily basis do, using technology, their camera and a computer, makes the students involved in an active and creative environment that put them in a full immersion in the literary text. Such activity invites their dispositions to learn collaboratively, solve problems, and make decisions when they rewrite the text according to their own response and inclinations, select the scenes, arrange the setting and play the role of the characters.

Actually, when students are reunited around such kind of projects that relates to their preferences make them confidently share their vision and interpretations. This can be through peer or group discussions and reflections about the choice of text and scenes beside how their adaptation can be produced. Doing that way, students can develop a deeper understanding of both the original text and its filmic adaptation.

Furthermore, in order to arrive at a meaningful experience with the adaptation they conceive, students are not merely instructed to produce their personal creative response to the work of literature and the adaptation, but they are required to write a rationale justifying their choices and explaining their vision regarding how they want to convey the theme of the text. Accordingly, students are to draw their attention to the final outcome they want to achieve through the structure and the elements they want to adapt.

The aim of such creative project is to push students to reflect upon their own response and develop their own skills of critical reading and interpretation. It also leads to an in-depth understanding of the original and to consider other perspectives of the adaptation.

This kind of creative rendition of the story can be done as follows:

- creating a storyline
- Selecting the dialogues

- Creating a sequence of images to accompany their comments or narration/ filming their acting of the scenes
- Rendering the sequence of images/ filmed scenes using Powerpoint or video software like Windows Movie Maker

After the completion of the project, students are required to present their work before their classmates followed by peers comment and feedback .Actually, when students create their own film based on their interpretation and their choices when they materialize their response to the written text into a movies needs a critical awareness that teachers have to develop in order to be conscious of the nature of adaptation as a form of creative endeavour that entails a critical and creative response to the original text that underwent various changes during the mutation from the written language by the image. This is of utmost importance in teaching/learning literature, the reason being is that the primary concern of teachers of literature is to find ways to make students aware of that viewing a screen version of a literary text can never substitute the experience of reading it .

5.4.10 Task-Based Film Projection

It seems axiomatic that screening works of literature in the class must not be a mere play and stop of the film for a passive viewing. The teacher needs to design tasks that scaffold the film projection, so as to create an active environment wherein students could interact effectively with the adaptation.

5.4.10.1 Task-Based Learning

The underpinning principle behind the implementation of TBL draws its essence from the belief that , tasks orient students towards a purposeful learning , generates information sharing and opinions, facilitates meaning negotiation , and afford teachers help in comprehending the content, and receive feedback.(Norris et al. 1986 qtd in Nunan, 2004). This entails that immersed in task-based learning, students can have the occasion to interact, exchange information and back up their

understanding thanks to the feedback they receive. The amalgamation of all of these steer the students towards the promotion of their activeness, collaborative attitude, problem-solving skills and thinking and creative capacities. Therefore, it seems reliable to apply such approach while using screen adaptations in the course of literature.

5.4.10.2 Task Oriented Film Projection

The cinematic adaptation of works of literature has not to be presented in vacuum merely used as a stupefying device (Fassbender 2008) that makes students behave like theatre-goers entertained and amazed by the sparkling images , or as a material that may comfort their passive attitude when they are 'goggle-eyed' before the actors performance, or as an audiovisual text that leaves the students chitchatting about unrelated aspects of the film at the expense of the initial aim of the projection. Rather, it has to be approached in a way that enhances the didactic aspect of the course, makes students' viewing bound to the purpose of the film projection which ,ultimately, pushes them to make use of their critical thinking skills and to develop their sense of analysis and criticism.

In the same line of thought, scaffolding the viewing session with the implementation of task-based approach is deemed to install a working procedure that engages students in a more active and involving environment providing them with the opportunity to scrutinise and delve deeper in the content of the work of literature to be studied.

In order to achieve an effective task-based film adaptation projection, it is suggested to divide the viewing session into three phases; Pre-viewing phase, While-Viewing phase and Post viewing phase. Each phase is punctuated by specific tasks

- **Pre-Viewing Phase**

This phase refers to the stage that preludes the projection of filmic adaptation. It aims at preparing students, the viewers for the nonce, to form their critical response to the literary work encompassing the source and its adaptation. It consists of connecting the students with the movie version through a warm-up for the sake of recalling and retrieving students' prior knowledge about the work adapted. The previewing stage takes the form of a whole class discussion through which the focus is on students' expectations with regards to the main scenes, characters and events that shape the meaning conveyed and the way they will be portrayed in the movie. In short, the pre-viewing phase provides students with a contextualisation of the adaptation within their own schema, and ultimately enlarging the scope of their knowledge about the text.

Besides, as mentioned earlier, teachers are invited to draw students attention to the changes and omissions embedded in the film. This can be by highlighting the main changes in relation to the original corresponding element. This is to be done in order to avoid any distortion that may confuse or hinder the interpretation and analysis of the work.

Before commencing the screening of the adaptation, teachers can guide students regarding the area of the content to be emphasised, and this depends greatly on the aims and objectives of the lecture. It can be on the social issues tackled by the writer, the role of characters in terms of representations, or on the theme underlying the story.

- **While-Viewing Phase**

There are mainly two tasks that can be undertaken out during the actual viewing of the screen adaptation that target students ability to pay heed to details and their critical response to the work throughout the film

a-Note taking

Among the effective ways to thoroughly analyse a text and organize one's thought and ideas while viewing a film adaptation is taking notes. During the watching phase, the teacher can ask students to jot down information they find worthwhile on a reading log. This can be done by identifying key scenes and actions, noting questions about zones of shades to be discussed *a posteriori*, or writing a personal reaction to specific events and characters psychological traits. Actually, note taking allows students to be more focused on the adaptation itself recording ample ideas to be confronted with the initial discussion of the text.

b-Predicting: (Auerbach and Paxton 1997)

By this while-viewing activity, the teacher can interrupt occasionally the viewing by pausing the movie, taking advantage of the natural breaks of the film, in order to ask students questions about targeted scenes and ask them to predict what may happen consequently . This task allows students to use their understanding of the text and to reinforce their awareness of the plot structure and characters actions in spite of the changes and the details left out along the process of adaptation. Pausing the projection during silent scenes to generate students' predictions has to be in accord with the events the teacher wants to attract their attention to. Such pause, hitherto, can prove itself utile to engage students with the medium, it has not to be recurrent in order not to cause any disruption of the viewing process.

- **Post-Viewing Phase**

After screening the adaptation, a number of post-viewing activities are suggested. Beside the self-imposing process of comparison the students can go through after the film viewing completed(that is to compare and contrast the book and its movie version , discuss the caused alternations , explore the two versions in the light of the way they both convey the writer's message), the

teacher can assign other tasks that are related to the text written and rewritten by the author and the filmmaker focusing on students critical response, interpretation and evaluation.

a- Reading Viewing Logs (Carlisle 2000)

This task entails the teacher asking students to read and share their notes jotted on their viewing logs. The information taken from the logs are helpful in generating discussions in class. The discussion can be about the character intentions, the social and cultural issues or the vision of the filmmaker. In doing so, students become able to share, evaluate and construct their critical opinion.

b- Writing Summary (Auerbach and Paxton 1997)

The teacher instructs the students to write a summary of the story according to what they read and viewed relying on their notes reported during the discussion of the original and those marked on their viewing logs. In doing so, joining the two permit to filter what is irrelevant to the source and thus making use of their skills all in referring to the original text. This summary can be read, shared and commented by the students' peers.

c-Comprehension Quiz

Being planned after dealing with both versions of the text, this phase can be of ample significance in terms of evaluating students' comprehension of the whole study of the work. For this end, the teacher can design comprehension quizzes by he/she asks a set of varied questions about the content area of the text to be answered in the light of their understanding of both renditions of the story.

d- Retelling a Story (Brumfit and Carter 1986)

For the sake of honing student's acquaintance with the text, and in order to make them explore it from within and without, teachers are encouraged to ask the

learners to retell in their own words the main passages of the work. In so doing, students will find themselves telling and describing scenes from the text having as a resource their filmic representation taking into account the initial features of the corresponding scene.

c- Discussing and Debating (Brumfit and Carter 1986)

Since any construction of critical view is reliant on acknowledging the existence of different arguments, engaging students in debates and discussions would equip each student with the ability to ponder different arguments and views based on the what the critics say , the vision of the filmmaker and the response of the students. Consequently, guided by the teacher, students are likely to open their minds and actively construct a mature opinion regarding the issues they were not enough confident to inquire about.

d-Film Reviews for Critical Essays

Aspiring to reach and hone students' critical enterprise of the text, it is suggested to invite students to write reviews of the film adaptation they watched. It is worth mentioning that writing such reviews are not to be cinematic *per se*, but , with the guidance of the teacher, a way to take advantage of students ease with such medium and transfer it to a close reading for a critical analysis of the text. Applying what they have discovered and learned from the screened work of literature in an interplay with the original version can also sharpen their critical analysis and thus enhance their capacity to write critical essays.

5.4.11 Blended Film-Based Literature Teaching

In an era wherein technology and multimedia influence the minutiae of students' life- and teachers as well , it is no more a secret rather a truism that nowadays students are more reliant on ICT tools to find and process information rather than on the classical means. Moreover, technology is coupled with

everyday students life; learning and exchanging information via social media is becoming a natural act that saturates their academic career, and resultantly, “learning with technology is a fact of life” (Chappelle, 2001: 1). Therefore, it is among the chief accountabilities of a teacher to be the provider of a learning environment that is in accord with students’ undeniable tendencies on the one hand, and to maximize their learning through an innovative framework that is in the line of the current teaching trends on the other. This can be done through the implementation of the blended approach.

Using the blended approach in the teaching of literature through its screen version aligns with the premise of seizing students social engagement with the virtual world for the sake of maintaining and expanding their interaction with literature. Blended learning is reckoned to be a connecting bridge between the traditional environment for learning and the up-to time virtual context. Krause (2007 qtd in Bath & Bourke, 2013 : 1) asserts that :

Blended learning is realised in teaching and learning environments where there is an effective integration of different modes of delivery, models of teaching and styles of learning as a result of adopting [...] the use of technology combined with the best features of face to face interaction.

Further, having students who may not be mostly enthralled with a literary discussions *in situ*, or those who could feel unconfident with in-class debates, blended learning affords them a certain freedom to access to a wide range of materials and tasks able to vitalize their engagement with the course through an active flipping back and forth between a variety of content types. Waterhouse (2005) sheds light on a number of the strengths of blended learning notably : “ fosters student-centred learning...fosters student content interaction, fosters communication and collaboration, makes course administration simpler, and

helps track student learning, among others” (qtd in Tomlinson and Whittaker, 53:2013).

The incorporation of a blended learning environment for literature students is contingent on a number of key issues. First and foremost, the blend has to be used not as an alternative but as a support to the face-to-face instruction offering a clear-cut access to the students learning embracing the principle that technology is a means to instruction and not an end. Secondly, the flexibility of the blend is decisive since students differ in terms of learning preferences and engagement. At last but not least, blended learning is advisable when the time for practice and study is limited.

Actually, Blended Film-Based Literature Teaching intends to implement a multimedia environment that expands the boundaries of the class of literature to the virtual world cherished by the students facilitating, thereby, the paired use of film adaptations with works of literature and promoting students active learning and critical thinking. The idea is that both teachers and students embrace this approach to assume the course tasks and assignments giving room for wider opportunities to be involved in the response, analysis and discussion of the text at each student pace. This approach permits practically to enlarge the margin of action of the teacher and to cater for the needs of the course. It offers the necessary flexibility to manage the time allotted to the film projection and discussion given that a great deal of time can be saved when films, videos, tasks, reading assignments can be delivered online.

Furthermore, such approach brings more proximity to the teacher and the students essentially when it comes to giving feedback outside class. Even if students are too reserved to ask questions or to share their response in class with the teacher and in front of the classmates, using the blended approach provides a personalized feedback within a non-threatening environment for all students.

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Equally important, thanks to the online features of the blend, students can post their essays, creative works, personal response to a literary work or their questions on an online platform to eventually receive answers and feedback from their peers.

Most importantly, the open access to the various course materials and the possibility to practice what a blended environment offer make students more confident in their ability to discuss and think about the literary texts and issues they study in class. Stated differently, blended film-based literature teaching can provide a resource for promoting student-centred teaching/learning and stimulate their 'literary ego' , for the apex of any teacher of literature is when students appropriate their learning. Therefore, literary texts become intelligible when appropriated by the reader.

As far as the design of the blended film based course is concerned, the primary step is to create a webpage for the course. The creation of the components of the course can be realized by making use of online platforms like, among others, Moodle to provide a private access for the member students. Beside the webpage, exploiting the popularity and ubiquitous use of social networks is of paramount utility in building and using blended teaching.

The content of the webpage consists of the core course content and materials including the literary texts to be studied plus a wide range of online reference books, articles, and open web-based content such as online journals, critical essays and blogs. Additionally, students can find the web links for and online streaming of the film adaptations. This permits to have a constant exposure to the materials used in the classroom.

The webpage is composed also of a rubric dedicated to a range of online tasks related to the work of literature under study for instance quizzes, excerpts to analyse, passages to comment on, reacting to segments taken from the adaptation

and comparing a scene taken from the text and its screen counterpart. The aim of this rubric is to enhance students practice and self-confidence to deal with the text having all the necessary resource in their hands.

It is also useful to create a group on social networks like Facebook and Twitter for the students as an integral part of the blended approach to be synchronically used with the principal webpage. Taking advantage of the ongoing use of this social network by the students would be practical. It permits to post the webpage links that redirect them to the main page of the course. Indeed, using Facebook, for example, allows students to expand the scope of their collaboration and prolong the interaction with their classmates after the lecture completed. Actually, through guided reading and viewing activities, students are encouraged to critically evaluate what they read and watch and share their reflections with their peers within private or group discussions on the webpage. As such generating peer-to-peer interaction results in a positive constructivist and connectivist learning

Another important part of the course webpage is the rubric devoted to the evaluation. In fact, the blend allows students to submit their works, and participate in the discussion of the text and its adaptation via the online course. This permits the teacher to follow the engagement and progress of each student in real time in addition to evaluate all their activities in and outside the classroom.

Finally, beside the screen adaptations of literary texts, the latter have been adapted into video games that are gaining ascending popularity among students. the blended film based literature course devotes a rubric of selected videogames that are adapted from literary texts for the sake of extending students encounter with the literary texts. This sort of games requires certain critical skills and understanding of the original text to solve the enigma around which the game is made. The aim is not to turn the course into an 'immature' environment but rather

an 'edutainment' that contributes to build a kind of inclusive critical method to deal with literature.

In addition to the abovementioned issues, Peachey (qtd in Tomlinson and Claire Whittake, 2013:65) leaves for the teachers a number of recommendation to be taken into account when using a blended learning approach

- Importance of tasks – It is impossible to overstate the importance of active tasks in the online elements of the learning. Passive reading or viewing materials that require no action, interaction or reflection soon tire online learners and do not lead to deeper engagement or learning. Tasks also need to be relevant and applicable to the students and once completed, some form of feedback from peers or the teacher is essential.
- Think about the online time – Think carefully about the amount of online support necessary and how to avoid online supervision overload. The role of the teacher is very important to the success of the course, use their time wisely and value it. If the teacher feels overwhelmed then the course is unlikely to be successful, however well you may have designed your materials.

Overall, the use of this approach aims at keeping pace with technological advance witnessed in the field of teaching and bringing the course of literature to the students wherever they are, literally and figuratively. Most importantly, the blended film-based literature course is able to expand student's exposure to any literary production in a way that gives them more responsibility and margin for action; to be engaged and active in their learning, which will lead hopefully to develop their skills in terms of analysis, creativity and critical thinking.

5-5- 'Literary Appreciation Gate 2.0 ', a Platform for Screen-Based Literature Teaching

Following the suggestions and recommendations stated in this chapter, and endorsing the principles of blended approach to teaching, the researcher, at this junction, presents what can be a practical tool for the course of literature, the 'Literary Appreciation Gate 2.0'³¹. L.A.G is a beta version of an online platform especially conceived to assist literature teachers/students and expand the literary course beyond the usual confines of the class.

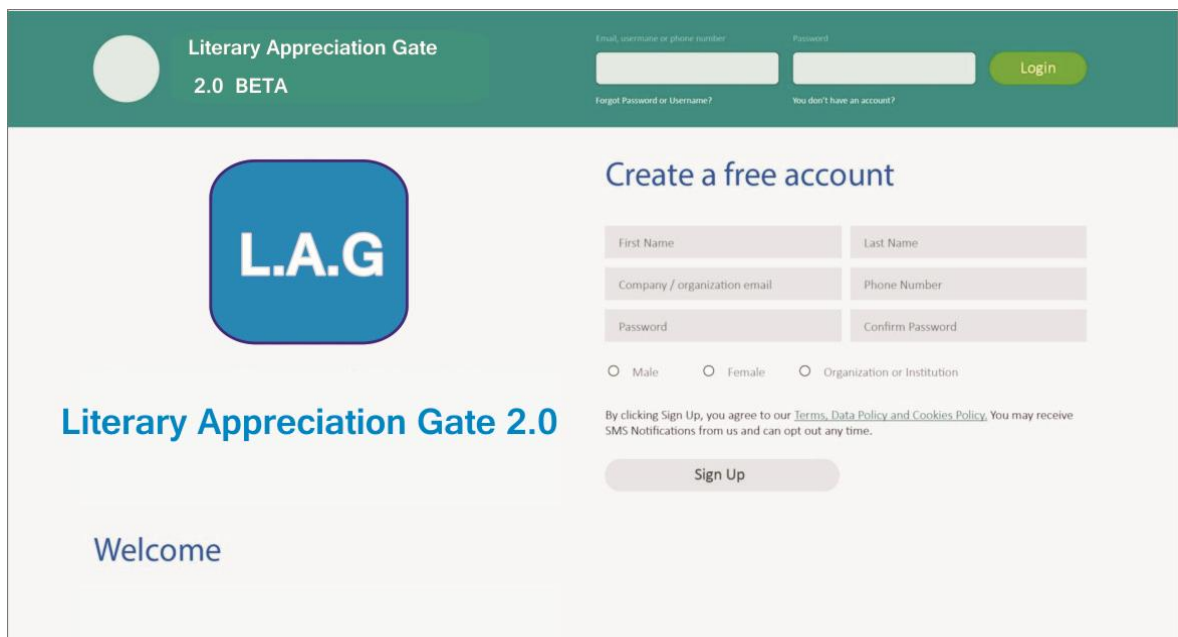


Figure 5.1: Literary Appreciation Gate 2.0

This platform via its different components offers an array of rubrics that provide teachers and students with the opportunity to organise and have access to various course materials, follow up in-class discussions and exchange feedback. All in a blended environment that encourages active learning and supports the class needs.

³¹ All Rights Reserved

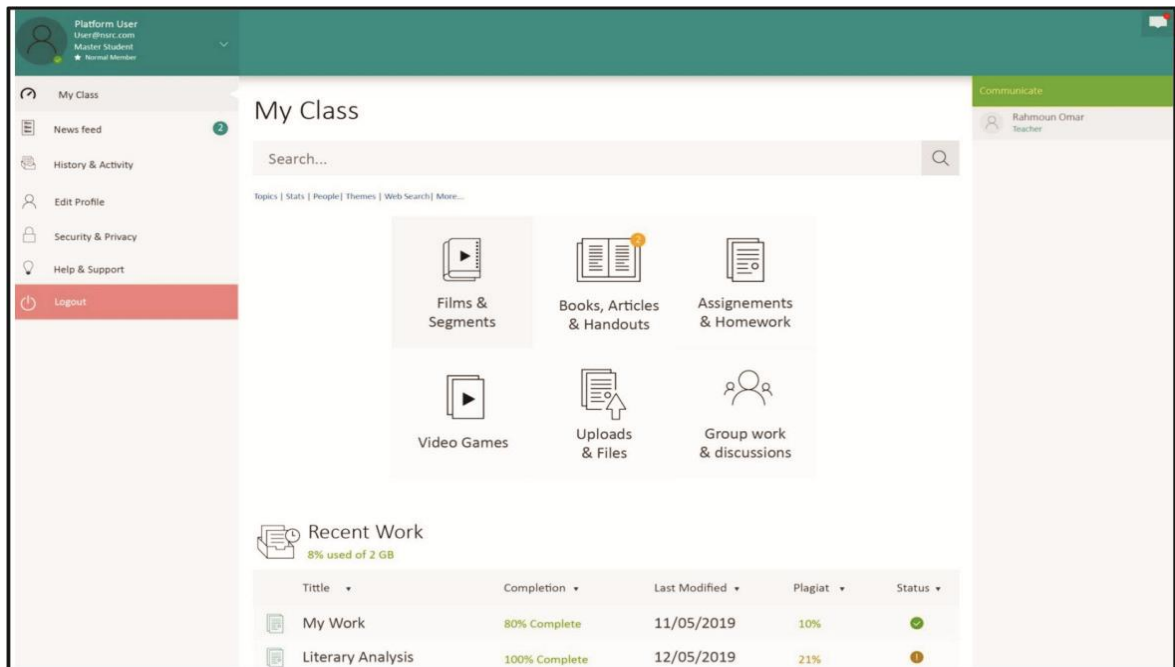


Figure 5.2: Literary Appreciation Gate 2.0 Home Page

Having an account on this platform, the students, as shown above, can have access to what can be considered as an online class through which they can have at hands the needed materials and support from the teacher to actively follow the course.

Film and segments is a rubric in which the student can find the film adaptations and segments selected by the teacher that are previously introduced or discussed in class. With this platform, the student does not need to look further for the suitable adaptation, nor is confused about the scenes he/she needs in her analysis.

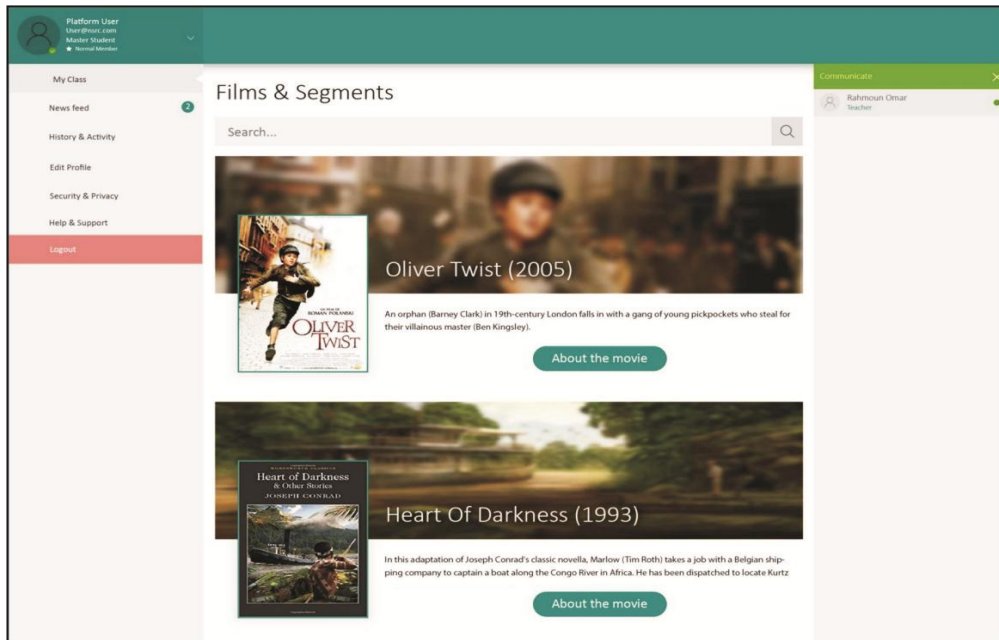


Figure 5.3: Literary Appreciation Gate 2.0 – Rubric: Films & Segments

Books, articles and handouts is the rubric wherein the student can find all documents related to the course. By clicking on this rubric, the students can have access to the selected passages from the studied literary texts, related critical essays, articles and handouts uploaded by the teacher.

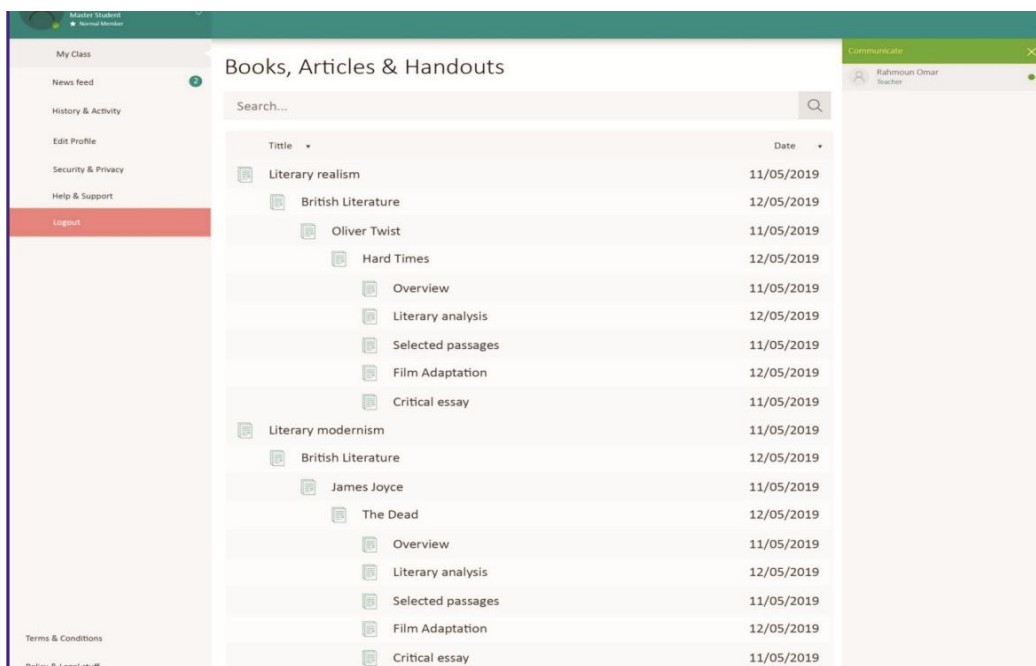


Figure 5.4: Literary Appreciation Gate 2.0 – Rubric: Books, Articles & Handouts

Assignments and homework is designed for the tasks assigned by the teacher. Students find within this rubric the different instructions related to the researches to be done in preparation for coming lectures, group work to organise, reading assignments or homework to submit (literary analysis, summaries, projects). Students can upload their works on **uploads and files**.

In order to capitalise on the virtues of different adaptations, **Video games** is a rubric created to benefit from the interactive mode of engagement that can be experienced through literary texts adapted to video games. They allow students to participate virtually in the adapted texts, immerse into the story and act as one of the characters. In this rubric, students can find selected levels from video games that permit to apply their literary knowledge even when it comes to an activity purported to be entertaining.

Group work and discussions is a virtual zone wherein students can exchange ideas and feedback regarding their group work, engage in group discussions and debates, and comment on what their classmates post (reactions, commentaries..etc) and upload on the platform; be it an essay, a summary, a project or a video.

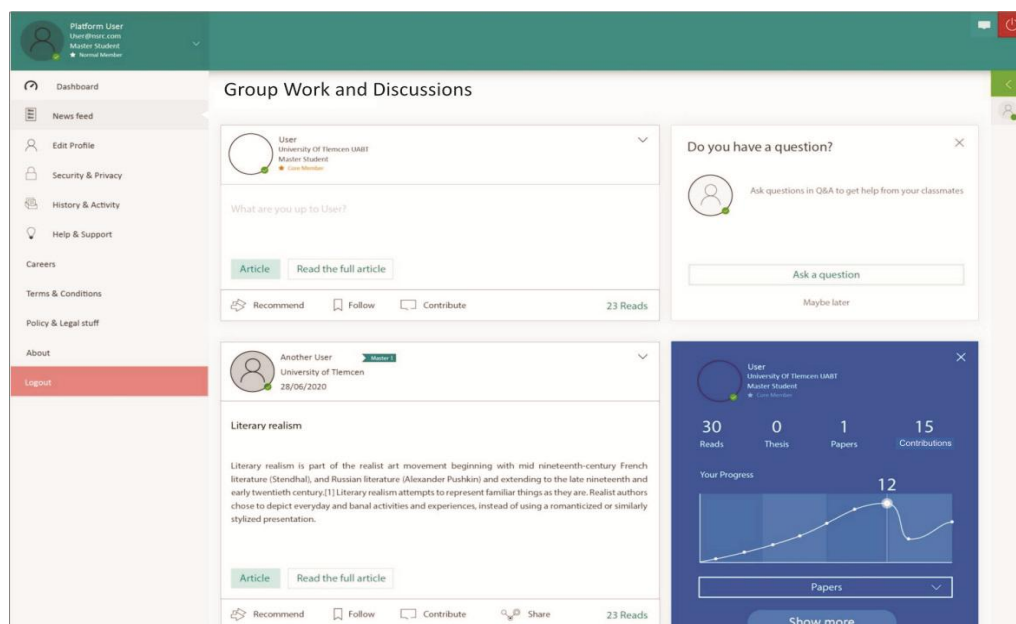


Figure 5.5: Literary Appreciation Gate 2.0 – Rubric: Group Work & Discussions

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As far as the teacher is concerned, this platform can be also used in-class for lecture delivery. Actually, the platform offers flexibility to upload and organize the materials to be used in-class like excerpts taken from literary works, articles, critical essays, videos and suchlike tools the teacher would use in his/her lectures.

Additionally, the teacher can *in situ* make use of the related tasks designed for a particular work of literature and its adaptation with the possibility to carry them on after the end of the session on the part of the students.

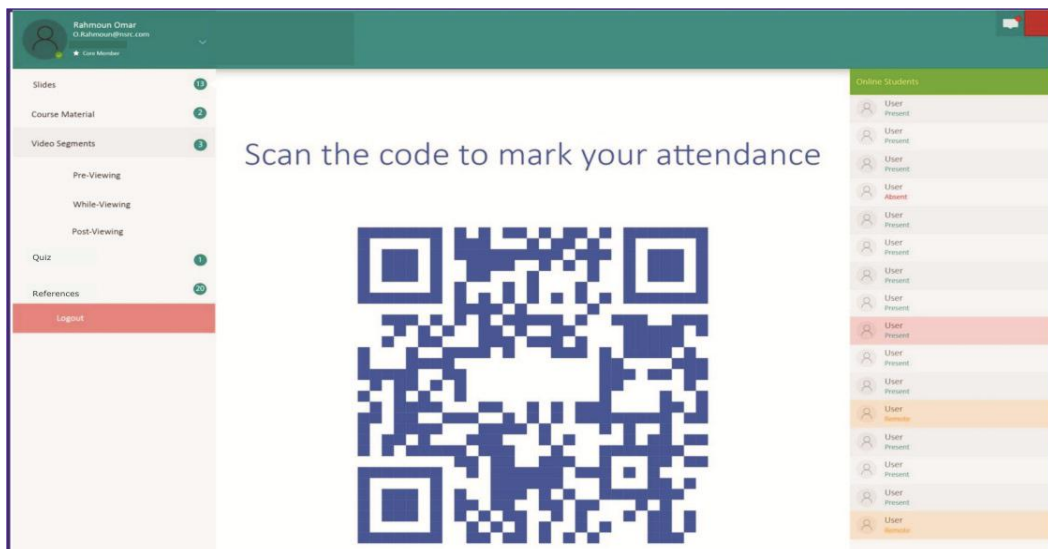


Figure 5.6: Literary Appreciation Gate 2.0 – Class Interface

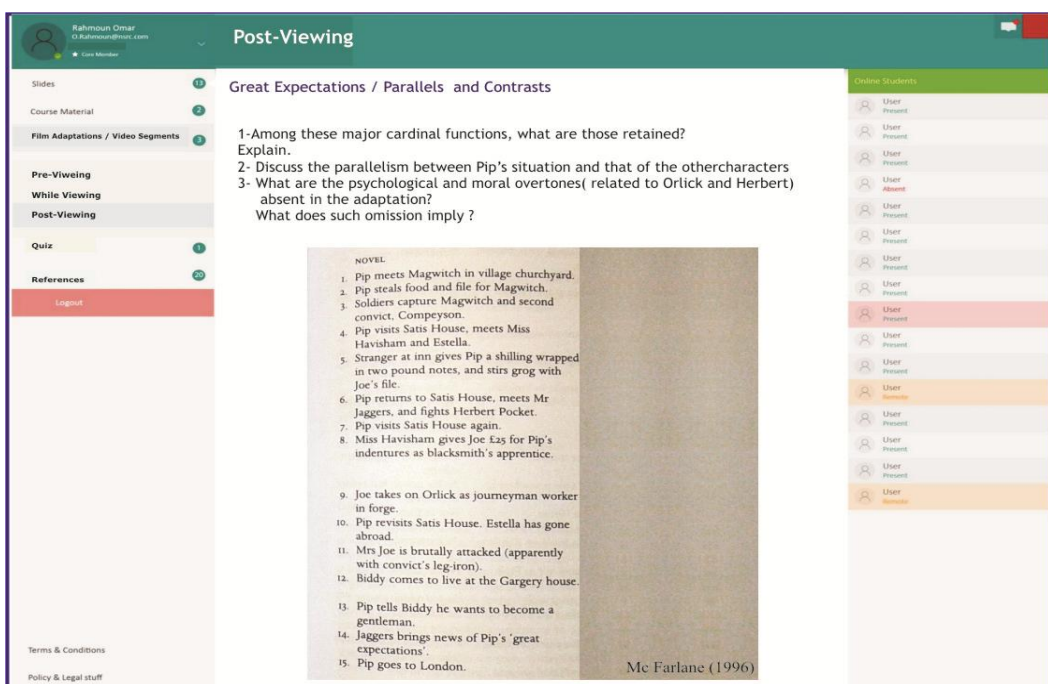


Figure 5.7: Literary Appreciation Gate 2.0 –Class Interface- Post-Viewing

Along with what has have been mentioned earlier, L.A.G is an online platform that offers students a blended environment that brings the course to them beyond the boundaries of the classroom. The aim is to create a dynamic community of students of literature in the milieu that involves every student in a pleasurable and refined reading, thinking and analyzing tasks. As such, they appreciate their experience with the texts and become less coerced to read and interpret.

5.6 Conclusion

Throughout the closing chapter, based on the results of the case study, the researcher made a close shot on a number of issues relevant to the use of film adaptations in literature teaching aiming at rendering the use of such material a pedagogical and literary practice *per se*. The researcher began with restating the arguments voiced by the informants and deduced from the data that make film adaptations at a pedestal deserving, therefore, to be recommended as a teaching tool for literature studies.

Besides, teachers find in this chapter, to better serve the course of literature and enhance students critical and analytical skills, an invitation to approach adaptations from an intertextual approach plus investing in students response to the movie rather than viewing it as a mere process of imitation or simplification. This chapter carried on assuming that using the adaptation to understand the original text offers opportunities to concretise student's ideas, make comparisons, evaluate and criticise . This leads students to confidently return to the source.

The last part of this concluding chapter speaks about blending learning as a tool to maximize students exposure and experience with the works of literature by making use of e-learning tools to expand their active involvement with the course in a fashion that is tuned with their habits and in line with the current trends of pedagogy

**GENERAL
CONCLUSION**

General Conclusion

The chief aim behind this thesis was to place the spotlight on the pedagogical potential of the screen adaptation for literary studies with particular regard to its capability to enhance students' critical thinking abilities. Besides, the researcher, based on the data collected and analysed, sought to provide a pedagogical framework for a screen adaptations-based literature teaching that is aligned with twenty-first century pedagogy, and which aims, hopefully, at promoting the teaching of literature at the University of Tlemcen

This endeavour began with the opening chapter in which antecedent body of research related to the teaching of literature was reviewed. In this chapter, the researcher touched on the objectives of literature teaching and the importance of critical thinking in the process of literature study, in addition to a retrospection of the how literature has been approached and taught in EFL context. Advancing in its review of the literature, the first chapter devoted its second tier to discuss the pedagogy of literature in the light of the twenty-first century education principles encompassing such issues as constructivism, student-centredness, the use of technology and multimedia in EFL classrooms.

This thesis carried on unfolding its theoretical underpinning with a second chapter devoted to the scholarly debate on issues related to film adaptations. Prior to an account for the chief nomenclatures that have nurtured the lit-to-film adaptations parlance, this chapter drew, in its first part, attention to the potential of film in EFL context highlighting its assets in boosting students' motivation, enhancing their comprehension, and being in accord with their learning preferences. Later in the second chapter, a brief discussion of the relationship between cinema and literature, and a comparison between both arts were drawn expanding on the controversy surrounding the issue of

adaptation with a focus on the longstanding debate of fidelity, and other prejudices that alimented film adaptations criticism.

The present research continued its effort by dedicating a third chapter that explicates the methodological ground that underpins the empirical phase of the research. Accordingly, beside describing the teaching/learning situation of literature in the department of English at the University of Tlemcen, the researcher provided an elaborated account of the research method, informants, research instruments and procedure utilised in the study. In fact, this research was under the banner of case study design combined with an experiment. Accordingly, the researcher made use of a questionnaire for the students, an interview for literature teachers at the University of Tlemcen and specialists in cinema and literature affiliated to foreign universities, and pre-and post-test to measure the effect of the screen adaptation on students' critical and analytical skills. These instruments yielded qualitative and quantitative data that were, then, stratified and discussed in the fourth chapter.

Chapter four placed the data collected from the students' questionnaire, teachers' interview, the pre- and post-test under the magnifying glasses and came up with analysis and interpretations that shaped a number of conclusions that were, as a matter of course, translated into a set of suggestions and recommendations elaborated in the last chapter .

Eventually, on the grounds of the results obtained, the researcher consecrated the last chapter to a set of recommendations and suggestions aligned with the principles of 21st century higher education. At first, the researcher voiced the chief arguments that plead for the use of adaptations as an integral part of the literary course. Then after hammering out general recommendations to be taken into account, the closing chapter invited teachers to adopt a number of ideas related to the utilisation of adaptations, for instance

selecting the suitable adaptation, using the literary work and its adaptation complementarily, and assigning tasks for an active process of viewing. Besides, this chapter suggested to approach screen adaptation from an intertextual stance and to invest in students' response to the film as to link them to the text in a dynamic and critical fashion. Moreover, the researcher suggested the adoption of a blended approach to the teaching of literature as a way to be on the same page, and in the same place whereon/wherein students are. On that account, for the sake of keeping pace with the technological thrust witnessed in the EFL domain, the researcher closed this chapter with 'Literary Appreciation Gate- LAG', an on-line platform exclusively designed for the course of literature that supports screen adaptation-based teaching. The researcher's aim behind the conception of this platform is to equip the teacher with an up-to-date tool that, hopefully, facilitates the use of adaptations in-class, and to extend the class beyond its physical confines; a blended learning of literature that permits to accompany students in an authentic literary experience relevant to their personal expectations.

As far as the results of the case study are concerned, it was revealed that the four hypotheses initially formulated were confirmed and corroborated. In fact, created as an entertaining means, screen adaptations have also a didactic value that cannot be denied.

Avowedly, hitherto the teachers interviewed within and without the University of Tlemcen pronounced a note of caution regarding the incorporation of screen adaptations in the course of literature, the interviews recorded that the teachers of literature see filmic versions of works of literature as a material of artistic value that can serve the study of literary texts. Indeed, the interviewed teachers and specialists put a stress on the role of the teacher to avoid the confusion and distortion that may be caused by the alterations inherent in the adaptation. Still, they believe that a well selected filmic

adaptation can be a helpful supportive material for students study of the text, an assumption that was further examined through the second hypothesis.

As far as the second hypothesis is concerned, the participants, teachers and students alike, asserted that the audiovisual counterpart of works of literature can, to a certain extent, lessen the barriers students face in the course of literature. The results of the study disclosed the aptness of filmic literature to hone students' comprehension and to turn their confrontation with the text into a confident interaction. Thanks to its audiovisual features that suit students learning preferences, film adaptations can offer reticent students an easier access to the text, and motivate them to go back to the source. Moreover, it was revealed that adaptation can be a comprehensive springboard for discussing different issues related to literature such as the narrative structure, literary theory, analysis and criticism.

By the third hypothesis, the researcher intended to put forward the necessity for a new teaching tool to cater for the literature class needs. In fact, the investigation demonstrated that at all levels of graduation, and particularly in master studies, except a slight portion, students are seldom equipped with the critical and analytical skills required to study works of literature. The answers obtained from the questionnaire denote a lack of depth in students approach to the text. For them, an analysis is reduced to a mechanic identification of the literary elements that govern the text. Besides, students expressed their difficulties in grasping the implied meaning of the literary work they study. This was affirmed by the teachers who stated that, generally, students can have merely a superficial understanding of what they read. In this vein, all the teachers linked such deficiency to students refraining from reading. A problem that adds a heavy load on the tasks to be achieved in the course of literature ; not least, to analyze the text critically.

The last hypothesis examined in this work states that film adaptation can promote students' critical and analytical abilities given that, due to its nature, it stimulates their thought and puts them in suitable disposition. This was averred by the majority of the students who participated in this case study. They consider film adaptations as critical lenses that they can use to see the source text from different stances. They also pointed out that an adaptation is an interpretation that can be joined to theirs, and thus resulting in a more critical analysis of the source. The teachers in their turn acknowledged the possibility to promote students critical thinking abilities via adaptations. They maintained the idea that the audiovisuality of the film drives off students' lack of confidence that usually hampers their text analysis. Furthermore, the double exposure to the same story seen from a different lens provides students with the chance to accommodate their knowledge of the source, to compare the two media and to be acquainted with the particularities of the source text. All these contribute to a critical treatment of works of literature.

Furthermore, the pre- and post-test in correlation with the questionnaire and the interview proved that the students who participated in the experiment could analyse the text more articulately and apply critical thinking skills after viewing the adaptation of the novel. Said in another way, after watching the adaptation, students could recall information, provide arguments, illustrate, analyse, evaluate and synthesise. Scores wise, 11.71 was the mean of the post-test scores recorded after being exposed to the adaptation of *Oliver Twist*. The testees could achieve better scores as compared to the pre-test with only a mean of 8.68. especially in terms of Higher Order Skills with 54.5 points aggregated in the post-test against 36.5 points in the pre-test. Arguably, the affirmation of the fourth hypothesis represents the chief argument that pleads for a larger implementation of screen adaptations in the course of literature.

The afore-discussed hypotheses lead to state that the use of filmed adaptations, apart from its limitations but for the benefits it affords, is an apt way to meet literature teaching requirements. Adaptations can be an effective tool to promote students' critical engagement with literature. Reading the text through this kind of medium raises inquisitiveness as a reaction to the interpretive oscillation the two media may trigger. Indeed, responding to a work of literature through its filmic version enhances students' awareness of their own interpretation, and therefore reinforces their active interaction with the original along various layers of textuality.

The examination of the four hypotheses was an attempt to evidence the suitability of screen adaptations as a teaching material in the course of literature and to convince the teachers that via adaptations students can afford a more effective way to study literary texts. This research, in fact, was far from the intent to proselytise an idea that seeks to bring an innovation in the teaching of literature that obliterates the 'pure' literary essence of the course or abrogating the status of the book. This work did not suggest replacing the written words with the moving pictures or pretend to rescue the pedagogy of a subject that is apprehended by the learners. Nor the researcher called for a superficial use of filmed adaptations that is no more than a shortcut to understand complex literary texts; a sort of use that underestimates both film and literature. This research, rather, is ascribed to the idea that there is a need to utilise a tool that brings literature where the students are and ushers them to a seat where they critically construe their response.

This research work attempted to showcase how filmed adaptations can reveal what is behind the curtain and make literary analysis less mysterious, more achievable. Actually, screened literature by its virtues can beguile students who are usually beleaguered once asked to interpret what they read, seeing their anxiety dissipate once exposed to the glimmer of the screen.

Throughout the journey from the page to the screen, filmic adaptations also make the student sweep along an interpretative reading of the text that takes them back to the source; to read it anew. This journey, as seen in this thesis, is another way to entitle the written story a consecration that endures in students' mind.

Victor Hugo, thereupon, says that the word is "a living being" and that it is the style of the great writer that constitutes the duration of the work. However, nowadays audiovisual students strenuously try to familiarise with this style and feel this liveliness. Filmic adaptation of works of literature, thereof, is able to breathe a second life into the text; it brings the author's world to life before their eyes and makes characters into living and breathing flesh. It screens the intents of the writer offering a critical lens through which students magnify their views to understand his/her original message within such critical and intertextual resource of the present time. This is actually what this thesis means by teaching literature beyond the written word, a screen adaptation-based literature teaching to understand words and worlds.

Adjacent to what this thesis intended to feature, it is worth noting that any study cannot be devoid of limitations. Firstly, one of the chief problems faced in this study resides in the impossibility to deal with a larger population to experiment the impact of film adaptations on student's critical response to literature. In fact, the students who lent themselves to the experiment were 14 out of 28 students. The researcher found difficulties to gather more students for the film projection (during the second semester of the academic year) since this latter was scheduled outside the established timetable given that he did not want to do it at the expense of the planned lectures. In this case, it is not simple to afford a large number of students who voluntarily sit for tests several times. Consequently, the researcher could not adopt a 'true experimental design' to measure the target variables. Secondly, though film adaptations are becoming

more present in the curriculum in many universities around the world, except Brown's (2009) *Teaching Literary Theory Using Film Adaptations* or *The Pedagogy of Adaptation* by Cutchins et al. (2010), the researcher could come across few references dedicated to the didactic aspect of adaptations. In lieu, almost the majority of the publications on adaptations, at least to my knowledge, are criticism books and articles.

To wrap up the present endeavour, it is worthwhile to make mention of potential concerns for future research. The end of this research can be extended to future inquiries about a deeper consideration of other aspects related to screen adaptations that can be in service of literature pedagogy. More specifically, future researches can turn attention to other approaches to film adaptations in the course of literature. Admittedly, they can be about Formalism and Deconstruction and their capacity to scrutinise the iconic world of the film to serve the analysis of the purely symbolic world of literature in order to make students explore the intertextual webs both forms interact through. Such subjects and others will be the concern of my future researches related to the teaching of literature through adaptations.

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APPENDICES

APPENDIX-A-
Students'
Questionnaire

STUDENTS' QUESTIONNAIRE

Dear students, I am undertaking a research on the use of film adaptations in the teaching of literature. The information you provide me with will be of a paramount importance for the fulfillment of my Phd thesis. You are kindly invited to candidly answer the following questions.

Age:..... Gender.....

1-How many literary works did you read during the last 6 months?

- One

Two

None

- If none,why?.....

2- Do you prefer learning by

- Seeing

Hearing

Both

3- Do you like literature?

-Yes

- No

Neutral

-Why?

.....
.....

4- What does studying literature mean to you ?

.....
.....
.....
.....

5- Do you find difficulties in studying literature?

- Yes

-No

- If yes, what are these difficulties?

- Difficulties in understanding the plot of the story

-Difficulties in figuring out the literal meaning of the text

- Difficulties in figuring the implied meaning of the text

- Others

Yes

No

- Explain and give an example if possible

.....
.....
.....

12- Before you hand back this questionnaire, I invite you to add your personal point of view, additional information or suggestions regarding the use of films adaptations in the learning of literature.

.....
.....
.....

Thank you dear students for your kind cooperation

Appendix –B

Teachers' Interview

(University of Tlemcen)

TEACHERS' INTERVIEW

I am presently conducting a research on the use of film adaptations in the teaching of literature, I would be grateful if you could answer the following questions

- 1- Could you present yourself according to your qualification and teaching experience?
- 2- What are the objectives behind the literature course you deliver(specify the level)?
- 3- What are the aspects of the text you focus on during your lectures?
- 4- How do you qualify students understanding of the literary texts you teach (literal / interpretive)?
- 5- What are the main difficulties your students encounter in studying literature?
- 6- Promoting critical thinking is considered as to be, on the one hand, an end to be reached through literature teaching and ,on the other hand, prerequisite to the study and analysis of literary texts. How do you promote it in your class?
- 7- To read a text critically means to scrutinize it, to infer the hidden message, to make connections with other texts and other concepts, acknowledge other possible interpretations and draw conclusions based on evidence. Are our students able to go through this process with regards to our context?
- 8- In many western universities, film adaptations are used to teach literature. Does it happen to you to use them in your lectures?
- 09- Why do you use them and how?
- 10- Do you think that the use of film adaptations as an instructional tool can overcome students' difficulties mentioned earlier ?
- 11-Do you think adaptations can promote students critical and analytical skill ?
If yes, How?
- 12- According what has been just said, to what extent film adaptations fit literature teaching?

13- In the light of what you have just said during this interview. Do you agree with the fact that they are worth to be introduced as a part of the literature syllabus and to be used more largely in the future?

14- Before we close this interview, you are kindly invited to add some suggestions regarding the use of films in the teaching of literature.

Thank you for your kind cooperation

Appendix –C
Teachers' Interview
(Foreign Universities)

TEACHERS' INTERVIEW

I am presently conducting a research on the use of film adaptations in the teaching of literature, I would be grateful if you could answer the following questions

1- Film adaptations have been considered by some critics as a vulgar form of the source text, and as a means to revive the author's message by others. What is your personal opinion on that issue?

2-In the swathes of a media-centric world , nowadays students manifest a decreasing propensity for reading literary texts, even short reading assignments. What could be the implications of adaptation in such context?

3-In many western universities, film adaptations are gaining more place in literature curriculum. Do you think they can be use to meet the course objectives and requirements?

4-Do you think adaptations can be used to promote students critical and analytical skills ?

Thank you

Appendix –D

Pre-Test

Oliver Twist

Discussion Questions

1 -Charles Dickens wrote the biting satire *Oliver Twist* to attack policies regarding the poor that his own family was forced to endure. The novel's main character—the young orphan Oliver—is born in a workhouse and then “raised” in London's criminal underworld. Despite these harsh circumstances, Oliver remains an uncorrupted and virtuous child who is a victim of circumstances rather than his own moral failings. Although Dickens sought to show in Oliver “the principle of Good surviving through every adverse circumstance and triumphing at last,”, two of the most engaging and complex characters in the novel turn out to be Nancy and the juvenile pickpocket known as the Artful Dodger. Consequently, the heart of the novel lies within this problematic and sometimes false tension between purity and corruption. *Discuss*

2-*Oliver Twist* was landmark in the 1830s and 1840s because it illustrated the lower classes with brutal honesty, while previous fictions had kept to illustrating middle and upper class lives. The Poor Law Amendment Act of 1830 made it illegal for the poor to beg for food and gave full responsibility for illegitimate children to the mother. Which characters and aspects in *Oliver Twist* seem to be a commentary on this new law? Did Dickens's portrayal of the lower classes seem realistic for a modern reader, particularly those unfamiliar with the 1830s?

3-Dickens had many talents, however, and in *Oliver Twist*, he exploits for the first time his abilities to invoke both pathos and horror and to combine these qualities in a gripping narrative.

4-In *Oliver Twist*, Dickens enters into the psychology of a pathological individual. He follows Sikes and Fagin closely to their respective ends. The death of the unrepentant Sikes remains one of the most truly horrible scenes in English fiction. When Fagin is sitting in court, awaiting the verdict of his trial, Dickens describes his thoughts as roaming from one triviality to another, although the fact of his approaching death by hanging is never far away. The combination of the irrelevant and the grimly pertinent is a kind of psychological realism that was completely new in 1838.

Appendix –E

Post-Test

Oliver Twist

Discussion Questions

1-Victorian attitudes suggested that poverty and vice were connected, and those born poor were bad from birth. When and in what ways did Dickens respond to these prevailing attitudes

2-Fagin was referred to as “the Jew” almost 300 times in the novel *Oliver Twist*, and Dickens’ portrayal of his character is commonly regarded as reflecting the anti-Semitism that was prevalent in Victorian England. Explain

3-Contemporary scholars point out that gangs provide some young people with a sense of belonging or identity they cannot find elsewhere. Does Oliver feel more at home with Fagin and his gang of boys than he did at the workhouse or at Sowerberry’s shop?

4-Consider the women in *Oliver Twist*: Nancy, Rose Maylie, Agnes, Mrs. Corney, and Mrs. Bedwin. Were they good or evil? How are they similar and different from one another?

5-Discuss some characters in terms of their symbolism

ملخص

الهدف من هذا البحث يتجلى في إثبات إمكانات الأفلام المقتبسة من النصوص الأدبية في تعزيز قدرة الطلاب على التعامل النقدي مع النصوص الأدبية. من أجل تحقيق هذا الهدف، تم إجراء دراسة حالة في جامعة تلمسان التي تضم أساتذة و طلاب الماجستير. النتائج التي أظهرها هذا البحث تدل على أن هذا النوع من الأفلام مفيدة بشكل كبير لتدريس النصوص الأدبية. ومن الظاهر أن هذه الاقتباسات تعزز فهم الطلاب لمحتوى النصوص الأدبية وتعزز مهاراتهم التحليلية والنقدية. لذلك، تدريس الأدب عن طريق الأفلام المقتبسة من النصوص الأدبية هو مقترح كأداة يمكنها أن تعطي نفسا جديدا لتعليمية النصوص الأدبية.

الكلمات المفتاحية: تدريس مادة الآداب - الأفلام المقتبسة - النصوص الأدبية - مهارات التحليلية والنقدية

Résumé

Le but de cette recherche est de mettre en évidence le potentiel des adaptations à l'écran des textes littéraires de promouvoir la capacité des étudiants à traiter de manière critique les textes littéraires. Afin d'atteindre ce but, une étude de cas est menée à l'Université de Tlemcen impliquant des étudiants en Master, et des professeurs de littérature. Par la présente recherche, les résultats montrent que les adaptations cinématographiques sont considérablement bénéfiques à l'enseignement des œuvres de littérature. Il est avancé que les adaptations permettent aux élèves de mieux comprendre le contenu des textes littéraires et de promouvoir leurs compétences analytiques et critiques. Par conséquent, enseigner la littérature concomitamment avec sa version à l'écran doit être suggéré comme une pédagogie qui peut insuffler un second souffle dans les cours de littérature.

Mots clés: L'enseignement de la littérature- Film adaptations- Textes Littéraires -Analyse -Critique

Summary

The aim of this research is to evidence the potential of screen adaptations in promoting students capacity to critically deal with literary texts. For the sake of reaching such aim, a case study was conducted at the University of Tlemcen involving Master EFL students and literature teachers. The results show that film adaptations are considerably beneficial to the teaching of works of literature. It is put forward that adaptations enhance students' understanding of literary texts' content and promote their analytical and critical skills. Therefore, teaching literature concomitantly with its screen version is to be suggested as a pedagogy that can breathe a second life into literature classes.

Key words: Teaching of literature- Film adaptations- Literary texts- Comprehension- Analytical and Critical Skills

Summary

In a world characterised by an ever-changing society, an evolution of technology as a continuum without perceptible end, and a media-centric culture that influences the minutiae of students' everyday life, the apex of all teachers practice, *ergo*, is to think about compliant tools apt to respond to the 'great expectations' held, and challenges faced in the twenty-first century English as foreign language classroom. This latter has undergone manifold changes; learning theories and teaching approaches are developed, curricula evolve, and learning resources expand, not to mention the emersion a 'new generation' of students with specific profiles and preferences.

Current trends in 21st century higher education advocate a student-centred approach under the auspices of a constructivist environment that provides an authentic teaching relying on genuine materials relevant to students' needs. All these aim at developing in students, to address the real world demands, an essential skill, not least, thinking critically. The development of this skill is universally recognized and identified as the ultimate goal of higher education given that for students it is the basis of all intellectual endeavour in university studies, as essential to become an autonomous, independent and open-minded individual. It is particularly essential in today's world, concretising the principle of reality is what images ingest in people's mind, wherein media plays a far-reaching role in forming public opinion.

Literature is an integral parcel of EFL teaching, and teaching literature is not exempted from the effort of responding to growing pedagogical expectations and

challenges dictated by a context in constant evolution. It is also not excepted from being concerned with the impact of the omnipresence of technology and audiovisuality in students daily life.

Literature classes are, conventionally, purported to usher students in an authentic setting wherein they enjoy the study of selected canonical texts with a purpose to develop their linguistic command, enhance their cultural awareness and engage them in a critical analysis of the text. Besides, students, in their studies of literature are supposed to know of literary theories, use them in the criticism and analysis of texts, and examine their relationship within a web of interrelated texts. Notwithstanding the foregoing, meeting these expectations on the part of students seems a daunting and overwhelming task.

Students at the University of Tlemcen tend to face considerable obstacles in terms of appreciating and understanding literary texts which are meant to be analysed and interpreted critically. Except a portion of students who are willing readers; they have the profile and the intellectual ability to deeply go through the layers beneath the surface of the book parchment, it is no more a secret rather a truism that nowadays students, whom movies, technology and social networking epitomize the zeitgeist of their generation, are beleaguered when assigned to read, and unable to independently analyse a literary text.

For this portion of students, studying literature relatively represents experiencing 'hard times'. They perceive studying a literary text as the incarnation of reading an esoteric language expanding on hundreds of pages required to be scrutinised, comprehended; and analysed in a written form. Students are often 'intimidated' by the authority of such inaccessible text at their hands seeing it as an absolute that they have to strain in order to infer from it some predetermined understandings and implicit 'mysterious' meanings. This anxious situation casts in

them a lack of confidence that hampers their willingness to express their personal response, their abilities to deal with the text and, most importantly, their involvement in a critical analysis of works of literature.

Accordingly, it has become common that teachers of literature regret such attitude vis-à-vis the study of literature that summons frustration to permeate the classroom. Their observance says that students are not prone to read, unmotivated, dependent on ready-made analysis, lacking creativity and unable to think critically to explore the subtleties of literature. This invites the teacher of literature, indisputably, to think about a new way to remediate such 'unhappy' situation. To think about 'adapting' their tools in a sense that helps students to become more willing readers, and thus, promotes their ability to respond confidently and critically to literary texts.

The perennial desire to remedy this kind of tribulations can find its fulfilment in a teaching of literature that goes beyond the written words. A sort of teaching that brings back authenticity to the lectern, when authentic materials do not necessarily afford authentic teaching, and meets students on their familiar terrain. A didactics of literary texts that offers the opportunity to hoist learners' critical and analytical abilities within an engaging environment that leads them to constructively assign meaning to the text. Actually, the incorporation of screen adaptations of works of literature as a teaching material is believed to be of great relevance to literature pedagogy, a 'panacea' for students underwent difficulties.

Means of entertainment *ab initio*, literature teachers can resort to film adaptations to benefit from a number of pedagogical assets such as –to name only a few- offering a myriad of literary interpretations, garnering students' engagement and facilitating the access to the text' content. However, despite the qualities that they feature, adaptations are partly neglected or, one may say, greeted with suspicion. They enjoy a timid use in literature courses seen as incompatible with the literary requirements. Rather, they are viewed as a threat that can be a disservice to

literature studies. This conservative view is based, legitimately, on the fact that the filmic versions, that by and large 'twist' the original story, can cause distortion and sufficiency given that adaptations are not faithful to the original, and that students would rely only on the screen version neglecting the source.

Beside the insidious trait associated with adaptations, such audio-visual material is considered in most instances as a mere shortcut to the text content or as a shallow material used as stopgaps without further investment in its virtues. This 'benign neglect' may be regarded insufficient par-rapport to what students are expected to achieve in literature courses and what adaptations are likely to offer.

In this vein, this thesis attempt to further measure the capacity of film adaptations as teaching a material *per se* in meeting the literature teaching requirements. The aim is to evidence that using screen adaptation to teach literary texts (mainly novels) suits the course objectives and student's interest. More precisely, this research aims at showcasing adaptations aptness to disburden the learners from the barriers they face in their study of works of literature; and, most importantly, examining the capacity of this genre of films to hoist students critical and analytical abilities. Furthermore, for a better implementation of cinematographic literature, the present research is inscribed in the endeavour of providing a pedagogical framework that supports a productive and practicable use of screen adaptation twinned with the source text aspiring to promote students' literary appreciation and enhancing their critical analysis of literary works.

Having all been stated, the examination of the aforesaid issues results in the following research questions:

- 1- How do teachers of literature perceive film adaptations as a –potential- teaching material apt to meet the course of literature requirements and objectives?
- 2- Does the use of screen adaptations of works of literature help in alleviating the barriers students face in their study and analysis of literary texts?
- 3- Are EFL students equipped with critical thinking skills required for the study of literature?
- 4- Does film adaptations promote students' critical thinking abilities prerequisite to study, analyse and criticise a literary text?

Accordingly, the following hypotheses will be tested throughout this research

- 1- Albeit film adaptations, the meeting ground of literary and filmic forms, witness a willingness to be incorporated in English literature courses in western universities, teachers of literature, still, may have reservations about the didactic possibilities of literary adaptations. Teachers consider adaptations, on the one hand, as a motivating material *par excellence* that carries considerable benefits for students of literature on the ground that it can bring reticent readers closer to the text, enhance their involvement and give them a shortcut to the story making this audiovisual material worthwhile in the course of literature. On the other hand, they may observe a sceptical attitude vis-à-vis screen adaptation given that the latter is seen as a distorted version that may threaten the primacy of the source having the intended meaning altered or misrepresented. Besides, the teachers pertaining to this view see such material inadequate to deal with the stylistic aspect of literature which represents the crux of any course of literature, and thus at odds with literary texts studies.

- 2- The use of film adaptation can help, to a considerable extent, remediate students' difficulties encountered in the study of literature. Thanks to its audiovisual features that suit students learning preferences, film adaptations can offer them an easier access to the text and its content especially when the students are not prone to read, and motivate them to go back to the source text. Moreover, adaptations can be a facilitator in dealing with different matters related to literature such as literary theory, analysis and criticism since it can facilitate, at first, the understanding of the literary text's content and then enable students to connect their understanding to the literary concepts and theories needed for analysis and criticism.
- 3- EFL graduate students are scarcely aware of the critical thinking skills to apply in their study of literary texts. In reality, the majority of the students are not enough critical while undertaking the tasks related to the discussion and analysis of works of literature, they rely on a passive learning from readymade analyses without implying their own interpretation and response, rather.
- 4- The utilization of film in the classroom for analysis in parallel with the source text can help students to enhance their critical thinking abilities on the ground that it facilitates the comprehension of the narrative elements of the text, consolidates their knowledge related to the text under study, and provides them with alternative interpretations that push them to question their own. Besides, film adaptations due to its nature stimulate their thought and put them in suitable disposition to look for varied arguments in the evaluation of the text.

Based on theoretical, methodological and empirical parts, the present research will put forth a set of issues and concepts destined to cover the needs of the target inquiry. At first, the thesis commences with two successive chapters destined to set the theoretical ground underpinning this research. The opening chapter is devoted

to a number of issues related to the teaching of literature. It sheds light on the status of literature in the EFL context, the objectives behind its incorporation and the prominent approaches and models used to teach it. Besides, this chapter accounts for the teaching of literature in the light of twenty-first-century education.

As for the second chapter, it is, in its turn, consecrated to a review of the current literature related to film adaptations. Before dealing with the issue of adaptation of literature, the first part of the chapter is assigned to an account on the pedagogical value of films in EFL context. The lion share is given to the issue of adaptation and the controversy surrounding it in the academe. Aiming at providing a clear picture of film adaptations, the second part of this chapter casts light on adaptation criticism and its evolution with a focus on the longstanding debate of fidelity and other prejudices that monopolised film adaptations parlance.

Before reaching the empirical side of this research, a third chapter is concerned with the methodological ground the research stands upon. Given that the aim of the research is to explore and measure the pedagogical aspects of adaptations, the researcher will adopt a case study design. Actually, this chapter provides ample clarification about the approach used, the sample population and the research instruments. The sample population under study consists of first-year master students at the University of Tlemcen. Regarding the research instruments, the researcher uses student's questionnaire to examine students' perspective regarding adaptations, student's tests to assess the impact of adaptations in fostering their critical and analytical skills, in addition to teacher's interview which will be for a deeper inquiry about the ability of cinematographic literature in achieving the teaching objectives. These three instruments will generate qualitative and

quantitative data that will be, consequently, analysed and interpreted in the fourth chapter.

The fourth chapter is the pivotal part of the research work. This chapter assumes recording the process of the collection and analysis of data. Tellingly, this phase reaches its climax when the findings are qualitatively and quantitatively stratified and interpreted in relation to the research questions and hypotheses of the investigation.

Eventually, on the ground of the results revealed along the fourth chapter, the final chapter of this thesis expands on a number of suggestions and recommendations with regards to the use of screen adaptations in literary courses. Additionally, this chapter suggests a multimedia-based framework that supports the use of adaptations encapsulating various tasks, materials and other elements aiming at, hopefully, promoting the teaching of literature at the University of Tlemcen

As far as the results of the case study are concerned, it was revealed that the four hypotheses initially formulated were confirmed and corroborated. In fact, created as an entertaining means, screen adaptations have also a didactic value that cannot be denied.

Avowedly, hitherto the teachers interviewed within and without the University of Tlemcen pronounced a note of caution regarding the incorporation of screen adaptations in the course of literature, the interviews recorded that the teachers of literature see filmic versions of works of literature as a material of artistic value that can serve the study of literary texts. Indeed, the interviewed teachers and specialists put a stress on the role of the teacher to avoid the confusion and distortion that may be caused by the alterations inherent in the adaptation. Still, they believe

that a well selected filmic adaptation can be a helpful supportive material for students study of the text, an assumption that was further examined through the second hypothesis.

As far as the second hypothesis is concerned, the participants, teachers and students alike, asserted that the audiovisual counterpart of works of literature can, to a certain extent, lessen the barriers students face in the course of literature. The results of the study disclosed the aptness of filmic literature to hone students' comprehension and to turn their confrontation with the text into a confident interaction. Thanks to its audiovisual features that suit students learning preferences, film adaptations can offer reticent students an easier access to the text, and motivate them to go back to the source. Moreover, it was revealed that adaptation can be a comprehensive springboard for discussing different issues related to literature such as the narrative structure, literary theory, analysis and criticism.

By the third hypothesis, the researcher intended to put forward the necessity for a new teaching tool to cater for the literature class needs. In fact, the investigation demonstrated that at all levels of graduation, and particularly in master studies, except a slight portion, students are seldom equipped with the critical and analytical skills required to study works of literature. The answers obtained from the questionnaire denote a lack of depth in students approach to the text. For them, an analysis is reduced to a mechanic identification of the literary elements that govern the text. Besides, students expressed their difficulties in grasping the implied meaning of the literary work they study. This was affirmed by the teachers who stated that, generally, students can have merely a superficial understanding of what they read. In this vein, all the teachers linked such deficiency to students refraining from reading. A problem that adds a heavy load on the tasks to be achieved in the course of literature ; not least, to analyze the text critically.

The last hypothesis examined in this work states that film adaptation can promote students' critical and analytical abilities given that, due to its nature, it stimulates their thought and puts them in suitable disposition. This was averred by the majority of the students who participated in this case study. They consider film adaptations as critical lenses that they can use to see the source text from different stances. They also pointed out that an adaptation is an interpretation that can be joined to theirs, and thus resulting in a more critical analysis of the source. The teachers in their turn acknowledged the possibility to promote students' critical thinking abilities via adaptations. They maintained the idea that the audiovisuality of the film drives off students' lack of confidence that usually hampers their text analysis. Furthermore, the double exposure to the same story seen from a different lens provides students with the chance to accommodate their knowledge of the source, to compare the two media and to be acquainted with the particularities of the source text. All these contribute to a critical treatment of works of literature.

Furthermore, the pre- and post-test in correlation with the questionnaire and the interview proved that the students who participated in the experiment could analyse the text more articulately and apply critical thinking skills after viewing the adaptation of the novel. Said in another way, after watching the adaptation, students could recall information, provide arguments, illustrate, analyse, evaluate and synthesise. Scores wise, 11.71 was the mean of the post-test scores recorded after being exposed to the adaptation of *Oliver Twist*. The testees could achieve better scores as compared to the pre-test with only a mean of 8.68. especially in terms of Higher Order Skills with 54.5 points aggregated in the post-test against 36.5 points in the pre-test. Arguably, the affirmation of the fourth hypothesis represents the chief argument that pleads for a larger implementation of screen adaptations in the course of literature.

The afore-discussed hypotheses lead to state that the use of filmed adaptations, apart from its limitations but for the benefits it affords, is an apt way to

meet literature teaching requirements. Adaptations can be an effective tool to promote students' critical engagement with literature. Reading the text through this kind of medium raises inquisitiveness as a reaction to the interpretive oscillation the two media may trigger. Indeed, responding to a work of literature through its filmic version enhances students' awareness of their own interpretation, and therefore reinforces their active interaction with the original along various layers of textuality.

On the grounds of the results obtained, the researcher consecrated the last chapter to a set of recommendations and suggestions aligned with the principles of 21st century higher education. At first, the researcher voiced the chief arguments that plead for the use of adaptations as an integral part of the literary course. Then after hammering out general recommendations to be taken into account, the closing chapter invited teachers to adopt a number of ideas related to the utilisation of adaptations, for instance selecting the suitable adaptation, using the literary work and its adaptation complementarily, and assigning tasks for an active process of viewing. Besides, this chapter suggested to approach screen adaptation from an intertextual stance and to invest in students' response to the film as to link them to the text in a dynamic and critical fashion. Moreover, the researcher suggested the adoption of a blended approach to the teaching of literature as a way to be on the same page, and in the same place whereon/wherein students are. On that account, for the sake of keeping pace with the technological thrust witnessed in the EFL domain, the researcher closed this chapter with 'Literary Appreciation Gate- LAG', an on-line platform exclusively designed for the course of literature that supports screen adaptation-based teaching. The researcher's aim behind the conception of this platform is to equip the teacher with an up-to-date tool that, hopefully, facilitates the use of adaptations in-class, and to extend the class beyond its physical confines; a blended learning of literature that permits to accompany students in an authentic literary experience relevant to their personal expectations.

The present investigation was an attempt to evidence the suitability of screen adaptations as a teaching material in the course of literature and to convince the teachers that via adaptations students can afford a more effective way to study literary texts. This research, in fact, was far from the intent to proselytise an idea that seeks to bring an innovation in the teaching of literature that obliterates the 'pure' literary essence of the course or abrogating the status of the book. This work did not suggest replacing the written words with the moving pictures or pretend to rescue the pedagogy of a subject that is apprehended by the learners. Nor the researcher called for a superficial use of filmed adaptations that is no more than a shortcut to understand complex literary texts; a sort of use that underestimates both film and literature. This research, rather, is ascribed to the idea that there is a need to utilise a tool that brings literature where the students are and ushers them to a seat where they critically construe their response.

This research work attempted to showcase how filmed adaptations can reveal what is behind the curtain and make literary analysis less mysterious, more achievable. Actually, screened literature by its virtues can beguile students who are usually beleaguered once asked to interpret what they read, seeing their anxiety dissipate once exposed to the glimmer of the screen. Throughout the journey from the page to the screen, filmic adaptations also make the student sweep along an interpretative reading of the text that takes them back to the source; to read it anew. This journey, as seen in this thesis, is another way to entitle the written story a consecration that endures in students' mind.

Victor Hugo, thereupon, says that the word is "a living being" and that it is the style of the great writer that constitutes the duration of the work. However, nowadays audiovisual students strenuously try to familiarise with this style and feel this liveliness. Filmic adaptation of works of literature, thereof, is able to breathe a second life into the text; it brings the author's world to life before their eyes and makes characters into living and breathing flesh. It screens the intents of the writer

offering a critical lens through which students magnify their views to understand his/her original message within such critical and intertextual resource of the present time. This is actually what this thesis means by teaching literature beyond the written word, a screen adaptation-based literature teaching to understand words and worlds.