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TEACHING LITERARY TEXTS: CASE OF FIRST-YEAR (LMD)

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Presented by:

Ms. FEHAIMA Amaria

Supervised by:

Pr. BENMOUSSAT Smail

Board of Examiners

Dr. BAICHE Ali	(MCA) President	(University of Tlemcen)
Pr. BENMOUSSAT Smail	Supervisor	(University of Tlemcen)
Dr. HADJOUI Ghouti	(MCA) Internal Examiner	(University of Tlemcen)
Dr. SENOUCI Faiza	(MCA) Internal Examiner	(University of Tlemcen)
Dr. GUERROUDJ Nouredine	(MCA) External Examiner	(University of Sidi Belabbes)

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ABSTRACT

Language skills and literature teaching may express a number of benefits; particularly from different genres of literature to language teaching. Therefore, one should purposefully consider why language teachers should use literary texts in the language classroom, what sort of literature language teachers should use with language learners. Thus, in other terms, consider the role of literature as a tool rather than an end in teaching English as a second or foreign language. The purpose of this dissertation then, is to argue the effectiveness of instruction of EFL literature, aiming at assisting teachers in how to process literature. This is thought to be achieved through developing their strategic knowledge.

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LIST OF ABBREVIATIONS AND ACRONYMS

BA: Bachelor of Arts

CBA: Competency- Based Approach

CBI: Content-Based Instruction

CLT: Communicative Language Teaching

CD : Compact Disc

DVD : Digital Video Disc

DF: Degree of freedom

EFL: English as Foreign Language

ELT: English Language Teaching

ESL: English as a Second Language

KWIC: Key Word in Context

LMD: Licence Master Doctorate

L1: First Language

L2: Second Language

MP3 :

TEFL: Teaching English as a Foreign Language

TRILT (Television and Radio Index for Learning and Teaching)

RRA: Reader Response Approach

SGA: Story Grammar Approach

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GENERAL INTRODUCTION

GENERAL INTRODUCTION

Literature has long been subject of study and discussions at many levels of analysis, but until recently, it has not been given much emphasis in the EFL/ESL classroom only since 1980. This area has attracted more interest among EFL teachers and educationalists. In recent years, the role of literature as a basic component and source of authentic texts of the language curriculum, rather than an ultimate aim of English instruction, has been gaining more interest as well.

Among language educators, there has been an interesting debate about how, when, where, and why literature should be incorporated in ESL / EFL curriculum. Vigorous discussion of how literature and ESL / EFL instruction can work together and interact for the benefit of students and teachers has lead to the flourishing of interesting ideas.

In this line of thought, examining literature's role sounds to reveal the growing tendency of introducing literature to facilitate language teaching since the later part of the century. Research has since suggested that this is no longer a drift but has become the norm. Although much research has identified how best utilize literature in the EFL classroom, little research exists on how learners react in classroom literature teaching practices.

Instead, the majority of research has focused on how much a learner's language skills have improved from a test-driven, i.e., quantitative perspective, and has largely ignored a more qualitative perspective on student perceptions of classroom activities. Nonetheless, it is always quite interesting to be aware of how best to structure this support, taking into account the influence students may have in determining the methodology their teachers use in classroom.

This study finds its central focus on analyzing how students react to various forms of literature instructions. It examines the reaction of learners to different approaches to integrating literature into a syllabus, i.e., used as a control, where neither scaffolding nor schema activating activities are used, and students are asked to explore a text with no support from the teachers, i.e., a stylistics approach; and an approach that combines stylistics with reader response theory that is prefaced by a teacher-centred lecture on literary theory designed to promote metacognitive awareness.

Thus, the research question guiding this research includes the following: what might be the importance of teaching literary texts to our first-year EFL students? In order to get a reliable answer to this question, the following research questions are raised:

1. Does teaching literature in our department aim at teaching the underlying English language structure?
2. In what ways may literature teaching improve and enhance our EFL learners' language awareness?
3. How might be an appropriate incorporation of literature teaching into the English language classroom?

The hypotheses that can be drawn from the aforementioned questions are:

1. It may help to identify the aims of activities and tasks which can be used to explore the target language structure.
2. Literature teaching seems to gradually improve and enhance our EFL learners' language awareness.

3. The inclusion of literature in the language classroom is supposed to provide valuable authentic material, develop better personal involvement and may be contribute to the readers' competence enrichment.

Accordingly, this study examines the answers to these questions and helps close the gap between learner and teacher perspectives on classroom methodology. This includes suggestions for EFL teachers and for further research in this area; even though, this work does much to outline the chasm that exist between the study of literature and language studies. In this sense, the EFL group seems to begin forging closer ties with literature studies and more frequent occurrences of their integration abound.

Focus was mainly on foreign language learner beliefs about learning in general and its relationship to foreign language acquisition, arguing that learner beliefs cannot be reduced to a single theory. This study has used an exploratory factor analysis on a belief questionnaire administered to language students. To support these hypotheses, an exploratory study was undertaken with our EFL first-year students at the University of Tlemcen. The sample comprised a group of first-year EFL learners. A triangulation of approaches was adopted in data collection instrumentation and analysis. The research tools opted for were: Background questionnaire, semi-structured interview and classroom observation; using qualitative and quantitative analyses.

The whole research study is embodied into four chapters. Chapter one focuses mainly on the theoretical points related to the implementation of literature; highlighting the nature of such a process, describing various approaches to teaching literature and provides a rationale for using literature in the language classroom, and that help students perform their task, i.e., views which reflect the historic separation between the study of language and the study of literature, and which has led to the limited role of literature in the language classroom.

Chapter two includes an overall description of situational analysis in Algeria, including the objectives and the status of teaching literature at the English language department. The third chapter provides a detailed account of the research instruments and procedures that the researcher opted for the investigation as well as exposes the results of both a questionnaire, interview and classroom observation which reveal our teachers and our Algerian students' attitudes towards literature.

Finally, chapter four deals with some suggestions resulting from this exploratory study. It specifically considers ways of effectively developing strategic knowledge in how to teach literature to EFL students closely associated with a sample lesson which is suggested.

CHAPTER ONE

LITERATURE REVIEW

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1.1. Introduction

First of all, any method or approach towards using literature, for itself or even as pedagogical support in the classroom has to take as a starting point the question: What is literature? Why do we read it? Why is literature sometimes regarded as being quite important to language teaching in general, and foreign learning in particular? In this sense, this chapter will mainly be concerned with some key-concepts and approaches closely related to this area of research, i.e., exposing the literature review as a theoretical background to the target investigation.

1.2. Literature Defined

The term 'literature' seems to be a very complex, and at the same time, very important key-word to be found for a better understanding of each contribution to language teaching and learning, Oxford Advanced English Dictionary (1995) gives the following definition to '*literature*', 'stories, poems and plays', especially those that are considered to have value as art and not just entertainment. Literature, in general, is a term used to describe written or spoken material. Broadly speaking, '*literature*' is used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction and non-fiction.

Literature (from Latin *littera*; letter) is the art of written works- literary translated, the word literature means 'acquaintance with letters' as in the '*arts and letters*'. The two most basic written literary categories include non-fiction and fiction. In this sense, literature represents a language or a people: culture and tradition. But, literature is said to be more important than a historical or cultural artifact.

Literature introduces us to many experiences, we learn about books and literature; we enjoy the comedies and tragedies of poems, stories and plays and we may even grow and evolve through our literary journey with books.

Ultimately, we may discover meaning in literature by looking at what the author says and how he/she says it. We may interpret the author's message. In academic circles, this decoding of the text is often carried out through the use of literary theory, using a mythological, sociological, psychological, historical, or other approach.

People sometimes differentiate between 'literature' and some popular forms of written works. The term '*literary fiction*' and '*literary merit*' serve to distinguish between individual works. Critics may exclude works from the classification '*literature*', for example, on the grounds of bad grammar or syntax, unbelievable or disjointed story, or inconsistent characterization. Sometimes, a work may be excluded based on its prevailing subject or theme : genre fiction such as romances, crime fiction, science fiction, horror or fantasy have all been excluded at one time or another from the literary pantheon and depending on the dominant mode, may or may not come back into vogue.

Whatever critical paradigm we use to discuss and analyse literature, there is still an artistic quality to the works. Literature is important to us because it speaks to us, it is universal and it affects us. Even when it is 'ugly', literature is 'beautiful'. It is Also known as: classics, learning, erudition, belles-lettres, literary works, writings and books.

1.2.1. Literature and Foreign Language Teaching/ Learning

Some teachers of English have often regarded literature as inappropriate to the language classroom. These views reflect, in fact, the historic separation between the study of language and the study of literature, which has led to the limited role of

literature in the language classroom. However, the use of literary texts should rather serve as a powerful pedagogical tool in language teaching/ learning.

In this respect, the main concern of the teachers of English as a foreign language is to help learner's acquire literary competence. For this reason they focus on teaching standard forms of linguistic expression. However, despite acquiring linguistic accuracy, it is apparent that EFL speakers still show some difficulties to comprehend the nuances, creativity and which characterise even standard and transactional forms of English.

Communicative competence is more than acquiring mastery of structure and form. It also involves acquiring the ability to interpret discourse in all its social and cultural contexts. For this reason, the use of literature in the EFL classroom can provide a powerful pedagogic tool in the learner's linguistic development. It is also believed that:

Reading of literature provides students with introduction to the reading of British and American literature. It concentrates on helping them actually read what sometimes difficult texts are. While at the same time giving them help with literary history, biography, differences in genre, technical literary terminology and literary criticism. Gower *et al* (1986:1)

1.2.2. Types of Discourse

Language, both spoken and written comes in a variety of discourse types and as teachers of language, teachers of English attempt generally to introduce our learners to as many of these as possible. The variety and types of discourse are perhaps best represented by Kinneavy's communication triangle (1983). This classification of discourse types includes:

- **Expressive:** which focuses on personal expression (letters, diaries, etc.)
 - **Transactional:** which focuses on both the reader and the message (advertising, business letters, editorials, instructions, etc.)
 - **Poetic:** which focuses on form and language (drama, poetry, novels, short stories, etc.)
- These discourse types already play a significant role in teaching various aspects of language such as vocabulary and structure, or testing learner's comprehension.

However, there is often reluctance by teachers, course designers and examiners to introduce unabridged and authentic texts to EFL syllabus. There is a general perception that literature is particularly complex and inaccessible for the foreign language learner and can even be detrimental to the process of language learning. Or (1995) Indeed, it is difficult to imagine teaching the stylistic features of literary discourse to learners who have a less than sophisticated grasp of the basic mechanics of English language.

This perception is also borne out by research Akyel *et al* (1990) which show that the desire to broaden learners' horizons through exposure to classic literature usually has disappointing results. The reasons why teachers often seen literature as inappropriate to the language classroom may be found in the common beliefs held about literature and literary language. Firstly, the reader requires great effort to interpret literary texts since meaning is detached from the reader's immediate social context; example is that the 'I' in literary discourse may not be the same person as the writer. Secondly, the creative use of language in poetry and prose often deviates from the conventions and rules which govern standard, non-literary discourse, as in the case of poetry where grammar and lexis may be manipulated to serve orthographic or phonological features of the language.

1.2.3. Literature and Teaching Objectives

Many authors, critics and linguists have puzzled over what literature is. One broader explanation of literature says that literary texts are products that reflect different aspects of society. They are cultural documents which offer a deeper

understanding of a country or countries. Basnet *et al* (1993) other linguists say that there is no inherent quality to a literary text that makes a literary text; rather it is the interpretation that the reader gives to the text. Eagleton (1983)

The classification of discourse types in this way would seem to suggest that there are distinct differences between literary and non- literary discourse. This reflects a historic divergence between language and literature, which Short (1996:36) refers to as a '*border dispute over territory*' between linguists and literary critics. This divergence has resulted in the teaching of the two subjects as '*disconnected pedagogic practices.*' Carter *et al* (1996: xxiv) This is not to say there is no difference between literary and non-literary discourse; however, Carter *et al* (1990) suggest that rather than perceiving literary discourse as separate and remote from non-literary discourse, teachers ought to consider the variety of text types along a continuum with some being more literary than others.

This view is, of course, part of the idea that the separation of literature from language is a false dualism since literature is language and language can indeed be literary. It is not difficult to find instances of standard transactional forms of discourse which make use of a whole array of literary devices. Headlines and advertisements are common examples of discourse which exploits literary language.

1.2.4. Reasons for Using Literature

The boundaries which are thought to exist between literary and non-literary discourse are not so distinct. Indeed, as Widdowson (1979) suggests, the procedures which are used to interpret literary discourse are essentially the same for interpreting any types of discourse. Therefore, it is agreed among many researchers that there are many good reasons for using literature in the classroom. Here are a few:

- ♦ Literature is authentic material: It is good to expose learners to this source of unmodified language in the classroom because the skills they acquire in dealing with difficult or unknown language can be used outside the classroom.
- ♦ Literature encourages interaction: Literary texts are often rich multiple layers of meaning and can be effectively mined for discussions and sharing feelings or opinions.
- ♦ Literature expands language awareness: Asking learners to examine sophisticated or non standard examples of language (which can occur in literary texts) makes them more aware of the norms of language use. Widdowson (1975) quoted in Laze (1993)
- ♦ Literature educates the whole person: By examining values in literary texts, teachers encourage learners to develop attitudes towards them. These values and attitudes relate the world outside to the classroom.
- ♦ Literature is motivating and holds high status in many cultures and countries, for this reason, students can feel a real sense of achievement at understanding a piece of highly respected literature. Literature is often more interesting than the texts found in course books.

1.3. Approaches to Teaching Literature

Admitting that integrating literature into the EFL syllabus is quite worthy to the learners' linguistic development, teachers need to opt for an approach which may best serve the needs of EFL learners and the syllabus. There have been different models suggested on the teaching of literature to ESL/EFL students.

1.3.1 Rationale for Using Approaches

Carter *et al* (1991) describe the rationale for the use of the three main approaches to the teaching of literature and how the teacher will use these three approaches.

The Cultural Model: This model is supposed to represent the traditional approach to teaching literature. Such a model requires learners to explore and interpret the social, political, literary and historical context of a specific text. By using this

model in teach literature, teachers reveal the universality of such thoughts and ideas and encourage learners to understand different cultures and ideologies in relation to their own. The model is largely rejected by those in TEFL since not only does it tend to be teacher centred but there is little opportunity for extended language work.

The Language Model: The most common approach to literature in the EFL classroom is what (Carter *et al* 1991) refer to as '*language-based approach*'. Such an approach is said to enable learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features e.g. literal and figurative language, direct and indirect speech. This approach lends itself to the repertoire of strategies used in language teaching-cloze procedure; prediction exercises, jumbled sentences, summary writing, creative writing and role play which all form part of the repertoire of EFL activities used by teachers to deconstruct literary texts in order to serve specific linguistic goals. Carter *et al* (1996) describe this model as taking a '*reductive*' approach to literature. These activities are disconnected from the literary goals of the specific text in that they can be applied to any text.

Its aims at being more learner-centred as learners proceed through a text; they pay attention to the way language is used. They come to grips the meaning and increase their general awareness of English. Within this model of studying literature, the teacher can choose to focus on general grammar and vocabulary (in the same way that these are presented in course books for example) or use stylistic analysis. Stylistic analysis involves the close study of the linguistic features of the text to enable students to make meaningful interpretations of the text, it aims to help learners read and study literature more competently.

The Personnel Growth Model : This model tries basically at bridging the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. Learners are encouraged to express their opinions, feelings and make connections between their own personal and cultural experiences and those expressed in the text. Another aspect of this model is

that it helps learners develop knowledge of ideas and language- content and formal schemata- through different themes and topics. This function relates to theories of reading, Goodman (1970) which emphasise the interaction of the reader with the text. As Cadorath *et al* (1998: 188) point out: '*Text itself has no meaning; it only provides direction for the reader to construct meaning from the reader's own experience*'.

Thus, learning is said to take place when readers are able to interpret text and construct meaning on the basis of their own experience. This model is also called a process-based approach and tries to be more learner-centered. This model encourages learners to draw on their own opinions; feeling and personal experiences. It aims for interaction between the text and the reader in English, helping make the language more memorable. Learners are encouraged to make of the text their own reconstruction this model recognises the immense power that literature can have to move people and attempts to use that in the classroom.

1.3.2. Reason for Using Models

These three approaches to teaching literature differ in terms of their focus on the text: Firstly, the text is seen as a cultural artifact. Secondly, the text is used as a focus for grammatical and structural analysis. Thirdly, the text is the stimulus for personal growth activities. What is needed is an approach to teaching literature in the EFL classroom which attempts to integrate these elements in a way that makes literature accessible to learners and beneficial for their linguistic development. According to Duff *et al* (1990) the main reasons for integrating these elements are linguistic, methodological and motivational.

Interactive models of instruction include the workshop, small and large group discussion, oral and electronic presentations and the like. Although individual instructors are at liberty to design the mix of instructional modes, the department as a whole supports any instructional model that is theoretically sound and attempts to address the varieties of student learning. No one system of instruction is more highly valued than another. Instead, the appropriateness of subject matter and teaching

strategy is always the determining factor in organizing class syllabi and class interaction.

The foremost authorities on culture teaching Nostrand *et al* accord an important place to literature and make a strong case for it as a source for culture teaching in foreign language classrooms. Stern (1992) notes that the different literary genres have the power to evoke a quality of empathy and to develop the kind of understanding that is needed if we want to enter into the thoughts, motives, and feelings of the foreign language speakers. On the other hand, Frye summarizes the benefit of using literature in the following way:

So you may ask what anything is possible and anything can be assumed, where there are no rights or wrongs and all arguments are equally good. One of the most obvious uses, I think, is its encouragement of tolerance. Quoted in McKay (1986: 193)

On the other hand, the only argument McKay develops in favour of using literature is that '*Literature may work to promote a greater tolerance for cultural differences for both the teacher and the students.*' McKay (1986: 193)

Questions of tolerance and cross-cultural understanding undeniably constitute the rationale for of cultural teaching. To reinforce our adherence to those who advocate the integration of literature in foreign language classrooms.

However, the neglect of literature is justified on the basis that '*there is at present a high degree of uncertainty about the role of literature in a foreign language course*'. Littlewood (1986:177). On the other hand, McKay examines three arguments against using literature. She opposes, stating that:

The most common ones (arguments) are the following: the first, since one of our main goals...is to teach the grammar of the language, literature, due to its structural complexity and its unique use of language, does little to contribute to this goal. Second, the study of literature will contribute nothing to helping students meet their academic and/or occupational goals.

He adds:

Finally, literature reflects a particular perspective, thus on a conceptual level, it may be quite difficult for students. Does little to contribute to this goal .second, the study of literature will contribute nothing to helping students meet their academic and/or occupational goals. Finally, literature reflects a particular perspective, thus on a conceptual level, it may be quite difficult for students.

Clearly, in culture teaching one of our objectives is to increase students' cultural awareness. Povey, in summarizing the aims of using literary texts, notes that: 'literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax'. Povey (1972: 87)

***Linguistically speaking:** by using a wide range of authentic text we introduce learners to a variety of types and difficulties of English language.

*** Methodologically speaking:** literary discourse sensitises readers to the processes of reading e.g. the use of schema, strategies for intensive and extensive reading etc.

***Motivationally speaking:** literary texts prioritise the enjoyment of reading since, as Short *et al* assert (1986) “*if literature is worth teaching...then it seems axiomatic that it is the response to literature itself which is important*”.

Interpretation of texts by learners can bring about personal responses from readers by touching on significant and engaging themes. An integrated model is, thus, a linguistic approach which utilises some of the strategies used stylistic analysis, which explores texts, literary and non- literary, from the perspective of style and its relationship to content and form. This involves the systematic and detailed analysis of the stylistic features of a text-vocabulary, structure register etc. In order to find out “*not just what a text means, but also how it comes to mean what it does*”. Short (1996)

1.3.3. The Linguistic Description

This suggested model O’Brien (1999) integrates linguistic description with interpretation of the text although for benefit of the foreign language learners; it is not as technical, rigorous or analytical as the stylistic approach. With the careful selection of the text, it can be, in fact, adapted for all levels.

Phase 1: Warming up and Anticipating

This stage elicits learners’ real or literary experience of the main themes and context of text.

Phase 2: Focalising

Learners experience the text by listening and or reading and focusing on specific content in the text.

Phase 3: Preliminary Response

Learners give their initial response to the text- spoken or written.

Phase 4: Processing Meaning

Focus is on comprehending the first level of meaning through intensive reading.

Phase 5: Working at it

Focus is on analysis of the text at a deeper level and exploring how the message is conveyed through overall structure and any special uses of language-rhythm, imagery, word choices etc.

Phase 6: Interpreting and Individual Response

The focus of this final step is on increasing understanding, enhancing enjoyment of the text and enabling learners to come to their own personal interpretation of the text. This is based on the rationale for the personnel growth mode.

Readers may be supposed to have knowledge of discourse conventions or « textual schemata » which lead to text processing. That is text processing. In other terms, the learners, generally, have expectations about what they will encounter when they read; there has been an increasing awareness of the significance of integrating literature in EFL/ESL curriculum.

The traditional structurally-based texts and the newer, integrated, communicative courses might not be sufficient for the demands of academic classes. On the other hand, a syllabus that is based, or that draws heavily on authentic stories, provides a motivating medium for language learning while fostering the development of the thinking skills that are needed for L2 academic literacy.

Literature can also act as '*a powerful change agent by developing pupils' intercultural awareness while at the same time nurturing empathy, a tolerance for diversity and emotional intelligence*'. Ghosn (2002:172) Emotional intelligence, which is essential for empathy and tolerance, is the understanding of feelings, both of one's own and the others. Goleman (1995)

1.3.4. Story Grammar Approach and Reader-Response Approach

There are two pedagogically effective approaches to teaching L1 narrative texts which have been gaining popularity in EFL/ESL literature: the ‘*Story Grammar Approach*’ (SGA) and the ‘*Reader Response Approach*’ (RRA).

1.3.4.1. The Story Grammar Approach

A recent area of research related to an interactive conceptualization of reading is story grammar Ripley *et al* (1989:209). Story Grammar is based on the conceptualization, that readers should be consciously aware of text structure. According to this conceptualization, reading comprehension is an interactive process, an interchange of ideas or a transaction between the reader and the text. Harris *et al* (1995:203)

The reader interacts with the text and relates ideas from the text to prior experiences to construct meaning. A part of this process requires the reader understands how the author has organized his ideas, i.e., the text structure, ‘*Text structure*’ is a term used to describe the various patterns of how concepts within text are related. Two important types of text structure are narrative and expository. Narrative texts tell a story and the type usually found in literature selections. Expository texts provide information and facts and the type usually found in science and social studies selections. The types are organized differently, so that readers must use their comprehension processes differently when reading these different types of texts.

Research indicates that teaching learners strategies for focusing on text structure enhances their comprehension and improves their recall of information presented in text. Taylor *et al* (1984); Berkowitz (1986); Wilkinson (1999). Hence, learners need to be taught how to read different types of text. They need to learn different strategies for different text types. Beach *et al* (1984:116)

Readers can be assumed to have knowledge of discourse conventions or textual schemata that assist in text processing. That is, they have expectations about what they

will encounter when they read stories, personal letters, research reports, or telegrams. Garner (1988: 116) they use their schemata and clues from the text in varying amounts as they comprehend. Spiro (1979) Effective readers use an interactive process that both relies on their schemata and requires them to obtain information from text. Even through these two processes occur simultaneously as readers comprehend, it is the readers' schemata that provide the structure needed to associate meaning with text. Anderson *et al* (1984)

A story grammar, according to Mandler (1984) represents the basic structure of a narrative text. It is the system of rules used for describing the consistent features found in narrative texts. These rules describe the stories parts, arrangement of the parts, and how the parts are related, i.e., the structure of story. Story grammars assume that stories have several unique parts that are conceptually separable, though rarely explicitly partitioned. These parts are usually identified inferentially by the reader. There is evidence that such a grammar provides the basis for retrieval of information from story. Thorndyke (1977:77)

1.3.4.2. Elements of Analysis

Although there are several different conceptualizations of story grammar (Harris *et al*, 1995; Leu *et al*, 1995; Burns *et al*, 1999) all of them include the same basic components. Schmidt *et al* (1986). A simple conceptualization of story grammar is presented by Cooper (1986:270-271). According to this model, a story may be including a number various "episode", each consisting of "a setting, characters, a problem, action resolution of the problem". The setting is the place and time at which the story occurs. The characters do, as a result of the problem; it is made up of events that lead to the solution of the problem, with is called the resolution. A story has a theme: the basic idea about which the whole story is written, or the lesson the reader learns at the end of the story. By identifying these elements the reader indentifies the story's grammar.

In view of that, Lehr (1987:550), a story schema is the mental representation that readers have of story parts and their relationships. Hence, the fundamental difference between a story grammar and a story schema is the story grammar deals with the text whereas the story schema deals with what readers have in about how stories are organized. Amer (1992)

Accordingly, direct instruction in story grammar involves helping learners to recognize the elements of narrative text and use these elements to improve their comprehension of the story. Instruction begins with explicitly presenting the concept of story grammar (setting, characters, problem, action, resolution and theme). The teacher may use, depending on the learners' linguistic ability, the native language. Strategy teachers may involve the division of the story into meaningful episodes and developing comprehension questions they will ask, guided silent reading and discussion. Such questions will cause students to focus on the relevant elements in the story. An episode may consist of one chapter or more.

Research has shown that asking questions that focus on the story line leads to improved learner comprehension of the story (Beck, 1984; Leu *et al*, 1995; Burns *et al*, 1999). Teachers ask learners to read, at home, the parts that form an episode and provide them with guiding question that bring out the elements of the story grammar. In the classroom, generally, learners are asked to read silently the parts of the episodes which draw their attention to the story grammar. This is followed by answering the guiding questions and discussing the structure of the episode. The guiding questions may be similar to the following adapted from. Cooper (1986:382-384)

- ✓ *Setting*: Where did the story happen?
When did the story happen?
- ✓ *Characters*: Who was the story about?
Who were the people in the story?
Who was the most important in the story?
- ✓ *Problem*: Did the people have a problem?

What was the big problem that story was about?

✓ *Action:* What did the people do to solve the problem?

What were the important things that happened in the story?

✓ *Resolution:* How did the people do to solve the problem?

How did the story end?

✓ *Theme:* What lesson could we learn from the story?

Amer (1992) investigated the effect of *Story Grammar Instruction* on EFL sixth grade learners' comprehension of narrative text. Results indicated that direct instruction in story grammar appears to help EFL students abstract the episodic sequence and the meta-structure of the story. Students developed a mental representation of the story, i.e., a story schema, which helped them focalize much more on main ideas and remove unnecessary details.

Our EFL teachers can also use visual or graphic representations to illustrate the story grammar. Visual or graphic representation of the story organization is believed to help learners comprehend and retain textually important information. Besides, when learners learn how to use and construct visual or graphic representations, they learn a reading strategy that allows them to identify what parts of text are important and how the ideas or concepts are related. Vacca *et al* (1999:400) Character maps (figure1) and story maps Willis (2002) (figure 2) are two common formats used to visually represent Key-components of a given story. These activities may be used individually, in pairs, or cooperatively. Reutzel (1985:401) found story maps to be a good alternative to the traditional question and discussion session following the reading of a story. They enhance reading comprehension by helping students to store and retrieve information, make connections between previous experience and reading materials, identify relationships among concepts and events, organize specific details, and understand the message embedded in the text. This, can be, in fact, illustrated as follows:

Name of the character:

Character trait:

Character trait:

Character trait:

.....

Figure 1: Character Map

Title of the Story:

Setting:

.....

.....

Character:

.....

.....

.....

.....

Problem:

.....

.....

.....

.....

Major Events:

1-.....

2-.....

3-.....

4-.....

Ending /Resolution :

.....

Theme:

.....

Figure 2: Story Map

Therefore, a variation of the story map is conceived to be the story frame. A story frame, thus, may be used as a post reading task to test the students' comprehension of the story grammar. Story frames focus on the story structure rather than specific content. Cudd *et al* (1987:740), they employ a grasp-filling procedure. Instead of only one word being left out of a sentence, key-phrases or clauses are left out of a paragraph that summarizes the story or highlights some vital aspects of the story. An example of a story frame Fowleerm (1982) is presented in figure (3). Amer (1992) modified the story frame so that every missing key-sentence or clause is replaced by a question word. Learners have to answer the questions in the blank lines.

In this story, the problem starts when

After.....that
Next,.....

Then,.....
The.....problem.....endswith

Figure 3: Story Frame

It is noteworthy that story maps, character maps and other concept maps may be generated using, for instance, computer programmes. Two programs written to procedure maps are *inspiration*, which is for middle school and older children, and *kidspiration*, which is for younger readers. Both programmes work well in a small group or whole class setting when the visual display is presented through a large screen monitor or projected on a screen.

In this line of thought, maps can be of course printed out for readers to work independently. Another feature of the two programmes is that not only may the information be viewed as a map, but it can also be viewed as an outline. This feature

helps readers make a connection between the graphic representation and its outline format. The two programmes feature blank so the teacher can a customized map and templates so the teacher can make use of a present model for organizing story information. The templates may be customized, but they provide a good basis for beginning the creation of a next map. Slaton (2001:3)

1.3.4.3. The Reader Response Approach

This approach has a growing influence on EFL literature classes. Carlisle (2000:12) the reason is to encourage EFL learners to study literature for literature's sake, rather than for the mere attainment of language skills, which is the popular practice in most EFL classes. Their focus of attention is not on the experience they have while reading, but on what facts they can retain for use after reading is over. The story is not being read literature but as a piece of information Carlisle (2000:13). Hence, the teaching of literature is seen as an information-gathering exercise rather than aesthetic experience in which the reader has a *response* to the event, which involves the organizing of this thoughts and feelings about. (Rosenblatt, 1985:40; Benton *et al*, 1990:2-18) identify four elements of response to text: *Anticipating/Retrospecting*: guesses about what is going to end; *picturing*: images that come into the mind's eye, such as a character's face or a scene described in the book; *interacting*: opinions on a character's personality and actions or feelings about events and situations; *evaluating*: comments on the skill of the writer.

This approach is based on Constructivism. It views the reading process as a transaction between the reader and the text in which the reader, with his past experiences, beliefs, expectations and assumptions, interacts with the perspectives in the text, and meaning is determined as the result of this transaction. Ali (1994:290) Reading, in this approach, is therefore a reflective and creative process and meaning is self-constructed. The meaning and structure of the text are not inherent in the print but are invited by the author and imputed to the text by the reader. Swaffer (1988:124)

To put it differently, readers are independent makers of meaning. They view text as a construct. They construct their own meaning. They question the author's values against their own values; they differentiate between fiction and reality; they are able to discuss and evaluate forms of narration and cultural values of the implied author. Thomson (1987). The aim of The Reader Response Approach is to encourage learners to respond to the text and express their own ideas, opinions and feelings freely. Thus, learners should realize that the main concern is not only '*what they understand*' but also '*how they feel*'.

In this way, the teacher should accept 'multiple interpretations' to a text rather than just one 'correct interpretation'. Rosenblatt (1995) from a pedagogic perspective, 'multiple interpretations' allow for creative and critical thinking to take place in an atmosphere where there are no threats or any compulsion to learn for the 'correct' answer or to compete for the '*best*' interpretation. Before using the (RRA) in classrooms, teachers should first introduce the (RRA). They should explain to students the main ideas and assumptions underlying the (RRA) outlined above. Teachers should discuss with their students the difference between '*reading literature*' and 'reading for information' students should be consciously aware of their contribution to the text.

1.3.4.4. The Developmental Model of Reader-Response Approach

It is not the purpose of this dissertation to expose a detailed review of such activities and techniques. Interested readers can refer to the References. Only two activities are presented as examples: The Developmental Model of Reader-Response Approach (Figure 4) Thomson (1987) and Reading Logs (Figure 5) Benton (1992:35); Carlisle (2000).

Level1: Literal understanding

Our EFL learners should be able to give summaries of the events of the story. Understanding of the story is at a very superficial level. Students are merely narrating the information in the text.

Level 2: Empathy

The learners have to be motivationally involved in the story. They identify some aspects of the story with their own lives. They also have imaginative sympathy with one of the characters in the story, and this sympathy with one of the characters in the story, and this sympathy can range from reuniting with the character to imagining how the character feels.

Level 3: Analogy

From the readings, students make connections between the characters and their lives, and from, this, they learn about their own lives.

Level 4: Interpretation

Learners reflect on the significance of events and behaviours in the text. Their reflections lead to generalizations and evaluation of the characters and theme of the story.

Level 5: Evaluation of fiction

The learners have to view text as a construct. They question the author's values against their own values; they differentiate between *fiction* and *reality*; they are able to discuss and evaluate *forms of narration and social and cultural values of the implied author*.

Level 6: Recognition

At this level, students make a conscious effort to consider their relationship with the text; they gain implications of contractedness (aspect of level 5) for their own understanding. They become more aware of their reading process and how they arrive

at meaning of a text. They are also able to evaluate their relationship with the implied reader.

Figure 4:

Developmental model of a Reader-Response Approach (RRA), while you are reading the book write down all the things that go on in your head in a ‘*stream of consciousness*’ style. As you read, you will be making a record of images, associations, feelings, thoughts, judgments, etc. you will probably find that this record will contain:

Questions: that you ask yourself about characters and events as you read. (Answer this yourself when you can).

Memories: from your own experience provoked by the reading.

Guesses: about how you think the story will develop, and why reflections on striking moments and ideas in the book.

Comparisons: between how you behave and how the characters in the novel are behaving.

Thoughts and feelings: about characters and events.

Comments: on how the story being told. For example, any words or phrases or even whole passages that make an impression on you, or motifs which you notice the author keeps using.

Connections: to other texts, ideas and courses.

An outline: of the chapter, no longer than a paragraph. Please date each entry, and note down the time and place, as well as the mood you are in while reading.

Please note down the page number you are reading when you make an entry.

Please take pleasure and pride in your log.

Please do not try to rewrite the book.

Figure 5: Reading logs.

It is noteworthy that some EFL teacher Education programs have acknowledged the pedagogic effectiveness of the Reader Response Approach. Thus, the approach has been integrated in such programs to train EFL/ESL prospective teachers to use this approach in literature classes. Franklin *et al* (1999)

Although the Story Grammar Approach and Reader Response Approach are based on different theoretical conceptualization, they should be viewed as complementing each other rather than in opposition to each other. The SG may be used with beginners and intermediate learners since they may not possess the linguistic ability to express themselves freely. It may be also with advanced learners as an introductory activity to Reader Response. Besides, SG focuses on the cognitive aspect of learning whereas RR focuses on the affective of the learner; i.e. his feelings, emotions, free expression, and opinions.

1.4. Literature Learning Objectives

The aims of understanding, appreciation and enjoyment can be best reached in a literature class through the use of specific, measurable performance objectives. Activities in themselves are meaningless if there are no precisely defined learning outcomes. Literary skills in a foreign language should be carefully trained and sequenced. A three year English curriculum for developing literary skills and competencies is proposed performance objectives are listed for the first two levels.

The conclusion is offered that a carefully developed program based on the attainment of realistic objectives will offer variety in learning and a feeling of success

to the student. These should lead him more directly to understanding, enjoyment, and appreciation.

1.4.1. Goals and Learning objectives

1- Student will be able to write the English language with propriety and effectiveness to develop an argument.

➤ Objectives:

*Students will write clearly, grammatically and syntactically correct sentences.

*Student should gradually acquire a command of written English, including the abilities to:

a- Present a clear thesis.

b- Organize and present material in a cogent fashion.

c- Formulate and defend original arguments while developing them logically and effectively in the language of their discipline.

* Students should also develop an appreciation of the differences between primary and secondary documents and will advance their reading comprehension.

➤ Objectives:

* Students will be able to read texts closely and explicate texts written in a wide variety of forms, styles, structures and modes.

* Students will learn to use literary texts as mediated and partial sources of information on the society in which they were composed and appreciate their difference from historical documents.

* Students will develop an awareness of the multifold nature of textual analysis.

- * Student will be able to develop and carry out research projects to articulate them within appropriate conceptual and methodological frameworks and to locate, evaluate, organize and incorporate information.

3- Students will have an understanding of the basic methods of comparative literary studies and the principles of literary criticism and critical theory.

➤ Objectives:

- * Students will acquire familiarity with a wide range of literary terms and categories relating to literary history, theory and criticism, including figurative language and prosody.
- * Student will demonstrate an ability to grasp and synthesize ideas in literary form and use literary terms in historical context.

4- Students will learn to appreciate cultural differences as they are mirrored in social, artistic and literary artefact originating in different national and geographical tradition.

➤ Objectives:

- * Students will be able to recognize and appreciate the importance of major literary genres, subgenres and periods in different traditions.
- * Students will acquire familiarity with the nature of the canon and of canon-formation, including issues of culture, history race, ethnicity, gender and sexual orientation.

5- Students will have an understanding of the process and theory of translation.

➤ Objectives:

- * Major will learn how to read two languages other than language.

*Students will learn how to evaluate through direct comparison different translations of literary texts.

1.4.2. Learning outcomes

The core curriculum requirement for languages is to complete three semesters in the target language. During these three semesters it is expected that the student will:

- ✓ Develop the linguistic skills to communicate with other people in cultures in a variety of settings and be able to acquire additional linguistic competence on their own.
- ✓ Look beyond their customary borders.
- ✓ Develop insight into their own language and culture.
- ✓ Act with greater awareness of self, of other cultures and their own relationship to those cultures.
- ✓ Gain direct access to additional bodies of knowledge.
- ✓ Participate more fully in the global community and market place.

The purpose of the core curriculum language requirement is to enable student to reach competency in other language .i.e., *‘The ability to listen, converse, read and write in the target language with sufficient basic skill, vocabulary, accuracy and cultural awareness [in order] to communicate needs in everyday situations in culturally appropriate way’*

or more succinctly, *‘the creative ability to use the language unrehearsed situations’*
adptd from (http://www.hofstra.edu/academics/Colleges/HCLAS/CLL/cll_goalsobjs.htm)

1.5. Teaching Literature in an EFL Context: Some Underlying Issues

The suggested teaching approach comprising language-based approaches and stylistic analysis necessitates the teaching of literature to move away from teacher-centredness to a more student-centredness; it also implies that the teacher functions more as a facilitator rather than a judgmental authority. Facilitators, teachers need to

enable a genuine interaction between reader and text to enable them to respond and reflect about the meaning by examining the language closely.

Language-based approaches are “*essentially integrative approaches and they seek to integrate language and literature study. They also offer approaches to literary texts which are accessible not just to more advanced students but to a wider range of students*”. Carter (1996:2) Champions of language-based approaches to literature teaching believe in a closer amalgamation of language and literature in the classroom. By incorporating of language-based approaches with stylistic analysis, it is hoped that not only will the teachers have more student-centred classes, but also during the teaching process, which is activity-based and process-oriented, students will be able to bridge their linguistic and literary competence. It is also hoped that this will lead to the awareness that “*linguistic potential is not distinct from a sense of literary effect*”. Widdowson (1992)

The teaching of literature in most of the Algerian EFL contexts, however, is highly traditional and when it comes to following a systematic approach as advocated by Carter (1982) literature teaching can be said that in many teaching contexts '*meaning is established without method*'. The teaching/learning process has usually been a teacher-centred process, in which the teacher utilizes most of his/her time talking and explaining to students. In taking the centre stage, teachers often ask '*a long series of questions*' and it is they who are '*working through*' the text, not the students. Carter *et al* (1991:24)

Moreover, such an approach generally emphasises the text as a body of knowledge which has to be imparted and conveyed to the students in the form of "*background*" to be and reproduced when the situation usually in the form of examinations requires it. Carter *et al* (1989). Such methods of presenting literature have done very little to develop the students' skills in reading literary texts for themselves, or to learn how to make their own meanings (ibidem). Consequently, the students become dependent on the teacher and books on literary criticism and so called exam-guides to memorise the

texts for '*narrow instrumental purposes*'. *ibid* (p4)

The undesirable effects of teacher-centred approaches in the Algerian EFL literature teaching/learning context, as has also been mentioned by Akyel *et al* (1990), strongly suggest the necessity of equipping teachers with proper teaching methodologies, and equally the importance of classroom research which would enable the practitioners "*to gain insight into alternative teaching technique used in EFL literature classrooms*". Akyel (1995: 64)

Consequently, apart from the aim of suggesting an integrated teaching approach to the teaching of literature in the Algerian EFL context, with the merging of the language-based approaches and stylistic analysis.

1.6. Conclusion

To sum up, one may say that this chapter is primarily of descriptive nature. It basically serves to illustrate the impact of literature teaching on the Algerian undergraduates. There are a set of benefits to using literature in the EFL classroom. Apart from offering a distinct literary world which can widen learners' understanding of their own and other cultures, it can create opportunities for personal expression as well as reinforce learners' knowledge of lexical and grammatical structures. The use of literary texts in the language classroom can be a potentially powerful pedagogic tool. To this end, the current work presents qualitative and quantitative data gathered in a genuine teaching/learning context.

CHAPTER TWO

SITUATION ANALYSIS

2.1. Introduction

2.2. The Target Department

2.2. 1.The Status of Literature in the English Department

2.2.2. The Importance of Literature Teaching in the Department

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2.3. The Programme

2.4. Sampling

2.4.1. The Teacher's Profile

2.4. 2.The Student's Profile

2.5. Conclusion

2.1. Introduction

When EFL students enter university, due to the lack of English language ability and the use of the immersion education in school, they often encounter a lot of frustrations. As a result, many researchers and scholars try to apply various teaching methods not only to increase the learners' language ability, but also to help them comprehend the academic subject matter in school. One of the most popular methods is content-based language instruction.

This teaching method can simultaneously help learners use the foreign language to express their thoughts in different situations, and further use it as a tool to comprehend the subject matter in school. Because the course of literature emphasizes the exploration of themes more than other courses, students can learn more about how to express their thoughts through language. It is hoped that this newly designed literature curriculum can simultaneously increase student's knowledge of a content area; as well as, enhance their critical thinking ability and English fluency.

Therefore, this second chapter tries to expose, first of all, a general description of the situational analysis of this research work. It deals with what is the actual status of literature in our English department, and what are the main objectives behind teaching such a module to our EFL learners. Then, to thoroughly understand the basic concept of content-based instruction, the rationale of content-based instruction and benefits of collaborating content-based instruction and literature teaching are discussed in the next sections.

2.2. The Target Department

The initial difficulty was to find teachers who were willing to tolerate the research for a certain period of time. In order to find the most proper research environment, some English language departments in Algeria were contacted explaining the nature of the study and possible involvements for the teaching staff and students required by the study. Eventually, the English Language Department at the University of Tlemcen, affirmed that they were willing to provide the researcher with the research environment. The University of Tlemcen is said to be one of the developing state universities.

It can be considered as an eminent university in Algeria and the academic ranking of the department is well above the average and this fact has also been very convenient for the purpose of the current study. During the initial appointments with the teaching staff at the department; it was observed that the academic staff themselves also complained about the lack of students' active involvement in literature classes and they noted that they were all willing to participate in the study and would be very pleased to be introduced to teaching methodologies rather than the methodologies they had been using in literature classes. Consequently, it has been decided to conduct the study at University of Tlemcen.

2.2. 1.The Status of Literature in the English Department

The English Department engaged in teaching both American and British literature since its opening. Whenever possible, the department's objectives split into several areas of focus. These include:

<i>Writing Instruction</i>	<i>Pedagogy for Writing Classes</i>	<i>Literature Instruction</i>
<i>Pedagogy for Literature and Language Classes</i>	<i>Professional Expectations</i>	<i>Strategic Planning</i>

Table 2.1.Area of Focus of the Department Objectives

The English Department believes that it must provide training in a variety of cognitive skills mainly related to analyzing; synthesizing; speaking; listening; reading; evaluating; and appreciating language for itself. The English Department suggests also that the primary means to achieve intercultural development in these fields is through the teaching of specific writing skills (such as paragraph and essay formation, rhetorical strategies, and the mastery of grammatical and mechanical competencies) and the critical reading of a wide variety of the texts, both print and non-print.

Finally, the department seeks to expand the students' awareness of the English language and its development over time. While the concerns for language acquisition, phonology, socio-linguistics and other aspects of language are addressed primarily in Linguistics. The department also includes the discussion of language concerns in composition instruction.

2.2.2. The Importance of Literature Teaching in the Department

The place and importance of literature in our EFL classroom is trying to change each time with the renewing approach to language teaching/learning adopted. If we take, as it is said, the extremes of the ‘*swing of the pendulum*’, characterized by the grammar translated method and the communicative approach to language teaching, we have no choice but to take note of the difference of status of literature in each. In the former method, literature was one of the ‘reason d’être’ of language teaching. Literary prose was used for understanding how language works and for exercises of translation from and into the target language.

Literary texts were used because they were the perfect example of type of high standard of accuracy. The advocates of this method were aiming at and intended on giving to learners with the introduction of notional-functional syllabuses, and the relatively recent trend of specialization pushed to the extreme, of interest in language actually used in acts of communication and language for utilitarian purposes (ESP), literature has become, as indeed have grammar and translation, a real outcast, unwanted actor on the EFL scene.

Admittedly, literature should be squeezed out from our EFL syllabus because, in our department, for instance, it was observed that there was no direct link between literature and the actual use of literature and the actual use of language, no direct usefulness for the communicative needs of the learners, and also because, generally speaking, the style used in literature is rather frozen or formal (Cf. **joos’s the five Clocks**) or deviant from the norm (for creative purposes), whereas everyday language is at a lower level of formality.

In this sense, the presence of literature in our EFL syllabus should be, in fact, dependent upon the ultimate aim set up by our national educational authorities. Writing about the use of literature with EFL students, Langer (1997:607) states, *'because it taps what they know and who they are, literature is a particularly inviting context for learning both a second/foreign language and literacy'* According to Langer, literature allows students to reflect on their lives, learning, and language. Literature can open 'horizons of possibility, allowing students to question, interpret, connect, and explore'.

In addition to open horizons of possibility for to explore, Goodman (1986) and Smith (1971) state that language is not learned from the part to the whole, but from the whole to the part, and all language functions interrelate. In other words, students have to learn the foreign language in a holistic process in order to increase their language ability.

As a result, EFL teachers must simultaneously apply teaching activities that tend to combine the four modes so as to enhance both literacy and oral development. According to Fitzgerald (1993:643), *'literature can be the vehicle to improve students'* overall skills. It can *'expose students to a wide variety of styles and genres'*. It is in literature that *'the resources of the language are more fully and skillfully used'*. Sage (198:6) Indeed, EFL teachers should use the best literature available as a model of masterful language usage. In other words, language and literature cannot be separated. Teaching language in isolation from literature will not move students toward mastery of the four language skills. Abulhajja (1987)

To effectively teach academic subject matter and foreign language skills, EFL teachers should collaborate content-based instruction and literature study. Briton et al (1989) list several benefits of collaborating CBI and literature teaching. For example, students can gain knowledge of vocabulary, grammar and paragraph structure, interactive communication skills, and types and styles of writing. Besides, according to Custodio *et al* (1998) literature is a valuable language tool (with authentic texts), so it can help language minority students increase their motivation, explore prior knowledge, and promote literacy development.

Abulhaija (1987) further supports that language cannot be separated because each has something important to offer in the development of a well-rounded student. Literature teaches idiomatic language and cultural context; it can also improve reading and comprehension skills, promote correctness in speech and writing, and encourage students to read for curricula, students can learn the four skills: listening speaking, reading, and writing, more effectively because of the literary, cultural, higher-order thinking, and motivational benefits. To achieve these benefits, EFL instructors should design the collaborative content-based literature class carefully to meet the needs of their students.

Literature course does not aim at preparing our students to become literary 'critics', but it should, in fact, help the learners find possible solutions to their language problems, and develop in them a taste for literature and an appreciation for literary masterpieces. Besides, the objectives a teacher may select will depend very much on how he sees literature and language relate to each other in an EFL context.

At the outset, there seems to be a gap between language study and literature. The former is concerned (in the communicative approach to language teaching) with language as it is used in everyday acts of communication. It is devoid of flourishes and beauty and is really down to earth. It is always looking for something practical and useful.

This needs, in fact, to be articulated or working in parallel to help attain common objectives, e.g., the achievement of language proficiency at the level of discourse. It is true that language study pays more attention to individual and short items (words, sentences, paragraphs); whereas, literature teaching is more oriented towards overall meaning (of poems, shorts stories or novels) and discourse.

This does not mean that they work in opposite directions; in contrast, they should have a common target. Literature teaching can be an opportunity to reinforce language teaching. In addition to this, literature should be an illustration of language use. Indeed, students get a deeper knowledge of English and how the language works, though the learners are subjected to one particular type of language use, namely, language as a literary medium. It may be interesting to use Widdowson's dichotomy (differentiation between learning and study). Literature study would then mean that there is '*enquiry*' implication of performance; whereas, literature learning would result in a '*knowledge which leads to action and develops proficiency*'. Literature teaching in any EFL context certainly oscillates between literature study and literature learning. Literature learning is believed to be more appropriate to an EFL situation.

The decision to take about the literature course as being literature study or learning is important because it will help course designers or teachers to plan the course accordingly. This would entail a different kind of communicative competence in English and the development of his reading skills. The next step is to select among the very large range of literary works. The problem of selection is not easy to overcome, due to the many principles which must guide it. Accordingly, the various literary works selected must meet the following conditions:

- '*of easy access*': at the level of language and comprehension to facilitate the learning processes.

- '*appealing*': the story, theme of the work must be interesting or thought-provoking to sustain the learners' motivation.

- '*of recognized worth*': works written by well-known writers should be considered not those of obscure ones.

- '*free from any socio-cultural or religious aggression*': since literature reveals the social and religious values, attitudes and beliefs of the writer or his society, it would be best to choose the works which would not offend or disturb psychologically the learners nor question their identity, culture or creed. On the contrary, it should be an opportunity to know about themselves better and accept the image they get from the contact with the other. Adptd from Milliani (2006:25-27)

2.2.3. Objectives of Teaching Literature in the Department

Much of the confusion and controversy surrounding literature in foreign language programmes arises from the failures to keep the target

purposes. For instance, why should we introduce literature in our EFL classes? In fact, several broad aims can be drawn to justify the implementation of literature in any curriculum. As a result, the major objectives to teaching literature in our department can be summarized in our learners' ability to:

- ✓ read literary masterpieces in the original
- ✓ get better knowledge of the target language
- ✓ develop their reading skills
- ✓ share with other the emotional moments created by and the 'imaginative vitality'
- ✓ get acquainted with another culture

The 'Why' here, seems to be naturally linked to the 'When' to include literature in the curriculum. The latter is partly dependent upon the students' level of mastery of English to be allowed if literature is to be part of the learning programme. Having selected one or more broad aims, the teacher must then break them down into several objectives which could be in terms of the students' terminal behaviour to:

- ✓ understand literary history and criticism
- ✓ explore (by skimming and scanning) a writer's idea, viewpoints and visions
- ✓ improve (in writing and orally) his mastery of English
- ✓ understand and use good models of English showing various combinations of lexical and grammatical items
- ✓ develop personal appreciation for literary devices

In this line of thought, literature should not only aim at helping our learners find possible solutions to their language problems, but also develop in them a taste for literature and an appreciation for literary masterpieces.

The term ‘literature teaching’ lacks precision; every teacher will supply his own version of what it signifies. For some it will mean the detailed texts to hang questions on, for other creative writing, literature projects etc. They should rather distinguish the two primary purposes:

- The study literature.
- The use of literature as a resource for language learning.

If our purpose is the first, there is an immediate rivalry set up between ‘*teaching languages*’ and ‘*teaching literature*’, if it is the second, we can avoid this polarization, since literature is language. Purpose one tends to emphasize the ‘special status of literature’ to put it on a pedestal, purpose two regards it as one among many other equally valid uses of language and treats it a proper object for the work bench. Two main avenues of approach are then open to us:

(a) In the literary critical approach we study on plot characterization, motivation, value, psychology, background etc. this is the traditional approach familiar to most of us from our own education. For it to be successful, teachers have to assure that student have already attained a level of competence in the language, and familiarity with literary conventions, which will allow them ready access to literary texts for this purpose.

In fact with very few privileged exceptions, most EFL/ESL students are nowhere near competent enough. Students are required to study as if

already knew how to. The result all too often is a pseudo-competence in which students learn to manipulate a Lego-vocabulary of critical terms without understanding, and to repeat for examination purposes the recording of received opinions they have had imprinted upon them (Widdowson). If teachers are really serious about wanting to use this approach, a good deal of preparatory work both on language and on sensitization to literature is necessary.

(b) In the stylistic approach, teachers focus on literature as 'text'. This approach starts quite properly from marks on paper and goes on to make textual discoveries leading to descriptions in terms of parallelism, deviancy, prominence etc, upon which interpretation may be based (the approach) is well exemplified in style in fiction this more relevant to students of EFL/ESL since its primary concern is with language. Linguistic elucidation and description precedes interpretation which is the opposite of what usually happens in the first approach.

If instead, our teachers take purpose two as primary, literature becomes one source among others for promoting language learning. Teachers can capitalize on the motivation arising from the intrinsic interest of literary texts and can tailor activities to the level of students. The primary concern will be to ensure that students interact with the text and with each other in a way which promotes language learning. As long as teachers remember their primary purpose is language development, anything is grist their mill. This approach is in long run more likely to meet with success among EFL/ESL students than approach (a) and (b). Students develop an understanding of how literature functions as a by-product of their interactive engagement with the texts.

2.2.3.1. Teaching Outcomes

Literature seems to be used as resource in language teaching rather than an object for study. Teachers set out their reasons for regarding literature as a peculiarly potent resource. The role of literary texts in the language classroom in particular, should be used as a resource for language development. Fundamentally, it involves the teacher coming down from the pedestal or lectern and involves a classroom treatment of literature which does not view literature as a sacrosanct object for reverential product centred study. Process-centred pedagogy for literature means that literary texts do not have special status in the classroom. Methodologically, this has at least the following outcomes:

- Strategies drawn from the EFL will be applied, if necessary in an adapted way to the teaching of literary texts. This means that a whole range of standard procedures such as cloze, re-writing, prediction activities, and role-playing are deployed in the literature lesson; or, to put it in another way, literary texts are treated in the language lesson in a way which may not be radically different from the ways in which any other kind of text is treated.
- Texts are manipulated in order to activate student response. A text can be ‘cut up’ and students asked to re-arrange it, it can be dramatized even if it is not overtly a dramatic text, micro-computer soft ware can be used to develop different levels of interaction with the text.
- The orientation is away from teacher-centredness towards language based student-centred activities which aim to involve students with the

text, to develop their perceptions of it and to help them explore and express those perceptions. Comparison with the other texts and other analogical activities can lead to such students centredness as Jean Green Wood suggests in her contribution to the volume. Green Wood examines how a range of texts such as horoscopes, headlines, novels, jacket covers, problem page letter sand soon be utilized to develop an appropriate mental set for reading, appreciation and interpreting the targeted texts.

- The channel of communication between the teacher and student will cease to exclusively one-way; there will be proportion of group and pair work appropriate to the nature of the activities which will in turn be appropriate to the particular texts. Thus, our English Department is gradually trying to recognize that in order to teach students to write effectively, it must also instruct students in other related skills, such as how to read a writing text critically (textual reception) and how to write effective and successful texts of their own (textual production); how to respond to the challenge of understanding non-print texts (such as charts, maps, films, and advertisements); How to compose with an eye to clarify logic, and the conventional requirements of the typical non specialist reader; How to appreciate both the cultures of the American experience and those of other peoples in a way that manifests respect and inclusiveness.

In other to achieve this expensive and inclusive agenda, the English department is committed to providing service to the university's students through a thorough program in basic composing skills as well as the opportunity to take language courses in variety of forms. To this end, all

full-time members of the English Department participate in initial writing assessment and placement; all full-time members teach courses specifically designated as writing courses as matter of department policy, all writing text-books used in courses are culturally diverse, being inclusive to matter of gender, race ethnicity, class, and culture.

The English teacher deliberately selects texts that respect the vision suggested by authors whose gender, race, ethnicity, class, and culture may be markedly different from the reader's. Texts are examined to identify the assumptions that produced them, as well the assumptions that readers bring to them. Overall, the department seeks to expand learners' awareness of cultures beyond the Western and actively promote intercultural awareness. In the second category, the department seeks to foster an aesthetic sensitivity, to help students arrive at a consideration of literary value.

In discussing literary texts, the department is sensitive to changing understanding of the field of English Studies and is guided by an awareness of the current practices and courses taught elsewhere. In teaching texts, whether print or no-print, the department strives to incorporate theoretical understanding employing many different approaches to the study of text. Using models based on New Critical, Structural, Post-structural, and Reader Response assumptions, the department attempts to foster an intellectual engagement which enriches the students' understanding of text and which takes them from private discourse into public discourse which occurs about literature.

There sensitivity for language use, especially the connotative value of individual expression, is stressed, as is the concern for language and its

rheterical structure. The English department cherishes the intrinsic structure of the English tongue as well as its beauty. The Department recognizes the historical phenomena which produced Modern English as well as the role of English in today's world community. While recognizing the practical reasons for learning how to write and speak English fluently, the department also honors its history and development and its unique place among modern languages as a rich depository of words and sound from every major international tongue.

2.2.3.2 Some Elements as Learning Feedback Strategy

In teaching literature and language, the English department employs many forms of pedagogy, especially those that support the institutional emphasis on student learning. In writing, the department recognizes the effectiveness of many elements of the Writing process model: drafting and revising in text production, portfolioassessment for evaluation. The learner will obviously:

- Comprehend the functions and characteristics of conjunctions, interjections and prepositions and how to use coordinating, subordinating and correlative conjunctions correctly and appropriately; understand the difference between independent and dependent (subordinate) clauses and the function of each one, and how to implement the placement of subordinate clauses in sentence; understand the functions of the five types of phrases: prepositional, appositive, participial, infinitive and gerund.
- Avoid common usage problems with all types of conjunctions and prepositions and use interjections appropriately and identify subjects, predicates and distinguish between formal and informal language, recognize

literary elements of a selected form and use literary devices (e.g., irony, understatement, metaphor).

- Note down personal pieces to communicate experiences, sensory details, writer's thoughts and feelings, first person point of view, dialogue, and Write active and passive voice, develop knowledge through practice of the following: compound words, plurals, possessives and alphabetical order; develop knowledge through practice of the following: prefixes, suffixes, abbreviations, antonyms, synonyms, homographs and homophones; develop knowledge through practice of use of the dictionary.
- employ correct spelling for phonetically irregular words, understand double consonant spellings - clusters and digraphs and develop knowledge of syllables and phonetic patterns for vowel sounds, demonstrate ability to select words from a variety of sources newspapers, magazines, texts, when given a Phonetic clue and theme.
- know how to follow punctuation rules for sentence endings, commas and apostrophes and correct punctuation with all three types of conjunctions, punctuate interjections, sentences that contain subordinate clauses, all four types of sentence structures: simple, compound, complex, compound complex and phrases correctly.
- Use tools (e.g., dictionary, thesaurus, writing resource book, technology) to edit their own writing for correctness; Use appropriate documentation (e.g., citing authors or titles within the text, listing sources) of ideas and Information from outside sources. Correctly form letters manuscript, cursive upper and lower case letters. Consistently write neatly; use the writing process and criteria for effective writing in pieces developed over time, as well as on-demand Writing situations to include pre-writing

activities, rough drafts, revising and editing work using holistic scoring; use creation of an effect (e.g., comedy, irony, suspense, horror, paradox).

Yet, it is worth asking the following question: does linguistic knowledge entail cultural awareness? One would answer, “Yes, it does”. To back up this idea, it is widely recognized that even ‘cosmopolitan English’ used in ESP contexts and which one is often assured to be value-free and neutral between cultures is far from being value-free.

On the basis of this quotation, one may think, there is no need to justify further the place of literature as a source for culture teaching. Such cultural insights will be attained only if they occupy as Mackwardt has rightly pointed out ‘*a prominent place among the language course objectives and if some way implementing them can be carefully worked out*’. Marckwerdt (1963:1)

In this vein, part of our research procedure is fundamentally to check with our teachers, of course, through the use of a questionnaire and an interview, to what extent the Littlewood’s conceptual framework is adapted. Littlewood (1986) has provided a methodological framework for the teaching of literature in foreign language classrooms, and in which the literary text is not only viewed as a material to reinforce the learners’ knowledge of grammar and vocabulary, but as a source of information about the foreign culture as well. The framework in question, according to Benmoussat (2000:75-76) consists of five graded levels: Language as a system of structure; the focus is placed on instances of structures with grammatical analyses and explanations.

In addition, exercises and drills may be introduced in order to transfer linguistic structures to the learner's active repertoire. Littlewoods views the language structures as the gateway or barrier to the other levels, and he assumes that it is fruitless to expect foreign language learners to read and appreciate foreign literary works for which they are not linguistically ready. Language as a specific stylistic variety; the language learner is initiated into the stylistic variations. Literature, then, becomes a means to portray the different stylistic variations of language such as formal written register, conversational style, informative style used in narration, poetic use of language.

The focus of literature teaching is not only to help learners comprehend the meaning that the author tries to express, but also to enhance students' thinking and language abilities, as well as study skills. Students have to learn vocabulary, discover questions, and evaluate evidence individually and in group discussions, form judgments based on synthesis and analysis, and develop a coherent argument in support of a position. The objectives for this course include the following:

- ♦ Build on students' educational background and personnel experience based on the topic of the literature.
- ♦ Help students comprehend the meaning that the author tries to convey in order to enhance their reading ability.
- ♦ Provide the opportunities for peer cooperative learning.
- ♦ Enhance students' critical thinking and judgmental abilities.
- ♦ Develop students' aural/oral fluency by asking questions and sharing their feedback.

- ♦ Develop students' writing ability by writing an essay or comments related to the topic of the literature.

2.2.3.3. Eliciting Knowledge in Context

The focus of the class activities should elicit knowledge of context, acquisition of thinking skills, and development of English language abilities. The novels or shorts stories containing specific topics should involve consideration of the cultures, reading levels, and interests of the structures of the students. For example, we can select a historical fiction with the topic of “immigration”. The class activities include the following:

- ♦ ***Build background knowledge:*** Before reading the novel, teachers can ask students general questions related to the content in order to have a schemata understanding. For example, we can ask students whether they have friends or relatives who have immigrated, or the reasons for immigration, etc.
- ♦ ***Teach new vocabulary:*** Before reading the text, we should ask students to make associations among key words like “immigration”. In another exercise, students can guess the meaning of words from context, using the dictionary if necessary.
- ♦ ***Arouse learning motivation and interest:*** Before reading the novel, we can ask students to watch the film or the video tape. Students can discuss the content of the film to have a basic understanding of the content.

- ♦ ***Enhance four modes and critical thinking abilities:*** After reading the novel, students can discuss the meaning that the author expresses, share their feedback, or make comparison with their own lives and experiences. Through the interactive group discussion, students can develop their language fluency and critical thinking abilities. In addition, by writing comments or abstract, students can develop their writing ability.

- ♦ **Promote cooperative learning:** Students would be divided into groups; each group has to go to the library and find the resources related to the topic of the novel. They then make use of the other groups. By cooperative learning, students can not only make use of the resources from the library, but also gain more knowledge from the peers. Benmoussat (2000:85)

In this respect, variety of instruments can be used to assess students' English and content learning. For example, we can use a written test, such as true or false, multiple choices, essay questions, etc. to test students' reading comprehension. We may also ask students to write down an essay to evaluate students' writing ability. Besides, we can design a game, similar to a very popular American TV show (*Jeopardy*). Basically, students would be asked questions which are related to the content of the novel. Through such kind of game, teachers can evaluate students' aural/oral ability, as well as their vocabulary and reading comprehension.

Content-based instruction (CBI) is *'the integration of a particular content [e.g., math, science, social studies] with second language aims...it*

refers to the concurrent teaching of academic subject matter and second language skill'. Brinton et al (1989:2)

According to Krashen (1982), students can acquire the content area of the subject matter with comprehensible input, and simultaneously increase their language skills. To achieve the goal of language skills improvement, Krash states that the focus of the teaching is on the authentic and meaningful input, not on the grammatical form. There are two types of models in the content-based instruction.

The first type is a theme based model in which selected topics or themes provide the content for students to learn. Brinton *et al* (1989). From these topics, EFL teachers should extract language activities which follow naturally from the content material. For example, teachers can select the topic of 'advertising' and have students engage in a variety of activities, such as designing and administering a marketing survey, comparing and contrasting consumer attitudes, etc.

Under such circumstances, students would be more familiar with the content and the meaning of the topic. Krashen *et al* (1998) suggest that EFL teachers must choose reading texts at an appropriate level of complexity and the topic has to hold students' interest to increase their motivation for learning.

The other type of the content-based approach, which is also the focus of this paper, is the adjunct model rather emphasizes the importance of concurrently teaching the academic subject matter and foreign language

skills. Brinton *et al* (1989) EFL teachers have to design various teaching activities that combine four modes (i.e., speaking, listening, reading, and writing) in order to enhance students' literacy, oral development, and thinking skills positively.

To achieve the enhancement, Krashen (1985) advocates that using one extended text, such as a novel or a novel or a short story, can help students develop familiarity with a particular literacy style and later unknowingly promote their literacy development.

To guarantee successful reading, Taguchi *et al* (2004) suggest that schemata play an important role in constructing meaning from text. As a result, reading instructors need to relate to the EFL students' background knowledge for better reading performance Inoue *et al* (2004) also proves that through reading stories, students not only gets involved when they are reading, but also link their personal experiences to the contents, which are positive to their reading development.

In short, Content-based instruction (CBI) employs English at a comprehensible level so to increase students' understanding of the subject matter and language skills simultaneously. In addition, research Custodio *et al* (1998) has shown that Content-based instruction often uses authentic tasks centered on authentic materials, so it can help language minority students increase their motivation, and provide more opportunities for them to explore prior knowledge. Therefore, the use of the CBI can be effective in the EFL classroom.

2.3. The Programme

The programme is a three-year training course leading to a BA degree within the new emerging LMD system; it consists of 6 semesters of 12 weeks each. The students enter the department by means of baccalaureate which is held by the Algerian Higher Education Institution Board. The Baccalaureate exam tests students' competence in all streams.

Some of the literature courses taught in the department are History of English Literature, different periods of Fiction, English and American Drama, English and American Novel, Poetry and Prose Appreciation, English and American Poetry, Short Story Appreciation, Shakespeare, Chaucer and Literary Criticism. The course during which the group is observed for eight teaching weeks was Short Story Appreciation. Since the same courses are offered to both day classes and morning classes and are taught by different teachers, it provided the researcher with the most suitable research environment. It was a three-hour per week course, the objectives of which as spelled out by the teachers are to expose students to a wide range of literary texts from English and American literature and examines the literary aspects of selected literary text.

2.4. Sampling

After the choice of the appropriate method for the present study, the researcher has to seek for a representative population. However, the sampling is not an arbitrary process; it is based on scientific techniques and researchers must overcome this problem by choosing a smaller and more manageable number of people to take part in their research. In quantitative research, it is thought that if the sample population is selected carefully

using the correct procedures, it is then, possible to reach valid results that can generalise the whole population under investigation.

For many qualitative researchers, however, the goal is not only being able to generalize their work for the whole research population, but rather might seek to describe and explain what is happening within a smaller group of people.

Thus, they believe, this might provide insights into the behaviour of the wider research population, but they accept that everyone is different and that if the research were to be conducted with another group of people the results might not be the same. *“The quality of a piece of research not only stands or falls by the appropriateness of methodology and instrumentation but also by the suitability of the sampling strategy that has been adopted” (see also Morrison, 1993:112–17).*

2.4.1. The Teachers’ Profile

In order to gather the respondents’ information the semi-structured interview is held with three teachers specialists who work in the English department. It has been for eliciting information about participants’ experiences and obtains practical knowledge of the interviewees’ opinions and impressions.

2.4.2. The Students’ Profile

The researcher opted for a random sampling of first year EFL students studying at the English language department, at University of Tlemcen. The study group of the present research was conducted with a total number 60 first year (LMD) system of (2010/2011) undergraduates

majoring in English language; the participants in the present group consisted of 23 males and 37 females aged between 19 and 22; with an average age of 21. As has already been indicated, students were assigned randomly; holders of either a baccalaureate from a natural scientific stream or literary one.

Therefore, for the present study, assignments of the subjects have been all similar underlying the attitudes and opinions of the students into teaching literature methodologies in their classes were gathered through a questionnaire, interview and classroom observation in period of three months. The following table serves to illustrate what has been said above.

Factual Information	The group
Age	From nineteen to twenty-two years old
Sex	Thirty seven girls, i.e., (22.2%) twenty Three boys, i.e.,(13.8%)
Branch of Secondary School Studies	Human sciences: twenty students (12%) Foreign languages: thirty six students (21.6%) Islamic sciences: two students (1.2%) Natural sciences: two learners (1.2%)
Number of years in learning English	From six to eight years

Table 2.3.The Students Sample Profile

2.5. Conclusion

The use of the collaborative content-based Instruction literature teaching can improve EFL students' motivation and comprehension. The teaching of literature subject is compatible with a focus on the development of English fluency precisely because by discussing the issues presented in the novels or short stories, students can convey their thoughts through language, promote higher level thinking skills, and use language authentically. Meanwhile, literature provides a window into western cultures, helping students understand how foreigners live and think.

CHAPTER TREE

DATA COLLECTION, ANALYSIS AND INTERPRETATION

3.1. Introduction

3.2. Research Method and Procedure

3.3.1. The Research Instruments

3.3.1.1. Questionnaire

3.3.1.2. Semi-Structured Interview

3.3.1.3. Classroom Observation

3.2.2. Data Analysis Methodology

3.2.2.1 Qualitative and Quantitative Data Rationale

3.3. Data Analysis

3.3.1. Students' Questionnaire Analysis

3.3. 2. Students' Interview Analysis

3.3.3. Teachers' Interview Analysis

3.5. Conclusion

3.1. Introduction

As mentioned previously, the present research serves to illustrate the impact of literature teaching in the Algerian EFL context. In other words, this is to investigate and reflect the responses of our EFL learners towards literary texts. Accordingly, this chapter provides a thorough account of the research instruments and procedures. At the beginning, a questionnaire was administered to collect some information concerning the informants, followed by interviews as verbal report methods and classroom observation.

The data gathered from such research tools and procedures are then quantitatively and qualitatively analysed. The analyses are first set up in the group are undertaken and the results drawn from this chapter will be the basis upon which a remedial work is suggested in chapter four.

3.2. Research Methods and Procedure

For the sake of collecting the necessary data for this research work, a variety of qualitative and quantitative data collection methods were opted for during the field research to facilitate the validation of research questions and hypotheses and obtain triangulation of data sources. Research design is governed by the notion of ‘fitness for purpose’. The purposes of this research determine the methodology and design of it.

Case study research excels at bringing us to an understanding of a complex issue or object and can extend experience or add strength to what is already known through previous research. Moreover, *“It provides a unique example of real people in real situations, enabling readers to understand ideas more clearly than simply by presenting them with abstract theory or*

principles.” Cohen *et al* (2000:181)

The table below illustrates and represents the research design and methods followed in the present thesis:

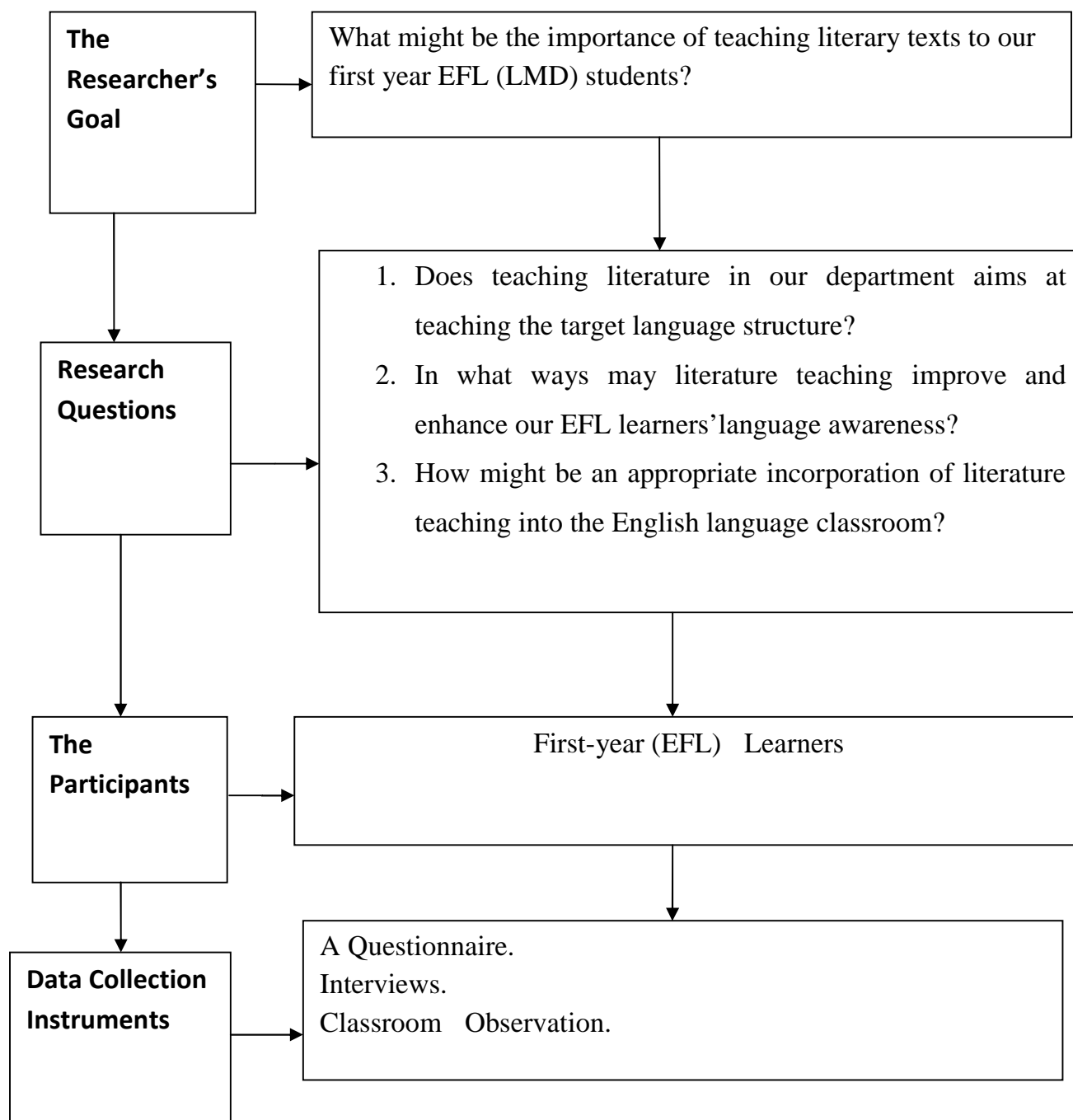


Table 3.1: Research Design and Methods

3.2.1. Research Instruments

Data gathering instruments which were used in this study are a questionnaire for students, semi-structured interview with both teachers and students and classroom observation.

3.2.1.1. Questionnaire

It is generally defined as a research instrument consisted of a set of questions for gathering information and data from individuals. In this sense, Wilson and McLean (1994) define it as “*a widely used and useful instrument for collecting survey information, providing structured, often numerical data, being able to be administered without the presence of the researcher, and often being comparatively straightforward to analyze*”. Quoted in Cohen *et al* (2000:245)

The purpose of the questionnaire (see Appendix A) was to collect quantitative data to reveal the participants' strategic knowledge as far analysing literary texts and to find out some information about literature is handled in the EFL classroom. It was conducted on the mid of April 2011 with using a random assignment of 60 first-year students at the department of foreign languages.

The questionnaire was divided into four sections, namely 1) background information. 2) Teaching materials. 3) Learning Difficulties. 4) Exam Questions in Literature. In this present questionnaire, a number of question types have been used such as:

- a. Open-ended questions: are a set of questions that allows the participant to answer the question in their own words. In this sense, Cohen *et al* (2000: 248) state that the aim of this type of questions is to “....enable

respondents to write a free response in their own terms, to explain and qualify their responses and avoid the limitations of pre-set categories of response.”

E.g.8- What are the difficulties that you often encounter when listening to short story? (See appendix A)

- b. Closed-ended questions include a list of predetermined answers from which participants can choose. According to Cohen et al (248) “*Closed questions prescribe the range of responses from which the respondent may choose.*”

e.g. In secondary school did your teacher often use listening materials (like cassettes, CDS, and DVD) to teaching you literary texts in classroom?

Yes

No

- c. Combination of both: is the use of closed as well as open-ended questions. An example of this type:

e.g. In secondary school did your teacher often use listening materials (like cassettes, CDS, and DVD) to teaching you literary texts in classroom?

Yes

No

If yes, mention the type of material. (See appendix A)

3.2.1.2. Semi-Structured Interview

An interview is generally known as a conversation between two people or more for the sake of gathering specific information about something particular.

According to *Cannell et al* (1968:527) an interview is:

The research interview has been defined as ‘at two-person conversation initiated by the interviewer or the specific purpose of obtaining research-relevant information, and focused by him[sic] on content specified by research objectives of systematic description, prediction, or explanation’.

For the purpose of gathering useful information of the story behind a participant’s experiences as well as obtaining practical knowledge of the interviewees’ opinions or impressions, a semi-structured interview has been conducted with three (03) EFL teachers and the students at the end of the first semester of the academic year (2011-1212).

The reason behind choosing this type of interview is that the interviewer prepares a set of pre-determined questions but at the same time modifies and gives probes and assistance when necessary. In this vein, Dörnyei (2007:136) defines a semi-structured interview as follows:

...although there is a set of pre-prepared guiding questions and prompts, the format is open-ended and the interviewer provides guidance and direction...

3.2. 1.3. Classroom Observation

The present research instrument has been used for the sake of revealing the students' responses to teaching methodologies employed in their classes, thus, both qualitative and quantitative investigations of the data have been obtained through semi-structured interviews, questionnaire and classroom observation. Since the nature of the present study requires the researcher to make many observations during the research process, it was crucial to decide what type of a role the researcher would adopt in the classes. At the initial stage, one type of field research has been considered; participant-as-observer.

As opposed to participant-as-observer, in *complete participant* type of research, observers become participating members of the group of interest without revealing their identities or research goals to the group. However, this type of research poses several methodological problems;

First, since researchers may become so self-conscious about revealing their true selves that they may easily lose the research perspective. Second, it is difficult for the researcher to decide what to observe because he/she cannot evoke responses or behaviour and must be careful not to ask questions that might raise the suspicions of the persons observed. Third, recording observations or taking notes is impossible on the spot; these have to be postponed until the observer is alone. Nevertheless, time lags in recording the observations may cause selective bias and distortions through memory. Frankfort *et al* (1997: 282-285)

In participant-as-observer type of research, on the other hand" observers become participants during the treatment of the group by revealing their identities and the goal of their research. In this type of observation method,

researchers are able to *'discern ongoing behaviour as it occurs and are able to make appropriate notes about its salient features.'* Cohen *et al* (1994:110)

In view of the limitations of complete participant type of field research, contemporary field workers most often assume the participant as-observer role, Frankfort *et al* (1997:285). When researchers adopt this type of role, they inform the group being studied that there is a research agenda. Researchers make long term commitments to this type of research, and the members of the group serve as both informants and respondents (*ibidem*). Therefore, considering the qualitative nature and goals of the study; it seemed more adequate to adopt the role of participant as-observer during the field research.

This classroom observation has been conducted at the beginning of the academic year (2011-2012) with the duration of approximately eight (08) sessions. The observer has attended the literature course with pre-determined objectives in mind.

3.2. 2. Data Analysis Methodology

As is mentioned earlier, the data gathered are based on observations, field notes in some teaching sessions, questionnaire and interviews. However, since such data are not usually immediately accessible for analysis and require some processing, raw field notes needed to be corrected, edited, and typed up and needed, of course, to be transcribed. This phase of the study has proved to be problematic and far from being simple, mainly due to the limitations that surround any qualitative research and qualitative data analysis. It should be believed that it is necessary to admit and acknowledge these limitations which might be minimized by linking qualitative and quantitative paradigms.

3.2.2.1. Qualitative and Quantitative Data Rationale

Traditionally, qualitative and quantitative research approaches have been seen as opposing methodologies. However, it should be useful to view qualitative and quantitative research as complementary approaches and promote their joint use whenever it is possible since these are the different ways of looking at the research environment with its realities and truths from different perspectives, either in depth or breadth.

Godwin *et al* (1996:161-168) examine the similarities and complementarities between qualitative and quantitative research. From their point of view, the knowledge generated by each approach and the measurement methods of each approach are complementary. They also suggest that each approach can inform and assist the other approach. It is also said that qualitative research produces knowledge that emphasizes process, extrapolation, understanding, and illumination and quantitative research produces knowledge that focuses on outcomes, generalisations, predictions and casual explanations (*ibid*).

Rossmann *et al* (1984) point out three broad reasons to link qualitative and quantitative data:

- ✓ To enable confirmation or corroboration of each other via triangulation;
- ✓ to elaborate or develop analysis, providing richer detail;
- ✓ to initiate new lines of thinking through attention to surprises or paradoxes, turning ideas around and providing fresh insights.

Similarly, Firestone (1987) suggests that, on the one hand, quantitative studies persuade the reader through de-emphasizing individual judgment and stressing the use of established procedures, leading to more precise and

generalizable results. On the other hand, qualitative research persuades through rich depiction and strategic comparison across cases, thereby overcoming the "*abstraction inherent in quantitative studies*". However, as Gheardi *et al* (1987) suggest, the issue is one of knowing when it is useful to count and when it is difficult or inappropriate to count at all.

Therefore, the present study seeks to incorporate both qualitative and quantitative paradigms where possible, as Salomon (1991) also points out, for the research objectives of the study and the present researcher, the issue is not qualitative-quantitative at all, but whether we are taking an "analytic" approach to understanding a few controlled variables, or a "systematic" approach to understanding the interaction of variables and what is going on in a complex research environment.

3.3. Data Analysis

In this section, the researcher will analyse and interpret the data collected on the light of the Timusin's approach to arrive at pure and satisfying answers for the questions posed and to come up with valuable suggestions and recommendations for the sake of assisting EFL teachers in how to well teach literary texts.

3.3. 1.Students' Questionnaire Analysis

The data on the students' attitudes towards literature classes were collected through a questionnaire. All participants were given a questionnaire consisting of multiple choice questions in order to gather some information about their educational background and more importantly some information about their attitudes towards literature classes and literature teaching

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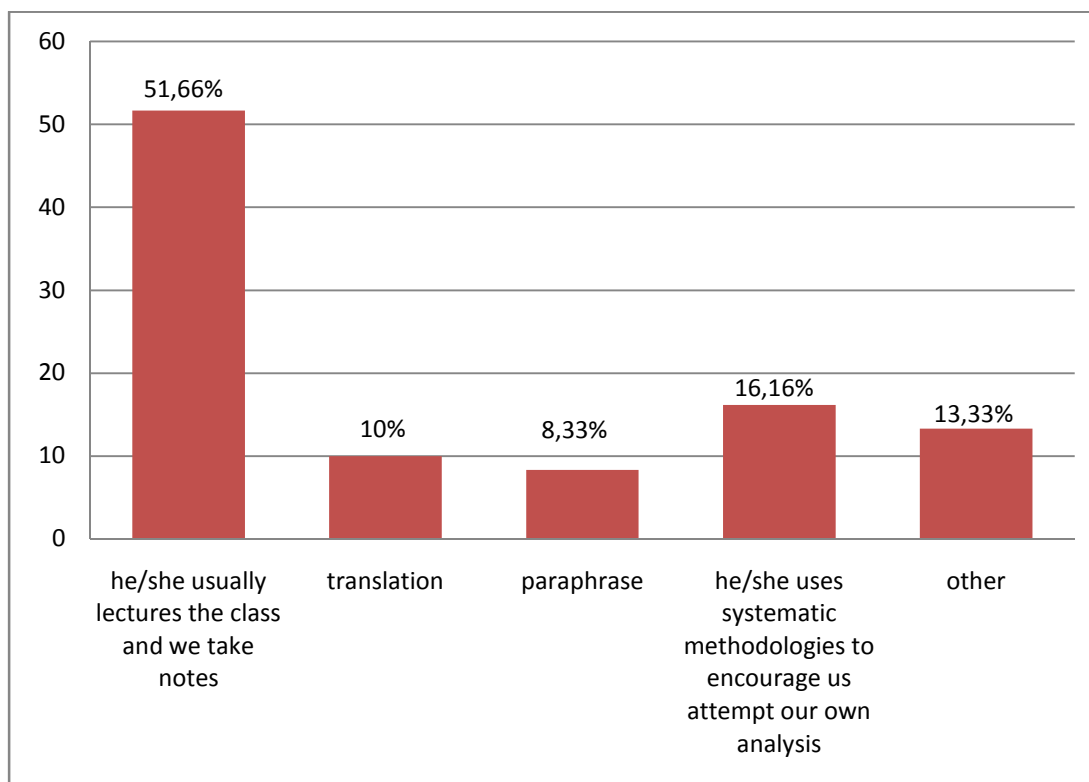
methodologies employed in their classes. It took students approximately 30 minutes to complete the questionnaire. In this section of the study, some of the data gathered will be presented and discussed. The questionnaire revealed some information about what kind of teaching the students experience during their literature classes:

➤ *Students were allowed to tick more than one answer.*

Students' answers	
he/she usually lectures the class and we take notes	31
Translation	6
Paraphrase	5
he/she uses systematic methodologies to encourage us attempt our own analysis	10
Other	8

Table 3.2: Teachers' Strategies Used in Teaching Literature

For better illustration, here is a bar-graph to support our data analysis, mainly related to the different teachers' strategies regularly used in a classroom of literature.



Bar-Graph.3.1: Strategies Used in Teaching Literature

The participants in the group were also individually administered the target questionnaire and asked questions in order to discover their motivation and contribution in class and to find out whether they feel confident whenever they are required to interpret any linguistic realisations, different form-effect meanings without having to rely on their notes dictated by their teachers and their attitudes towards literature teaching methodologies employed in their classes.

When the students were asked to describe their level of motivation and contribution in literature classes, the majority of the students expresses that their motivation in the class is very low and they do not make enough contribution, others said it varies from one student to another. One of the students wrote:

Many students in our class are interested in literature lessons....there is not much participation in the class, and not many students make the comments by themselves they rely on the answers of our teacher, when we begin the lesson and start talking on the text....it's only the teacher who explains, we just listen to her during the lecture....some of us listen and take notes.

Additionally, when students were asked whether they feel competent and confident when they are required to interpret any linguistic realisations, different form-effect meanings, almost all of them said they do not know how to approach a literary text. One of them said:

We have not many information about literature that why we find it very difficult and we rely on the explanation of the teacher...Some students said that sometimes they know many things when they read a passage, but they do not know how to express and how to analyse.....

One of them reported:

Sometimes I understand and I don't know how to explain because I have not words, I try to get the same meaning like the teacher...but I cannot. In many texts or short stories, when I read a passage, I find some difficulties for example difficult words and I spend much of my time looking for in dictionary, and sometimes I don't know the meaning of the whole sentences.

Other students confessed that:

Even we feel competent we don't contribute much in class; we prefer the teacher who explain and give us information. As for the teaching approaches employed by the teachers in the literature classes, the majority of the students stated that: it is the teachers who are active, and they only take notes.

Another expressed:

For instance, when we have the analysis of any literary texts everybody in our class has nearly the same notes....things said by the teacher...they're all the ideas of our teacher, explanations and comments most of the time we ask our teacher to help us.

Another student expressed also that they are not capable of analysing a text by themselves and they rely on the teacher and that teachers usually give some historical information about the writer:

We are not capable of analysing a text by ourselves...when teachers explain, we understand it, by ourselves it's very difficult....teachers usually give information about the writer or the poet, and we analyse literary works according to our teacher ideas.

Another student said that they have to memorise many ideas about literature and they easily forget all these in a very short time. *What we do is to memorise...then we easily forget, we cannot catch ideas for long time...*

Another student stated that the teacher should teach them how to appreciate a novel and how to approach a literary work...in this way they could embrace other literary works. It only teachers to try to make students better literature students; she continued to say that students should also try to become better literature students; teachers do all their best to make them understand the lesson. And most of the time they give them opportunities to make their own contributions and to express with their own style but many of them can not contribute well. For many students they care about getting pleasure from literary works..., the teachers feel that they have to explain everything for them that why they should try to be better literature students.

As shown in the above table, most of the teaching they experience is teacher-centred; in other words, the teacher lectures the class and the students take notes. Only a small number of students mentioned being exposed to systematic methodologies to encourage them to attempt their own analysis. The students were also asked what kinds of questions they are mostly tested on in the examinations. The following tables reveal the students' responses to this particular question:

Questions tested in examinations	
1) Historical questions on the time the literary work was produced and the questions on the author's life and his/her works (e.g. the dates, the names of the literary works produced)	55
2) practical questions on analytical skills for a literary work	–
3) essays to analyse the link between linguistic features and meaning	–

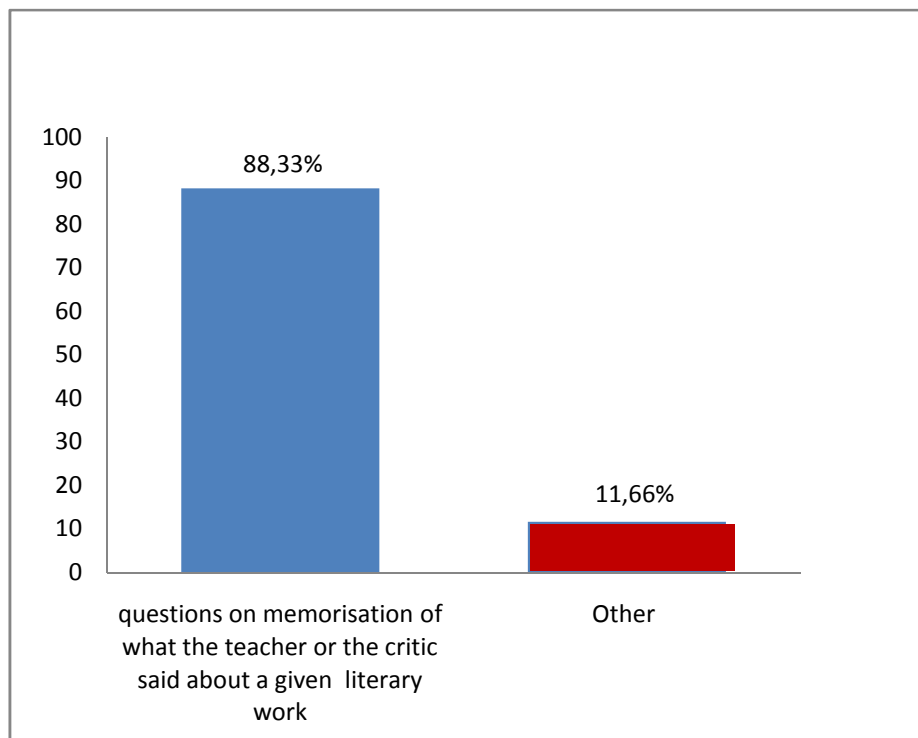
Table.3.3: Questions Mostly Used in Examinations

questions on memorisation of what the teacher or the critic said about a given literary work	53
Other	7

Table3.4: Questions Mostly Used in Examinations

➤ *Students were allowed to tick more than one answer.*

As it can be seen in the table above, a great majority of students in the group indicated that they are mostly tested on questions on memorisation of what the teacher or the critic said about a given literary work. Another large group is historical questions. Only few students, however, indicated that they are tested on essays to analyse the link between linguistic features and meaning. This idea might be better clarified in the following bar-graph in terms of percentages.



Bar-Graph.3.3: Questions Mostly Used in Examinations

Results showed that the majority of the students complain about their motivation and rate their performances in literature classes as poor. It is apparent that classes are highly teacher-centred and students are usually tested on either memorisation of what the teacher or the critic said about a given literary work, or on historical questions on the time the literary work was produced and the author's life and his/her works.

The majority of students also noted that the way teachers handle literature classes lacks a proper and systematic methodology and that the classes are boring. Moreover, the results revealed that the practice of using systematic methodologies to encourage students to attempt their own analysis and asking students to analyse the link between linguistic features and meaning is very rare.

3.3. 2. Students' Semi-Structured Interview Analysis

The data on the students' responses in a group to the teaching methodology were collected through a semi-structured interview and have been extremely positive. 53.05% responses of the students thought that the teaching process they went through was systematic. The majority of students about 24.16% stated that the teaching process was not any different from the others; a fact indicating that this type of teaching is more or less the common practice in their classes. A result which indicates that for the students in the research setting this type of teaching was quite a novelty.

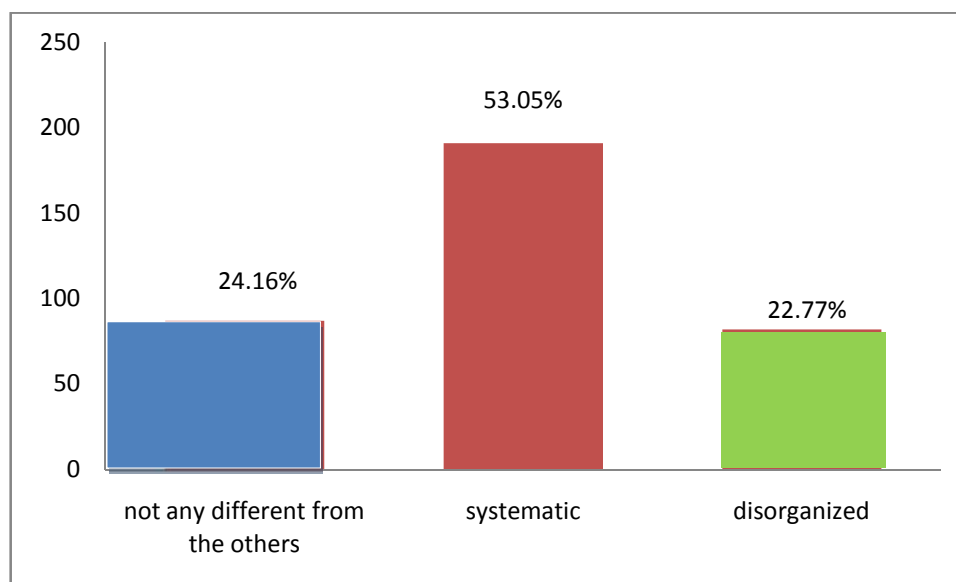
Another pleasing result has been students' responses to the organized nature of the teaching approach used in class. However, 22.77% of the students thought that the teaching process in their classes was disorganized. The

following table reveals the above mentioned results.

Lesson N°	1st	2nd	3rd	4th	5th	6th	Tot
not any different from the others	13	12	15	17	11	8	87
Systematic	2	4	5	6	4	1	191
Disorganized	15	14	10	7	15	21	82

Table. 3.5: Students’ Responses

Here, in fact, is a graphic representation of our learners’ responses to the teaching process of literature and what it entails during their ordinary classes, and how it is generally undergone. The table is directly followed by the bar-graph for better illustration:



Bar-Graph 3.4: Students’ Responses

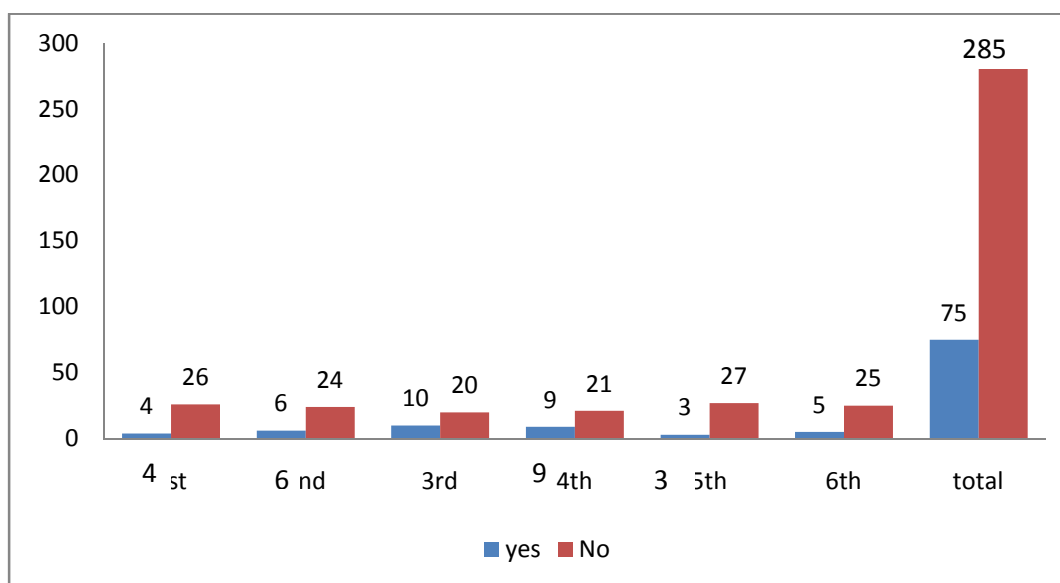
Chapter Three Data Collection, Analysis and Interpretation of Results

The students in the group were also asked whether there was enough variety of activities in class. Their different responses to that question are shown in the table below:

Lesson N°	1st	2nd	3rd	4th	5th	6th	Tot
yes	4	6	10	9	3	5	75
No	26	24	20	21	27	25	285

Table3.6: Frequency of Activities

As it can be noticed in the previous table, the great majority of students thought that there was enough variety of activities in the class; it can be said that the teaching methodology offers more activities. This result has been important especially that contains the necessary elements towards more student-centred classes. These aspects are also represented the bar-graph.



Bar-Graph3.5: Frequency of Activities

Chapter Three Data Collection, Analysis and Interpretation of Results

Students were also asked to evaluate the delivery of the teaching materials and the teaching approach employed in the class. To a certain extent, it can be said that students' responses revealed the points which students liked and disliked about the lesson. The tables below may statistically summarize these aspects.

Chapter Three Data Collection, Analysis and Interpretation of Results

Lesson N°	1st	2nd	3rd	4th	5th	6th	Tot
1 very detailed	14	17	12	17	13	12	85
2 the text chosen was interesting	22	20	31	24	30	28	155
3 The teacher talked all the time and I didn't have any chance to express myself	5	3	4	8	4	5	29
4 creative	15	19	18	18	20	17	107
5 effective	17	19	18	13	30	24	122
6 the text chosen was not interesting	15	17	14	14	18	13	91
7 appropriate to our needs	9	16	16	12	10	13	76
8 the teacher dictated important points and warned us to underline important parts	30	32	26	24	24	23	151

Table 3.7: Students' Overall Evaluation of the Delivery of Materials and the Teaching Approach Employed.

What can be also observed from the following tables is that our learners' responses revealed that teaching materials selected and used in their classes made a very remarkable impact on them. As is shown on the table only total 8.05 % of the learners thought that the teacher talked all the time and they are rarely given the opportunity to express themselves. This percentage becomes more remarkable when it is compared to the total percentage of students' responses.

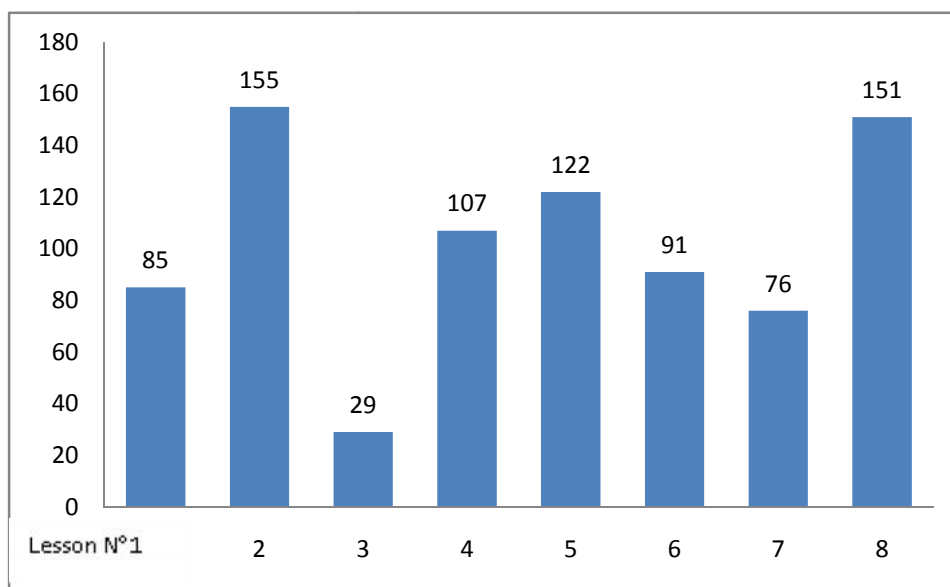
In other words, the same result was supported by student's indication that the teaching employed was appropriate to their needs. 41.94 % of the students stated that it was inappropriate for their needs in EFL literature class. Again, it can be considered as an encouraging result to be taken into consideration for further evidence.

It was also quite interesting to see that 43.05 % of the students thought that the text chosen was interesting; a result which enables one to claim that the teaching literature in the class affects students' opinions of the texts. Another important result for the present study was to note that 25% of the students indicated that it was very encouraging for them to contribute to the class discussion.

Whereas, 29.16% of the students stated that during their classes they kept note taking and did not think anything else during the lecture, none of the students said that they did not think anything because they were too busy taking notes; a result being highly complementary and encouraging to be able to claim that teachers of EFL literature can have more student-centred classes.

Chapter Three Data Collection, Analysis and Interpretation of Results

As for raising language awareness and making students more sensitive to linguistic elements in the texts, students responses revealed that the study made an impact on the students and that they liked. These results are represented in the following bar-graph:



Graph 3.6: Students' Overall Evaluation of the Delivery of Materials and the Teaching Approach Employed.

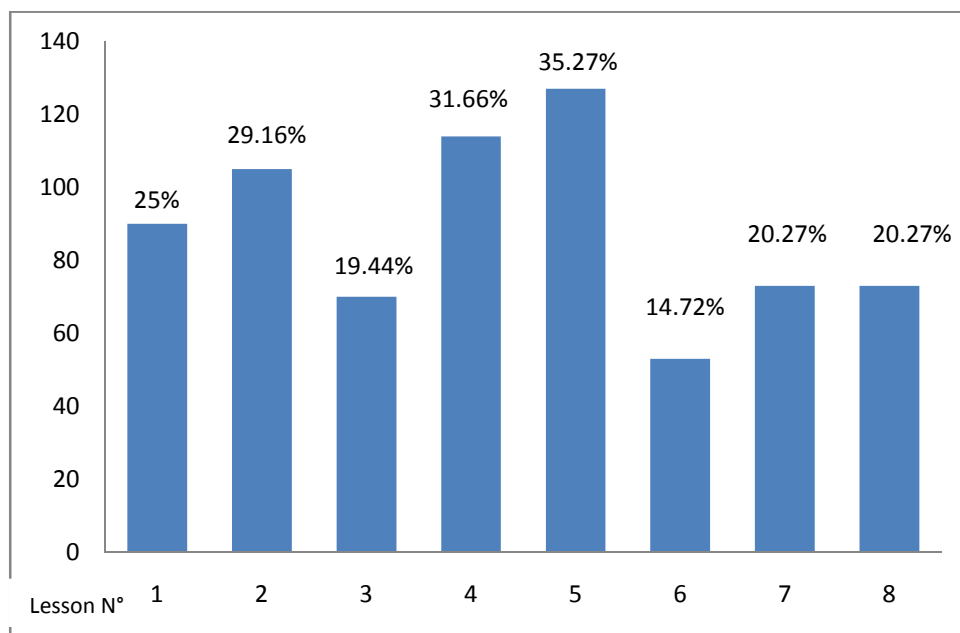
Chapter Three Data Collection, Analysis and Interpretation of Results

	Lesson N°	<i>1st</i>	<i>2nd</i>	<i>3rd</i>	<i>4th</i>	<i>5th</i>	<i>6th</i>	<i>Tot</i>
1	Very encouraging to contribute to the discussion	11	12	14	21	16	16	90
2	I kept note taking and didn't think anything else	21	19	19	17	14	15	105
3	Group works were really good and useful	15	15	14	15	5	6	70
4	I have learned that I can support my intuitions through linguistic patterns in the text	19	19	19	20	18	19	114
5	I enjoyed approaching literature from a different perspective	21	19	21	21	25	20	127
6	repetitive	7	8	11	9	8	10	53
7	I had enough opportunity to express myself	15	14	14	7	6	17	73
8	I appreciated the way words are used and what can be done words	11	13	16	10	13	10	73

Table3.7: Students' Overall Evaluation of the Delivery of Materials and the Teaching Approach Employed.

Approaching literary texts from this perspective 31.66% of students stated that they have learned that they can support their intuitions through linguistic patterns in the text. 35.27% students indicated that they enjoyed approaching literature from a different perspective. 19.44% of students said that they found group work good and useful. 20.27% of the students stated that they had enough opportunity to express themselves. This result also indicated a big difference in students' responses during the data collection period.

Although the time was limited and by all means not enough to raise a full awareness about the issue, it has also been pleasing for the present study to note that 20.27% of students stated that they appreciated the way words are used and what can be done by words, students seemed to appreciate the same phenomenon. The results are also clearly represented in the following bar-graph for better illustrations:



Graph.3.7: Students' Overall Evaluation of the Delivery of Materials and the Teaching Approach Employed.

At the end students were interviewed in order to confirm their attitudes towards the teaching/learning they experienced in their class and asked about their motivation and whether they understand literary texts better. Moreover, they were also required to mention positive and negative aspects of the teaching approach used in their classes.

As for feeling more confident to work on their own when dealing with a literary text and carrying out an analysis of literary work the great majority of the students in gave very positive feedback. However, few of them complained about their speaking abilities saying that although they had things to say they could not because of their belief that they are not good at speaking in English. Obviously, these students needed more time and extra care to gain their confidence.

During the interview students were also asked to mention negative aspects of the teaching approach used in their classes. Some of the stated negative aspects were: difficult to guess what would be asked in the exams, some students did not feel comfortable in group work activities, they could not take any notes, they don't think they can find these kinds of textual evidences on their own in the exams, and they need some notes and more time....

3.3.3. Teachers' Semi-Structured Interview Analysis

For interview with the teachers, structured interview questions were used. The interview carried out in teachers' own rooms at the department and took 30 minutes. Although interview with the teachers provided rich

qualitative data, due to the length restrictions, main focus will be on the students' responses, and the teachers' responses will only be reported in this dissertation. Almost all of the interviewed teachers at the research setting complained about:

- *teacher-centred class;*
- *students' lack of reading abilities;*
- *varies motivation and tendency towards relying on the teacher's interpretation of the literary text being studied.*

The transcribed emi-structurd interview with teachers proved that in the classroom the teacher utilises most of the time talking and explaining "facts" about literature to the students. Inevitably, in the class it is the teacher who "works through the text", not the students. As Collie and Slater (1987:7) also indicate, in such a traditional classroom, the teacher *'takes the role of an importer of information'*. Here, are our teachers' answers to the interview in question, respectively ordered:

Teacher One:

1. Scaffolding is beneficial to develop up one's background in learning language.
2. I don't know it is not good to be aware.
3. No reaction if not aware of the theory.
4. The student's attitude is positive at narrating a story or a novel or at discussing scenes of poetry.
5. Motivation incites or activates their imagination.
6. Paraphrasing.
7. No.
8. Average at theorizing literature; good at analysis of poetry; they are good at listening to story.

9. Self confidence is reached through insisting and creating medium of self reliance they often do good when they trust the reaction.

Teacher Two:

1. Scaffolding helps to improve the learners' capacities.
2. Learners' awareness of teaching methodology enables them to understand the different steps involving the teaching process.
3. Meta-cognitive awareness is very important. However, not all students perceive it in the same way.
4. The majority of students are interested when the lecture deals with analysis of literary texts.
5. The main strategies include teaching literary approaches, literary techniques and the different way of analyzing texts.
6. Lectures involve explanations and illustrations
7. Yes.
8. Their level is average. Their degree of motivation varies.
9. Some of them are competent. Others are not.

Teacher Three

1. Scaffolding is very important in learning literature.
2. Learners are bored and not interested at all.
3. They are not aware so no reaction.
4. Positive Attitude, interested motivated when students are required to analyse the literary texts most of the time.
5. Analysing literary texts mainly in many different ways.
6. Most of lectures involve explanation and clarification.
7. Yes

8. When it concerns analysis, discussion of the texts, they are really motivated.
9. Few of them are competent and have self confidence.

3.4. Data Interpretation

All of these results together with the teachers' responses to the semi-structured interview questions, not only validated the existence of the previously stated problems in EFL literature class (i.e., *teacher-centredness*, *low student motivation*, *lack of reading ability*, etc.) but also revealed once again the fact that to bombard the students with dry knowledge without providing them with analytical tools that will deepen their understanding and therefore lead to a greater pleasure, never seems to work.

Analyses of the participants' responses to a questionnaire and semi-structured interview showed that most of them held positive attitudes toward literary texts. One may conclude that what is significantly related to their attitudes toward literature study is explicitly the preferred learning styles, such as being given opportunities to express their personal opinions, to look for the underlying meaning of the text, and to read about people and experiences different from their own. In other words, students' attitude toward literature may be influenced not only by their own reading habits but also by the teachers' instructional methods.

3.5. Conclusion

In this work that served to illustrate the impact of literature teaching on the Algerian undergraduates' the results showed that a great majority of our students stated that the teaching of literary texts affected their involvement in the class in positive way and enable them to better understand literature and the

language structure. They also pointed out the advantages of being aware of what is done by language and its contribution to the meaning process. Therefore, one may conclude that in order to develop the capacity for Algerian EFL literature students to appreciate literary texts without simply telling them what to see and memorise, the teaching should be moved away from teacher-centredness towards student-centredness.

CHAPTER FOUR

SUGGESTIONS AND RECOMMENDATIONS

4.1. Introduction

4.2. Some Practical Recommendations

4.2.1. Developing Independent Reading

4.2.2. The Importance of Text Selection

4.2.3. Reading Practice

4.3. Strategy Use in Reading

4.3.1. Monitoring Reading

4.3.2. Intra/Internet Availability

4.3.3. Listening Practice

4.3.4. Listening and Lecture Comprehension

4.3.5. Lecture Planning

4.4. Curriculum and Course Design Planning

4.4.1. A Suggested Curriculum Model

4.4.2. A Proposed Course Design

4.4.3. Curriculum Aims

4.4.4. Cognitive Aims

4.4.5. Working the Cognitive Learners' Skills

4.5. Teacher Educational and Developmental Course

4.5.1. Course Content

4.5.2. Workshop

4.5.3. General Instruction for Students

4.6. CONCLUSION

4.1. Introduction

To many of our university teachers of English as a foreign language (EFL), the study of literature is believed to be central for it exposes learners to meaningful contexts that are full with descriptive language and interesting characters. Structuring lessons around the reading of literature seems to introduce a remarkable range of vocabulary, dialogues, and prose. In addition to developing learners' English language skills, teaching literature also appeals to their imagination, develops cultural awareness, and encourages critical thinking about plots, themes, and characters. Most importantly, the activities that one can choose and put into practice with literature lessons easily conform to the student centered and interactive tenets of Communicative Language Teaching (CLT). Fortunately, there are usually a variety of resources for instructors to use to improve their classes with the study of literature.

Consequently, this chapter is intended to provide the reader with some kind of remedial work which may articulate the necessary suggestions and recommendations in order to support our EFL teaching/learning performers.

4.2. Some Practical Recommendations

On the basis of what has been explored in our research work, one may propose here a set of recommendations towards what our learners may need, as a teacher who:

*assists them construct their own understanding, and then frameworks each time a new topic discussion to be encountered, i.e., presents ideas and devises activities that help focus the learners' attention on the topic to be discussed;

- * attempts at establishing a variety of crucial questions and a teaching narrative for each course of study: for instance, a storyline that encompasses the various types of topic matter and activity involved in it, sustaining strands of meaning;
- *summarises progress regularly and gives frequent reminders of key ideas and issues;
- * avoids making statements about his students' knowledge and skill, but, in contrast, try to explain and illustrate new difficult concepts, technical and other terms; and at the same time devises a realistic study timetable, maintaining a steady pace that enables enough time for reading primary and secondary sources, thinking, as well as, about and assimilating new ideas, completing activities and assignments, and being prepared to adjust it;
- *promotes comprehending his students' verbal and written contributions into terms closer to those of the target, literary-analytical and critical discourses; that is, being a model of how debate is managed within the subject question and how scholarly argument should work;
- * presents and proposes a structured and staged approach to reading different kinds of literary genres; displaying some processes of analysis, interpretation and evaluation to writing essays, using appropriate illustration and evidence from both primary and secondary sources, and being precise and concise;
- * facilitates them discuss their thoughts with other students, communicate ideas effectively and work productively with others leads seminar style discussions and offers student led sessions; devises small group and team work;

* encourages them reflect upon study practices and think about their learning and achievements; offering opportunities for discussion of self-organisation and time management; in order to make useful notes, approaching various study tasks. Hence, this chapter is essentially devoted to explore that idea of better learning/teaching EFL situation on the basis of those various suggested paradigms. The discussion is conceived to be structured, of course, around the students' learning needs, as students attending lectures of Literature. In view of that, abstracting from the list above, one may hope that our EFL learners attempt to do all these things in the four skills, namely reading, listening, speaking and writing, displaying at the same time, a sort of progressing thinking process.

4.2.1. Developing Independent Reading

It is admitted here, that in literature courses our EFL learners have to do almost all their reading independently, i.e., in private study. For teachers, then, reading may be conceived as largely an invisible process - though this what the students may spend doing most of their time. But, it should never be assumed that our EFL learners can usually and easily do it in literature; especially, when concerned with all literary works of different genres. In other words, the broader cultural changes that have tended to marginalize reading, especially among younger people.

Many students, in this vein, seem to find it quite difficult to read critically, that is to say analytically and interpretatively. McGann *et al* (2001: 144), for example, have found that while reading poetry ('a frankly intransigent medium') and non-fiction are acknowledged as relatively difficult, students approach classic novels 'with pleasure and a certain kind of understanding' as long as the novels are not 'self-consciously reflexive or experimental'. Such a belief is further developed and supported by the authors, when they continue saying:

That pleasure and understanding . . . proved a serious obstacle to the students' ability to think critically about the works and their own thinking. It generated a kind of 'transparency effect' in the reading experience, preventing the students from getting very far towards reading in deliberate and self-conscious ways.

Here, in fact, the authors refer to the issue of fiction's tendency to draw the reader away from 'the world of its words' and towards character, which generally our learners interpret as if it were 'real', and plot as if it were a sequence of events, scene and ideas or 'themes'. The challenge is, therefore, to try to develop a certain awareness of the fictionality of fiction with writers like Austen and Scott, Eliot and Hardy (pp. 145-6). Clearly, students cannot just read even classic texts. But difficulty is not necessarily a negative, 'a sign of failure and inadequacy, to be suppressed or hidden' (Parker, 2003: 144). Parker cites Salvatori (2000: 84) as saying:

My own approach to reading and to interpretation of texts is very much shaped by the work I do with phenomenology and hermeneutics, reader response and reception theory. [So] the questions I ask as teacher are the distillation of my understanding of reading as a process involving difficult moments, which I see not as a sign of inadequacy on the reader's part, but rather as signs that the reader has sensed and/or identified a textual difficulty that she needs to capture and engage, interpret and respond to.

There are broadly two different things that teachers can try to do in this situation:

- 1/ help students to read different literary texts/genres appropriately and well;
- 2/ help them make good use of all the time they spend reading.

4.2.2. The Importance of Text Selection

As regards the former, it is believed that, our EFL teachers may take a direct role by devoting class time to discussing the different literary genres (prose, poetry, drama), with a focus on their purposes, forms and formal elements, and also offer guided reading exercises for some representative texts. Exploration of the genres and sub-genres could be tackled in lectures during the first year of study, often in period- or theme-based courses and preferably alongside the students' work on particular texts that represent the genres. Or, for instance, seminar time could be devoted to it: teacher-led explanation followed by class discussion of the texts from the generic point of view.

4.2.3. Reading Practice

These recommendations and implications of course apply to reading primary, literary texts. But students reading literature should also read a range of theoretical and critical works, of course; reading that is very different in kind should be handled differently as well. Here, one would simply add that it is primordial not to overload the students with reading material of this secondary kind, especially with long book lists of unnoticed items among which they are expected to select.

Indeed, as it is assumed, by adapting the following rules of thumb, our EFL teachers can work out in advance the idea of how long it will take the 'average' student to read secondary texts: fairly familiar text/easy reading: c.100 words per minute; moderately difficult text/close reading: c.70 words per minute; dense, difficult text/unfamiliar reading: c.40 words per minute Chambers (1992).

Accordingly, these are not reading speeds but 'study rates' (reading for comprehension) which allow time for thinking and a fair bit of rereading. On this basis, assuming a working week of c.40 hours, one may calculate the time one is actually asking our students to spend reading each week. This calculation is, in fact, viewed as a salutary experience, particularly when many secondary texts can be read only at around 40 or in some cases 70 words per minute (ibid).

1. Whenever possible, preferably teachers and students alike are advised to read lengthy texts in print rather than on line texts, and especially literary works, since they are portable, they can be annotated and, in any case, it sounds more pleasurable. Students tend to simply scan the screen rather than read every word sequentially, picking out key words, paying attention to the format of the presentation and looking for links to other websites and materials. It is thought, in fact, material usually needs to be redrafted for presentation on the web, in short 'chunks' with important points made at the start to aid scanning (see Nielsen, 1997).

2-With the emergence of the new technologies and multimedia use, online materials and resources must be integrated into the course design for them to be worth using (see Kirkwood, 2003).

3-For much more faithfulness and awareness-raising, it is also quite important that one let his learners be aware and respect intellectual property rights when using the Internet and the copyright on information made available through the electronic media.

4.3. Strategy Use in Reading

At another layer of practice, and in an attempt to help students make good use of the time they are supposed to spend in reading, the teacher might play the role of facilitator by providing the necessary time, and a forum for students to discuss among themselves how to approach their reading of different text genres; how much time they devote to reading, when and where they do it, and so forth. In this line of thought, if the seminar debate time is at a premium, appropriate use can be made of the kinds of course website that most university departments should host.

Apart from their use, viewed as repositories of various type of data about the department's policies and courses, it is also believed among practitioners that spaces on a course website can be devoted to discussion among the students in a (synchronous or asynchronous) computer conference. In this case, a conference could be dedicated to discussion of reading (and other study methods too, perhaps especially essay writing). In addition to this, if the teacher's time is also scarce, this might be a private conference which the teacher does not visit. Nevertheless, students, in small groups or pairs, could be charged to report back the gist of the discussion sporadically, in class time, thus allowing some contribution from the teacher.

4.3.1. Monitoring Reading

In modern studies, with respect to guided-reading activities, other possibilities impose themselves. Cognitive and meta-cognitive operations could be separately processed; such as ways of 'self-talk' through the process of reading a short story or poem. For instance, guiding them to reflect on where and why they might stop and think, i.e., what they might be thinking about at various points; where they might want to refer back to earlier lines or passages and the like. In other terms, our EFL learners should try to express all the while employing the relevant

analytical categories and terms.

Since such kinds of activity is thought to be of crucial importance for each intake of new students, it might well be worth investing time in developing materials that can be explored and exploited by them outside class - an audiocassette (which students can stop and start whenever they wish) or, for example, an online interactive programme; especially that nowadays, it is almost possible to have access to a vast library of digital resources and texts from around the world.

One may, in fact, today digitize various type of material that may be analysed using text analysis software packages which may help us count the number of occurrences of words or phrases even in long, complicated texts such as novels. A concordance or KWIC (Key Word in Context) list, or a Text Arc view of *Hamlet*, for instance, takes minutes when done via the Internet and can help learners to see the locations and uses of any specified name, word or phrase in the play. Chambers & Marshall (2006). In this perspective, then, guided reading of a short text is believed to take the form of the teacher supplying a few key-words or phrases which students can explore for them using a concordance facility.

4.3.2. Intra/Internet Texts Availability

Let us here mention as well as that electronic access is increasingly becoming quite vital. Course websites can of course include links to other relevant sites and materials on the Internet- including online dictionaries and encyclopedias, which, along with literary works and databanks of information, are also available on CD-ROM. Sometimes, texts may be downloaded to the site so that students can print material directly from it. And there will almost certainly be a link to the university's searchable library catalogue, via its intranet, and perhaps also to an electronic library from which articles can be downloaded. Such flexible and speedy access to materials

is strongly believed to make the difference between students successfully completing their studies and dropping out.

Finally, one would re-emphasise something that applies to reading both primary and secondary texts, i.e., if a text of either kind is to be the focus for discussion, in a lecture or seminar/computer conference, it is very helpful to students if they are asked to prepare themselves for their listening or speaking by thinking about two or three questions while and after they read it. These questions, identified by the teacher in advance, should be few, short, clear and related to matters of significance: the kinds of question that may focalize our learners' attention appropriately keep them actively engaged in their reading and help them think along fruitful lines.

When a reading list is provided on paper/on a website before the course begins or at the start then such questions could be inserted under each item. Generally, this is a much more productive strategy for the development of our learners' comprehension and the quality of any ensuing discussion session than taking the students unawares during the session or showing them up in front of their peers and so running the risk of alienating them (which of course would be unethical counterproductive as well). As a result, students may begin to generate their own good questions.

4.3.3. Listening Practice

Students mostly listen to lectures, but they may also need to listen to audio-cassettes, the radio, CDs and while also watching TV programmes, DVDs and multimedia packages on computer or CD-ROM for performances of plays, poetry and story readings, discussions with authors, critics' forums and novel serialisations, screen adaptations, etc. As this list suggests, a major task for teachers these days is seeking out and reviewing all the potentially useful materials that are available across a range of media.

In this way, online gateways to digital resources which have been particularly assessed for teaching-learning quality purposes can take away much of the pain, considerably reducing the time and effort involved - see, for example, the Humbul Gateway (www.hum-bul.ac.uk/english), Voice of the Shuttle (<http://vos.ucsb.edu>) or the Australian E-Humanities Gateway (www.ehum.edu.au).

For instance, the *MovingImage Gateway* (www.bufovc.ac.uk/gateway) provides recordings of TV programmes for use in teaching, along with a database of stage and screen resources, and TRILT (Television and Radio Index for Learning and Teaching, www.trilt.ac.uk) offers a comprehensive record of British broadcasting. As it has been just noted above, resources such as these can often be linked electronically to a course website so that students can access them easily.

4.3.4. Listening and Lecture Comprehension

It is commonly admitted that listening is not a skill we have to learn. It is a capacity that most of us (whose hearing is not impaired) just have, and we do it all the time. However, students listening in a lecture or to a CD are a special case; here, listening usually means not just attending to someone or something but really concentrating and taking it in. Perhaps that's why in education people often refer to listening 'skills'. Students do have to practice this kind of 'listening hard' to get the most out of any of the teaching-learning methods that rely on it, just as teachers should be aware of the advantages and difficulties involved in those methods.

To take the example of listening to a good lecture, the great advantage is that the burden of establishing a framework for understanding the topic and sustaining a flow of meaning is largely borne by the speaker. This means that student listeners certainly need to work at making sense of what they hear, but even when they are not familiar with some terms or do not understand parts of what is said, they can

often follow the gist of it unlike reading a critical essay, for example, when because the reader can rely only on his or her own resources the enterprise may not even get off the ground, or at any stage glimmerings of understanding may simply fade away.

As speakers, teachers often are engaged to invest meaning in their utterances through their emphases and tones of voice, facial expressions, gestures and such like all of which can help support the students' understanding. Sometimes an accompanying visual display, using slides or PowerPoint is similarly helpful. But we all know that lectures are not always successful. In fact, they get very bad press in the higher education literature. Since Donald Bligh's *What's the Use of Lectures?*, first published in 1971 and now in its fifth edition (Bligh, 1998), the lecture method has been denigrated, almost ritualistically.

Teacher-centred is nowadays often seen as self-indulgently, preferred by those who like to support their stuff, in the process rendering their students mute and passive. Students cannot keep up with the speaker, we are told, they can't concentrate for longer than ten minutes together, they cannot take notes, think and listen at the same time, and afterwards they can barely remember anything that was said. Some of these things certainly present difficulties. The pace at which the argument is developed may indeed be misjudged. In this sense, our learners must learn how to listen, think and take notes more or less simultaneously. But mostly these charges simply miss the point, because they are based on the assumption that the primary function of a lecture is to *impart information* even though sometimes the idea can be much more easily and reliably gained from books, articles and websites.

The lecture is particularly helpful in engaging the students' interest and enthusiasm for a new topic, in providing the broad context for study of it (which they cannot gain from books), and, after study, in offering a summation and a weighing up of significance.

Crucially, lectures offer EFL learners the opportunity to hear an argument developed, without interruption, by an 'expert speaker' of the discourse a live model of how the ideas of the discipline are used: how arguments take shape, are illustrated and supported with evidence; how they connect to wider debate within the discipline; how conclusions are drawn. If at the same time the lecture is stimulating, even inspiring, because teachers communicate genuine enthusiasm for their subject, so much the better. The lecture, as one among very many teaching-learning methods, must play to its strengths. Far better that students should emerge from it reinvigorated, or feeling that they have 'seen' something significant, than that they should be able to reproduce dollops of information.

4.3.5. Lecture Planning

Our first thoughts, as a teachers, about a series of lectures are often, understandably, to do with what (of the syllabus) is going to be 'covered' in them rather than what in particular this method of teaching/learning can offer the students and what may get in the way of that. Thus, from our learners' perspective, if the lecture is to be experienced as interesting and helpful then teachers need to bear in mind some issues surrounding the conditions of their listening - for example, density of ideas and pace of delivery.

Such matters involve judgment about the rate at which our EFL learners would be able to grasp ideas; if too thick and fast and they will of course flounder, and if too slow and they will become bored and distracted. Teachers must also make allowance for the fact that at the same time as listening to what is said the students are trying to think about it, and also jot down some notes to remind them of the main points of interest. In view of all this, it may be estimated that our students surely should not be expected to listen hard for more than about 30-40 minutes. If the timetable stipulates longer sessions in a lecture theatre, then listening can be punctuated by, for example, short readings (sometimes tape-recorded), interludes of discussion (if only with the

person in the next seat), jotting down notes in answer to a question (preferably one that is about to be raised, again to channel the students' thoughts appropriately), doing a little quiz or some other mildly entertaining activity.

4.4. Curriculum and Course design Planning

As it has been mentioned in Chapter one, the way English Literature emerged, as anew discipline out of existing literary and intellectual traditions (philology, classics and rhetoric) has been well-supplied with both contents and pedagogy. As it was also seen how those roots have shaped the discipline's development over time, along with certain forces acting upon it from within the wider academy (such as long-term trends towards specialisation and professionalisation) and from socio-political changes and events in the world beyond.

This may argue, in fact, that the outcome of these combined forces has been the 'theoretical turn' the discipline has taken since around 1970, expressed today in a much wider curriculum and in a range of theoretical orientations. Conceptions of teaching and teaching-learning practices as well, have been as profoundly affected in recent times. Such changes seem, in fact, to have prompted us to re-examine some fundamental questions: 'what should we teach, and why?', and, indeed 'How should we teach?' These kinds of questions, apparently, occur whenever there is the possibility of change or of choice. Indeed, can we call ourselves educators at all unless we address them seriously.

To put it differently, the first question, which concerns our purposes and aims as educators, may clearly have impact upon the curriculum and the contents of courses. The second question concerns methods of teaching/learning, the media to be used, the activities students are asked to engage in and the ways we will assess their work and progress. Therefore, it would be wiser to consider the prevalent, rational or classical, model of developing curricula and courses of study, with

which you may be familiar. It requires, of course, that teachers first determine their curriculum aims and teaching-learning objectives from which all else is said to flow.

4.4.1. A Suggested Curriculum Model

This model is an adapted version put forward by Chambers & Gregory (2006) based on a product-oriented approach to the curriculum design, and which is defined broadly, as *‘a programme of study in a particular subject area that is explicitly organised so that the students of it may achieve certain desired learning aims and objectives rather than the narrower common-sense notion of the ‘content’ of what is taught’*.

According to them (ibid), planning the curriculum means first identifying the overarching aims of the programme of study: in practice, this means that as teachers we answer the 'what should I be teaching, and why?' questions for ourselves in the light of our knowledge and experience of literary study, our understanding of the discipline's nature and purposes, our interpretation of the canon, knowledge of our particular students, and our practical circumstances. From such *overarching programme aims*, in linear fashion:

- ✓ teachers begin to derive particular, achievable teaching-learning objectives, which mark out the courses or modules that will make up the programme; in turn, these objectives suggest appropriate contents for the courses, and each syllabus is defined accordingly;
- ✓ teaching strategies and media of delivery that will best enable students to meet the learning objectives are then identified, along with the methods of student assessment that will confirm for teachers and the students (and, ultimately, prospective employers) that those objectives have been met;

✓ during teaching and afterwards teachers evaluate the programme, turn researcher and try to find out how the planned curriculum works in practice (do the courses make up a coherent 'whole', expressing programme aims) in the ways intended? Are the teaching-learning objectives appropriate and achievable? Are all the elements of each course well designed in relation to

its objectives? Are the syllabuses fruitful, the courses stimulating and interesting to the students? Are the teaching-learning methods employed effective, the methods of student assessment appropriate and fair?);

✓ progressively, teachers feedback the findings of evaluation into the design process and make appropriate adjustments to any or all aspects of the programme.

Such a stage-by-stage linear model of curriculum development, ultimately takes the form of an imaginary circle, with periodic feedback informing an ongoing process of adjustment or redesign. All these 'stages' of the design teachers must take into account the requirements of the wider society and university, and of course the student body.

4.4.2. A Proposed Course Design

Based on this so-called 'rational model', particularly related to what teachers do when designing the curriculum; this is no doubt an accurate label as regards its reasonableness but perhaps a rather technical and less than inspiring view of things. For instance, for many teachers the stage described as 'defining the syllabus' is the creative heart of the process, not only drawing on their expert knowledge of literature and their understanding of their students but also on their particular literary passions. Such knowledge and understanding, combined with the teacher's value judgments and enthusiasms, can result in courses that are novel and exciting for teachers and students alike.

In this respect, so individual teachers have perhaps contributed to widening the literary standards, and to the introduction of the new types of course and emphasis we remarked on earlier -perhaps especially those of us teaching students from a range of ethnic backgrounds or who have little previous experience of education in the discipline, and when we have the opportunity to teach in our specialist areas of knowledge and can integrate up-to-date research. In these situations we may feel particularly challenged by the curricular possibilities and excited and satisfied by the courses we develop.

At this level, one should also stick to the notion of the teacher as expert and the process of curriculum and course design as a creative one, as we explore the thickets of regulation that as teachers we are now subject to. This is mainly so in the UK where government and its agencies have gone further than elsewhere towards prescribing academics' activities. But, as it has been noted with regard to centralising tendencies everywhere, it is a path down which most of us seem to be heading.

Ultimately, then, it is teachers who are responsible for applying the demands of the wider society to the curriculum, for teaching their discipline and for determining their students' needs as students. Teachers, precisely because of their subject expertise, must be the pre-eminent determiners of the curriculum though they may well discuss aims and objectives with students, and include large elements of student choice in the programme design such as the optional course, the option to write a dissertation on an agreed subject in place of studying a set course, to choose among texts to be studied within courses or to undertake project work).

Such qualification notwithstanding, among other things that hang upon this conclusion is reaffirmation that the core of the academy should be almost cognitive and disciplinary. We can test out this proposition by applying it to a 'hard case': to a discipline or field at the social /temporal, applied rather than the cognitive end of

the spectrum (see Kelly, 2001). For instance, a formal university course in caring for the Elderly, while a practical field, would draw on a range of bodies of thought, the discipline of Sociology in exploration of the concept 'institutionalisation', on Psychology in discussion of needs; for example for 'personal space', on Philosophy (ethics) as regards people's 'rights' (to privacy for example), and so forth. By contrast, on the job training in caring for the elderly would not take this form. In higher education, then, even such fields as these are at bottom cognitive and disciplinary-based.

4.4.3. Curriculum Aims

At a university level, EFL curriculum aims and course objectives should be fundamentally cognitive, deriving from consideration of the nature of the discipline or field in question. As regards our subject, learning literature is said to be possible only to the extent that students acquire the network of shared concepts that make literary experience available and the public forms of discourse that make it discussable. In this view of things, higher education, then, is centrally concerned with public modes of knowledge, understanding and experience.

Consequently, this means that teachers must keep at the forefront of their minds those processes that are central to the discipline itself, from which they may derive appropriately cognitive aims and objectives for their teaching. As previously mentioned, processes of textual analysis-interpretation-evaluation, and of communication have been identified as central to the discipline of Literature.

4.4.4. Cognitive Aims

In this line of thought, if one, as a teacher, can understand that these processes are his focus, certain cognitive aims follow on. Generally speaking, it is proposed that as teachers of literature one should at least aim to offer our EFL learners opportunities to:

- ✓ Promoting learning skills to read a range of primary texts and text genres appropriately; engaging in associated processes of textual analysis, interpretation and evaluation;
- ✓ try to engage with the concepts and networks of ideas that characterize literary discourse, and learn to think in terms of them;
- ✓ comprehend the assumptions and purposes that underlie debates (theoretical) within the discipline along with the beliefs and values that inform them;
- ✓ grasp the way argument is conducted within literary discourse, what counts as evidence and how it is used;
- ✓ learn to speak and write within the standard conventions;
- ✓ handle an independent, critical stance to study.

However, it is most important that our EFL learners should be able to understand why the knowledge and cognitive skills that make up this list are important. Often their importance is simply assumed and is not discussed with the students. In contrary, explanations of this kind need not be impossibly abstract; when they are advanced, the teacher's job becomes easier because the students' sense of 'what's at stake' in literary study becomes clearer.

4.4.5. Working the Cognitive Learners' Skills

In developmental terms, for example, the cognitive skills taught through literary works address one of the most distinctive features that make human beings what they are, i.e., the possession of natural language. When students are given reason and opportunity to consider that in the absence of language their humanity would lie mostly locked up and inaccessible even to themselves. They recognise that working at the development of this capacity is to work at the fulfillment of an existential need that is real and demanding.

In social terms, the cognitive skills taught by literary study address the development of the one skill upon which more human failure and success is built than any other: the skill of using language and responding to others' use of language, with precision, vividness, clarity, power, grace, wit and, most importantly, with success.

The skills of language that lead to these kinds of powerful use may only be acquired by people who submerge themselves in the medium of language. And no programme of study addresses the need for language creatures to expand and reinforce their language capacity more than literary study. (In this connection, see a thought provoking article by the philosopher Robin Barrow, 2004).

It is as well as crucial to believe that our purposes are not exhausted by curriculum aims such as those just outlined. Many teachers would shape their aims in the context of long-term benefits to students that are not primarily related to disciplinary content or skills: intellectual and ethical outcomes; for instance, to gradually become more open-minded, introspective, intellectually flexible, creative and curious, to become better problem solvers, to imagine more vividly and in more detail, to become more tolerant of differences, more sensitive to moral principles and to show greater concern for others, to find joy in learning for its

own sake. These curriculum 'aims' impact upon the person and the *quality* of a life. They are not so much taught directly as shaped by teachers. They are the characteristics of mind, and character that learners remember about their teachers, most of the time; well beyond the years of their higher education, the teachers' enthusiasm for the subject, their fairness, their sensitivity to others, their intellectual playfulness or not.

Concerning literature teaching, a point to note is that these aims are different from instrumental ones such as acquiring time management or information technology skills. Those other skills, however desirable, may be developed only *as* students acquire the knowledge, understanding and practices that are central to the study of literature. That is, as teachers, it would be preferable if we could grasp the structure or pattern of relationships between curriculum aims so that we may much more focalize our efforts in a more appropriate way.

4.5. Teacher Education and Development Course

Here are, in fact, some of necessary guidelines that we believe fruitful to fulfill the target *course objectives*. It could be quite interesting, thus to:

- To provide teachers of English language and literature with tools for developing and using classroom materials in ways appropriate to their own situation.
- To familiarize teachers with current literary theories and terminology.
- To develop teachers' confidence in dealing with literary texts.

4.5.1. Course Content

The course looks fundamentally at ways in which a variety of literary texts, including poetry, plays, short stories and novels, can be used in the classroom. The tasks and other activities organised around them offer generalised procedures and techniques which can be applied or adapted to participants' own teaching contexts. Two main

approaches to the use of literature are considered: "*language through literature*" and "*literature through language*". Their differing specific demands and emphases are carefully examined with reference to participants' own teaching situations, under two main headings: Critical and Pedagogical approaches and concepts: This component gives an opportunity for participants to develop their knowledge of current theories and terminology and to discuss their relevance to ELT. Topics include language-based approaches, personal response, metaphor, register, inter textuality, deviant language, theatrical terminology.

4.5.2. Workshops

These sessions are recommended to provide an opportunity to reflect on the ideas and techniques discussed in relation to methodology and theory, using texts chosen from contemporary, including Scottish, literature. There are several sessions on the teaching of each main genre (poetry, prose, drama), as well as topics such as 'book and film'. Participants have an opportunity to evaluate and discuss published materials on literature in EFL throughout the course and can, if they wish, compile a portfolio of materials suitable for use in their own teaching context.

Approach the course includes a variety of session types ranging from lecture to workshop. In general, however, there is an emphasis on interactive discussion under the guidance of a tutor. Although it is believed that there is nothing as practical as a good theory; the course is very down to earth, concerned with what works in the classroom rather than with rarefied academic debates. Pre-course Reading None is necessary, but you may wish to read *Teaching Literature in a Second Language* (Edinburgh University Press 2000) by Brian Parkinson and Helen Reid Thomas. (Brian Parkinson is the main writer of this course). The following could serve as a practical illustration to what has been said above:

	SessionA09.15-10.45	SessionB11.15/12.45	SessionC 14.00-15.40
MON	Critical approaches: deviances	Workshop: poetry	Problems in teaching literature
TUE	Critical approaches: register :	Workshop: short stories	Visit or speaker
WED	Using class readers	Workshop: novels	Individual study /free
THUR	Critical approaches: point of view	Work shop drama techniques	Materials evaluation
FRI	Critical approaches: reader response	From text to film	Individual study/free

Table.4.1. Sample Time Table

Here is, for example, a lesson planning, a Web Quest for ESL/EFL literature lesson based on The Last Spin by By Ed McBain / Evan Hunter

A Lesson Plan: Using A Web Quest for an ESL/EFL literature lesson based on The Last Spin By Ed McBain / Evan Hunter

Name of Web Quest: "The Last Spin"

Web Quest: The Last Spin by By Ed McBain / Evan Hunter

A story is about teenage street gangs and how they solve problems.

Website: <http://www.nelliemuller.com/The Last Spin WebQuest.htm> Target

Population: ESL/EFL students grades 9-12.

4.5.3. General Instructions for Students

The following instructions used to help the students to identify the term given through answering the following questions.

Length of time to complete the lesson: 10 class periods (45 minutes)

Overview of Lesson Plan: In this lesson, students will define the term street gangs by answering the following questions:

1. What are teenage street gangs?
2. How do street gangs solve their problems?
3. How can schools help?
4. Violent and non-violent ways to solve problems.

<http://www.nelliemuller.com/TheLastSpin.AWebQuest.Proiect.doc>

- *Objectives*

The students will play the roles of reporters for a national teen magazine. Their editor has asked the team to find out why a teenager called Danny committed suicide. Their mission is to cover the story from four angles.

Reporter 1: One team member will check for background information on teen gangs and write a profile of Danny based on their findings.

Reporter 2: One student will check the schools for information on how they deal with teen gangs: The student will write a program on how to prevent and deal with the issue of teenage gangs.

Reporter 3: One of the students will speak to Danny's parents and write an interview with his parents based on findings on parental involvement or lack of it. How can parents help? Student will record the conversation or film it using video.

Reporter 4: One student will speak to Danny's girlfriend and write the interview.

Can friends help? Could she have prevented Danny from belonging to the gang? What

could she have done? The student may record the conversation or film it using video. Students will find out all they can about Danny and why a teenager such as he would take his own life.

- **Resources / Materials**

Here are the materials that are supposed to be used when dealing with the lesson.

1. Computers with the WebQuest available at the university site or on a floppy disc.
2. Computers with Internet connection and the WebQuest available online.

- **Activities / Procedures**

1. Read story *The Last Spin* by Ed McBain / Evan Hunter.
2. Show the students on a large computer screen the Web Quest.
3. Have the students work in teams of four.

4.6. Conclusion

The findings of this study also shed some light on *what* literature to teach in EFL classes. In general, many EFL students are interested in literary texts. Thus, short stories and novels, especially movie tie in novels, can be first introduced to students since those works might easily arouse students' interest. Furthermore, literary works which can be enjoyed through other media than print are also good options in literature classes. It is because there are many literary works presented either in audio books (in CD or MP3 format) or in live performances (as recorded in VCDs or DVDs). These supplementary materials can be best companions to literature teaching. On the other hand, literary texts should be presented with some well-designed activities.

GENERAL CONCLUSION

GENERAL CONCLUSION

Finally, it would be better to touch upon some key teaching issues which should be also applicable to teaching contexts. First, it should be decided what kind of literature is almost appropriate. Needless to say, many factors such as proficiency level, student needs and interests determine this.

Our research findings suggest, in fact, that EFL students at more advanced levels preparing to study overseas are more comfortable analyzing literature when (a) they are presented with material in a teacher-centered manner, (b) the material they are presented with seems to improve metacognitive awareness and provides the rationale behind classroom activities, and (c) when they have sufficient scaffolding (regardless of their awareness of it). Learners become actively involved in the learning process at multiple levels in this manner. They produce the target language discourse but are also doing so under clear and precise guidance that moves beyond the authority of the instructor and into the realm of academics literary theory here in a broader. Results also indicate that methodologies reserved traditionally for native speakers, that is teacher-centered lectures can transfer over into EFL studies.

From a student's perspective, it has been clearly displayed there is a place for scaffolding that engages their metacognitive awareness, for literary theory and for a teacher-centered methodology. The present research supports putting our learners in a position that engages them as such. The implications of this positioning are students who are better prepared for literary analysis and, as is the case with reader-response theory, students who now have the justification and more importantly an awareness of the justification to position themselves inside a wider literary dialogue.

In this vein, dialectical juxtaposition appeared to provide a solid foundation for L2 production that goes beyond what a purely stylistics analysis can provide for learners at this level. As one of the goals of literature is to take readers beyond this point, the teacher-centered methodology coupled with an integrated approach to literary analysis

that incorporates meta-cognitive awareness has the overwhelming support of learners at this level. Furthermore, the researcher believes in the use of literature which is familiar to our EFL learners in terms of culture and themes. Relevant to the familiarity of the literature, in addition to British or American literature, there are many people who write literature in English, although they come from non English-speaking countries. It is also possible to choose literature written originally in the students' L1 but translated into English.

A wide variety of texts can result in a deeper appreciation of literary works. It is also important to give students a chance to select own texts. Each student has different preferences depending on their background, their level of maturity, and FL proficiency level. For instance, in a year when a certain novel has been made into a popular movie, some students might like to read that novel.

More research is, indeed, needed to support these claims, but the results described above suggest that further inquiry into the role literary theory plays and the way it is presented to learners in advanced level EFL literature classes may produce more detailed and elucidating results. Until such time, instructors should consider the benefits of an integrated approach to literature studies and should not reject presenting material to students preparing for overseas studies in a teacher-centered manner.

Finally, students' motivation in the learning process is often determined by their interest in and enthusiasm for the material used in the class, the level of their persistence with the learning tasks, and the level of their concentration and enjoyment. This type of involvement is something that cannot be imposed; it must come from the materials and lessons that are implemented in the classroom.

Hope that this dissertation has shown how teaching literature can develop EFL students' motivation in learning English literature and that the ideas presented here will facilitate teachers' effective use of literature to improve English instruction.

The teaching of literature subject is compatible with a focus on the development of English fluency precisely because by discussing the issues presented in the novels or short stories, students can convey their thoughts through language, promote higher level thinking skills, and use language authentically. Consequently, one can say that this collaborative CBI with literature teaching can promote simultaneous learning of academic content, cultures, English language skills, and critical thinking abilities.

Hence, literary texts prove to provide a set of opportunities for multi-sensorial classroom experiences and can appeal to learners with various learning styles. Texts can be as well as supplemented by audio-texts, music CDs, film clips, podcasts, all of which trigger even further the richness of the sensory input that students receive.

Literary texts offer a rich source of linguistic input and can help learners to practise the four skills: speaking, listening, reading and writing - in addition to exemplifying grammatical structures and presenting new vocabulary. In addition to this, it is admitted that literature can help learners to develop their understanding of other cultures, awareness of 'difference' and to develop tolerance and understanding.

Literary works help learners to use their imagination, enhance their empathy for others and lead them to develop their own creativity. They also give students the chance to learn about literary devices that occur in other genres e.g. advertising.

Literature lessons can lead to public displays of student output through posters of student creations e.g. poems, stories or through performances of plays. So for a variety of linguistic, cultural and personal growth reasons, literary texts can be more motivating than the referential ones often used in classrooms.

It should be mentioned that the researcher does not claim that these proposals are ideal ways of teaching literature, rather they represent an attempt to help the teacher distance himself from the traditional approach which, in fact, amount to a form of continuous testing, rather than teaching literature. Further research should explore the relationship between strategic knowledge in literature and literature teaching.

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APPENDICES

THE LEARNERS' QUESTIONNAIRE

Dear students, this questionnaire aims at collecting general information about you with respect to your learning experience and learning difficulties. Thus you are kindly invited to answer the following questions:

a. Learners' Background

2- Age.....

3- Sex.....

4- Stream of secondary studies

.....

5- For how long have you been learning English?

.....

b. Teaching Materials

6- In secondary school did your teacher often use listening materials (like cassettes, CDS, and DVD) to teaching you literary texts in classroom?

Yes

No

If yes, mention the type of material.

7- At University, have you been exposed to listening materials?

Yes

No

If yes, list some of them.

.....

c. learning difficulties

8- How do you generally manage to understand a given literary texts?

.....

 8- What are the difficulties that you often encounter when listening to short story?

.....

c. Exam Questions in Literature

10- In the examinations, what kinds of question are you mostly tested?

.....

a) - Historical questions on the time the literary work was produced and the question on the author's life and his/ her work(e.g. the date, the name of literary works produced?

.....

b) - Practical questions on analytical skills for a literary work?

.....

c) - Essays to analyse the link between linguistic features and meaning?

.....

11- In the examinations what kind of questions are you mostly tested? (Cont)

-questions on memorization of what teacher or the critic have said about a given literary works.....

.....

Thank you for your collaboration

Ms. Fehaima Amaria

Student6

For instance, when we have the analysis of any literary texts everybody in our class has nearly the same notes....things said by the teacher...they're all the ideas of our teacher, explanations and comments most of the time we ask our teacher to help us.

Student7

We are not capable of analysing a text by ourselves and we rely on the teacher and that teachers usually give some historical information about the writer....

We are not capable of analysing a text by ourselves...when teachers explain, we understand it, by ourselves it's very difficult....teachers usually give information about the writer or the poet, and we analyse literary works according to our teacher ideas.

Student8

We have to memorise many ideas about literature and we easily forget all these in a very short time. What we do is to memorise...then we easily forget, we cannot catch ideas for long time...

Students' Questionnaire AnswersStudent1

Many students in our class are interested in literature lessons....there is not much participation in the class, and not many students make the comments by themselves they rely on the answers of our teacher, when we begin the lecture and start talking on the text....it's only the teacher who explain, we just listen to her during the lecture....some of us listen and take notes.

Student2

We have not many information about literature that why we find it very difficult and we rely on the explanation of the teacher...Some students said that sometimes they know many things when they read a passage, but they do not know how to express and how to analyse....

Student3

Sometimes I understand and I don't know how to explain because I have not words, I try to get the same meaning like the teacher...but I cannot. In many literary texts or short stories, when I read a passage, I find some difficulties for example difficult words and I spend much of my time looking for in dictionary, and sometimes I don't know the meaning of the whole sentences.

Student4

*Even we feel competent we don't contribute much in class; we prefer the teacher who explain and give them information. As for the teaching approaches employed by the teachers in the literature classes, the majority of the students stated that: *it is the teachers who are active, and they only take notes.....**

Students' Semi structured Interview

1. What do you think about your teacher's methodology used when dealing with literary texts and do you find it similar to the other classes or different?
2. Say if the teaching approach adopted in literature sessions organized or disorganized?
3. Do you find the number of activities dealt with in class sufficient?
Yes No
4. Do you like the teaching materials employed in your class? And why?
5. Do you keep taking note during the lecture? Do you have any opportunity to express yourself?
6. Are the text chosen appropriate to your need and very encouraging? Do you appreciate the way words are used?

The Teachers' Semi Structured Interview**Number.....**

- 1) According to you how beneficial is scaffolding from a student's perspective?
- 2) In your opinion what are the learner perspectives on being made aware of the theory behind the teaching of methodology?
- 3) How would students react to being placed in this position of metacognitive awareness?
- 4) What kind of students' attitude do you noticed regarding how literature is discussed or analyzed in the classroom?
- 5) What strategies do you usually resort to in teaching literature?
- 6) Do you usually lectures through:
 - Translation
 - Paraphrasing
- 7) Do you use systematic methodologies to encounter students to attempt their own analysis?
 - Others
- 8) What is your students' level of motivation and contribution in literature classes?
- 9) Do you feel your students competent and confident when they are required to interpret any linguistic realization?

Thank you for your collaboration

Ms. Fehaima Amaria

The Teachers' Interview Answers**Teacher1**

- 1) Scaffolding is beneficial to develop up one's background in learning language.
- 2) I don't know it is not good to be aware.
- 3) No reaction if not aware of the theory.
- 4) The student's attitude is positive at narrating story or a novel or at discussing scenes of poetry.
- 5) Motivation, incites or activates their imagination.
- 6) Paraphrasing.
- 7) No.
- 8) Average at theorizing lit; good at analysis of poetry; they are good at listening to story.
- 9) Self confidence is reached through insisting and creating medium of self reliance they often do good when they trust the reaction.

Teacher2

- 1) Scaffolding helps to improve the learners' capacities.
- 2) Learners' awareness of teaching methodology enables them to understand the different steps involving the teaching process.
- 3) Meta-cognitive awareness is very important. However, not all students perceive it in the same way.
- 4) The majority of students are interested when the lecture deals with analysis of literary texts.
- 5) The main strategies include teaching literary approaches, literary techniques and the different way of analyzing texts.
- 6) Lectures involve explanation and illustrations
- 7) Yes.
- 8) Their level is average. Their degree of motivation varies.
- 9) Some of them are competent. Others are not.

Teacher Three

- 1) Scaffolding is very important in learning literature.
- 2) Learners are bored and not interested at all.
- 3) They are not aware so no reaction.
- 4) Positive Attitude, interested motivated when students are required to analyse the literary texts most of the time.
- 5) Analysing literary texts mainly in many different ways.
- 6) Most of lectures involve explanation and clarification.
- 7) Yes.
- 8) When it concerns analysis, discussion of the texts, they are really motivated.
- 9) Few of them are competent and have self confidence.

تلخيص:

يدور محور هذه الأطروحة حول أهمية التدريس النصوص الأدبية لطلبة اللغة الإنجليزية الأولى نظام LMD . تهدف هذه الدراسة إلى تحليل و عرض ردود فعل الطلبة اتجاه النصوص الأدبية ، أثر الأدب و استراتيجي المطبقة من قبل هم و من أجل هذه الغاية تم تحليل و مقارنة المعطيات الكمية و النوعية المتحصل عليها من خلال الميدانية .

الكلمات المفتاحية :

النصوص الأدبية ، تأثير النصوص الأدبية ، إستجابة الطلاب ، إستراتيجية الأساتذة .

Résumé en Français:

Le présent travail a pour but d'exposer l'importance de l'enseignement des textes littéraires dans les classes d'anglais de première année universitaire à l'Université de Tlemcen. L'intérêt de cette étude est d'analyser les réactions des étudiants envers les textes littéraires, l'impact de la littérature et les stratégies des enseignants appliquées dans leurs classes. Afin de révéler ces réponses, les données qualitatives et quantitatives, obtenues par le questionnaire, des interviews et des notes d'observation ont été comparées et analysées les unes avec les autres.

Mots-Clés :

Textes littéraires, l'impact des textes littéraires, réponse des étudiants, stratégies des enseignants

Summary in English:

The present work aims at exposing the importance of teaching literary texts to first-year EFL students at the University of Tlemcen. The focus of the study is to investigate and reflect upon the impact of literature teaching in the Algerian EFL context, the responses of the students towards the literary texts and teachers' strategies used in their classes. To reveal the students' responses, qualitative and quantitative investigations of the data gathered through a questionnaire, interviews and classroom observation were compared and analysed.

Key-Words:

Literary texts, the impact of the literary texts, students' responses, teachers' strategies.

SUMMARY

Literature has long been subject of study and discussions at many levels of analysis, but until recently, it has not been given much emphasis in the EFL/ESL classroom only since 1980. This area has attracted more interest among EFL teachers and educationalists. In recent years, the role of literature as a basic component and source of authentic texts of the language curriculum, rather than an ultimate aim of English instruction, has been gaining more interest as well.

Among language educators, there has been an interesting debate about how, when, where, and why literature should be incorporated in ESL / EFL curriculum. Vigorous discussion of how literature and ESL / EFL instruction can work together and interact for the benefit of students and teachers has lead to the flourishing of interesting ideas.

In this line of thought, examining literature's role sounds to reveal the growing tendency of introducing literature to facilitate language teaching since the later part of the century. Research has since suggested that this is no longer a drift but has become the norm. Although much research has identified how best utilize literature in the EFL classroom, little research exists on how learners react in classroom literature teaching practices.

Instead, the majority of research has focused on how much a learner's language skills have improved from a test-driven, i.e., quantitative perspective, and has largely ignored a more qualitative perspective on student perceptions of classroom activities. Nonetheless, it is always quite interesting to be aware of how best to structure this support, taking into account the influence students may have in determining the methodology their teachers use in classroom.

This study finds its central focus on analyzing how students react to various forms of literature instructions. It examines the reaction of learners to different approaches to integrating literature into a syllabus, i.e., used as a control, where neither scaffolding nor schema activating activities are used, and students are asked to explore a text with no support from the teachers, i.e., a stylistics approach; and an approach that combines stylistics with reader response theory that is prefaced by a teacher-centred lecture on literary theory designed to promote metacognitive awareness.

Thus, the research question guiding this research includes the following: what might be the importance of teaching literary texts to our first-year EFL students? In order to get a reliable answer to this question, the following research questions are raised:

1. Does teaching literature in our department aim at teaching the underlying English language structure?
2. In what ways may literature teaching improve and enhance our EFL learners' language awareness?
3. How might be an appropriate incorporation of literature teaching into the English language classroom?

The hypotheses that can be drawn from the aforementioned questions are:

1. It may help to identify the aims of activities and tasks which can be used to explore the target language structure.
2. Literature teaching seems to gradually improve and enhance our EFL learners' language awareness.

3. The inclusion of literature in the language classroom is supposed to provide valuable authentic material, develop better personal involvement and may be contribute to the readers' competence enrichment.

Accordingly, this study examines the answers to these questions and helps close the gap between learner and teacher perspectives on classroom methodology. This includes suggestions for EFL teachers and for further research in this area; even though, this work does much to outline the chasm that exist between the study of literature and language studies. In this sense, the EFL group seems to begin forging closer ties with literature studies and more frequent occurrences of their integration abound.

Focus was mainly on foreign language learner beliefs about learning in general and its relationship to foreign language acquisition, arguing that learner beliefs cannot be reduced to a single theory. This study has used an exploratory factor analysis on a belief questionnaire administered to language students. To support these hypotheses, an exploratory study was undertaken with our EFL first-year students at the University of Tlemcen. The sample comprised a group of first-year EFL learners. A triangulation of approaches was adopted in data collection instrumentation and analysis. The research tools opted for were: Background questionnaire, semi-structured interview and classroom observation; using qualitative and quantitative analyses.

The whole research study is embodied into four chapters. Chapter one focuses mainly on the theoretical points related to the implementation of literature; highlighting the nature of such a process, describing various approaches to teaching literature and provides a rationale for using literature in the language classroom, and that help students perform their task, i.e., views which reflect the historic separation between the study of language and the study of literature, and which has led to the limited role of literature in the language classroom.

Chapter two includes an overall description of situational analysis in Algeria, including the objectives and the status of teaching literature at the English language department. The third chapter provides a detailed account of the research instruments and procedures that the researcher opted for the investigation as well as exposes the results of both a questionnaire, interview and classroom observation which reveal our teachers and our Algerian students' attitudes towards literature.

Finally, chapter four deals with some suggestions resulting from this exploratory study. It specifically considers ways of effectively developing strategic knowledge in how to teach literature to EFL students closely associated with a sample lesson which is suggested.

Finally, it would be better to touch upon some key teaching issues which should be also applicable to teaching contexts. First, it should be decided what kind of literature is almost appropriate. Needless to say, many factors such as proficiency level, student needs and interests determine this.

Our research findings suggest, in fact, that EFL students at more advanced levels preparing to study overseas are more comfortable analyzing literature when (a) they are presented with material in a teacher-centered manner, (b) the material they are presented with seems to improve metacognitive awareness and provides the rationale behind classroom activities, and (c) when they have sufficient scaffolding (regardless of their awareness of it). Learners become actively involved in the learning process at multiple levels in this manner. They produce the target language discourse but are also doing so under clear and precise guidance that moves beyond the authority of the instructor and into the realm of academics literary theory here in a broader. Results also indicate that methodologies reserved traditionally for native speakers, that is teacher-centered lectures can transfer over into EFL studies.

From a student's perspective, it has been clearly displayed there is a place for

scaffolding that engages their metacognitive awareness, for literary theory and for a teacher-centered methodology. The present research supports putting our learners in a position that engages them as such. The implications of this positioning are students who are better prepared for literary analysis and, as is the case with reader-response theory, students who now have the justification and more importantly an awareness of the justification to position themselves inside a wider literary dialogue.

In this vein, dialectical juxtaposition appeared to provide a solid foundation for L2 production that goes beyond what a purely stylistics analysis can provide for learners at this level. As one of the goals of literature is to take readers beyond this point, the teacher-centered methodology coupled with an integrated approach to literary analysis that incorporates meta-cognitive awareness has the overwhelming support of learners at this level. Furthermore, the researcher believes in the use of literature which is familiar to our EFL learners in terms of culture and themes. Relevant to the familiarity of the literature, in addition to British or American literature, there are many people who write literature in English, although they come from non English-speaking countries. It is also possible to choose literature written originally in the students' L1 but translated into English.

A wide variety of texts can result in a deeper appreciation of literary works. It is also important to give students a chance to select own texts. Each student has different preferences depending on their background, their level of maturity, and FL proficiency level. For instance, in a year when a certain novel has been made into a popular movie, some students might like to read that novel.

More research is, indeed, needed to support these claims, but the results described above suggest that further inquiry into the role literary theory plays and the way it is presented to learners in advanced level EFL literature classes may produce more detailed and elucidating results. Until such time, instructors should consider the benefits of an integrated approach to literature studies and should not reject presenting material to students preparing for overseas studies in a teacher-centered manner.

Finally, students' motivation in the learning process is often determined by their

interest in and enthusiasm for the material used in the class, the level of their persistence with the learning tasks, and the level of their concentration and enjoyment. This type of involvement is something that cannot be imposed; it must come from the materials and lessons that are implemented in the classroom.

Hope that this dissertation has shown how teaching literature can develop EFL students' motivation in learning English literature and that the ideas presented here will facilitate teachers' effective use of literature to improve English instruction.

The teaching of literature subject is compatible with a focus on the development of English fluency precisely because by discussing the issues presented in the novels or short stories, students can convey their thoughts through language, promote higher level thinking skills, and use language authentically. Consequently, one can say that this collaborative CBI with literature teaching can promote simultaneous learning of academic content, cultures, English language skills, and critical thinking abilities.

Hence, literary texts prove to provide a set of opportunities for multi-sensorial classroom experiences and can appeal to learners with various learning styles. Texts can be as well as supplemented by audio-texts, music CDs, film clips, podcasts, all of which trigger even further the richness of the sensory input that students receive.

Literary texts offer a rich source of linguistic input and can help learners to practise the four skills: speaking, listening, reading and writing - in addition to exemplifying grammatical structures and presenting new vocabulary. In addition to this, it is admitted that literature can help learners to develop their understanding of other cultures, awareness of 'difference' and to develop tolerance and understanding.

Literary works help learners to use their imagination, enhance their empathy for others and lead them to develop their own creativity. They also give students the chance to learn about literary devices that occur in other genres e.g. advertising.

Literature lessons can lead to public displays of student output through posters of student creations e.g. poems, stories or through performances of plays. So for a variety of linguistic, cultural and personal growth reasons, literary texts can be more motivating than the referential ones often used in classrooms.

It should be mentioned that the researcher does not claim that these proposals are ideal ways of teaching literature, rather they represent an attempt to help the teacher distance himself from the traditional approach which, in fact, amount to a form of continuous testing, rather than teaching literature. Further research should explore the relationship between strategic knowledge in literature and literature teaching.